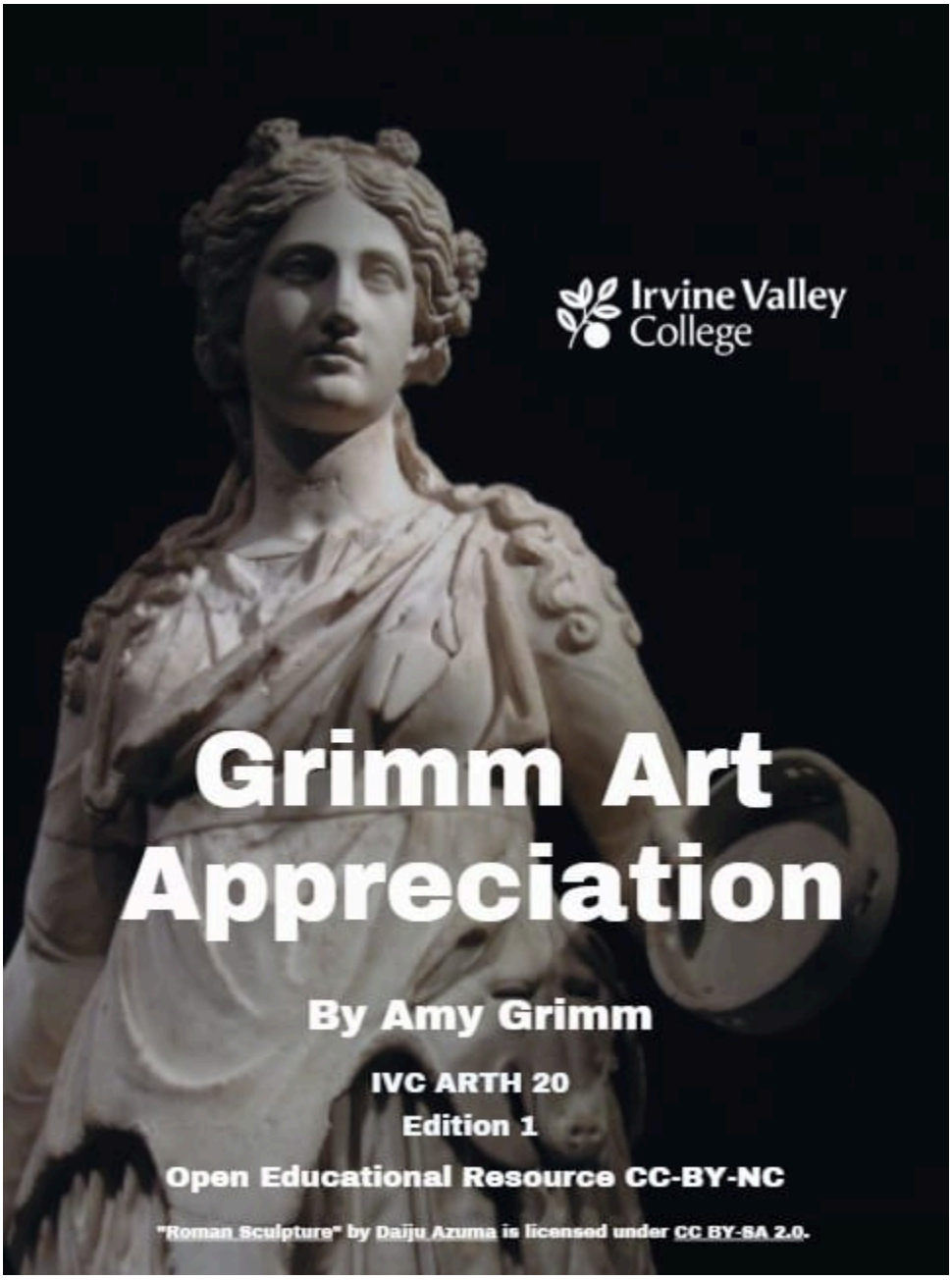
GRIMM ART APPRECIATION (IVC ARTH 20)



Amy Grimm
Irvine Valley College





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1: ART AND THE ARTIST

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1.1: Introduction

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

Take a few minutes to look over the accompanying image, Blind Homer and His Guide. (Figure 1.1) It was painted in 1875 by a leading member of the French École des Beaux Arts, or School of Fine Arts, William-Adolphe Bouguereau (1825-1925, France), and serves as a good example of the kinds of paintings made in Europe during that time. We might wonder what a painting made more than 100 years ago in a foreign country could have to do with us today.



Figure 1.1: Blind Homer with Guide Artist: Bouguereau Author: (Public Domain; “Thebrid”).

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

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

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

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

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1.2: INTRODUCTION

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

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1.3: What is Visual Art?

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

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

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

1.2.1 Historic Development of the Idea of Art

The idea of art has developmentally progressed from human prehistory to the present day. Changes to the definition of art over time can be seen as attempts to resolve problems with earlier definitions. The ancient Greeks saw the goal of visual art as copying, or mimesis. Nineteenth-century art theorists promoted the idea that art is communication: it produces feelings in the viewer. In the early twentieth century, the idea of significant form, the quality shared by aesthetically pleasing objects, was proposed as a definition of art. Today, many artists and thinkers agree with the institutional theory of art, which shifts focus from the work of art itself to who has the power to decide what is and is not art. While this progression of definitions of art is not exhaustive, it is instructive.

1.2.1.1 Mimesis

The ancient Greek definition of art as **mimesis**, or imitation of the real world, appears in the myth of Zeuxis and Parhassios, rival painters from ancient Greece in the late fifth century BCE who competed for the title of greatest artist. (Figure 1.2) Zeuxis painted a bowl of grapes that was so lifelike that birds came down to peck at the image of fruit. Parhassios was unimpressed with this achievement. When viewing Parhassios’s work, Zeuxis, on his part, asked that the curtain over the painting be drawn back so he could see his rival’s work more clearly. Parhassios declared himself the victor because the curtain was the painting, and while Zeuxis fooled the birds with his work, Parhassios fooled a thinking human being—a much more difficult feat.



Figure 1.2 Zeuxis conceding defeat: "I have deceived the birds, but Parhassios has deceived Zeuxis." Artist: Joachim von Sandrart; engraving by Johann Jakob von Sandrart Author: (Public Domain; “Fae”).

The ancient Greeks felt that the visual artist’s goal was to copy visual experience. This approach appears in the realism of ancient Greek sculpture and pottery. We must sadly note that, due to the action of time and weather, no paintings from ancient Greek artists exist today. We can only surmise their quality based on tales such as that of Zeuxis and Parhassios, the obvious skill in

ancient Greek sculpture, and in drawings that survive on ancient Greek pottery.

This definition of art as copying reality has a problem, though. Jackson Pollock (1912-1956, USA), a leader in the New York School of the 1950's, intentionally did not copy existing objects in his art. (Figure 1.3) While painting these works, Pollock and his fellow artists would consciously avoid making marks or passages that resembled recognizable objects. They succeeded at making artwork that did not copy anything, thus demonstrating that the ancient Greek view of art as mimesis—simple copying—does not sufficiently define art.



Figure 1.3 Left: The She-Wolf; Right: Gothic, Artist: Jackson Pollock, Author: (CC BY-SA 4.0; "Group de Besanez")

1.2.1.2 Communication

A later attempt at defining art comes from the nineteenth-century Russian author Leo Tolstoy. Tolstoy wrote on many subjects, and is the author of the great novel War and Peace (1869). He was also an art theorist. He proposed that art is the **communication of feeling**, stating, "Art is a human activity consisting in this, that one man consciously by means of certain external signs, hands on to others feelings he has lived through, and that others are infected by these feelings and also experience them."1

This definition does not succeed because it is impossible to confirm that the feelings of the artist have been successfully conveyed to another person. Further, suppose an artist created a work of art that no one else ever saw. Since no feeling had been communicated through it, would it still be a work of art? The work did not "hand on to others" anything at all because it was never seen. Therefore, it would fail as art according to Tolstoy's definition.

1 Leo Tolstoy, What is Art? And Essays on Art, trans. Aylmer Maude (London: Oxford University Press, 1932), 123.

1.2.1.3 Significant Form

To address these limitations of existing definitions of art, in 1913 English art critic Clive Bell proposed that art is **significant form**, or the "quality that brings us aesthetic pleasure." Bell stated, "to appreciate a work of art we need bring with us nothing but a sense of form and colour."2 In Bell's view, the term "form" simply means line, shape, mass, as well as color. Significant form is the collection of those elements that rises to the level of your awareness and gives you noticeable pleasure in its beauty. Unfortunately, **aesthetics**, pleasure in the beauty and appreciation of art, are impossible to measure or reliably define. What brings aesthetic pleasure to one person may not affect another. Aesthetic pleasure exists only in the viewer, not in the object. Thus significant form is purely subjective. While Clive Bell did advance the debate about art by moving it away from requiring strict representation, his definition gets us no closer to understanding what does or does not qualify as an art object.

1.2.1.4 Art world

One definition of art widely held today was first promoted in the 1960s by American philosophers George Dickie and Arthur Danto, and is called the **institutional theory** of art, or the "Artworld" theory. In the simplest version of this theory, art is an object or set of conditions that has been designated as art by a "person or persons acting on behalf of the artworld," and the artworld is a

"complex field of forces" that determine what is and is not art.3 Unfortunately, this definition gets us no further along because it is not about art at all! Instead, it is about who has the power to define art, which is a political issue, not an aesthetic one.

2 Clive Bell, "Art and Significant Form," in Art (New York: Frederick A. Stokes Company, 1913), 2

3 George Dickie, Art and the Aesthetic: An Institutional Analysis (Ithaca, NY: Cornell University Press, 1974), 464.

1.2.2 Definition of Art

We each perceive the world from our own position or perspective and from that perception we make a mental image of the world. Science is the process of turning perceptions into a coherent mental picture of the universe through testing and observation. (Figure 1.4) Science moves concepts from the world into the mind. Science is vitally important because it allows us to understand how the world works and to use that understanding to make good predictions. Art is the other side of our experience with the world. *Art moves ideas from the mind into the world*.

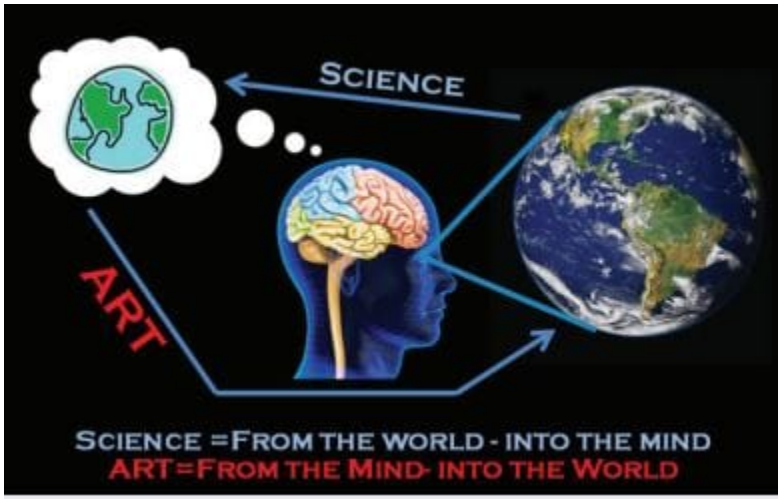


Figure 1.4 Perception: Art and Science, Author: Jeffrey LeMieux, (CC BY-SA 4.0)

We need both art and science to exist in the world. From our earliest age, we both observe the world and do things to change it. We are all both scientists and artists. Every human activity has both a science (observation) and an art (expression) to it. Anyone who has participated in the discipline of Yoga, for example, can see that even something as simple as breathing has both an art and a science to it.

This definition of art covers the wide variety of objects that we see in museums, on social media, or even in our daily walk to work. But this definition of art is not enough. The bigger question is: what art is worthy of our attention, and how do we know when we have found it? Ultimately, each of us must answer that question for ourselves.

But we do have help if we want it. People who have made a disciplined study of art can offer ideas about what art is important and why. In the course of this text, we will examine some of those ideas about art. Due to the importance of respecting the individual, the decision about what art is best must belong to the individual. We ask only that the student understand the ideas as presented.

When challenged with a question or problem about what is best, we first ask, "What do I personally know about it?" When we realize our personal resources are limited, we might ask friends, neighbors, and relatives what they know. In addition to these important resources, the educated person can refer to a larger body of possible solutions drawn from a study of the history of literature, philosophy, and art: What did the English poet Percy Bysshe Shelley say about truth in his essay Defense of Poetry (1840)? (Figure 1.5) What did the French philosopher Jean-Jacques Rousseau claim about human nature in his treatise Emile or On Education (1762)? (Figure 1.6) What did Johannes Vermeer (1632-1675, Netherlands) show us about the quiet dignity of the domestic space in his painting Woman Holding a Balance? (Figure 1.7) Through experiencing these works of art and literature, our ideas about such things can be tested and validated or found wanting.

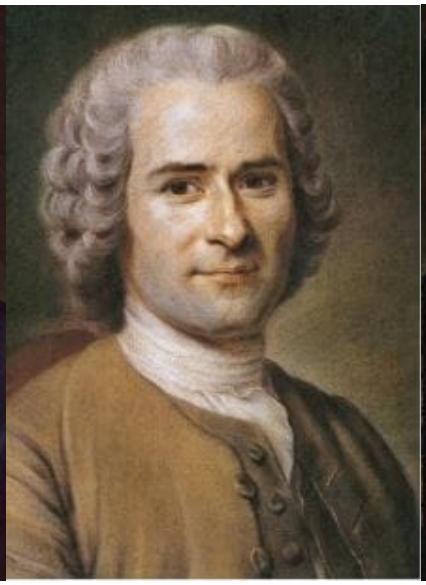




Figure 1.5 Portrait of Percy Bysshe Shelley, Artist: Alfred Clint, Author: (Public Domain; "Dcoetzee"). Figure 1.6 Portrait of Jean-Jacques Rousseau, Artist: Maurice Quentin de la Tour, Author: (Public Domain; "Maarten van Vilet"). Figure 1.7 Woman Holding a Balance, Artist: Johannes Vermeer, Author: (Public Domain; "DcoetzeeBot")

We will examine works of visual art from a diverse range of cultures and periods. The challenge for you as the reader is to increase your ability to interpret works of art through the use of context, visual dynamics, and introspection, and to integrate them into a coherent worldview. The best outcome of an encounter with art is an awakening of the mind and spirit to a new point of view. A mind stretched beyond itself never returns to its original dimension.

1.2.3 The Distinction of Fine Art

From our definition of art proposed above, it would seem that craft and fine art are indistinguishable as both come from the mind into the world. But the distinction between craft and art is real and important. This distinction is most commonly understood as one based on the use or end purpose of an object, or as an effect of the material used. Clay, textiles, glass, and jewelry were long considered the province of craft, not art. If an object's intended use was a part of daily living, then it was generally thought to be the product of craft, not fine art. But many objects originally intended to be functional, such as quilts, are now thought to qualify as fine art. (Figure 1.8)



Figure 1.8 Quilt, Artist: Lucy Mingo, Author: (CC BY-SA 4.0, "Billvolckening")

So what could be the difference between art and craft? Anyone who has been exposed to training in a craft such as carpentry or plumbing recognizes that craft follows a formula, that is, a set of rules that govern not only how the work is to be conducted but also what the outcome of that work must be. The level of craft is judged by how closely the end product matches the pre-determined outcome. We want our houses to stand and water to flow when we turn on our faucets. Fine art, on the other hand, results from a free and open-ended exploration that does not depend on a pre-determined formula for its outcome or validity. Its outcome is surprising and original. Almost all fine art objects are a combination of some level both of craft and art. Art stands on craft, but goes beyond it.

1.2.4 Why Art Matters

American physicist J. Robert Oppenheimer is considered a “father of the atomic bomb” for the role he played in developing nuclear weapons as part of the Manhattan Project during World War II (1939-1945). (Figure 1.9) Upon completion of the project, quoting from the Hindu epic tale Bhagavad Gita, he stated, “Now I am become Death, the destroyer of worlds.” Clearly, Oppenheimer had read more than physics texts in his education, which fit him well for his important role during World War II.

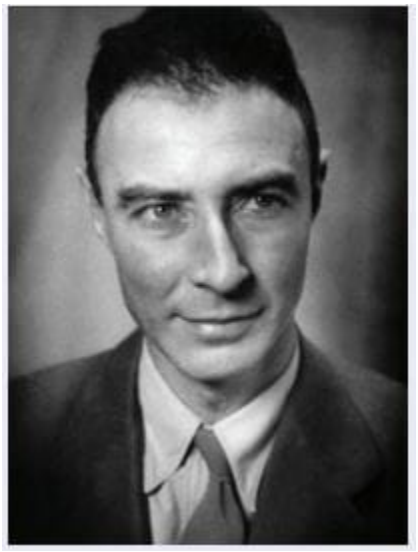


Figure 1.9 J. Robert Oppenheimer, Author: Los Alamos National Laboratory, (Public Domain)

When we train in mathematics and the sciences, for example, we become very powerful. Power can be used well or badly. Where in our schools is the coursework on how to use power wisely? Today a liberal arts college education requires students to survey the arts and history of human cultures in order to examine a wide range of ideas about wisdom and to humanize the powerful. With that in mind, in every course taken in the university, it is hoped that you will recognize the need to couple your increasing intellectual power with a study of what is thought to be wisdom, and to view each educational experience in the humanities as part of the search for what is better in ourselves and our communities.

This text is not intended to determine what is or is not good art and why it matters. Rather, the point of this text is to equip you with intellectual tools that will enable you to analyze, decipher, and interpret works of art as bearers of meaning, to make your own decisions about the merit of those works, and then usefully to integrate those decisions into your daily lives.

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1.4: AESTHETICS

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



Figure 6.1 | *Death of Sardanapalus*
Artist: Eugène Delacroix
Author: User "Marianika"
Source: Wikimedia Commons
License: Public Domain

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

Romantic painter Eugène Delacroix (1798-1863, France) spent his lifetime seeking to express the extremes of human emotion and experience in his work based on history, literature, current events, and his own travels. With passages of brilliant color applied in thick, vigorous brush strokes, Delacroix depicted beauty, violence, tragedy, and ecstasy with equal passion, in waves of movement swiftly passing across his canvas. This quality can be seen in *The Death of Sardanapalus* where the shadowed figure of the Assyrian king surveys the scene of carnage taking place before him with dispassion. (Figure 6.1) Although historical accounts indicate that Sardanapalus did have all of his possessions destroyed, including his concubines and horses, rather than surrender them to his enemies, Delacroix largely relied on his own imagination for his frenzied interpretation and embellishment of the scene.

John Dewey, an American philosopher, psychologist, and educational reformer, in 1934 wrote *Art and Experience*. He described the aesthetic experience in ways that somewhat reflect the process Delacroix brought to his painting. Dewey stated, however, that although it begins with the art object, the experience of art extends far beyond that one element to produce an ongoing exchange between artist, viewer, and culture at large that culminates in an experience that is a "manifestation, a record and celebration of the life of a civilization."1 The "sudden" pleasure one feels when engaging with a work of art or architecture is, in fact, the product of a long process of growth and engagement. For example, walking around and through a grand structure such as Reims Cathedral (1211-1275) in France, with its High Gothic façade, lavish sculptural decoration, extreme verticality, and expansive windows, is breathtakingly impressive because object (building) and experience have coalesced. (Figure 6.2) Further, we continue learning from the experience of observing art or beauty what, why, and when depends on how much we receive from the experience and from successive encounters.



Figure 6.2 | Cathedral of Reims
Author: User "bodoklechsel"
Source: Wikipedia
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The movement in thinking about aesthetics from Kant's judgment of taste, with
its assumption of an intellectually based universality, to Dewey's claim that the aesthetics of the work of art are found in the viewer's experience of it, at that moment and over time, mirror substantial changes that have taken place in all aspects of scientific and intellectual thought over the past three centuries. What we can learn from their theories is that we can examine ideas about "fine arts," "beauty," and "aesthetics" and perhaps come up with similar definitions conveying ideas of pleasure, temporary enlightenment, and human experience but, we may not.

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

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

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

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

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

We have little information about how artists trained in numerous other time periods and cultures, but we can gain some understanding of what it meant to be an artist by looking at examples of art work that were produced. Seated Statue of Gudea depicts the ruler of the state of Lagash in Southern Mesopotamia, today Iraq, during his reign, c. 2144-2124 BCE (Figure 1.10).



Figure 1.10 Gudea, Author: Met Museum, (OASC).

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

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

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

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

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

That is the case with the Panathenaic Prize Amphora, 363-362 BCE, signed by Nikodemos, the potter, and attributed to the Painter of the Wedding Procession, whose name is not known but is identified through similarities to other painted pots (Figure 1.11). The Panathenaia was a festival held every four years in honor of Athena, the patron goddess of Athens, Greece, who is depicted on the **amphora**, a tall, two-handled jar with a narrow neck. On the other side of the storage jar, Nike, the goddess of victory, crowns the winner of the boxing competition for which this pot—containing precious olive oil from Athena's sacred trees—was awarded by the city of Athens. Only the best potters and painters were hired to make pots that were part of such an important ceremony and holding such a significant prize. While the vast majority of artisans never identified themselves on their work, these noteworthy individuals were set apart and acknowledged by name. The makers' signatures demonstrated the city's desire to give an award of the highest quality; they acted as promotion for the potter and painter at that time, and they have immortalized them since. It must not be forgotten, however, that the prize inside the pot was considered far more important than the vessel or the skilled artisans who created it.



Figure 1.11 Panathenaic Prize Amphora with Lid, Artist: Nikodemos, Author: The J. Paul Getty Museum, (open content)

China was united and ruled by Mongols from the north, first under Kublai Kahn, in the period known as the Yuan Dynasty (1271-1368). The hand scroll painting Pear Blossoms was created with ink and colors on paper around 1280 by Qian Xuan (c. 1235-before 1307, China). (Figure 1.12) After the establishment of the Mongolian government, Qian Xuan abandoned his goal of obtaining a position as a scholar-official, as the highly educated bureaucrats who governed China were known, and turned to painting. He was part of a group of artists known as scholar-painters, or literati. The work of scholar-painters was desirable to many admirers of art because it was considered more personal, expressive, and spontaneous than the uniform and realistic paintings by professional, trained artists. The scholar-painters' sophisticated and deep knowledge of philosophy, culture, and the arts— including calligraphy—made them welcome among fellow scholars and at court. They were part of the elite class of leaders, who followed the long and noble traditions within Confucian teachings of expressing oneself with wisdom and grace, especially in the art of poetry.



Figure 1.12 Pear Blossoms, Artist: Qian Xuan, Author: Met Museum, (OASC)

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

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

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

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

When James Abbott McNeill Whistler (1834-1903, USA, lived England) painted Arrangement in Flesh Colour and Black, Portrait of Theodore Duret in 1883, he was making references back to the makers' marks Chinese and Japanese potters used as signatures on their ceramics in the monogram he adopted for his work: a stylized design of a butterfly based on his initials. (Figure 1.13) Whistler began signing his work with the recognizable but altered figure of a butterfly, which often appeared to be dancing, in the 1860s. He had begun collecting Japanese porcelain and prints, and was tremendously influenced by their colors, patterns, and compositions, which reflected Japanese principles of beauty in art, including elegant simplicity, tranquility, subtlety, naturalness, understated beauty, and asymmetry or irregularity.



Figure 1.13 Arrangement in Flesh Colour and Black: Portrait of Theodore Duret, Artist: James Abbott McNeill Whistler, Author: Met Museum, (OASC)

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

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

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

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

4 James Abbott McNeill Whistler, The Gentle Art of Making Enemies (New York: Frederick Stokes & Brother, 1908), www.gutenberg.org/files/24650/24650-h/24650-h.html

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1.6: EXPRESSION (PHILOSOPHICAL, POLITICAL, RELIGIOUS, PERSONAL)



Figure 6.3 | *Wave*
Artist: Maurice Denis
Author: User "Dcoetzee"
Source: Wikipedia
License: Public Domain

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

Among the many philosophy-based art movements of the late nineteenth century was the French group who called themselves *les Nabis*, or the prophets. Their task as artists, they believed, was to revive ideals of painting, to prophesy modern modes, and to affirm spiritual goals by envisioning nature's roles in life and creating a new symbolism. Among the movement's leaders was Maurice Denis (1870-1943, France), who often depicted landscape settings imbued with biblical or mythical themes. (Figure 6.3) His paintings are abstracted statements about his philosophies of faith and of the need for honesty in art. With

willowy figural forms that were lyrically flattened in space, he assert- ed the two-dimensionality of the picture plane, seeking to avoid the delusions of depth and emphasizing the surface of the work and the beauty of color.



Figure 6.4 | *Emigrants Crossing the Plains or The Oregon Trail*
Artist: Albert Bierstadt
Author: BOCA Museum of Art
Source: Wikimedia Commons
License: Public Domain

Political statements are often wed to philosophical principles in the

ways that they are given artistic expression. Such was the case with grand American landscape paintings such as *Emigrants Crossing the Plains* by Albert Bierstadt (1830- 1902, Germany, lived USA). (Figure 6.4) This painting was associated with the nineteenth-century philosophy of Manifest Destiny which promoted the idea that the assimilation of land and the use of the natural resources of the western parts of the United States were God-given rights and duties for the people who had settled here. Essentially, the settlers (who were mainly of European descent) were destined to occupy and civilize the lands from one coast to the other. This philosophy justified the political actions that took away the Native Americans' rights and also led to the Mexican-American War (1846-1848).



Figure 6.5 | Ara Pacis in Rome, Italy
Author: User "Manfred Heyde"
Source: Wikimedia Commons
License: CC BY-SA 3.0

The history of art is replete with instances of political statements and political propaganda, as we have seen. In ancient Rome, the Emperor Augustus not only presented himself as very young and fit in his portrait (see Figure 4.20), but also promoted his political agenda through such public monuments as the *Ara Pacis*. (Figure 6.5) This altar dedicated to the goddess of peace is adorned with messages about the peace and prosperity Augustus was bringing to the citizens through his many virtues and achievements, including his conquest of foreign lands, association with the Roman deities, role as chief priest, promotion of the family as the cornerstone of the empire, wisdom of the imperial/senatorial rule, and alleged ancestry leading back to the legendary founding of Rome by Romulus and Remus. All these pictorial messages served to characterize the ways that Augustus wanted his relationship to the people to be perceived. With its enclosed altar table, the *Ara Pacis* also carried religious messages about the practices of making sacrifices to the pagan deities, carried out by Augustus in his role as chief priest.

Such public artistic expressions have been common throughout time, but there have also been many statements of personal belief, sentiment, or feeling. Personal statements can also reflect on a person's status or occupation. Painter Adélaïde Labille-Guiard (1749-1803, France) portrays herself as highly positioned in society by virtue of her own skills in portraiture and her role as a teacher. (Figure 6.6) John Singleton Copley (1738-1815 USA, lived England) created a portrait of *Mrs. Ezekiel Goldthwait* that conveys her wealth and status through clothing and setting. (Figure 6.7) At the same time, by having her reach for the fruit on the table, he alludes to her other accomplishments, including being the mother of thirteen children, a gifted gardener, and a wealthy landowner with orchards in colonial Boston.



Figure 6.6 | *Self-Portrait with Two Pupils*
Artist: Adélaïde Labille-Guiard
Source: Met Museum
License: OASC



Figure 6.7 | *Mrs. Ezekiel Goldthwait*
Artist: John Singleton Copley
Source: Museum of Fine Arts Boston
License: Public Domain

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1.7: The Role of the Viewer

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

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

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

Scholars have put forth numerous ideas about why the images were made and what they could mean. The animals depicted include horses, bulls, bison, and deer, all of which were hunted during that span of approximately 30,000 years. For that reason, some scholars hypothesize the paintings acted as a form of **sympathetic magic**, expressing the hope or giving thanks for a successful hunt by depicting the animals hunted. If the images were associated with such activities, crucial for the survival of those who created them, then their makers, as scholars further speculate, were **shamans**, or spiritual leaders of the group. A shaman is an individual with the power to interact with the physical world and the otherworld of spirits in order to maintain harmony between the two, predict the future, cast spells, and cure the sick. Venturing into a cave, where all light from the outside world quickly disappears, is akin to a journey into another realm of existence. The images painted, seen only by fire, would have flickered and danced on the walls as if they depicted visitors from another world. We do not know who saw the paintings other than those who created them, but in the Panel of Spotted Horses within the Chapel of Bison in the Pech-Merle de Cabrerets Cave, France, the handprints also present are evidence that there were others who viewed them. (Figure 1.15) The prints were made by placing a hand on the wall and blowing paint around it, perhaps through a hollow, reed-like object. Are they meant to identify or document those who were present, to indicate their hoped-for powers as hunters or their inclusion as part of a shamanistic experience? We do not know, but even with the little information we have as viewers today, we can nevertheless enjoy the painting's beauty and mystery.



Figure 1.15 Replica of the Pech-Merle de Cabrerets Cave painting, (public domain, "HTO")

A **labyrinth**, or maze, such as the one in the floor of the nave of Chartres Cathedral (1194- 1250), France, is another example of an image or object found in a number of places, but about which we have little information. (Figure 1.16) A labyrinth is similar to a maze but generally has only one intricate and twisting path to the center. (Figure 1.17) There are labyrinths in the floors of numerous medieval Gothic cathedrals in Europe that were built in the twelfth to fifteenth centuries. The labyrinth at Chartres Cathedral was built in the thirteenth century and, at 42.3 feet in diameter, it fills the width of the **nave**, or central area of a church. While there is documentation that clergy performed dances during Easter celebrations upon labyrinths found in other cathedrals in France, no such records exist regarding Chartres. What it does seem to have in common with other labyrinths, however, is being used as a path to **circumambulate**, or walk, by visitors to the church who were on a **pilgrimage** or journey of faith. As was true of many Gothic churches, Chartres Cathedral held a **relic**, an object thought to have belonged to or been part of a holy person's body, in this case, a garment believed to be the tunic worn by the Virgin Mary when she gave birth. Pilgrims traveled to Chartres to venerate this relic as a demonstration of their religious devotion. While there, pilgrims and other visitors might follow the stones of the labyrinth while in prayer or a state of meditation; the inevitable outcome of the complex and turning path leading to the center mirrors the certainty that prayer will lead the believer to God. The repetitive and focused movement of walking while absorbed in prayer enhanced the devotional experience for the worshiper—who was also the viewer of the labyrinth—on both a physical and a spiritual level.



Figure 1.16 Labyrinth at Chartres Cathedral, (CC BY-SA 3.0, "Maksim")



Figure 1.17 Diagram of the Labyrinth of Chartres Cathedral, (CC BY-SA 3.0, "Ssolbergj")

John Haberle (1856-1933, USA) was a painter who was born and spent most of his life in New Haven, Connecticut. He was well known for his ***trompe l'oeil*** works such as *A Bachelor's Drawer*: paintings that were so realistic they "fooled the eye." (Figure 1.18) Precisely rendering objects on a two-dimensional surface as if they were in three-dimensional space, he was able to create an illusion of reality that was meant to draw in his viewers, who were briefly unaware of the trick he was playing upon them. Quickly recognizing the painting was in truth an uncannily accurate semblance of actual objects, the viewer then became a participant in the artist's game of deception.



Figure 1.18 A Bachelor's Drawer, Artist: John Haberle, Author: Met Museum, (OASC)

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

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

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

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

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1.8: UNIFICATION/EXCLUSION

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



Figure 6.8 | The Dome of the Rock
Author: User "Brian Jeffery Beggerly"
Source: Wikimedia Commons
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The events that have been agreed upon as having occurred, and their relative importance, are key to understanding the Dome of the Rock or Qubbatas Kakhrah in Jerusalem. (Figure 6.8) Its site, origins, and various past and present uses are all factors in the shrine's meaning and significance to the people of different backgrounds and faiths for whom it is a holy place. The Dome of the Rock was completed in 691 CE as a shrine for Muslim pilgrims by the Umayyad caliph, or political and religious leader, Abd al-Malik. The sacred rock upon which the shrine is built marks the site where Muhammad ascended to heaven on a winged horse. Part of the Temple Mount or Mount Zion, the rock is said to have great importance before Muhammad, as well, by those of the Jewish, Roman, and Christian faiths. It is the site where Abraham prepared to sacrifice his son, Isaac; according to the Hebrew Bible, Solomon's Temple, also known as the First Temple, was later erected there; Herod's Temple, completed during the reign of the Persian King Darius I around 516 BCE was next built; and it was destroyed in 70 CE under Roman Emperor Titus, who had a temple to the god Jupiter built on the site.

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



Figure 6.9 | Exterior view of the Church of the Holy Sepulchre
Author: User "Anton Croos"
Source: Wikimedia Commons
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One of the inspirations for the Dome of the Rock is the dome of the Church of the Holy Sepulcher, also in Jerusalem, that was built in 325/326 CE on what is believed to be Calvary, where Jesus was crucified, as well as the sepulcher, or tomb, where he was buried and resurrected. (Figure 6.9) While the overall plans of the two buildings are markedly different, the domes are nearly the same shape and size: the dome of the Church of the Holy Sepulcher is approximately sixty-nine feet in height and diameter, while that of the Dome of the Rock is sixty-seven feet. Each of the eight outer walls of the Dome of the Rock is sixty-seven feet, as well, giving the octagonal structure the balance of relative proportions, and rhythmic repetition of forms found in many Christian **central-plan** churches, that is, with the primary space located in the center. (Interior Diagram of the Church: https://classconnection.s3.amazonaws...4161178159.jpg) The Dome of the Rock has passed between the hands of Muslims, Christians, and Jews many times since it was built. Today, Jerusalem is part of Israel, but the Dome of the Rock is maintained by an Islamic council within Jordan's Ministry of Awqaf (religious trust), Islamic Affairs, and Holy Places. Since 2006, non-Muslims have again been allowed on the Temple Mount, during certain hours and after having gone through security checkpoints, but Muslims only are allowed into the Dome of the Rock. Some Orthodox Jews believe it is against their faith to visit the holy site at all.

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

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



Figure 6.10 | *The Veteran in a New Field*
Artist: Winslow Homer
Source: Met Museum
License: OASC

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

In addition to his drawings and prints, Homer began painting Civil War subjects in 1862. He showed a number of these paintings to critical and popular acclaim in the annual exhibitions at the National Academy of Design in New York between 1863 and 1866. One of the last Civil War paintings he created was *The Veteran in a New Field*. (Figure 6.10) He started it shortly after the war ended and President Abraham Lincoln was assassinated, both events occurring in April 1865. Homer depicts a soldier who has returned to his farm. Having cast aside his Union jacket, the soldier farmer has taken up his scythe and, with broad horizontal sweeps, harvests a bountiful crop. This quiet scene is a reminder of the never-ending process of life, death, and rebirth. Homer captures the sense of anxious relief, deep sorrow, and tentative hope individuals and nation alike were experiencing at that time of transition.

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

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1.9: Why do We Make Art?

Some of the earliest evidence of recognizable human activity includes not only practical things like stone tools and fire pits, but also decorative objects used for personal adornment. For example, these small beads made by piercing sea snail shells, found at the Blombos Cave on the southeastern coast of South Africa, are dated to the Middle Stone Age, 101,000-70,000 BCE. (Figure 1.19) We can only speculate about the intentions of our distant ancestors, but it is clear that their lives included the practice of conceiving and producing art objects. One thing we appear to share with those distant relatives is the urge to make art.

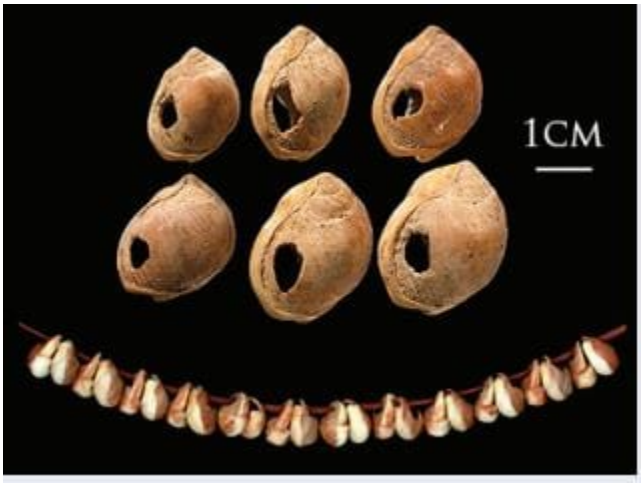


Figure 1.19 Blombos Cave Nassarius kraussianus marine shell beads and reconstruction of bead stringing, Author: Marian Vanhaeren and Christopher S. Henshilwood, (CC BY-SA 3.0)

A culture can be defined as a group of people who agree about what is important. Today many different human cultures and sub-cultures co-exist; we can find in them a broad range of ideas about art and its place in daily living. One main goal of Australian Aboriginal artists, for example, is to "map" the world around them. (Figure 1.20) In this painting on bark, pictorial symbols tell the story of the great hunter snake in colors such as red for desert sand and yellow for the sun. (Figure 1.21) In a similar way, though with different materials, Buddhist sand paintings known as **mandalas** present a map of the cosmos. These circular diagrams also represent the relationship of the individual to the whole and levels of human awareness. (Figure 1.22)

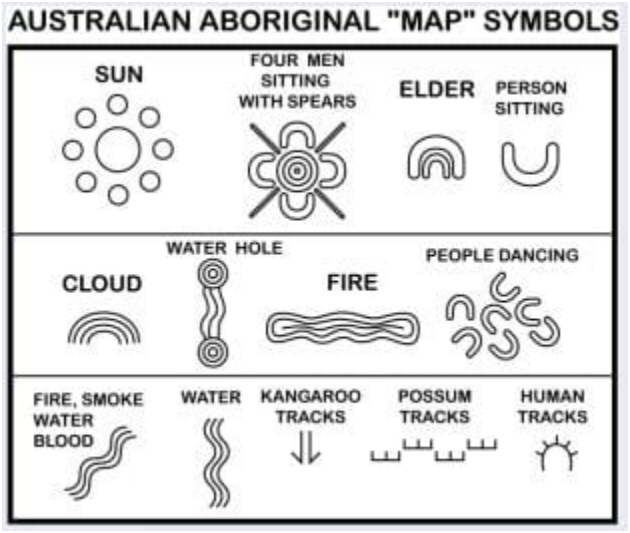


Figure 1.20 Australian Aboriginal "Map" Symbols, Author: Jeffrey LeMieux, (CC BY-SA 4.0)

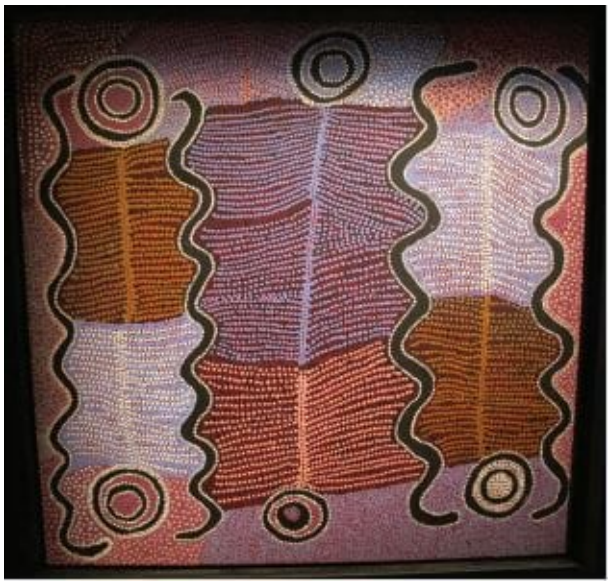


Figure 1.21 Sand Painting, Author: Sailko, (CC BY-SA 3.0)



Figure 1.22 Wheel of Time Kalachakra Sand Mandala, Artist: Losang Samten, Author: Steve Osborne, (CC BY-SA 3.0)

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

We should recognize that every person has lived a unique life, so every person knows something about the world that no one else has seen. It is the job of artists today to tell us about what they have come to know—individually or as part their community—using the art material or medium most suited to their abilities. While copying the works of others is good training, it is merely re-working what has already been revealed. Originality, however, is more highly valued in contemporary art. Georgia O'Keeffe (1887-1986, USA) explained her view on this matter when she wrote: (Figure 1.23)

> It was in the fall of 1915 that I first had the idea that what I had been taught was of little value to me except for the use of my materials as a language—charcoal, pencil, pen and ink, watercolor, pastel, and oil. I had become fluent with them when I was so young that they were simply another language that I handled easily. But what to say with them? I had been taught to work like others, and after careful thinking I decided that I wasn't going to spend my life doing what had already been done. . . . I decided I was a very stupid fool for not to at last paint as I wanted to and say what I wanted to when I painted.5

5 O'Keeffe 1976, unpaginated.



Figure 1.23 Series 1, No. 8, Artist: Georgia O'Keeffe, (Public Domain, "Prosfilaes")

1.5.1 The Personal Need to Create

Many works of art come out of a personal decision to put a feeling, idea, or concept into visual form. Since feelings vary widely, the resulting art takes a wide range of forms. This approach to art comes from the individual's delight in the experience. Doodling comes to mind as one very basic example of such delight. Pollock's Abstract Expressionist works, also known as action paintings, are much more than doodles, though they may resemble such on the surface. (Autumn Rhythm-Number 30, Jackson Pollock: http://www.metmuseum.org/art/collection/search/488978?=&imgno=0&tabname=online-resources; *Number 10*, Jackson Pollock: http://www.wikiart.org/en/jackson-pollock/number-10-1949) They were the result of many levels of artistic thought but on a basic level were a combination of delight in the act of painting and in the personal discovery that act enabled.

Some art is intended to provide personal commentary. Artworks that illustrate a personal viewpoint or experience can fulfill this purpose. *Persepolis*, a graphic novel by Marjane Satrapi (b. 1969, Iran) published in 2000, recounts her experiences and thoughts during the 1979 Iranian revolution, and is an example of such personal commentary. (*Keys to Paradise*: https://imaginedlandscapes.files.wordpress.com/2014/02/pi-102.jpg) Satrapi is a leading proponent of the graphic novel, a new approach to art making. In an ironic critique of how different parts of Iranian society were affected by war, Satrapi compares the contorted figures of Iranian youth dying in a combat zone explosion with the dance movements at her high school celebration.

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

Cathartic works of art can arise from perceptions of grief, good, evil, or injustice, as in *The Raft of the Medusa* by Théodore Géricault (1791-1824, France), which was an indictment of the French government of his day following the sinking of a ship. (Figure 1.24) When Whistler, on the other hand, became a proponent of "Art for art's sake," he was rejecting outside influences such as contemporary artistic and social standards in order to "purify" art of external corruption. (see Figure 1.18) The idea of removing influence from the creation of art is a modern one. Much of the art made before the nineteenth century was produced with the support and under the direction of religious, political, and cultural authorities in the larger community.



Figure 1.24 The Raft of the Medusa, Artist: Jean Louis Théodore Géricault, (Public Domain)

1.5.2 Communal Needs and Purposes

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

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

Architecture, especially of public buildings, is an expression of a community's values. Courthouses, libraries, town halls, schools, banks, factories, and jails are all designed for community purposes, and their shapes become strongly associated with their function: the architectural shapes become conventions. The use of older styles of architecture can be as references to the values of previous cultures. In the United States, for example, many government buildings are designed with imposing stone facades using classical Greek and Roman columns that symbolize strength and stability. Federal government buildings such as the United States Capitol and the Supreme Court (Figure 1.25) were designed so that the community would associate ancient Greek and Roman ideals of virtue and integrity with the activities inside those more modern buildings.



Figure 1.25 U.S. Supreme Court Building, Photographer: US Government Employee, (Public Domain)

Many twentieth-century architects, however, have followed the guiding principle of American architect Louis Sullivan (1856-1924, USA), that "form follows function." In his design of the Bauhaus, Walter Gropius (1883-1969, Germany) rejected superfluous decoration and focused instead on the efficient and functional use of space and material. (Figure 1.26) The leading school of art, craft, and architecture in Germany from 1919-1933, the teachings of the Bauhaus, or "construction house," have strongly influenced domestic and industrial design internationally since that time.



Figure 1.26 The Bauhaus Building in Dessau, Germany, (Public Domain, "Mewes")

Communities can remind citizens of public virtues by commemorating the individuals who displayed those qualities in **monuments**. Since ancient times, they have commonly been statues of such individuals placed on pedestals, columns, or inside architecture. *The Equestrian Statue of Bartolomeo Colleoni* by Andrea del Verrocchio (1435-1488, Italy) is a good example of this type of monument. (Figure 1.27) Created for the city of Venice, Italy, during the Italian Renaissance, the sculpture of Colleoni on horseback shows him as the bold and victorious warrior he was. But *The Burghers of Calais* by Auguste Rodin (1840-1917, France) and *Vietnam War Memorial* by Maya Lin (b. 1959, USA) are monuments that violate that longstanding norm. Rodin placed the burghers, or leading citizens, on ground level to humanize the six men who offered themselves as sacrifices to save their city; he did so in order to bring their internal struggles down to the viewer's eye level. (Figure 1.28) Lin's memorial is below ground level, and displays the names of the approximately 58,000 Americans who died in the Vietnam War. (Figure 1.29) These choices reflect the belief that the Vietnam War was initially conducted "beneath the surface," that is, unknown to most Americans, and to remind visitors that its cost was paid by real individuals, not anonymous soldiers. These two works of art are unconventional and original in their conception and execution.



Figure 1.27 Colleoni on Horseback, Artist: Andrea del Verrocchio, (CC BY-SA 3.0, "Waysider1925")



Figure 1.28 Burghers of Calais, Artist: Auguste Rodin, (CC BY 3.0, "Razimantv")



Figure 1.29 Vietnam Veterans Memorial Wall, Artist: Maya Lin, (CC BY-SA 3.0, "Mariordo")

Since ancient times, **murals**, paintings on walls, have been created in both public and private places. Ancient Egyptians combined

images with writing in wall paintings to commemorate past leaders. Some of these murals were intentionally erased when the leader fell out of favor. Roman murals were more often found inside homes and temples. The Roman mural located in a bedroom of the Villa of P. Fannius Synistor was unearthed in Pompeii, Italy. (Figure 1.30) It depicts landscape and architectural views between a row of (painted) columns, as if viewed from inside the **villa**, or country house.



Figure 1.30 Cubiculum (bedroom) from the Villa of P. Fannius Synistor at Boscoreale, Author: Rogers Fund, (OASC, Met Museum)

The Last Supper by Leonardo da Vinci (1452-1519, Italy, France) and the Sistine Chapel ceiling by Michelangelo (1475- 1564, Italy) are murals from the Italian Renaissance. They were created for a wall in a refectory, or dining hall, of a monastery (Figure 1.31) and for the ceiling of the Pope's chapel. (Figure 1.32) Both depict crucial scenes in the teachings of the Catholic Church, the leading European religious and political organization of the time. Because many people at the time were illiterate, images played an important role in educating them about their religious history and doctrines.



Figure 1.31 The Last Supper, Artist: Leonardo da Vinci, (Public Domain, "Thebrid")



Figure 1.32 The Ceiling of the Sistine Chapel, Artist: Michelangelo, Author: Patrick Landy, (CC BY 3.0)

More modern examples of murals can be found around the world today. Diego Rivera (1886-1967, Mexico) was a world-renowned artist who executed large-scale murals in Mexico and the United States. His *Detroit Industry* murals consist of twenty-seven panels originally installed at the Detroit Institute of Arts. (Figure 1.33) The two largest panels depict workers manufacturing a V8 engine at the Ford Motor Company factory. Other smaller panels show advances in science, technology, and medicine involved in modern industrial culture, portraying Rivera's belief that conceptual thinking and physical labor are interdependent. These works are now considered a National Landmark. *The Great Wall of Los Angeles* designed by Judith Baca (b. 1946, USA) and executed by hundreds of community members is thirteen feet high and runs for more than one half mile through the city. (*The Great Wall of Los Angeles*, Judith Baca: http://sparcinla.org/wp-content/uploads/2012/12/ great-wall_m.jpg) Its subject is the history of Southern California "as seen through the eyes of women and minorities."6 The mural is part of a larger push in Los Angeles to adorn public spaces with murals that inform and educate the populace.



Figure 1.33 Detroit Industry, North Wall, Artist: Diego Rivera, (Public Domain, "Cactus.man")

The term **icon** comes from the Greek word eikon, or "to be like," and refers to an image or likeness that is used as a guide to religious worship. The holy figures depicted in icons are thought by believers to have special powers of healing or other positive influence. An icon can also be a person or thing that symbolically represents a quality or virtue. A good example is the image of St. Sebastian. St. Sebastian was a captain of the Roman guard who converted to Christianity and was sentenced to death before a squad of archers. (Figure 1.34) He survived his wounds, and early Christians attributed this miracle to the power of their religion. (He was later stoned to death.) In the late Middle Ages during widespread plague in Europe, images of St. Sebastian

were regularly commissioned for hospitals because of the legend of his miraculous healing and the hope that the images would be curative.



Figure 1.34 The Martyrdom of St. Sebastian, Artist: Giacinto Diana, (Public Domain)

An example of a non-religious or **secular icon** might be the bronze bust of the famous football coach Knute Rockne at Notre Dame University in Indiana. (Figure 1.35) The nose of the bronze sculpture is bright gold because many consider it good luck to rub it, so it receives constant polishing by students before exams.



Figure 1.35 Knute Rockne, Artist: Nison Tregor, Author: Matthew D. Britt, (CC BY-SA-NC 3.0)

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

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1.10: COMMUNICATION



Figure 6.11 | Snake Goddess
Author: User "C messier"
Source: Wikimedia Commons
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In past societies in which art played a central role, people communicated through their creativity. In societies where many people were illiterate, they understood and learned more from symbolism and images than from words. One such example is the *Snake Goddess* discovered by archaeologist Arthur Evans and his team in 1903 at the Palace of Knossos on the island of Crete. (Figure 6.11) Part of the Minoan civilization (c. 3650-c. 1,450 BCE), this **deity** is believed to be a fertility symbol, also known as a "Mother Goddess," a reli- gious symbol that appears from prehistoric eras until the Roman Empire. The snake held in each of the figure's upraised hands is associated with fertility and symbolizes the renewal of life due to the fact that it periodically sheds its skin. The object tells us about the type of culture from which it is derived, articulating their beliefs, traditions, and customs. For the Minoans, there was no need to explain or interpret this image because it was easily understood by their community.

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

Categorizing Chinese art allowed statements to be made about the art and people. The var- ious ways in which different meanings have been read into Chinese art at different periods of time is well illustrated in this jade *gui* tablet. (Jade Tablet: http://culture.teldap.tw/culture/ images/collection/20120807_NPM/jade04.jpg) A ***gui*** is a ritual scepter, held by a ruler during ceremonies as a symbol of rank and power. According to researcher Tsai Wen Hsiung, the his- tory of using jade can be traced back seven thousand years. Looking at jade plaques unearthed from the Stone Age and Neolithic period, it is evident that the Chinese people were the first to carve jade for ornaments. This jade tablet is from the Late Shandong Longshan Culture (c. 2650-2050 BCE). Located in Shandong province, it *was the last Neolithic* jade *culture* in the Yangtze Valley River region, a land area rich in resources. The tablet is one of a large number of artifacts made from jade in that creative era, many of which replicated weapons and tools. Jade was the most precious material available in the Yangtze region at the time the jade *gui* tablet was made.



Figure 6.12 | Kente Weaving
Author: User "ZSM"
Source: Wikimedia Commons
License: CC BY-SA 3.0

The tablet represents the excellent manufactured craftsmanship of the Shandong Longshan culture. The stone has a yellow tone with grey and ochre natural coloring resulting from aging over time. In low relief slightly below the middle of the tablet is a stylized face of a god shown in a typically flattened view. (Detail of Jade Tablet: http://culture.teldap.tw/culture/images/ collection/20120807_NPM/jade05.jpg) There is an eighteenth-century inscription by a Chinese emperior who provides an explanation of the decoration. According to art historian Chang Li-tuan, the tablet was originally plain, but during the Ch'ien–lung reign two poems from different years were engraved on it; the last engraving in 1754 was by the Ch'ien–lung Emperor. The stone with its décor of symbolic images and incriptions represents the Chinese love of antiquity, depicting

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

A more modern use of communicating through symbols in art can be found among the Ashanti people of Ghana, West Africa, and the Kente cloth woven by them and others in the region, including the Ewe people. Using silk and cotton, the cloth is woven on specially designed looms in fourinch strips that are then sewn together. (Figure 6.12) Kente cloth was traditionally worn by kings during special ceremonies. The patterns and symbols woven into the cloth conveyed highly individualized messages that could not be reproduced by the weavers for any other individuals. Colors conveyed mood, with darker shades associated with grieving and lighter shades with happiness. Although the cloth was originally for political leaders, the design was not meant to convey a political message: it represented the culture's spiritual beliefs in symbols and colors.

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

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1.11: CELEBRATION AND COMMEMORATION



Figure 6.13 | The Wedding Party
Artist: Henri Rousseau
Source: Wikiart
License: Public Domain



Figure 6.14 | Funerary Stele of Hegeso
Artist: Kallimachos
Author: User "Marsyas"
Source: Wikimedia Commons
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The use of art to note the observance of particular life events for ordinary people, rulers, and officials of all sorts has been a frequent theme and appears in all eras and in myriad styles. The presentation of such an event can very effectively call attention to a distinctive new approach an artist takes. Such is the case for a painting in celebration of a wedding created by Henri Rousseau (1844-1910, France), a mostly self-taught artist. (Figure 6.13) Due to such stylistic traits as the lack of formal one point perspective and simplified treatment of the human form, Rousseau was described by critics as a naive painter. His style was embraced by many **avant-garde** artists at the time, however, as boldly moving away from traditional methods and ideas taught in art schools at the time.

Artwork to express the grief of the living and to preserve and honor the memory of the deceased can be found in all ages and cultures. Funerary markers, some large and elaborate, have appeared in many eras. From ancient Greece, for example, we have a marble grave **stele**, or marker, carved with a portrait of a noblewoman seated on a Greek **klismos chair**, a curved-leg style then popular, while selecting a piece of jewelry from a young servant woman standing before her. (Figure 6.14) The jewelry, now missing, stood for the wealth of the individual, family, and society at large, and the state of well being that will continue for the group in spite of one individual's death.

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1.12: WORSHIP

Perhaps the most frequent use of art as a means of connecting to viewers' lives through the ages has been for religious purposes, often entailing the aspects of worship whereby a deity, person, or narrative is presented for the viewer to use in order to express their devotion, as an occasion of worship, or to contemplate its meaning. Among the most formalized types are cult statues images of deities, saints, or revered figures such as Varaha, the boar-headed **avatar**, or physical form, of the Hindu god Vishnu. Here, Varaha is rescuing the goddess Bhudevi by slaying the demon that had trapped her in the ocean. (Figure 6.15) Dangling in mid-air as she holds his tusk, Varaha returned Bhuvedi to her rightful place on earth.

Other examples include the enormous altarpieces that were a central focus in churches during the Middle Ages, Renaissance, and Baroque (seventeenth century) eras in Europe, altarpieces such as *El Transparente* in the Cathedral of Toledo, Spain. Its elaborate carvings and gilding interplay with natural sunlight that streams in from strategically placed openings in the wall and ceiling. (Figure 6.16) Such works are designed to be awe inspiring, presenting the viewer/believer with a spectacular visual expression of mysteries of the faith.



Figure 6.15 | Rock Carving Depicting Vishnu
Author: User "Clt13"
Source: Wikimedia Commons
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Figure 6.16 | El Transparente Altarpiece at Cathedral of Toledo, Spain
Author: User "Tim giddings"
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1.13: INFORMATION, EDUCATION, AND INSPIRATION

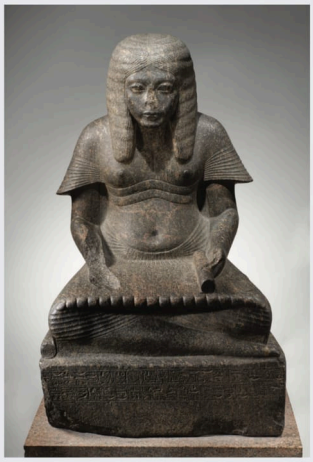


Figure 6.17 | Haremhab as a Scribe of the King
Source: Met Museum
License: OASC



Figure 6.18 | Metal Movable Type
Author: Willi Heidelbach
Source: Wikimedia Commons
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Art has often been used as a means to inform, to educate, and to inspire, and the religious works that we have viewed have been traditionally used for these purposes. In addition to those, we need to consider the many forms than have long been used to provide information for secular, or non religious, purposes as well as those that have emerged more recently.

Perhaps the first would be the creation of scrolls and book forms, both of which occurred very early, the exact dates of which are indeterminate. We know the Egyptians created a form of paper made from flexible papyrus stems they rolled into scrolls and the Romans developed the **codex** form of books we use today, although each of these forms is also known to have been used by others. The Egyptians developed their system of writing in **hieroglyphs**, abstracted pictures that represent words or sounds, around 3,400 BCE. Literacy and writing was restricted among the Egyptians to highly educated scribes. (Figure 6.17) By around the first century BCE, the Romans had formalized a system of tiered education, that is, progressing through grades based on age and development of skills. Although formal schooling was generally reserved to those who could afford it, education was not restricted to any particular class or group. While the ancient Chinese used paper and printing methods from as early as the first century, these did not appear in the Western world for centuries afterwards. The invention of the printing press and movable type by Johannes Gutenberg in Germany in 1439 was truly momentous, as both written and pictorial forms could then be replicated and dispersed widely. (Figures 6.18 and 6.19)

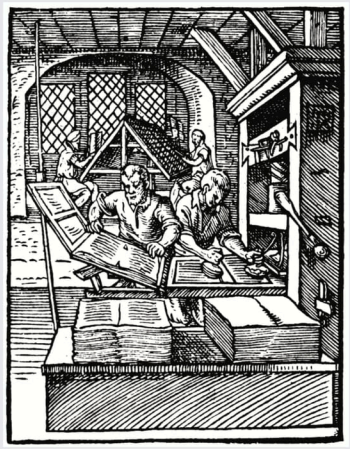


Figure 6.19 | Etching of 16th Century Printer
Artist: Jost Amman
Author: User "Parhamr"
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The advent of photography beginning in the 1830s considerably broadened the potential

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

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

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1.14: Concepts Explored in Later Chapters

1.6.1 The Structure of Art: Form and Design

In order to read this you have spent considerable time and effort learning individual letters, combinations that form a word, the structure of a sentence, and the organization of multiple sentences to move from one idea to the next. You use all of those skills to make sense of and understand the written word. And from there, you can introduce your own ideas, knowledge, and experiences to expand upon and bring additional meanings to what you have read.

We follow a similar process in learning how to look at and understand art. In Chapter Two: The Structure of Art–Form and Design, we will first define forms of art and the materials and processes used in creating them. We will then examine the elements of art, such as line, color, and form, as well as the principles of design, or how those elements are combined to create a composition. With this new vocabulary we can better understand and talk about what we are looking at, enriching our experiences interacting with art and architecture in the world around us.

1.6.2 Significance of Materials Used in Art

One of the basic choices in creating any work of art is the material from which it will be made. The materials might make it more or less important, more or less valuable, or might bring a variety of associations not inherent in the actual form of the work. In Chapter Three: Significance of Materials Used in Art, we will examine both the monetary value and the cultural value of works of art based upon the media—the materials—employed, and some of the many sources from which those values are determined.

1.6.3 Describing Art: Formal Analysis, Types, and Styles

Taking the building blocks of the vocabulary we built in reading Chapter Two: The Structure of Art–Form and Design, in Chapter Four: Describing Art: Formal Analysis, Types, and Styles we will discuss how to critically analyze, or systematically describe, a work of art. We will examine the elements and principles of its design, the category in which it falls based on the relative representation of the natural world, and how we might group that work with others, or the work of other artists based on its appearance, or style. These tools not only help us learn more about the work of art, they enhance our appreciation of art by providing us with a greater understanding of the individual work's components and its relationship with art in the same or other cultures and time periods.

1.6.4 Meaning in Art: Socio-Cultural Contexts, Symbolism, and Iconography

Studying the historical, social, personal, political, or scientific reasons a work of art was made provides us with further, and key, information in understanding its meaning and symbolism. A work of art is part of the culture in which it was made; all artists, even those who wish to rebel against some aspect of the time in which they live, are influenced (and perhaps constrained) by the world around them. In Chapter Five: Meaning in Art– Socio-Cultural Context, Symbolism, and Iconography, we will consider the many factors that influence the creation and our comprehension of works of art. And, we will explore meanings within a work, its symbolism, as a way of providing us with deeper understanding of what the work meant within the culture it was made.

1.6.5 Connecting Art to Our Lives

For art to have meaning, it must have some connection to us and our lives. Artists and those who hire them to create works of art have myriad reasons for doing so. In Chapter Six: Connecting Art to Our Lives, we will first look at aesthetics, the study of the principles and appreciation of beauty in art, from an historical perspective to gain an understanding of another way in which the value of art has traditionally been determined. We will also explore roles that art plays: it can be a means of expression, a symbol of inclusion or exclusion, a tool of communication, or a medium of education. When we find our connection to a work of art, we are engaged with and enriched by it.

1.6.6 Form in Architecture

Human beings have created a wide variety of architecture forms from pre-historic times to the present across the entire world. The continuous presence of architecture in human history indicates the vital and numerous roles structures play for both the individual and the society in which they are made. In Chapter Seven: Form in Architecture, we will examine purpose, function, and meaning in design and construction of sites and buildings within a variety of cultures. What can the history of constructed forms tell us about the needs, beliefs, and principles of our near and distant ancestors? Answering these questions sheds light on the role of architecture throughout history, as well as how it functions in our own time.

1.6.7 Art and Identity

Often today, when we think of art and identity, we are referring to the artist's identity, and what we mean is the artist's personal identity and what the artist is trying to communicate on a personal level. The notion of personal identity quickly expands, however, to include aspects that link the artist to others with similar characteristics, such as gender, ethnicity, spiritual beliefs, and nationality. From there, we can begin to talk about identity within a clan, culture, nation, and other groups that share like traits and properties.

In Chapter Eight: Art and Identity, we will look at how notions of identity influence artists and the art they create. Whether artists are attempting to express individual, private feelings, or capture the personality of a nation, they must first define what the characteristics are and determine how those chosen will be represented in the work of art. We will look at these visualizations of identity in a variety of forms, from small hand-held objects to large-scale works of architecture, to discuss the impact of materials, size, and audience. And, we will examine the circumstances surrounding the creation of these objects to investigate the role social, religious, and political forces play in defining and assigning identity in art.

1.6.8 Art and Power

Throughout history, art has been used as a means of communication by those in power. When rulers commission depictions of themselves, for example, they may or may not want them to be recognizable portraits, but the sculpture or painting will certainly communicate what the ruler wants those who see the work to know about the ruler's position, wealth, and attributes, that is, indications of the ruler's power. These signs of power can be used to reassure the ruler's own people or to warn potential adversaries of the forces at the ruler's disposal. Rulers and others in authority have the ability to enlarge a show of power beyond a bodily display of physical strength and dominance to more potent and permanent monuments such as murals, sculpture, and buildings.

The power of art extends far beyond uses by those in control. Art can be used to build influence, increase leverage, and give hope to those who possess little authority. It can be used as a form of protest against those in command. And, it can be used to induce change. In Chapter Nine: Art and Power, we will look at art as a tool to comment upon and garner power, and as a means of communicating power and power relations. We will identify common visual strategies, and note similarities and differences over time and in different cultures

1.6.9 Art and Ritual Life: Symbolism of Space and Ritual Objects

Human beings possess the ability to project our thoughts forward to speculate about what will happen in our future. We can contemplate our own mortality and reflect on existence beyond our own lives. Doing so can plunge us into despair or elevate us to heights of exultation. In times of desperation, art can serve as a talisman, an object believed to have power to bring luck or offer protection, against those things or events we fear in hope the occurrence can be warded off. In the case of the inevitable, such as sickness and death, art is used to give comfort to the suffering and solace to the survivors. We also employ art to pay tribute to what we cherish and honor; with works made of the finest materials, crafted with ingenuity and the utmost skill we give expression not only to our fears, but also to our hopes.

In Chapter Ten: Art and Ritual Life–Symbolism of Space and Ritual Objects, we will look at how art helps us to understand ourselves as mortal creatures, and the role it plays in our spiritual lives as we strive to locate meaning and purpose in existence as a finite or infinite concept.

1.6.10 Art and Ethics

Art can introduce us to new ideas, and it can influence what we think about ourselves and others. Art informs us and it can change us. Does this potential for tremendous impact place an obligation upon the artist, the photojournalist, or the museum curator to act under certain guidelines of originality or truthfulness, for example? If so, how do we define what original art is, and whose truth are we telling?

Chapter Eleven: Art and Ethics introduces us to some of the issues facing artists and others in the world of art in how they present themselves and their art.

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1.15: PROTEST AND SHOCK

Art also connects to our lives as a means of expressing protest, as can be seen in the work of Jaune Quick-to-See Smith (b. 1940, USA), a Native American who often sarcastically comments on the history of the treatment of her people by Americans in general and by the United States government in particular. The impetus for these two works was the 1992 celebration of the 500th anniversary of Columbus's discovery of the "New World." (*Trade (Gifts for Trading Land with White People)*, Juane Quick-to-See Smith: www.chrysler.org/ajax/load-artwork/26; *Pa- per Dolls for a Post Columbian World with Ensembles Contributed by US Government*, Juane Quick-to-See Smith: sam.nmartmuseum.org/view/obje...ple$0040636/5/ primaryMakerAlpha-asc?t:state:flow=41dede4d-4192-4c2a-86e4-cd9d50f583c2) Her commentary includes the commercialization and stereotyping of her people, and their relegation to reservations, with forced cultural changes, as well as such harmful effects as the introduction of the deadly smallpox disease among people with no previous exposure to it. Her drawings and paint- ings are often very simple and straightforward in method and style but show masterful techniques that she developed through sophisticated artistic training.

Certainly, the category of shock could be applied to the works by Smith we have just seen, and shock has been used increasingly in contemporary art to bolster political statements of protest or just commentary on our expectations and frames of reference. Ron Mueck (b. 1958, Australia) has made a point of repeatedly challenging the viewer with questions about life and relationships in his hyperrealist sculpture. (*Mask II*, Ron Mueck: http://www.visualarts.qld.gov.au/mueck/ images/ MUECKron_MaskII_EXHI010912_RGB.jpg) He often creates works of the human form that are exceptionally out of scale, unexpectedly undressed, or placed in unusual postures, there- by creating many surprises among gallery goers, especially those who approach these uncanny works at a close distance.

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1.16: What is Art? (Summary)

Key Concepts

When studying a subject, it is important to have a working definition of that subject. Our subject is art. The four historical attempts at defining art surveyed here each had limitations. Ancient Greek mimesis excluded art that does not re-present objects. Tolstoy's communication theory is unverifiable and is spectator-dependent, Bell's significant form is circular reasoning, and Dickie's Artworld theory is about who has the power to decide what art is, not about art itself. The operating definition of art used in this text is "from the mind into the world." The images used in this survey are considered works of art. It is the task of the student to be able to recognize, analyze, and interpret works of art, and to integrate this understanding into a coherent worldview. The purpose of this effort at understanding is to practice recognizing value in new and diverse forms of visual art. One end result is to then have a greater appreciation of and to simply enjoy looking at art.

Art is found wherever we find human beings. Art fulfills a basic human need for expression. This need can be sub-divided into personal needs and needs of the community. Personal needs include art created for delight, decoration, for political and religious devotion, and for personal catharsis. Communal needs can include architecture, monuments, murals, and religious and secular icons.

Glossary

Architecture: the design and construction of buildings or other complex structures.

Artworld theory of art: an approach to defining art as whatever the artworld says it is.

Catharsis: the process of releasing pent up emotion resulting in personal change.

Circumambulate: to "walk around"—a ritual practice of circling a sacred site, following a set path either inside or outside of a structure.

Communication theory of art: an approach to defining art as a transfer of feeling from artist to spectator.

Convention: group consensus about the way something is usually done.

Icon: a person or thing regarded as representative of something, often religious.

Institutional theory of art: another name for the Artworld theory of art.

Labyrinth: similar to a maze, but generally has only one intricate and twisting path to the center.

Mimesis: an approach to defining art as a copy of perceived reality.

Monument: a statue or other structure meant to commemorate a famous person or event.

Mural: a work of art executed directly on a wall.

Relic: an object thought to have belonged to or been part of a holy person's body.

Secular: lacking in religious or spiritual content, not bound by religious rule.

Significant Form: an approach to defining art as what we notice.

Symbolism: the use of images to represent ideas or qualities.

Trompe l'oeil: art so realistic that it "fools the eye."

Zeuxis and Parhassios: an ancient Greek myth about two competing painters who vie for the title of greatest artist by copying reality most faithfully

Test Yourself

1. List and describe the four ways stated in the text in which people have defined art in the past.

2. Briefly re-state the operating definition of art for this text.

3. What is the significance of the ancient Greek myth of Zeuxis and Parhassios?

4. What do each of the four historical definitions of art reveal of how people thought about where truth is to be found?

5. Draw parallels between the sea snail shell necklace of c. 100,000 BCE and modern practices of personal decoration, for example, a pearl necklace.

6. Speculate about why images might be important in non-literate cultures? What might be one concern about images used in religious rituals? Can you identify an example of a non-religious icon other than the one noted in the text?

7. Speculate about why most early American federal buildings were built using classical Greek and Roman columns and imposing stone facades. Why were buildings in the twentieth century built with little reference to the architecture of classical antiquity? What ideas were lost and what ideas were gained with this shift in architecture?

8. Consider the change in the conventional presentation of public monuments by comparing how the monuments of Verrocchio and Rodin are presented, one on a high pedestal, the other at ground level. What does this change suggest about changing ideas about the heroic and monumental?

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2: THE LANGUAGE OF ART

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2.15: Key Terms

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2.1: Introduction

When we look at the art objects that people have made over the centuries and around the world, we find they share some basic elements. They exist; they have substance; they are either flat or “in the round”; they use (or do not use) perspective, line, shape, mass, value, color, texture, and so on. Over time, both artists and art critics have developed a set of terms to describe art objects and their design. In this chapter, we will develop an art-specific vocabulary to use in iden- tifying different types of art forms, discerning the materials and processes used to create them, understanding how the elements and principles of design are used by artists, and recognizing how they convey meaning in visual art.

The possible combinations in visual art are infinite, but the visual arts have traditionally been practiced and categorized in only a few broadly termed ways. The primary distinction in the visu- al arts is dimension. Two-dimensional art consists of **drawing, painting, and printmaking**; three-dimensional art consists of **sculpture, including installation, and kinetic art**. In ad- dition to these traditional types of art, new technologies and new ideas about art have given us four-dimensional **or** time-based art, such as **video and performance**. **S**uch art depends on the use of technology and the passage of time for its effect. Most recently, time-based art has grown to encompass a category known as new media art, which includes digital art, computer animation, interactive art, video games, virtual reality, robotics, and 3D printing.

Today the separate categories of space and time are becoming blurred as artists seek ways to combine disparate approaches into a single, encompassing, and rich art experience. An important lesson from the modern approach to visual art for both artists and viewers is to recognize that each formal element and each approach to design has unique expressive power.

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2.2: INTRODUCTION

Developing the ability to examine and understand works of art makes sense for many good reasons. For one, art is powerful. In subtle but real ways, we are influenced by the visual culture that surrounds us.

In Chapter Two: The Structure of Art—Form and Design, we identified, defined, and discussed the elements and principles of design. Now, we will focus on the analysis of art. **Formal** or **critical analysis** is an examination of the elements and principles of design present in an artwork and the process of deriving meaning from how those elements and principles are used by visual artists to communicate a concept, idea, or emotion.

How and what is communicated in a work of art is linked to the type or category in which it falls: representational or non-representational. Within the broad category of **representation**, that is, a visual reference to the experiential world, we can further characterize the work of art using terms such as naturalistic, idealized, or abstract. Art that does not attempt to present an aspect of the recognizable world is **non-objective** or **non-representational**. In such work meaning is communicated through shapes, colors, and textures.

Style can refer to the general appearance of a work or a group of works that were created in accordance with a specific set of principles about form or appearance. Style can refer to the art as a whole that was made during a particular era and within a certain culture. More specifically, we can consider whether the artwork belongs to a stylistic movement such as the Italian Renaissance, Realism, or Abstract Expressionism. Style can also refer to how elements and principles of design are employed by an individual artist: the visual characteristics of that artist's work.

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2.3: Art Specific Vocabulary

Every discipline has its “jargon,” and the visual arts are no different. Visual artists use a vari- ety of materials and processes to produce their work and art critics use specialized terms to de- scribe that work. It is unavoidable that terms must be invented to serve the purposes of criticism and/or description. Many art terms are in common use and widely understood, some are less so. Some terms come from languages other than English. In the course of describing the different forms that visual art takes, this text will introduce terms by using a bold font, following them with explanations and definitions. As with any discipline, the goal in using specialized art terms here is to make things more clear and direct.

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2.4: TYPES OF ART

4.3.1 Representation and Abstraction

The most basic point of style, perhaps, is type or category, whether a work is **representational** or **abstract**. In the broadest terms, if the work has visual reference to the phenomenal world, we consider it to be representational. That definition suffers from over generality, though, since any physical or visual expression that has some reference to the physical world includes some aspect that we see as reflecting the physical world. And, to some extent, all works are also **abstract**, in that they might remind us of what we see in the phenomenal world by only reflecting some physical feature(s) rather than detailing the object, place, or person itself. Having said that, we can proceed to see art in terms of its relative representation or relative abstraction of the original form.

It may help to start here by examining a number of works; each is based on the artist's observations of cows but is distinctive in what the artist elected to convey in their artwork about cows on the continuum from representation to abstraction. The first of these works is by Rosa Bonheur (1822-1899, France), who depicted a variety of animals in great detail with regard to their anatomy and physiognomy, and took great care to render her illustrations with fidelity to the appearance to the actual animals she had observed. (Figure 4.3) Artistically gifted and thoroughly trained, she went on to deepen her own knowledge and to hone her skills by visiting farms, veterinarian dissections, and slaughterhouses in order to develop extensive knowledge of her preferred subject matter, with which she created imagery of animals and other features of rural farm life. Her cows would be correctly described as very **naturalistic** in appearance their forms are quite similar in appearance to actual cows.



Figure 4.3 | *Ploughing the Nevers*
Artist: Rosa Bonheur
Source: Wikimedia Commons
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In comparison, if we examine the renditions by folk artist Edward Hicks (1780-1849, USA), we see cows that are much less rigorous in their resemblance, most likely the result of his not having had exacting training and practice in precise replication. (Figure 4.4) A Quaker minister, Hicks treated his painting at first as a supplemental avocation, then as his primary means of supporting his family. He used it to express themes of spiritual and historical community events that interested him, generally in simplified landscape settings that emphasized narrative and symbolic messages rather than exact proportions and details.



Figure 4.4 | *The Residence of David Twining*
Artist: Edward Hicks
Source: Wikimedia Commons
License: Public Domain



Figure 4.5 | *The Yellow Cow*
Artist: Franz Marc
Source: Wikiart
License: Public Domain

In some works, though, the difference in correspondence to natural appearance can be due to the artist's very different purpose for the work. *The Yellow Cow* by Franz Marc (1880-1916, Germany) clearly does not slavishly reproduce natural appearances but instead seeks to convey through abstraction a sense of light-hearted lyrical expression for the animal. (Figure 4.5) To achieve this end, Marc took great liberty in creating an image that went far beyond what he saw, to make an expression that carries messages of what he thought and felt about his subject. Marc created a great many images of animals in nature that were metaphorical reflections of his views of mankind and the human spirit. Such a movement towards abstraction often derives from the artist's wish to express an emotional or intellectual commentary on the subject, or to use the subject as a starting place to diverge from visual appearances of the purely physical phenomenal world in order to create a statement of some other ideas.

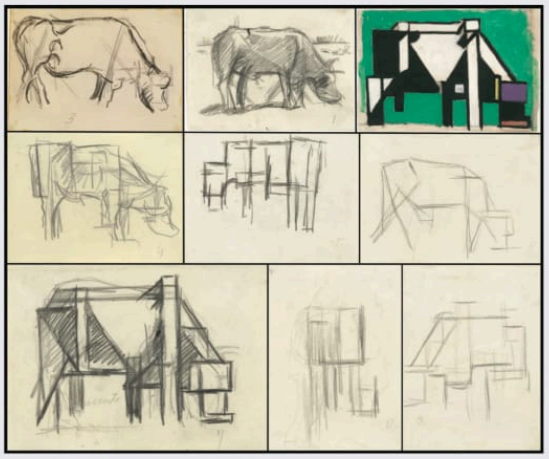


Figure 4.6 | *Composition (The Cow)*
Artist: Theo van Doesburg
Source: MoMA
License: Public Domain

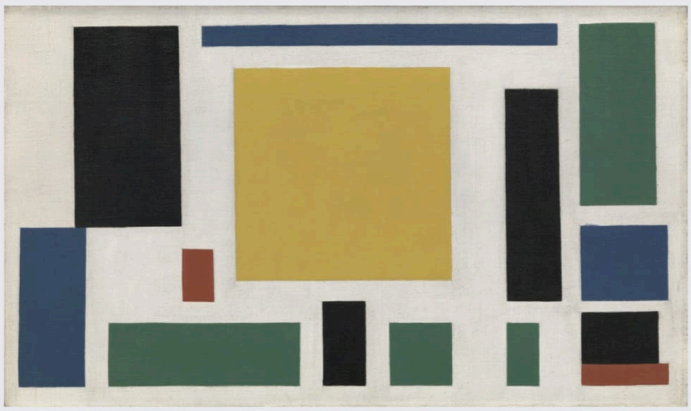


Figure 4.7 | *Composition VIII (The Cow)*
Artist: Theo van Doesburg
Source: MoMA
License: Public Domain

Another artist bearing investigation in this regard is Theo van Doesburg (1883- 1931, Netherlands), who used his own philosophical probing to frame a systematic path from naturalism in his renditions of the cow to an abstraction that is visually quite far removed from what most of us see in the phenomenal world. (Figure 4.6) Beginning with a series of exploratory sketches, he sought to reduce the linear forces of a cow's form to the three he thought were essential components of the physical and metaphysical world, that is, vertical, horizontal, and diagonal, while reducing the three dimensions of the cow's form to the painting's two-dimensional surface. At the same time, he tried to simplify the forms and volumes, progressively creating a strongly abstracted picture that few of us would likely recognize as of a cow if we were not led through the process by which he developed the image. Indeed, we have evidence of the process and its result in *Composition VIII (The Cow),* a fully developed instruction that provides us with great insight into Van Doesburg's train of thought and work, as well as his process of abstraction. (Figure

4.7)

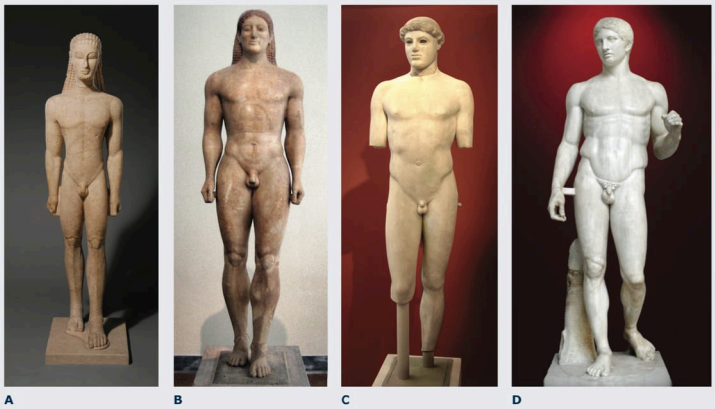
Representation, then, shows us some broad vision of what we see in the original, be it a person, landscape, interior, event, or such, with some level of detail. To one degree or another, all art is abstract in that it is not the original form but instead the artist's response to the original form rendered in artistic terms although, clearly, not all of it is so strongly abstracted that we lose the plainer references to the physical world.

4.3.2 Idealization

Sometimes artists create an **idealized** version of a natural form rather than truly reflecting its actual appearance. This was the norm, for example, in depictions of royal figures in ancient Egypt. There was a **canon**, or set of principles and norms, for the representation of royals that was very specific about just how they must look, including norms for the proportions of the different parts of the body to one another, their stance, and other details. The canon also set standards for their garments, headgear, the false beard, the arm and fist positions, and other details. The canon was remarkably conservative and unchanging, altering very little over the many centuries that ancient Egypt existed.

The figures of the Pharaoh Menkaure (r. c. 2530-c. 2510 BCE) and his Queen Khamerernebty are shown as being well proportioned, physically fit, and in young adulthood. (Figure 4.8) Because the king was regularly assessed with regard to his favor with the gods and fitness to rule, he was required to be in top physical condition or so he must appear in any official imagery. This necessity resulted in the **idealization** of the natural physical form. So, while it is a representational image of the royal body, the need to depict him as a fit and worthy ruler meant that he was generally shown as being in the prime of life, with a trim and perfectly proportioned physique, and with no apparent hint of weakness or vulnerability. By contrast, the image of an Egyptian state official, Ka-Aper, who was not of royal rank, was created with a different idea. (Statue of Ka'aper: http://www.museumsyndicate.com/item.php?item=27334) As a commoner, he is shown with a very different physique rather pudgy and more relaxed, certainly not governed by the rules for the royal imagery. It is more naturalistic, not idealized like the royal works.

To study idealization further, we will explore the evolution of nude male sculptural forms in ancient Greece. We know Greek sculptors began with ideas they gleaned from the Egyptian forms they knew but then altered them in some very significant ways that reflected their own distinctive culture. They presented the forms in the nude (only sculptures of males were nude at first, female sculpture remained clothed until the fourth century BCE) and, over time, they increasingly sought to capture more accurate physical details and the principles of movement in the body, rather than the static sense of permanence the Egyptians had favored.



A B C D

Figure 4.9 | Sculpures of the human form demonstrating anatomical accuracy

Photo A | Marble statue of a kouros
Source: Met Museum
License: OASC

Photo B | The Kroisos Kouros
Author: User "Mountain"
Source: Wikimedia Commons
License: Public Domain

Photo C | Kritios Boy
Author: User "Tetraktys"
Source: Wikimedia Commons
License: CC BY-SA 3.0

Photo D | Doryphoros from Pompeii
Artist: Polykleitos
Author: User "Tetraktys"
Source: Wikimedia Commons
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The turning point in this evolution—the moment when the achievement of naturalism was pronounced—was with the creation of the *Kritios Boy*, c. 480 BCE. (Figure 4.9c) At that point, the beginning of the Classical period in Greece, sculptors captured the potential for naturalistic movement and the ***contrapposto*** or weight shift of the knees and hips that occurs when standing with one leg at ease or walking. This soon gave way, however, to a canon of art for the refined form. So, again, true naturalism gave

way to a notion of the “perfect” or idealized form.

4.3.3 Non-Representational or Non-Objective

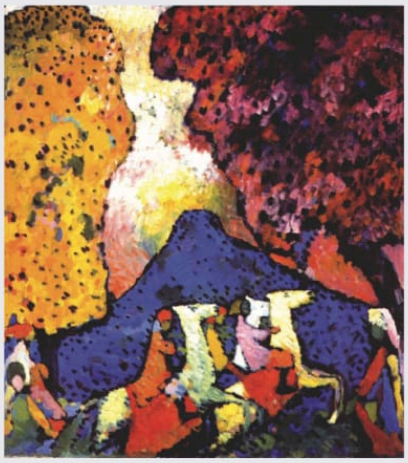


Figure 4.10 | *Blue Mountain*
Artist: Wassily Kandinsky
Source: Wikiart
License: Public Domain

One further note is needed in consideration of the relationship of type to response to the phenomenal world. Recurrent strains of abstraction appear throughout the history of art, when artists elected to streamline, suppress, or de-emphasize reference to the phenomenal world. In the twentieth century, though, this approach took on different character in some instances, with a stated rejection of the art as related to the natural world and concerned instead with the art itself, to the processes by which it was made, and with the product as referring to these processes and artistic qualities rather than to some out- side phenomenon: the observed world.

Still, the art is never completely independent of some reference: the viewer might respond to the color, painterly effect, line quality, or some other aspect that is not necessarily associated with recognition of a particular physical object or “thing” but that relates to the qualities of the art in some way, that is, to some recognition of reference although this recognition may be ephemeral and may be nameless. The response might be quite visceral or intellectual, nonetheless. The development of this idea was perhaps an inevitable phase of the abstraction and explorations of the formal means that had been conducted by various movements that evolved in nineteenth and twentieth centuries.

Stories abound about the era in art and the push from abstraction to non-representation, with several artists claiming to have led the breakthrough. The first artist to use the term **non- objective art, however,** seems to have been Aleksandr Rodchenko (1890-1956, Russia), (*Spatial Construction no. 12*, Aleksandr Rodchenko: http://www.moma.org/interactives/exh...truct_jpg.html; *Assembling for a Demonstration*, Aleksandr Rodchenko: https://www.moma.org/collection/works/45090?locale=en) and its most active early theorist and writer was probably Vasily Kandinsky (1866-1944, Russia, lived Germany and France). (Figures 4.10, 4.11, and 4.12)



Figure 4.11 | *Angel of the Last Judgment*
Artist: Wassily Kandinsky
Source: Wikiart
License: Public Domain



Figure 4.12 | *Red Spot II*
Artist: Wassily Kandinsky
Source: Wikimedia Commons
License: Public Domain

The artistic climate fostered widespread experimentation, and the synergistic atmosphere was a seedbed for new ideas and modes of working. Rodchenko sought to affirm the independence of artistic process and the "constructive" approach to creating artworks that were self-referential, and he explored the possibilities in painting, drawing, photography, sculpture and graphic arts. Kandinsky, also Russian but working in Germany, wrote an important treatise entitled *Concern- ing the Spiritual in Art* (1912) that was widely popular and soon translated from the original German into many languages. He explored color theory in relationship to music, logic, human emotion, and the spiritual underpinnings of the abstractions that for centuries had been viewed and absorbed through religious icons and popular folk prints in his native Russia.

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2.5: STYLES OF ART

In addition to looking at where along the spectrum from representation to non-representation a work of art may fall, we can examine the style of the work. Style can encompass the principles about form and appearance shared within a certain culture or era. Style can refer to a movement or group of artists and their work, where the commonalities can range from employing like elements and principles of design, to using certain materials or processes, to following a set of religious, political, or ideological beliefs. Style also indicates the visual characteristics of an individual artist's work. We conduct a stylistic analysis by examining the artistic elements and considering how they have used, and how they relate to other works by that artist, group of artists, or in a certain time frame, culture, or region.

In general, artistic styles tend to fall into three broad categories: Period, Regional, and For- mal styles. Period styles are groups of art in which the works derive their characteristic structure from the culture prevalent during a particular time period. A good example of a period style would be Gothic Art or Ming dynasty Art. Regional styles are groups of art in which the works derive their structure from the culture prevalent in a particular place. A good example of a regional style would be Dutch Art or Latin American Art. Formal styles are groups of art in which the works derive their structure from principles that are not characteristic of either one place or one time. A good example of a Formal style would be Surrealism, Impressionism, or Modernism. Formal styles tend to be the "isms."

From the earliest times, we can see that some artists sought to make their depictions conform closely to what they saw in the world around them, but that for various reasons they often chose to emphasize certain aspects at the expense of great naturalism. It is a mistake, however, to assume that the degree of naturalism that you see in the artwork is necessarily and primarily related to the skill level of the artist.

Artistic and stylistic change is generally a matter of evolution, and often rather reactionary. The artistic choices about style (and other matters) made at any particular point are influenced by what other works of art look like at that moment. So the artist will likely try to create an expression that goes further in one direction, or changes directions in some way. Thus, art might become more naturalistic, as we have seen, or it might become less so, because the artist thinks the art might express the idea better by using a slightly different style or a radically different idea. The divergence is related to current "thinking" within the culture and other more specific circumstances.

4.4.1 Cultural Style

There are artistic choices with regard to style in every work. While these choices are generally made at the discretion of the individual artist today, for much of history style has been a reflection of the broader cultural currents that influence so much of life in any time and place. These cultural factors have often led to the general approaches to representation that art historians call "conventions of representation." To acquaint ourselves with these conventions and how they pertain to a cultural style, we will look at a few examples.

4.4.1.1 Ancient Near East

These conventions are evident to us when we examine a broad selection of works from those created in the ancient Near Eastern cultures during several centuries. Look at the way figures are depicted in a detail from the Standard of Ur (c. 2600-2400 BCE) from ancient Mesopotamia, to- day Iraq, a wooden box with scenes of war and peace made from inlaid pieces of iridescent shell, red limestone, and blue lapus lazuli. (Figure 4.13) We see the figures have sufficient naturalism to allow us to easily recognize the human body. But we also see that they include a range of natural- istic detail.

The figures appear static, even when they are shown to be moving through space. They are shown in a **composite view**, that is, with portions of the body shown in profile and others in frontal view so the artist can provide details that would not be visible in a strict profile. They turn the body in space so that the viewer sees the hips and shoulders, along with a twisted torso, turned slightly towards the viewer. For warriors and leaders, this is a heroic stance, showing power and command. The composite view is completed by giving a frontal view of the eye on the profile of the face and head shown.

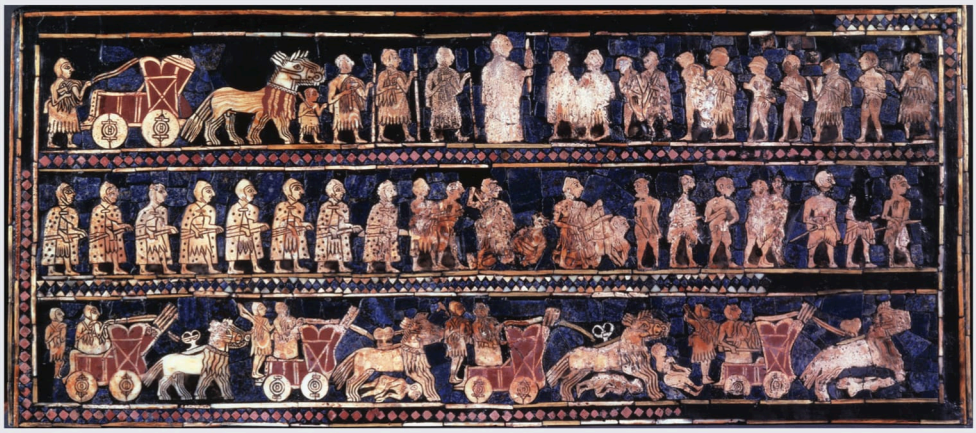


Figure 4.13 | Standard of Ur, 26th century BCE, "War" panel
Author: User "Dbachmann"
Source: Wikimedia Commons
License: Public Domain

This approach to figural forms continues in addition- al ancient Near Eastern works. The *Stele of Music* (c. 2120 BCE), depicting Gudea with attendants in one register and musicians below, shows the king ceremonially preparing to lay out a temple in the city of Girsu while accompanied by music and chanting. (Figure 4.14) In the relief of Sargon II, an Assyrian king who ruled 722-705 BCE, created approximately 1,400 years later, we see the use of these devices again, along with more variations of costume and headgear. (Figure 4.15)

These instances drawn from across many centuries but from the same geographical region that is today Iraq, show the persistence of a set of conventions of representation shared by the related cultural groups. We can also observe here that, when there is more emphasis on naturalism of the human body, it is at the service of conveying a sense of power, usually to give more detail to musculature especially in the chest and shoulders. This slight abstraction or deviation from absolute naturalism is also used to create a sense of greater physical stature and presence, a manipulation of actual sizes known as **hierarchical proportion**, meant to show the fig- ures' relative importance. These conventions of representation serve to convey dignity and significance within the broad cultural style shared by these associated groups.



Figure 4.14 | Music Stele
Author: User "Jastrow"
Source: Wikimedia Commons
License: Public Domain



Figure 4.15 | Sargon II and dignitary
Author: User "Jastrow"
Source: Wikimedia Commons
License: Public Domain

As noted, **abstraction** is not a modern method of art, but has been used purposefully in many eras. Abstraction, simplification of naturalistic forms, appears in the conventions of representation in the ancient Near East; unlike most later instances of abstraction, however, these conventions did not follow up on and show a reactionary counter movement to a naturalistic approach, nor were they a stage that further amplified certain features for purposes of expression or emotional exaggeration.

4.5.1.2 Ancient Greece and Rome

We earlier discussed the progression of cultural style in ancient Greece from the Archaic period to the High Classical period. The latter was also the era when the Parthenon temple and the other structures on the Acropolis in Athens were rebuilt or renovated as a statement of the power of that city-state. (Figure 4.16) The work of this era of artistic pinnacle is called **classical**.

By extension, the ancient Roman work that was created to emulate the Greek Classical style is sometimes defined, as well, as classical art. Careful distinctions, though, need to be made amongst the strictly classical, the imitative, and the revival of classical form in later eras. Examining these styles further, let us first look at what happened after the Greek High Classical era. Art in Greece, in what are called the Late Classical (400-323 BCE) and Helle- nistic (323-31 BCE) periods, shows changes that move away from the High Classical norms in becoming variously more dynamic, more expressive, more emotional, more dramatic. (Figures 4.17 and 4.18) That is, they are exaggerated in some way from the calm composure of the Classical style that had expressed the cultural value of complete balance achieved by "a sound mind in a sound body," a rather sober and self-contained ideal.



Figure 4.16 | Acropolis of Athens
Author: User "A.Savin"
Source: Wikimedia Commons
License: CC BY-SA 3.0



Figure 4.19 | Togatus Barberini
Author: A. Hekler
Source: Wikimedia Commons
License: Public Domain



Figure 4.18 | Hercules Farnese
Artist: Glycon of Athens
Author: User "Marie-Lan Nguyen"
Source: Wikimedia Commons
License: CC BY 2.5

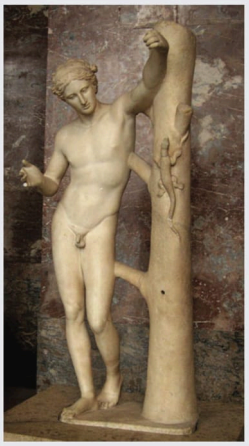


Figure 4.17 | Apollo Sauroctonus
Artist: Praxiteles
Author: User "Baldiri"
Source: Wikimedia Commons
License: Public Domain

In later Greek culture, we can see changes in an expansive political spirit, the influx of foreign cultural forces, the development of drama in theater, increasing materialism, and other factors that change the artistic and aesthetic spirit, consequently requiring different modes of artistic expression. The Romans, although deeply admiring the classical Greek art, held different

cultural ideas and ideals, so Roman art, unless directly copying the Greek, would express their different views of life and the world. These included especially Roman worldliness, their boundless interest in expansion (which brought in a great variety of additional influences), their great ingenuity and inventiveness in such arenas as engineering and architecture, and their stress on individualism.

The Roman Republican period (509-27 BCE) overlaps the Greek late Archaic, Classical, and Hellenistic periods. During the Republican period, Romans favored an anti-idealized approach to portrayal of people that went beyond simple naturalism to a very frank and unvarnished study of individuals, with a measure of veneration for the more mature citizens as models of an accomplished life.(Figure 4.19) The Romans honored their ancestors and kept their venerable images as portrait heads, which they carried in funeral processions and kept in their homes; they valued the accomplishments of old age, so their views on aging and the aged were often expressed through **veristic** or truthful renditions of their likenesses.

However, the use of these unidealized depictions varied from one phase to another throughout ancient Roman history. It is especially noted that in the Early Imperial era (27 BCE-197 CE), with the rise of Augustus to Emperor, the practice of idealization in portraiture was again favored for the imperial likenesses, often seen clearly as part of the political propaganda used to promote the positive perception of the emperor and the promotion of his political goals and programs. The portrayal of the man Augustus, regardless of his age at the time of the creation of a portrait, was made to be the image of a powerful young man, heroic in stature, fit and fine. (Figure 4.20) Ensuing emperors varied their choices in this regard, some opting for a return to the age prior to the Imperial Age and notions of Republican virtue and the value of age and experience, others using the idealizing and propagandistic approach, to some degree.



Figure 4.20 | Augustus of Prima Porta
Author: User "Till Niermann"
Source: Wikimedia Commons
License: CC BY-SA 3.0



Figure 4.21 | The Tetrarchs
Author: User "Nino Barbieri"
Source: Wikimedia Commons
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Figure 4.22 | Marble portrait head of the Emperor Constantine I
Source: Met Museum
License: OASC

In the late Roman Empire (284-476 CE), though, we see suppression and streamlining of natural detail in art that followed and was a reaction to that long period of naturalistic representations of the human figure. Scholars interpret this abstraction as a means of stressing other-than-natural features that are ideological, spiritual, or philosophical in character. For example, in the *Portrait of the Four Tetrarchs* from c. 300 CE, we see that the *idea* of the **tetrarchs**, or four co-ruling emperors, working together to rule the four divisions of the vast Roman Empire is more important than the *representation of likeness* of any one of these co-rulers as an individual. (Figure 4.21)

Naturalism has given way to uniformity, with nearly identical figures of men in the same costume, crown, armor, and stance, as they embrace one another to show their joint office and efforts in the service of the Roman citizenry. Even though there is considerable detail in their clothing that links their joint rule to Roman traditions of military rulers and leaders, the suppression of distinctive, individual physical characteristics is used convey the concept of how they will function as one.

A few years later, when the Roman Empire briefly re- turned to a singular rule under Constantine the Great, the new Emperor opted for an even more abstracted and simplified portrait representation. (Figure 4.22) He thus removed himself even further from the tradition of imperial portraits that had each varied in its extent of naturalism and idealization even though the head emulates some in being clean-shaven, with a fringed cap of hair, and having an air of imperial hauteur. But it is far less personal and less intimate in its address to the viewer, both in large part to its marked suppression of detail, than depictions of earlier rulers. Further, Constantine appears to be focused on the heavens above, towards which his gaze is directed. The portrayal has

been read as being more spiritual, linking him to the emerging Christian faith. Thus, the portrait is associated with a societal and cultural turn from worldly to spiritual matters, and that is likely reflected in this change in artistic interpretation.

4.4.1.3 Indian Subcontinent

Strictly speaking, Greece and Rome were the classical civilizations of antiquity in the West, and some would even limit the use of the term "classical" in art to the High Classical period in Greece. The same principles and conventions of representation, however, include numerous works from other times and places. The revival of characteristics associated with the cultural styles associated with ancient Greece and Rome recur repeatedly throughout history in the West, and also appear sometimes in non-Western cultures. Becoming familiar with a few examples will make more apparent the variations of a naturalistic style, whether subtle or quite pronounced, that can be further investigated with regard for the cultural and individual values that are influential at the moment of the work's creation and use.

In India, naturalism was not usually as restrained as those of the classical ideal we have been exploring. The Emperor Ashoka (r. 268-232 BCE), who reigned over most of the Indian sub- continent, oversaw the construction of 84,000 **stupas**, dome-shaped shrines, to house Buddhist relics. In this **Yakshi**, or female nature figure, guarding one of the fours gate at the Great Stupa at Sanchi, the emphasis is on fleshy form, voluptuous and prosperous, indicating a robust healthy physique with connotations of earthly blessing and prosperity. (Figure 4.23)



Figure 4.24 | Standing Bodhisattva Maitreya
Source: Met Museum
License: OASC



Figure 4.23 | Elephants on North Torana, Sanchi, India
Author: User "Bernard Gagnon"
Source: Wikimedia Commons
License: CC BY-SA 3.0

During Ashoka's reign and in the succeeding centuries, influenced by increasing contact with Western cultures and artistic styles that came with both friendly trade and aggressive military incursions by Greeks and Romans, many changes occurred in Indian art. A notable example is the Buddhist sculpture of Maitreya from Gandhara (today Pakistan), dating to the third or fourth century CE. (Figure 4.24) Maitreya, de- rived from the Sanskrit word for "friend," is a **bodhisattva**—a person who is able to reach nirvana but compassionately chooses to help others out of their human suffering. Maitreya, a successor to the current Buddha, will appear in the future.

The influence of Greek and Roman art can be seen in the treatment of drapery and the physical form. Although the figure is somewhat fleshier than Western counterparts, retaining the Indian penchant for more full-bodied physique, it is somewhat less substantial and certainly more concealed by the envelopment of abundant cloth than what had earlier been the norm for figural interpretation in India.

4.4.1.4 Romanesque and Gothic Eras in Europe

Returning to Europe, Romanesque art of the eleventh and twelfth centuries is noteworthy with regard to the idea of expressing a prevalent preoccupation among Christians about the ends of their lives and the end of time. For spiritual purposes, they often made a choice for greater abstraction and distortion, rather than the emphasis on a naturalistic depiction of the human form as seen in ancient Greek and Roman art. Their forms are not only simplified with suppression of naturalistic features in some ways, but are also twisted and turned in space, while their garments have a lot of linear detail that does not correspond well to the physical forms of the bodies they adorn. The effect is to remove their meaning from a focus on worldly phenomena, redirecting it

to a sense of spiritual agitation.

Many of the depicted scenes re- late to the Christian expectations of the event of the Last Judgment, reflecting warnings to the devout that that their lives and deeds now will be assessed at that point in the future. At Autun Cathedral (1120-1132) in France, we see a graphic array of elongated figures in the Last Judgment within the **tympanum**, the space above the **portals**, or doors. (Figure 4.25) The scene and surrounding decorative reliefs, created by the sculptor Gislebertus (active c. 1115-c. 1135, France) between 1130 and 1135, are centered on the flattened figure of the judging Christ. He presides over the resurrection of the dead and the ensuing assignment to a heavenly welcome or a grotesque greeting by the denizens of Hell. Despite the lack of naturalism, the messages are clear in reference to human experience and prevalent beliefs of the era.



Figure 4.26 | Saints Martin, Jerome, and Gregory
Author: User "Jedhunsaker"
Source: Wikipedia
License: Public Domain

Following the Romanesque style in Europe was the Gothic era, which spanned the twelfth to fourteenth centuries in Italy and continued into the sixteenth century in northern Europe. The Gothic style included a return to greater naturalism, as focus shifted back to the natural world in many ways. (Figure 4.26) Figural forms began to reflect the observation of physical facts, and a phase of artistic evolution began that would eventually culminate in the intense naturalism of the Renaissance, especially in Italy from the fourteenth to the sixteenth centuries.

Along the way, however, conventions of representation in Italy and in northern Europe diverged, producing increasing different cultural styles. For example, the "Court Style" was prevalent in the royal works of the Late Gothic era (late fourteenth to sixteenth centuries), particularly in France, and lingered into the early Renaissance of the late fifteenth century in northern Europe. The approach reflected the prominence of aristocratic tastes and the exaltation of earthly rulers and the conception of God and the saints (especially the Virgin Mary) as the court in Heaven. (*The Virgin of Paris*, Notre-Dame, Paris: https://www.oneonta.edu/faculty/farberas/arth/Images/arth212images/gothic/notre_dame_madonna_child.jpg)

While there is a clear change from the Romanesque style, the figures are not yet really naturalistic, with an emphasis on elegance and aristocratic attitude dominating the figural imaginings. As seen here, there is often abundant drapery falling in rich and graceful folds, so exaggerated that one cannot discern the space for a full figure beneath. The hips and knees, rather than showing the classical contrapposto positioning that the ancient Greeks developed, are gracefully swayed into an S-curve, connoting sophistication and refinement.

4.4.2 Stylistic Periods or Movements

In addition to examining style as a broad expression and embodiment of cultural beliefs and values, we can focus more finely upon stylistic groups and artistic movements as artists and works grouped together due to similarities in subject matter, formal approach, spiritual or political beliefs, or other commonalities. A stylistic movement can be based upon a pointed and conscientious revival of visual and philosophical traits of an earlier style. An artistic movement can also reflect the cyclical and recurrent evolution of style, with phases of moving gradually towards greater naturalism, and then rebounding towards some stylistic aberration that is less reflective of physical nature and instead expresses some other interest of human life and artistic attention.

4.4.2.1 Italian Renaissance

The first artistic era in the modern West that we can speak of as possessing more specific traits and commonalities than a more broadly defined cultural style is the period known as the Renaissance, which is French for “rebirth.” Originating in Italy in the fourteenth century, the Renaissance was a period of conscious and purposeful revival of the ideas and ideals of the classical past. Within a shared cultural interest in **humanism**, the philosophical belief in the value of humans and their endeavors, artists of the Italian Renaissance sought ways to express themselves as individuals in their art. Through study of ancient art and close observation of the world around them, Renaissance artists as a group—but each characterized by singular traits—realized another pinnacle of natural- ism in the human form. Italian artists of the fifteenth century would also invent linear perspective, so that all lines parallel to the viewer’s eye recede to a vanishing point on the horizon line.



Figure 4.27 | *Holy Trinity*
Artist: Masaccio
Author: Web Gallery of Art
Source: Wikimedia Commons
License: Public Domain



Figure 4.28 | *Madonna and Child Enthroned with Saints*
Artist: Raphael
Source: Met Museum
License: OASC



Figure 4.29 | *Madonna and Child*
Artist: Titian
Source: Met Museum
License: OASC

A good example of linear perspective is the fresco *The Holy Trinity* by Masaccio (1401-1428, Italy), the first painting in which the technique was systematically employed. (Figure 4.27) The work depicts the crucifixion of Christ, with God the Father behind and above him supporting the cross, and Mary and St. John the Baptist standing to either side. When we extend the **orthogonal lines** from the ceiling vault above the holy figures, we find they converge at a point on the floor where the images of the patrons kneel, below and outside the vaulted area. This line divides the fresco into two zones: the zone above that, which for Christians symbolized eternal life, and the skeleton beneath the line which symbolizes the waiting grave. The **vanishing point** and the attention of the viewer is on the line between them where the patrons kneel in prayer. It thus subtly but elegantly uses **linear perspective** to impart a message. The patrons and the viewer are “on the line between life and death” and have a religious decision to make.

During the preceding Romanesque and Gothic eras, philosophical thought was shifting from a focus on achieving everlasting life through devotion and considering humans and their feats to be weak and insignificant; however, the power of religion and religious beliefs had not diminished. Humanism of the Italian Renaissance both celebrated hu- man intellectual and creative accomplishments as can be seen in use of linear perspective in *The Holy Trinity* and embraced the teachings of the Roman Catholic Church that emphasized the humanity of Christ.

As a result, there was a shift away from distinct physical and emotional separation of holy figures within works of art to depictions that emphasized their spiritual presence among the faithful. For example, in the *Madonna and Child Enthroned with Saints* by Raphael (1498-1520, Italy), a hierarchy of Mary as the Queen of Heaven seated high on her throne with a ceremonial canopy and hanging cloth emphasizing her majesty is maintained. (Figure 4.28) The steps before her, however, are open for the viewer to symbolically ascend through devotion, and the serene landscape behind her is clearly on this earth and not a vision of a celestial heaven.

Subjects such as the Madonna and Child, which allowed the artist to accentuate human qualities such as the love, mercy, and tenderness which these holy figures had in common with the worship- per, were favored during the Italian Renaissance. Not only did the choice of subject matter reflect the new value placed on human empathy and agency, the myriad approaches to such subjects indicate the new freedom artists felt to abandon a broad cultural style as seen in earlier eras. Instead, they adopted stylistic traits that embodied a collective desire to “rebirth” the forms and philosophy of art as practiced in Classical Greece and

Rome. This resulted in artists accentuating the individual in their art making within the agreed upon stylistic standards and ideals of the period.

As an example, compare Raphael's *Madonna and Child Enthroned with Saints* to *Madonna and Child* painted approximately six years later by Titian (c. 1488-1576, Italy). (Figure 4.29) Both artists stress the tender connection between mother and child. Looking closely at the faces of all three women in Raphael's work, however, we can see their features and the tilt of their heads are nearly identical, suggesting the artist chose to depict them in a similarly idealized manner. The Madonna in Titian's work, on the other hand, has more individualized facial features. Titian places a greater emphasis on the naturalistic folds and flow of drapery than Raphael does, highlighting the transparency of cloth across Mary's lap, for example. Last, Titian brings the detailed landscape behind the figures closer to the picture plane, situating the figures in nature; Raphael focuses upon the grouping of figures in the foreground with a distant view of the land. In this way through their art, we have a front row seat to a changing cultural view about the proper relation of religious figures to the everyday physical world during the Italian Renaissance.

4.4.2.2 Realism

We have already discussed naturalism as an approach to depicting objects that exist in the physical world in representational art. Now let us examine the terms naturalistic and realistic. These terms are often (incorrectly) used interchangeably, but their meanings and implications in art differ. Works that are **naturalistic** are those in which the appearance corresponds to nature, that is, to how the subject of the work looks in the natural, phenomenal world, such as the cows of Rosa Bonheur. In distinction, those that are correctly called **realistic** relay information or opinions about the underlying social or philosophical reality of the subject matter: they go beyond the natural appearance to express additional ideas.

Works created with a view to such real- ism may also be naturalistic in appearance, but they go beyond the naturalistic appearance to include social commentary in the pictorial message. Examples include works such as those by Gustave Courbet (1819- 1877, France, Switzerland) that were created to express the realities of the rural poor in mid nineteenth century France and that were partly artistic statements of rebellion against the prevailing norms of academically acceptable art. The ***École des Beaux Arts*** was the nationally institutionalized body in control of training and exhibition of art in France, and its conservative tendencies went against such frank treatment of mundane subject matter. Rather, they promoted lofty subject matter, refined treatments, and their most highly prized works dealt with topics like history, religion, heroic narratives, and the like. Here, in the *Burial at Ornans,* Courbet presented not a grand ceremonial event, but an ordinary country funeral. (Figure 4.30) The scene includes a disparate group of common folk standing awkwardly in disarray even though the grand size was associated with a more elevated subject and treatment.



Figure 4.31 | *The Stone Breakers*
Artist: Gustave Courbet
Author: The Yorck Project
Source: Wikimedia Commons
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The academic norms would have dictated that such a ritual event be presented with a greater sense of formality and pomp, emphasizing the coordination of activities in an uplifting and reverential manner. Since Courbet had trained and achieved mastery in the official French system, the painting was shown in the annual Salon, the official venue of the *École des Beaux-Arts*; nevertheless, it was widely criticized as lacking decorum and having too much **realism.**

Another of Courbet's works, *The Stone Breakers,* also shown at the Salon in 1851, garnered its share of the same sort of criticism,

for it presented the hard labor of rural peasants as though it were a heroic activity. (Figure 4.31) Courbet again used realism to make a strong visual statement of the nobility of people and tasks that lay far outside the refined academic definitions of art. By doing so, he condemned not only the Academy but also the societal standards that supported such judgment and ranking of art and human activity. Thus, the art movement known as Realism was begun. Many works created in this vein were condemned and refused for exhibition in the official Salons, resulting in an anti-Academic movement among artists and the quest of many for independence from the state controlled system for training and exhibition.

Such subject matter and approach to making art appeared in many different places throughout the nineteenth and twentieth centuries. Such art work invariably was associated with other signs of social change and upheaval, frequently reflecting the lives and interests of the peasantry both rural and urban and highlighting the oppressive conditions of their lives. In Russia, among other places, the movement included a spirit of probing and of artists expressing the distinctive cultural characteristics and specific social is- sues of their countrymen. Ilya Repin (1844-1930, Russia), in *Barge Haulers on the Volga,* presented a realistic view of the arduous labor of men bringing the river barges to shore for unloading; the artist took great care to present each of them as an individual to be respected. (Figure 4.32) He also defined them in terms of age, physique, stature, and ethnicity, conveying the group as a sort of cross-section of Russian peasantry of the day.



Figure 4.33 | *Three Women in Church*
Artist: Wilhelm Leibl
Author: The Yorck Project
Source: Wikimedia Commons
License: Public Domain



Figure 4.32 | *Barge Haulers on the Volga*
Artist: Ilya Repin
Author: User "Thebrid"
Source: Wikimedia Commons
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In Germany, the influence of Courbet's Realism, coupled with study of portraits by Old Masters (European painters of renown c. 1200-1800), appears in a study by Wilhelm Leibl (1844-1900, Germany) called *Three Women in the Church*. (Figure 4.33) In this painting, the detail of the individual women is remarkable, delineating as it does their rustic costumes, their strongly individual characters, their large work- worn hands, and their other physical features. Leibl had rendered these peasants with realistic attention to the effects of their hard life at their different ages, while conveying a great sense of respect for their traditions of family and faith. He sought to counter the legacy of glorified German history and myth with unflinching views of the ordinary people he knew.

Stylistic components of and ideas behind Realism were also used by American artists, notably in the early decades of the twentieth century, when the crowded urban centers fostered harsh living conditions for the poor working class citizens. One important group within that stylistic movement, known as the Ashcan School, included painters such George Bellows (1882-1925, USA), whose *Cliff Dwellers* shows the crowding and chaos in a Lower East Side New York City neighborhood on a hot summer day. (Figure 4.34)

These artists were often making commentary on the undesirable effects felt by newly arrived immigrants and the rural poor who had been lured into large metropolitan areas in hopes of better prosperity and lifestyle, especially as many remained on the lower rungs of the industrialized and commerce-oriented society. Again, the overall definition of form may be seen as naturalistic, but his efforts for realism led Bellows to a rather painterly, brushy approach that does not have definitively naturalistic detail throughout.



Figure 4.34 | *Cliff Dwellers*
Artist: George Bellows
Author: User "Achim Raschka"
Source: Wikimedia Commons
License: Public Domain



Figure 4.35 | *Moonlight: The Pond*
Artist: Edward Steichen
Author: User "DcoetzeeBot"
Source: Wikimedia Commons
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One further particular point needs to be made about the idea of realism in art. It is a mistaken notion to believe that photographic works are inherently or necessarily more realistic than any other work because they record some actuality. The artist who uses photography has as ma- ny opportunities for choice as one who works in any other medium and can make choices that alter that actuality or its appearance. The photographer selects the subject matter and then can choose viewpoint, lighting, compositional field, a variety of photo processes and materials, and exposure time. The process of development and printing offers further options for manipulating the imagery, and sometimes changes are made after the printing process is complete. There is not necessarily any more "truth" or "realism" in a photo than in any other type of art.

For example, in the works of some photographers such as Edward Steichen (1879- 1973, Luxembourg, lived USA) and Lucas Samaras (b. 1936, Greece, lives USA) we see that the artists have manipulated the photographs to alter their appearances. Steichen used layers of **gum bichromate** to add color and to create a sense of hazy atmosphere for a mysterious nocturnal landscape. (Figure 4.35) Samaras, on the other hand, created a type of photography he called **Photo-Transformation** by using his fingers and a stylus to move and smear the dyes of a Polaroid print while still wet. (*Photo-Transformation*, Lucas Samaras: http://www.metmuseum.org/art/collection/ search/265049) Leaving the protruding hand untouched, Samaras altered the spatial relationships in his photograph by blurring the surrounding imagery, including his own face, which became quite indistinct in the process. The stages of creating photographs offer innumerable opportunities for altering the imagery from its "natural" appearances, while still often retaining the sense of "authenticity" of the photograph itself.



Figure 4.35 | *Moonlight: The Pond*
Artist: Edward Steichen
Author: User "DcoetzeeBot"
Source: Wikimedia Commons
License: Public Domain

4.4.2.3 Expression(ism)

As we have seen, choices made to move away from naturalism can reflect both the culture at large and the issues with which

artists concern themselves as they seek to express ideas and/or feelings of the moment. **Expression** has been sought for many purposes related to thought, belief, emotional impetus, and any human concern that might prompt the creation of artistic articulation, in its various forms and media. Often, though, the idea of **expressionism** in art is more narrowly used to define the idea of foregoing a measure of naturalism in favor of the emotional content, emphasizing how the culture and the artist felt about the subject matter. This may be used in the West or East.

Examples are numerous in the illustrations of narratives, such as the Indian mythological story of the Hindu Goddess Durga, who dramatically slays the Buffalo Demon, using weapons borrowed from the male gods. (Figure 4.36) Such a story lends itself well to a dynamically expressive interpretation in art, as does the sort of devotional idea presented in the German works called ***andachtsbilder***, devotional images used to aid prayer, as seen in Figure 4.37. These works were created on both small and large scale to provoke contemplation of the sufferings of the Virgin Mary and Jesus Christ as prompted by the stories of the Passion of Christ. Such works were further inspired by the relation of the holy figures' sufferings to the physical effects of the Black Plague, rampant from Asia to Europe during the fourteenth century.

A more specific movement of Expressionism in Germany arose in the early twentieth century to give artistic form to the emotional and societal reactions to unrest caused by political and cultural upheavals. Reflecting the desire for social reform that was part of Realism as well as the long history of expressiveness in German art, the group was named the New Objectivity *(Neue Sachlichkeit).* In the aftermath of World War I (1914-1918), these artists presented harsh and piercing glimpses of the effects of the war's devastation on German society in the 1920s and of the ensuing societal unrest accompanying the emergence of the Nazis and the Third Reich in the 1930s. Artists such Max Beckmann (1844-1950, Germany, Netherlands, USA) and George Grosz (1893-1959, Germany) used their craft to level harsh and cynical criticism against what they saw in the society around them, at home and across Europe.



Figure 4.37 | Pieta Liebieghaus
Author: User "FA2010"
Source: Wikimedia Commons
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In *Paris Society,* Beckmann showed a group of businessmen, aristocrats, and intellectuals (many of whom emigrated to Paris to flee conditions at home) gathered for what ought to be an evening of social pleasantries, but was instead one clearly pervaded by a sense of foreboding and gloom. (*Paris Society*, Max Breckmann: http:// www.guggenheim.org/new-york/collections/ collection-online/artwork/503) The realism here shows the lack of connection among the partygoers, even to the extent that they apparently avoid or ignore one another, crowded as they are into an uncomfortable space. Beckmann himself, once a celebrated artist in Germany, became an object of censure and ridicule by the time of the Nazi regime, and his artwork is often full of a sense of the malaise of the age.

Grosz, also despised by the Nazis, tended to make much more specific use of his critical realism, delineating especially harsh condemnations of the military and governmental establishments. For example, in *The Hero,* Grosz used graphic realism to convey his view of the anti-heroic treatment of individuals—especially World War I veterans—that he saw all around him. (*The Hero,* George Grosz: http://www.moma.org/collection_ge/ob...bject_id=72585) In the work of these two artists, we can note that the realistic approach sometimes moves away from strong natural- ism. The artists seem to have deliberately chosen to make their renditions somewhat abstracted and unrefined—even crude—for the sake of expressive emphasis.

4.4.2.4 Abstract Expressionism

We examined differences between representational and abstract art when we explored Van Doesburg's exploration of cows and the work of other artists who manipulated form by reducing its visual components or altering its appearance so that the form did not conform to the ways it might appear in nature. These artists chose to limit the degree to which they would carry the investigation of abstraction, opting to avoid losing references that were more or less clearly recognizable.

In the middle of the twentieth century, based in New York City, a movement called **Abstract Expressionism** included works of drawing, painting, print, and sculpture that were focused on the physical properties of the medium used as opposed to pictorial narrative, although not all of them were without reference to the figure or the phenomenal world altogether. In the work *Untitled* of 1957 by Clyfford Still (1901-1980, USA), we see how the imagery can remind us of a jagged crevice in a mountain landscape, but without definitive representation, and the artist himself denied that there was such a subject there. (*PH-971*, Clyfford Still: https://www.sfmoma.org/artwork/75.35)

Other artists associated with Abstract Expressionism used less sense of representation in their work. Included in the category were Jackson Pollock and Mark Rothko (1903-1970, Latvia, lived USA). (*The Deep*, Jackson Pollock: http://www.wikiart.org/en/jackson-po.../the-deep-1953; *No. 61 (Rust and Blue)*, Mark Rothko: en.wikipedia.org/wiki/File:No_61_Mark_Rothko. jpg) Abstract Expressionist artists were more concerned with artistic process and formal means than with the creation of narrative pictures. In examining a small cross section of work by the Abstract Expressionist artists, we can see that it may not be appropriate, after all, to call this a stylistic category, as there is not really a stream of visual similarities among them; rather, they are characterized as much by their freedom from the constraints of stylistic rules and their lack of unifying visual features.

4.4.3 Individual Style

Johannes (or Jan) Vermeer lived in the seventeenth century, a time of artistic flowering often referred to as the Golden Age of Dutch art. During his lifetime, Vermeer was a painter of some renown in his hometown of Delft whose work was purchased by a small number of collectors. After his death in 1675 at the age of forty-three, however, he and his work were largely forgotten, in part because the few works he painted were in private collections and rarely seen. For example, Vermeer's painting *The Geographer* was in the hands of more than two-dozen private owners before it was sold to the Städel Museum (Städelsches Kun- stinstitut) in Frankfurt, Germany, in 1885. (Figure 4.38) And, Vermeer himself was not "re-discovered" until 1860, when museum director Gustav Waagen recognized a work attributed to another artist as a painting by Vermeer. Working with Waagen, art critic Théophile Thoré-Bürger published a **catalogue raisonné**, a detailed, comprehensive list of the artist's work, in 1866, launching Vermeer to ward the fame he and his thirty-four known paintings enjoy to this day.

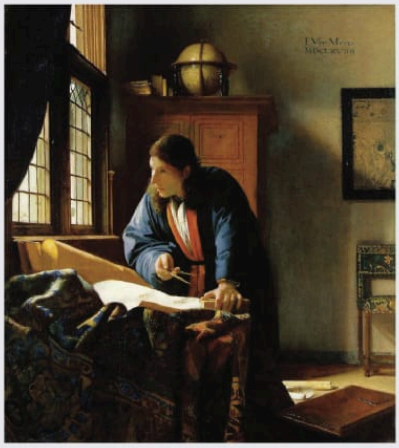


Figure 4.38 | *The Geographer*
Artist: Johannes Vermeer
Author: User "Hkgeogphr"
Source: Wikimedia Commons
License: Public Domain



Figure 4.39 | *Wheat Field with Cypresses*
Artist: Vincent van Gogh
Author: Met Museum
Source: Wikimedia Commons
License: Public Domain

After such a long period of obscurity, it is all the more interesting that Vermeer is considered today to have such a distinctive style. As in *The Geographer*, the great majority of his works are set in a domestic interior, strongly lit by a multi-paned window to the left. Sunlight washes across the table at the window and the figure standing there, to the floor and the wall behind. The objects in the room are both those commonly found in a Dutch household of the day and specific to the occupation of a geographer, namely, the celestial globe, charts, and compass the man holds. Vermeer achieved the luminosity of the scene, with small details warmly highlighted to

a fine glow, by applying multiple layers of translucent glazes of paint. The palette of earth tones interspersed with the vivid blue of ground lapis lazuli and brilliant vermilion of powdered cinnabar provide a richness, clarity, and stillness that are distinctively Vermeer's, as well.

The life and work of Vincent van Gogh also provides us with a good example to talk about the individual style of an artist. In addition to what can be learned about the artist through his drawings and paintings, the more than 800 letters Van Gogh wrote to his brother, Theo, other family members, and friends, provide valuable information about his artistic intentions and thoughts about his art and life. After a childhood the artist described as troubled and lonely, he found happiness in 1869 at the age of sixteen when he took a position with the art dealer Goupil & Cie, first in the Dutch city of The Hague and then in London, England. After leaving the firm in 1876, however, he spent the next seven years in a series of vocational and romantic pursuits that left Van Gogh disillusioned and adrift. In 1883, he began to pursue drawing and painting, for which he had shown promise as a child. The two years he spent in Paris, 1886-1888, provided him with seemingly endless opportunities to study and grow as an artist. Overwhelmed by the pace of life there, however, in 1888 he settled in Arles, a small town in the south of France, where he spent the last two years of his life.

Largely based on the prolific artistic output during and biographical details about those last two years, Van Gogh is well known as an emotionally troubled artist who struggled artistically, financially, and socially. His work from that period does not look like that of any of his contem- poraries, so we feel confident that his choice of subject and technique reveals something personal and intimate rather than polished, distant, and conventional. (Figure 4.39) His swirling brush strokes and vivid colors seem to indicate the chaotic and emotionally turbulent life he was experi- encing. His choice of cypress trees as symbols of eternity reveal a concern with the spiritual that is well documented in his letters of the time. His passion, dedication to painting, and perhaps even a kind of desperation all seem to drive Van Gogh's individual stylistic approach.

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2.6: Art Forms

Because of the limits of nature, art objects are limited to the dimensions of space and time. For this reason, art objects fall into three categories: **two-dimensional art, three-dimensional art**, and **four-dimensional art**. Each category has divisions deriving primarily from differences between the materials and approaches used. Throughout history, art objects generally fit clearly into a discrete classification. In the nineteenth century, however, artists began exploring the limits of new materials as well as the boundaries of the categories into which they fell to see if they were real or arbitrary.

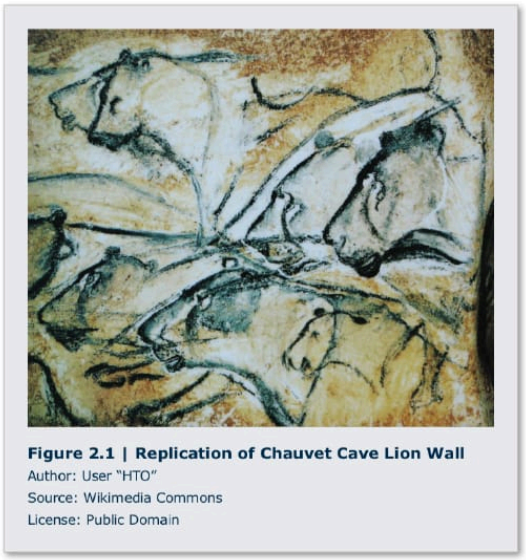


Figure 2.1 | Replication of Chauvet Cave Lion Wall
Author: User "HTO"
Source: Wikimedia Commons
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Figure 2.1 | Replication of Chauvet Cave Lion Wall. Author: User "HTO" Source: Wikimedia Commons License: Public Domain

2.3.1 Two-Dimensional Art

Two-dimensional art occurs on flat surfaces, like paper, canvas, or even cave walls. This art can be further divided into three main categories: drawing, painting, and printmaking. All art that occurs on a flat surface is one or a combination of these three activities.

2.3.1.1 Drawing

The term **drawing** describes both a visual object and an activity. At first glance, drawing appears to consist of making contrasting marks on a flat surface. The term implies something more, however. One can "draw" water from a well or be "drawn" to a charismatic person. There is something in the word "draw" that is related to extracting or delineating, the "pulling out" of an essence. To draw an object is to observe its appearance and transfer that observation to a set of marks. Ancient cave painters truly "drew" the animals they saw around them based on their deep familiarity with their essential nature. (Figure 2.1) So in this context, drawing is a combination of observation and mark making.

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

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

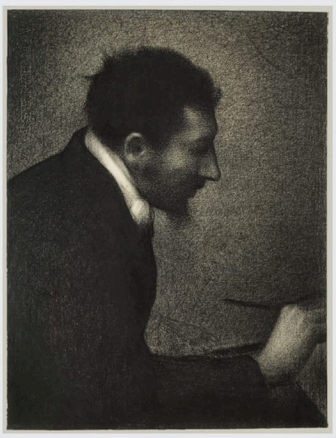


Figure 2.2 | Edmond Aman-Jean
Artist: Georges-Pierre Seurat
Author: User "Pimbrils"
Source: Wikimedia Commons
License: Public Domain

Figure 2.2 | Edmond Aman-Jean

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

Conté crayon is a hand-held drawing material similar to compressed charcoal. Conté crayons are sticks of graphite or charcoal combined with wax or clay that come in a variety of colors, from white to sanguine (deep red) to black, as well as a range of hardness. Harder conté is used for details and softer varieties for broad areas. This portrait by Georges-Pierre Seurat (1859-1891, France) was drawn in black conté crayon on textured paper in order to break the image into discrete marks. (Figure 2.2)

Metalpoint is the use of malleable metals like silver, pewter, and gold to make drawing marks on prepared surfaces. (Figure 2.3) The surface must have a "tooth" or roughness to hold the marks. Any pure silver or gold object can be used for this, though artists today favor silver and gold wire held in mechanical pencils for the process.



Figure 2.3 | Head of a Girl
Artist: Leonardo da Vinci
Source: Wikiart
License: Public Domain

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

Pastels are similar to compressed charcoal but, instead of finely powdered carbon, finely ground colored pigment and a binder are used to create handheld colored blocks. (Figure 2.4) The powdery pigments smudge easily, so the image created must be displayed under glass or covered with a fixative. Edgar Degas (1834-1917, France) is famous for the subtle yet distinct layering of color he was able achieve in his pastel drawings. (Figure 2.5)



Figure 2.4 | Pastels
Author: User "Tau1012"
Source: Wikimedia Commons
License: Public Domain

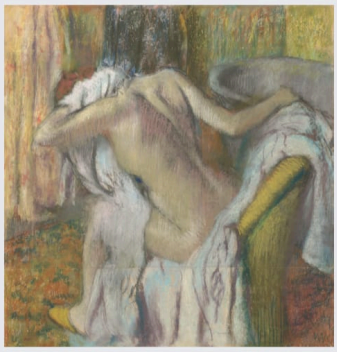


Figure 2.5 | *Nach dem Bade sich abtrocknende Frau (After the Bath, Woman drying herself)*
Artist: Edgar Degas
Author: User "Crisco"
Source: Wikimedia Commons
License: Public Domain

Oil pastels are semi-solid sticks of high pigment oil paint that are used like crayons. They were originally in- vented to mark livestock, but artists quickly realized their aesthetic potential. Oil pastels are a convenient way to apply and blend heavily textured oil-based pigment onto any surface without using traditional brushes. The colors are vibrant, and the marks are gestural and immediate so oil pastel drawings can show the "hand" of the artist in a direct way, as can be seen here in *East Palatka Onions*, a 1983 oil pastel drawing by Mary Ann Currier (b. 1927, USA). (*East Palatka Onion*s, Mary Ann Currier: ketorg.cdn.ket.org/wp-content/uploads/2016/07/curri- er-ep-onions1100px.jpg)



Figure 2.6 | *Spring Dawn Over the Elixir Terrace*
Artist: Lu Guang
Source: Met Museum
License: OASC

Ink is the combination of a colored pigment, usually black carbon or graphite, and a binder suspended in a liquid and applied with a pen or brush. A wide range of substances have been used over time to make ink, including lamp black or soot, burned animal bones, gall- nuts, and iron oxide. The pigment must be finely ground and held together with a binder. There is a long tradition of fine art ink drawings. Although the example given dates to the fourteenth century, the oldest ink drawings come from China in the third century BCE and are done on silk and paper. (Figure 2.6)



Figure 2.7 | Mona Lisa
Artist: Leonardo da Vinci
Author: User "Dcoetzee"
Source: Wikimedia Commons
License: Public Domain

2.3.1.2 Painting

Painting is a specialized form of drawing that refers to using **brushes** to apply colored liquids to a **support**, usually canvas or paper, but sometimes wooden panels, metal plates, and walls. For example, Leonardo da Vinci painted *Mona Lisa* on a wood panel. (Figure 2.7) Paint is composed of three main ingredients: pigments, binders, and solvents. The colored pigments are suspended in a sticky binder in order to apply them and make them adhere to the support. **Solvents** dissolve the binder in order to remove it but can also be used in smaller quantities to make paint more fluid. As with drawing, different kinds of painting have mostly to do with the material that is being used. Oil, acrylic, watercolor, encaustic, fresco, and tempera are some of the different kinds of painting. For the most part, the pigments or coloring agents in paints remain the same. The thing that distinguishes one kind of painting from another is the binder.

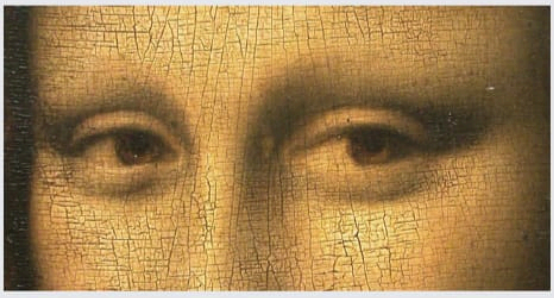


Figure 2.8 | Detail of the eyes of *Mona Lisa*
Artist: Leonardo da Vinci
Author: User "Cantus"
Source: Wikimedia Commons
License: Public Domain

Oil painting was discovered in the fifteenth century and uses vegetable oils, primarily linseed oil and walnut oil, as the binding agent. Linseed oil was chosen for its clear color and its ability to dry slowly and evenly. Turpentine is generally used as the solvent in oil painting. The medium has strict rules of application to avoid cracking or delamination (dividing into layers). Additionally, oil paint can oxidize and darken or yellow over time if not properly crafted. Some pigments have been found to be **fugitive**, meaning they lose their color over time, especially when exposed to direct sunlight. This can be seen in a detail of Leonardo's *Mona Lisa* where the figure's eyebrows and eye lashes are now "missing." (Figure 2.8)

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

Watercolor painting suspends colored pigments in water-soluble gum arabic distilled from the Acacia tree **as the binder**. Watercolor paints are mixed with water and brushed onto an absorbent surface, usually paper. Before the industrial era, watercolor was used as an outdoor sketching medium because it was more portable than oil paint, which had to be prepared for use and could not be preserved for long periods or easily transported. (Figure 2.9) Today, however, many artists use watercolor as their primary medium.



Figure 2.9 | *The Sponge Diver*
Artist: Winslow Homer
Author: User "Botaurus"
Source: Wikimedia Commons
License: Public Domain

Encaustic uses melted beeswax as the binder and must be applied to rigid supports like wood with heated brushes. The advantage of encaustic is that it remains fresh and vibrant over centuries. Encaustic paintings from ancient Egypt dating to the period of Roman occupation (late first century BCE-third century CE) are as brilliantly colored as when they were first painted. (Figure 2.10)



Figure 2.10 | *Portrait of the Boy Eutyches*
Source: Met Museum
License: OASC



Figure 2.11 | *The Expulsion of Adam and Eve from Eden*
Artist: Masaccio
Source: Wikimedia Commons
License: Public Domain

Fresco is the process of painting onto plaster; it is a long-lasting tech- nique. There are two kinds of fresco: **buon fresco**, or "good" fresco, is painting on wet plaster, and **fresco secco**, or dry fresco, is done after the plaster has dried. Paintings made

using the buon fresco technique become part of the wall because the wet plaster absorbs the pigment as it is applied. (Figure 2.11) The only way to correct a buon fresco paint- ing is to chip it off the wall and start over. Buon fresco must be done in sections. Each section is called a **giornate**, which is Italian for "a day's work." Because it is done on dry plaster, fresco secco is more forgiving, but also less permanent as changes in moisture levels or damage to the wall can harm the painting. Due to the dry air and stable weather, there are fresco secco murals created as early as 3,000 BCE in ancient Egyptian tombs that remain largely intact. (Figure 2.12)



Figure 2.12 | Nebamun Tomb Fresco Dancers and Musicians
Author: User "Fordmadoxfraud"
Source: Wikimedia Commons
License: Public Domain

Tempera painting has been around for centuries. The most popular version of painting during the Middle Ages was egg tempera, in which dry colored pigments were mixed with egg yolk and applied quickly to a stable surface in layers of short brushstrokes. Egg tempera is a difficult medium to master because the egg yolk mixture dries very quickly, and mistakes cannot be corrected without damaging the surface of the painting. *The Birth of Venus* by San- dro Botticelli (1445-1510, Italy) is an egg tempera painting. (Figure 2.13)

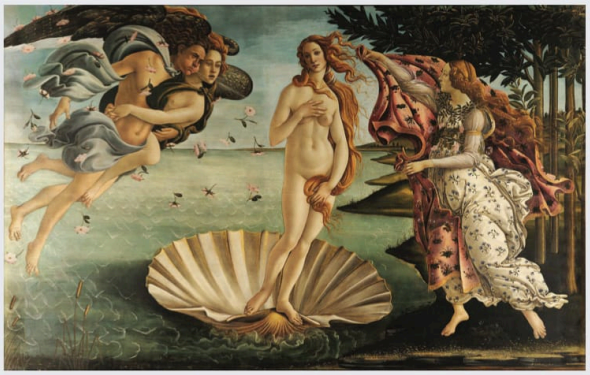


Figure 2.13 | *The Birth of Venus*
Artist: Sandro Botticelli
Author: User "Dcoetzee"
Source: Wikimedia Commons
License: Public Domain

2.3.1.3 Printmaking

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

There are four main types of printmaking: relief, intaglio, planographic, and stencil. **Relief** prints are made by removing material from the **matrix**, the surface the image has been carved into, which is often wood, linoleum, or metal. (Fig- ure 2.14) The remaining surface is covered with ink or pigment, and then paper is pressed onto the surface, picking up the ink. **Letterpress** is a relief printing process that transfers ink to paper but also indents an impression into the surface of the paper, creating a texture to the

print that is often considered a sign of high quality.

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



Figure 2.14 | Relief Wood Carving
Author: User "Zephyris"
Source: Wikimedia Commons
License: CC BY-SA 3.0



Figure 2.15 | Stone used for lithography print
Author: User "AndreasPraefcke"
Source: Wikimedia Commons
License: Public Domain

Planographic prints are made by chemically altering a matrix to selectively accept or reject water. Originally, limestone was used for this process since it naturally repels water but can be chemically changed to absorb it. In stone matrix **lithography**, black grease pencil drawings are made on a flat block of limestone, which is then treated with nitric acid. (Figure 2.15) The nitric acid does not dissolve the stone, but changes it chemically so that it absorbs water. The grease pencil is removed, and the stone wetted. Where the grease pencil protected the stone from the acid, the limestone repels water and remains dry. Next, oil-based ink is rolled over the stone. Where the stone is dry, the ink will stick, but where the stone is wet, the ink will not. The image is "brought up" to the desired darkness by passing an ink covered roller on it, then it is printed by pressing paper onto the surfaceto pick up the ink. Most commercial printing today is **lithographic printing**, using aluminum plates instead of limestone blocks, or offset printing, where the inked image is transferred from a metal plate to a rubber cylinder and then to paper. (Figure 2.16)



Figure 2.16 | Lithographic Press
Photographer: Clemens Pfeiffer
Author: User "Panoramafotors"
Source: Wikimedia Commons
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Stencil prints are made by passing inks through a porous fine mesh matrix. In **silkscreen printmaking**, for example, silk fabric is mounted tightly on a rigid frame. Areas of the fabric are blocked off to form an image. The fabric-lined frame is placed on top of paper, canvas, or cloth. Ink is then pulled across the frame with a rubber blade. Where the fabric is blocked off, the ink does

not transfer. Where the fabric is clear, ink is pushed through onto the receiving surface.

It is important to be able to distinguish between original prints and reproductions. **Original prints** are handmade prints. Since each print is subtly different due to its handmade character, each print is considered an original work of art. (Figure 2.17) Editions of original prints can range from a few to dozens or hundreds of copies. **Reproductions** are mechanically produced. An original artwork is photographed; the photograph is then transferred to a printing plate on a mechanical press. Each print is nearly identical, and editions can run into the thousands or tens ofthousands. (Figure 2.18)



Figure 2.18 | Offset Press
Author: User "Rémih"
Source: Wikimedia Commons
License: CC BY-SA 3.0

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

2.3.2 Three-Dimensional Art

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



Figure 2.19 | Common Roman Coins
Creator: Rasiel Suarez
Author: User "FSII"
Source: Wikimedia Commons
License: GFDL

Sculpture can be either **freestanding**—"in the round"—or it can be **relief**—sculpture that projects from a background surface. There are two categories of relief sculpture: low relief and high relief. In **low relief**, the amount of projection from the background surface is limited. A good example of low relief sculpture would be coins, such as these ancient Roman types dating from c. 300 BCE to c. 400 CE. (Figure 2.19) Also, much Egyptian wall art is low relief. (Figure 2.20) **High relief** sculpture is when more than half of the sculpted form projects from the background surface. This method generally creates an effect called **undercut**, in which some of the projected surface is separate from the background surface. Mythological scenes depicted on the Parthenon, an ancient Greek temple, (Figure 2.21) and the *Corporate Wars* series (*Corporate Wars*, Robert Longo: media.mutualart.com/Images/2 009_07/24/0205/582184/49777ffa-d61f-42aa- a3f1-9c47ed564b05_g.Jpeg) by Robert Longo (b. 1953, USA) are both examples of high relief using undercut.

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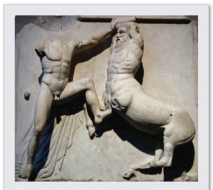


Figure 2.21 | Lapith fighting a centaur
Author: User "Jastrow"
Source: Wikimedia Commons
License: Public Domain

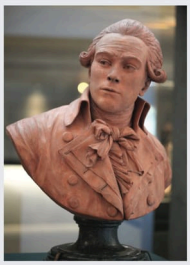


Figure 2.22 | Bust of Maximilien Robespierre
Artist: Claude-André Deseine
Author: User "Rama"
Source: Wikimedia Commons
License: CC BY-SA 2.0



Figure 2.20 | Egyptian Relief Carving
Author: User "GDK"
Source: Wikimedia Commons
License: Public Domain

Modeling is an **additive** process in which easily shaped materials like clay or plaster are built up to create a final form. Some modeled forms begin with an **armature**, or rigid inner support often made of wire. An ar- mature allows a soft or fluid material like wet clay, which would collapse under its own weight, to be built up. This method of sculpting includes most classical portrait sculpture in **terra cotta**, or baked clay. (Figure 2.22) Clay lends itself to modeling and is thus a popular medium for work of this kind, although clay may also be carved and cast.



Figure 2.23 | A selection of woodcarving gouges, chisels, and a mallet
Author: User "Aerolin55"
Source: Wikimedia Commons
License: CC BY-SA 3.0



Figure 2.24 | Sculptor Carving Stone
Author: Bain News Service
Source: Wikimedia Commons
License: Public Domain



Figure 2.25 | Marble statue of Eirene (the personification of peace)
Artist: Kephisodotos
Source: Met Museum
License: OASC

Carving is the removal of material to form an art object. Carving is a **subtractive** process that usually begins with a block of material, most commonly stone. Tools—usually metal or metal tipped— are used to chip away the stone until the final form emerges. (Figure 2.23) The main concern in carving, aside from achieving the correct form, is to be careful not to chip away too much material, as it cannot be replaced once it has been removed. (Figure 2.24) It is possible that the final shape of some carved stone sculptures result from not only the artist's intention, but also the subtle shifts caused by unpredictable variations in the stone causing the artist to "change course" when too much stone came away. This possibility is not to suggest that trained sculptors do not know the limits of their medium: artists often encounter surprises and innovative ones can sometimes work solutions that incorporate them.



Figure 2.26 | Naophorous Block Statue of a Governor of Sais, Psamtik
Source: Met Museum
License: OASC



Figure 2.27 | Jade ornament of flowers with grape design
Author: User "Mountain"
Source: Wikimedia Commons
License: CC BY-SA 3.0

Different kinds of stone vary in hardness as well as color and appearance. Not all stone is suit- able for sculpting. Marble, a form of limestone, was preferred by the ancient Greeks and Romans for its softness and even color. (Figure 2.25) Diorite, schist (a form of slate), and Greywacke (a form of granite) were preferred by Egyptian and Mesopotamian cultures for their hardness and permanence. (Figure 2.26) The Chinese have traditionally used jade, a hard, brittle stone found in numerous shades, most commonly green, to indicate wisdom, power, and wealth. (Figure 2.27)

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

his sculpture of the *Seated Buddha*. (Figure 2.28)

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



Figure 2.28 | *Seated Buddha*
Artist: Jōchō
Author: User "Kosigrim"
Source: Wikimedia Commons
License: Public Domain

In the **lost wax process**, an original sculpture is modeled, often in clay, coated in wax, and then covered in plaster to create a **mold**. When the plaster dries, it is heated to melt the wax, which is poured out of the mold. Molten metal is then poured into the space within the mold between the (now lost) wax coating and the original sculpted form. When the metal has cooled and solidified, the plaster is broken away to reveal the cast metal object. (Figure 2.29) In order to create multiple versions of the object, the mold must be made in such a way that it can be re- moved without being destroyed. (Figure 2.30) This operation is generally achieved by separating a mold into several sections while the original is being cast. Sectional molds are also used to cast original objects that cannot be melted or otherwise removed from the mold. To cast the form, the original is removed, and the sections are then re-fastened together. In some cases, complex sculptures are cast in several pieces and the resulting metal sections are welded together.

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

Because she spent time near a cabinetry workshop, Louise Nevelson (1899-1988, Ukraine, lived USA) would retrieve wooden cut-offs and other discarded objects to use in her sculpture. Her art practice involved the use of **found objects**. Consider Nevelson's *Sky Cathedral*. (*Sky Cathedral*, Louise Nevelson: http://www.moma.org/collection/works/81006) She filled individual wooden boxes with found objects. She then arranged these boxes into large assemblies and painted them a single color, usually black or white. Each sub-unit box in the sculpture can be read as a separate point of view or separate world. The effect of the whole is to recognize that both unity and diversity are possible in a single artwork.

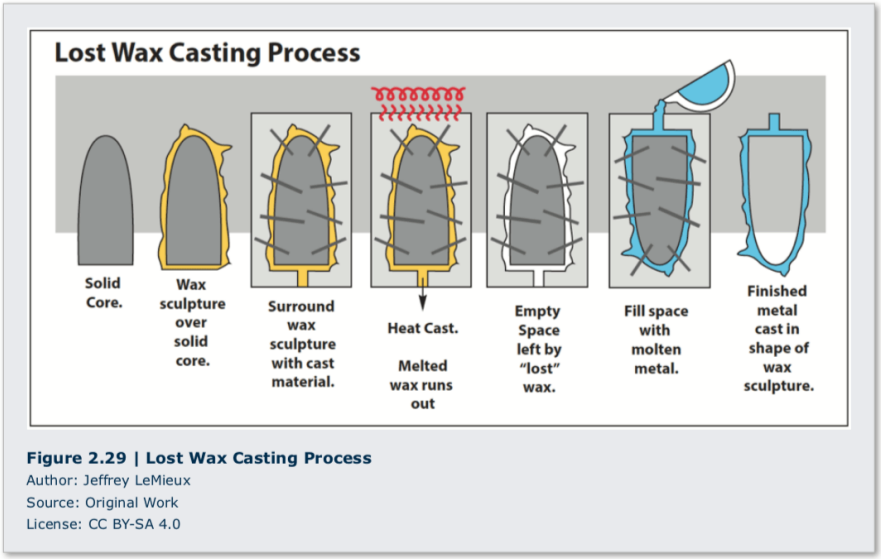


Figure 2.29 | Lost Wax Casting Process
Author: Jeffrey LeMieux
Source: Original Work
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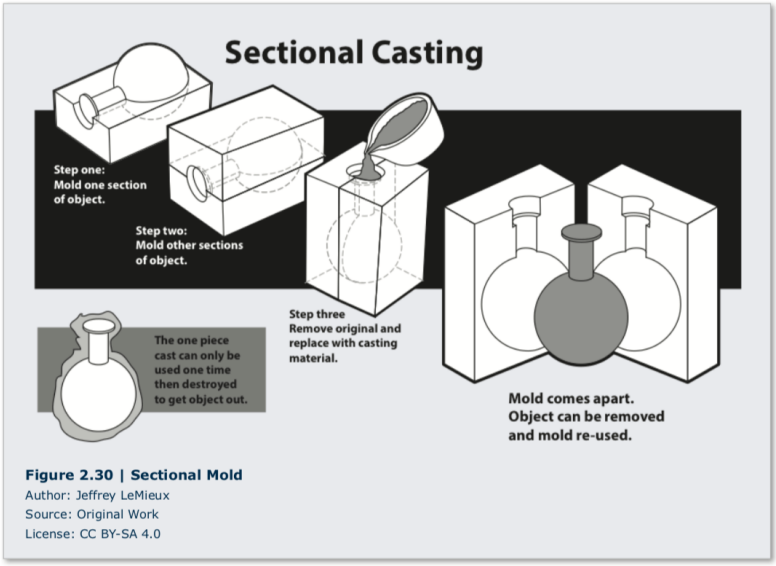


Figure 2.30 | Sectional Mold
Author: Jeffrey LeMieux
Source: Original Work
License: CC BY-SA 4.0

Installation is related to **assembly**, but the intent is to transform an interior or exterior space to create an experience that surrounds and involves the viewer in an unscripted interaction with the environment. The viewer is then immersed *in* the art, rather than experiencing the art from a distance. For example, Carsten Höller (b. 1961, Belgium, lives Sweden) installed *Test Site* in the Turbine Hall, a five-story open space, at the Tate Modern in London. (Figure 2.31) Part of a series of slides Höller created at museums worldwide, he wanted to encourage visitors to use the practical, though unconventional, means of transport, and, while doing so, to experience the momentary loss of control and whatever emotional response each individual felt.

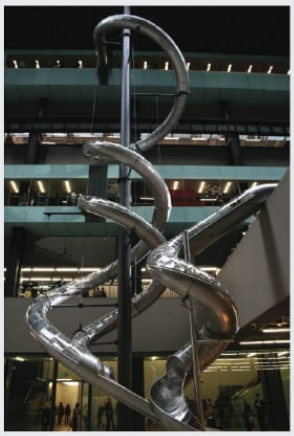


Figure 2.31 | *Test Site*
Artist: Carsten Höller
Author: User "The Lud"
Source: Wikimedia Commons
License: Public Domain

An installation that is intended for a particular location is called a **site-specific** installation. Good examples of site-specific installations would be *Tilted Arc* by Richard Serra (b. 1939, USA), (*Tilted Arc*, Richard Serra: https://en.Wikipedia.org/wiki/ File:Tilted_arc_en.jpg); *Lightning Field* by Walter De Maria (1935-2013, USA), (*Lightning Field*, Walter de Maria: sculpture1.wikispaces. com/file/view/Walter_de_Maria_Lightning_ Field_1977.jpg/310921734/800x686/Walter_de_ Maria_Lightning_Field_1977.jpg); *Spiral Jetty* by Robert Smithson (1938-1973, USA), (Figure 2.32); and *Cadillac Ranch* by the art group known as Ant Farm. (Figure 2.33) In part because of the large scale of many of these works, installation is an increasingly popular form of public artwork.



Figure 2.32 | *Spiral Jetty*
Artist: Robert Smithson
Author: User "Yonidebest"
Source: Wikimedia Commons
License: CC BY-SA 2.0

Kinetic art is art that moves or appears to move. Generally this art is sculptural. Good examples of kinetic artworks are the suspended, freely moving **mobiles** of Alexander Calder (1898-1976, USA) that are meant to change shape as part of their design. (*Nénuphars Rouges*, Alexander Calder: http://www.wikiart.org/en/alexander-calder/ red-lily-pads-n-nuphars-rouges-1956?utm_source=returned&utm_medium=referral&utm_ campaign=referral) *Homage to New York* was a work of kinetic art Jean Tinguely (1925-1991, Switzerland) intended to self-destruct, although it never completed its purpose because a local fire department stepped in and stopped the process. (*Homage to New York*, Jean Tinguely: http://www.wikiart.org/en/jean-tingu...-new-york-1960) Reuben Margolin (USA) is a contemporary artist who uses intersecting waves to create beautifully undulating sculptures. Click the following link to view a video of Margolin's *Square Wave*: https://www.youtube.com/watch?v=4UQtDbybSWc. Beginning with simple materials like paper towel tubes, fishing swivels, and fishing line, and then moving to larger, more complex sculptures using more permanent materials like wood, metal, and wire, Margolin has made a career of creating meditatively flowing sculptures.



Figure 2.33 | *Cadillac Ranch, Amarillo*
Artist: Ant Farm
Author: Richie Diesterheft
Source: Wikimedia Commons
License: CC BY 2.0

2.3.3 Four-Dimensional Art

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



Figure 2.34 | *Cathédrale St Jean illuminée*
Author: User "Gonedelyon"
Source: Wikimedia Commons
License: User "Gonedelyon"

Video art uses the relatively new technology of projected moving images. These images can be displayed on electronic monitors or projected onto walls or even buildings; they use light as a medium. The early video constructions of Nam June Paik (1932-2006, South Korea, lived USA) are a good example. In *TV Cello*, video monitors are assembled in the shape of a cello. (*TV Cello*, Nam June Paik: http://a141.idata.over-blog.com/356x....-TV-Cello.jpg) When a bow was drawn across this object, images of a woman playing a cello appeared on the screens.

Projection mapping is another use of video projection. One or more two or three-dimensional objects (often buildings) are spatially mapped into a virtual program that then allows the image to conform to the surface of the object upon which it is projected. (Figure 2.34) Evan Roth (b. 1978, USA, lives France) creates graffiti as a video projection and then photographs the results; thus, the work is temporary. This method of spatially augmented reality has been used by numerous artists (and advertisers) to "tag" everything from public spaces to the human face, without leaving permanent marks.

Performance art is art in which the artist's medium is an action. Performance artworks are generally documented by photography, but the artwork is in the act itself. *Cut Piece* is a performance work Yoko Ono (b. 1933, Japan, lives USA) originally created in 1964 in which audience members were given scissors to cut off pieces of her clothing while the artist sat on a stage. (*Cut Piece*, Yoko

Ono: en.Wikipedia. org/wiki/File:CutPieceOno.jpeg) As the artist passively allowed her garments to fall away, the participants and viewers were in control of her transformation from whole to segmented.

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

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2.7: Form and Composition

When looking at art, many people today take a holistic or **gestalt** approach to understanding it. In this approach, the work of art is experienced as a single unified whole and an intuitive con- clusion is drawn. This approach to art is a good place to start, but it can also be useful to examine the individual parts of an artwork and the relationships those parts have to the whole. When we examine an artwork by taking it apart, we are looking at its design. Design is divided into two broad categories: the elements of design and the principles of design. The **elements of design** are the physical parts of the artwork, or the **form**. The **principles of design** are the ways in which those parts are arranged or used, or the **composition**.

2.4.1 Elements of Design

A **design** is a governing plan or approach by which various parts of an artwork are created and assembled. It is rare to find a work of art that is entirely accidental or has come wholly out of the unconscious intuition of an artist. Further, looking at the way in which various parts of a work of art are arranged—even an intuitive or accidental work—can reveal clues to the goals and beliefs of the artist, the community in which the artist has worked, and the problems the work of art was meant to address.

There are six basic elements of design: line, shape, mass/volume, perspective, texture, and color. One way to think of these elements of design is to "walk up the ladder" of dimension. Our perceived world has three dimensions of space and one of time. Mathematically, a point has zero dimensions. A line has one dimension, length. A shape has two dimensions, length and height. A form with mass or volume has three dimensions, length, height, and width. In moving from points to volumes, we have "walked up the ladder" of dimension from zero to three. In addition to the three dimensions of physical space, there are two more things artists can incorporate into a given work. They can introduce texture, and they can introduce color.

Here is a brief explanation of the definition and dynamics of each element of design.

2.4.1.1 Line

Line is the first order element of design. A **line** is an infinite series of points that are arranged in a direction. The direction of a line may be straight (unchanging) or curved (changing). All kinds of objects are **linear**, or predominantly formed by using lines. **Calligraphy**, or "beauti- ful writing," is one popular use of line. The character of line in writing has two main functions. First, the linear figure or shape of a written symbol denotes its meaning. Second, the manner in which the figure is created can be seen as expressive in itself. A **tughra**, or the calligraphic sig- nature of a sultan, and the re- fined text of Arabic calligraphy are renowned for their expres- sive beauty, as are many works of Asian script. In many writing cultures, the beauty of the script is as important as the message the script contains. (Figure 2.35)

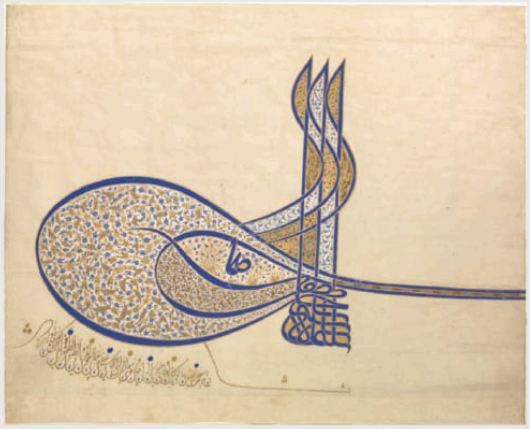


Figure 2.35 | Tughra (Official Signature) of Sultan Süleiman the Magnificent
Source: Met Museum
License: OASC

One quality of line is gesture. **Gesture** is the line produced by the movement of the artist's hand, arm, or body, of a kind of dance with the material, as can be seen in this photograph of Jack- son Pollock in the midst of painting. (Jackson Pollock: upload.wikimedia.org/wikipedia/ en/b/b7/Jackson-Pollock.jpg) For example, short, uneven staccato lines may be read as impatient, or lacking in confidence or grace. Evenly drawn horizontal lines express calm. Straight lines can represent rigidity, which is neither good nor bad, but depends on context. A rigid bridge is a good thing for those who depend on it not to give way. A rigid tree in a windstorm will sometimes be uprooted.



Figure 2.36 | Nude Male Figure with a Sword
Artist: Alexandre Cabanel
Source: Met Museum
License: OASC

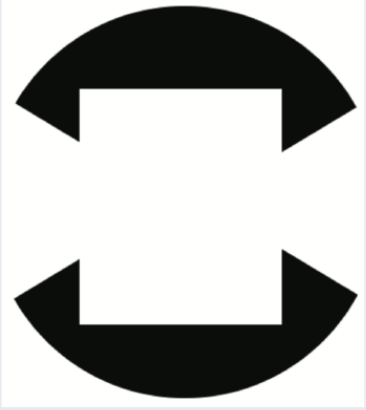


Figure 2.37 | Square inside a circle, demonstration of implied lines
Author: Jeffrey LeMieux
Source: Original Work
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Contour is the line where differing areas meet and form edges. Human visual perception includes an enhanced ability to detect edges in nature. Contour lines follow the shapes of objects where they stand out from backgrounds. In mapmaking, contour lines indicate the shape of the landscape in regular increments of vertical height. On contour maps, lines that appear close together indicate a rapid change in height. Lines that are far apart indicate more gentle slopes. (GroundTruth Contours: http://wiki.openstreetmap.org/w/imag...urs_Detail.png)

Crosshatching is the use of uniformly spaced intersecting lines that create the perception of value or light and dark. These crosshatching lines generally follow the shape of an object. (Fig- ures 2.4 and 2.36)

Some lines are not drawn at all. Instead, they are **implied** or suggested by an inten- tional alignment of shapes. The image of the square inside the circle is an example of im- plied line. (Figure 2.37) Lines that converge beyond the edge of an artwork are another because they imply a distant intersection. A third example of a line that is not actual- ly there is **psychic** line. Two people looking at one another in an artwork create a psychic line between them.

Line has **expressive** content. By its nature, a line compels the viewer to follow along its path. The character of the line can control the direction, speed, and attention of the viewer. The movement of a line can be curved or angular. It can progress smoothly or with a staccato rhythm. A line can be thick or thin, pale or bold. These qualities are "read" rationally and emotionally; thus, line can have an expressive and emotional content that can often be found by viewer introspection.

Line is not just a two-dimensional design element. For example, wire is a linear medium that can be extended into three dimensions. Alexander Calder's wire sculptures and portraits are fine examples of the expressive power of line in three dimensions. (*Acrobats*, Alexander Calder: www.calder.org/system/post_im.../medium/A00504. jpg?1352222725) Another example is Pablo Picasso drawing in space with light for photographer Gjon Mili (1904-1984, Albania, lived USA) for *Life* magazine in 1949. (Light Drawings, Pablo Picasso: http://www.designboom.com/art/pablo-...ngs-from-1949/)



Figure 2.38 | Untitled (Collage with Squares Arranged according to the Laws of Chance)
Artist: Jean Hans Arp
Source: MoMA
License: Public Domain

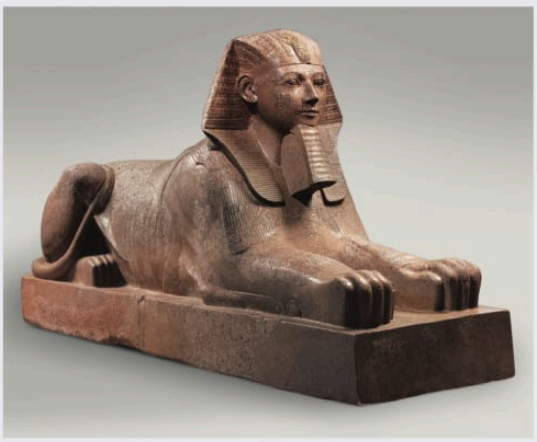


Figure 2.39 | Sphinx of Hatshepsut
Source: Met Museum
License: OASC

2.4.1.2 Shape

The design element of shape is the next element in the walk up the ladder of dimension. **Shape** has two dimensions, length and width. Shapes can be regular or irregular, simple or complex. Shapes can have hard or soft edges. **Hard-edged** shapes have clearly defined boundaries, while **soft-edged** shapes slowly fade into their backgrounds. There are two broad categories of shape: geometric and organic. **Geometric shapes** are regular and ordered shapes using straight lines and curves. **Organic shapes** are generally irregular and often chaotic. Hans Arp (1886-1966, France, lived Switzerland), in his work *Untitled*, used torn paper and cut shapes to create an abstract composition. While squares are geometric objects, Arp's torn and irregular edges transform them into organic shapes. The orientation of those shapes roughly approximates a grid structure, but again, their deviation from a regular order implies a chaotic and accidental arrangement. In this work, Arp is dancing on the "edge of order." (Figure 2.38)

In two-dimensional artworks, shapes are figures placed on a two-dimensional surface that is known as a **ground**. This creates a relationship between foreground and background known as the **figure/ground relation**. The **figure** is the object that appears to be in front of the ground. In some artworks this relationship is intentionally unclear. In this case, an effect known as figure/ground reversal can occur. In **figure/ground reversal**, what was seen as the positive shape of the figure can also be seen as the negative space of the ground. This effect disrupts the sense of space in an artwork and disorients the viewer. (*Escher Woodcut II Strip 3*, Maurits Cornelis Escher: http://www.tau.ac.il/~tsurxx/FigureGround/Escher2.GIF)

2.4.1.3 Mass/Volume

The next and final step up the dimensional ladder is volume **or** mass. **Volume** has three dimensions: length, width, and height. Volumes may have interior or exterior contours, and they may be closed or open in form. **Mass** is the quantity of matter, often meaning its weight. A **closed form** is a volume that is not pierced or perforated. One goal of ancient Egyptian sculpture was to last for eternity. Therefore, they used closed sculptural forms, which are more structurally robust and more resistant to wear or breakage. (Figures 2.26 and 2.39) Empty space surrounds a closed form but does not move through it. Conversely, empty space surrounds but also moves through an **open form**. Open form sculptures are closer in shape to the figures they represent and thus are more lifelike or "true" to the original reference.

Modern sculptors such as Henry Moore (1898-1986, England) have explored the abstract use of closed and open forms, as well as negative and positive space. (*Reclining Figure 1969-70*, Henry Moore: upload.wikimedia.org/wikiped..._Israel_12097_reclining_figure_by_henry_moore_in_tel_aviv.jpg) In three-dimensional art, **positive space** is the space occupied by a given volume, while **negative space** is the empty space within that volume. Notice how the figure twists around an imaginary boundary. The "saddle" in the middle suggests an invisible weight pressing down on the form there. This sculpture depends as much on the empty space around it as it does on the volume occupied by the bronze. In addition, its mass is lessened by the openness of its form, especially when compared to ancient Egyptian sculpture, an entirely closed form.

To convey the three dimensionality, mass and volume, of forms on a flat surface, artists use ***chiaroscuro*** (Italian: “clear-dark”) or varying shades of light and dark. As a form turns toward a light source it appears brighter, and as it turns away from the light source it appears darker; the shift in light and shadow creates the illusion of volume in space. The face and hands of Leonardo’s *Mona Lisa* are considered masterpieces of chiaroscuro. (Figure 2.7)

2.4.1.4 Perspective

Perspective in art is the illusion of space on a flat surface. Before the discovery of the geo- metric system of linear perspective in fifteenth-century Italy, the illusion of space was created by using three main visual cues to the recession of space. These three cues are height, scale, and over- lap. Objects that are higher on the drawing surface, objects that are smaller in scale, and objects that are partially obscured by other objects all appear further away in space. (Figure 2.40)

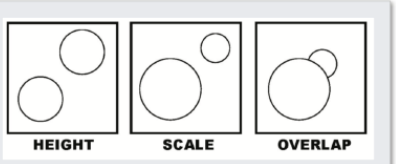


Figure 2.40 | Height, Scale, and Overlap
Author: Jeffrey LeMieux
Source: Original Work
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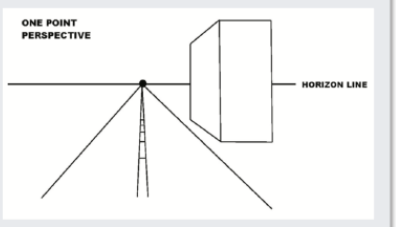


Figure 2.41 | Height, Scale, and Overlap
Author: Jeffrey LeMieux
Source: Original Work
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Linear perspective is based on the regular geometric recession of space. Linear perspective uses a vanishing point and horizon line. The **vanishing point** is the spot where all receding lines seem to converge on the horizon line.

The **horizon line** is the set of all possible eye-level vanishing points. (Figure 2.41) **Orthogonal lines** are the lines that appear to meet at the vanishing point and imply the regular recession of space. Horizon lines and vanishing points can provide clues to the artist’s intent. In Leonardo’s *Last Supper*, for example, the artist has located the vanishing point directly behind the head of Jesus. (see Figure 1.25) Because the vanishing point is the viewer’s vision extended infinitely in one direction, Leonardo’s placement of the vanishing point behind the head of Jesus associates Him with the infinity of the Christian God.

Before linear perspective was formulated as a coherent geometric system, painters used intuitive per- spective to portray receding space. **Intuitive perspective** acknowl- edges that receding lines converge, but does not recognize that they converge at a single horizon line and vanishing point. Nonetheless, even when paintings lack a rigorously coherent geometric system of linear perspective, determining where the horizon would be can inform us about how the artist views the subject. Compare two paintings of the same name, *Madonna Enthroned*, one by Cimabue (1240-1302, Italy) and the other by Giotto (1266/7-1337, Italy). (Figures 2.42 and 2.43) Both paintings use intuitive perspec- tive. In Cimabue’s painting of 1285, the implied horizon is low and the viewer sits at the foot of the throne, while Giotto’s image, painted in 1310, has the horizon higher, and thus the viewer is on the same level as the Madonna. This difference of viewpoint signifies changing ideas about the Madonna’s relation to the individual. Cimabue’s painting places the viewer in subservient homage, while Giotto’s painting may be seen as more approachable, indicative of a tiny but significant shift in European thought that eventually blossomed into the Italian Renaissance.

There are different types of linear perspective. The main types are one-, two-, and three-point perspective. The distinction is in the number of vanishing points used. **One-point perspective** uses a horizon line and one main vanishing point and is normally used when simple views are

depicted, such as a railway track disappearing into the distance directly in front of the spectator. **Two-point perspective** uses a horizon line and two separated vanishing points to present the illusion of a space that recedes in two directions. (Figure 2.44) **Three-point perspective** incorporates the recession of space in a third, vertical direction above or below the horizon line as well

as the two horizontal directions in two-point perspective. As tall buildings recede upward from street level, they also diminish in apparent size in the same way railroad tracks appear to converge in the distance toward the horizon. (Figure 2.45)



Figure 2.42 | Santa Trinita Madonna
Artist: Cimabue
Author: User "Eugene"
Source: Wikimedia Commons
License: Public Domain



Figure 2.43 | The Ognissanti Madonna
Artist: Giotto
Author: User "Shizhao"
Source: Wikimedia Commons
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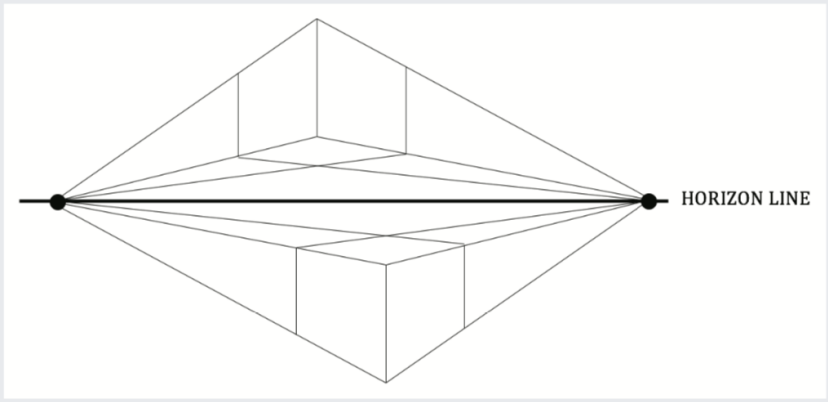


Figure 2.44 | Two-Point Perspective
Author: Jeffrey LeMieux
Source: Original Work
License: CC BY-SA 4.0

Many people make the mistake of thinking that lin- ear perspective gives a completely accurate picture of the world. It does not. Linear perspective is a limited tool for representing how the world looks. It is considered sufficiently "accurate" only within a limited "cone of percep- tion" of about 60 degrees. So while linear perspective is an excellent tool to represent our experience



Figure 2.45 | *New York Daily News Building*
Artist: Hugh Ferriss
Author: Dover Publications
Source: Wikimedia Commons
License: OASC

of space, it has limitations that should be recognized.

Atmospheric perspective is the way in which the illusion of distance is created on a flat surface through the use of color and focus. In a landscape that extends into the distance, the haze of the intervening air alters the colors and clarity of objects. The further away an object is from the viewer, the more it approaches the color of air, which is a light blue-gray tone. Dark objects become lighter and more blue as they recede from the viewer. Ad- ditionally, the contrast between light and dark colored objects and the perception of detail decrease with in- creasing distance. Albert Bierstadt (1830-1902, Germa- ny, lived USA) used this effect in his painting *The Rocky Mountains, Lander's Peak* to give a sense of monumental space. (Figure 2.46)



Figure 2.46 | *The Rocky Mountains, Lander's Peak*
Artist: Albert Bierstadt
Source: Met Museum
License: OASC

2.4.1.5 Texture

The term **texture** describes the surface quality of an artwork. Texture is an important element of design because it engages the sense of touch as well as vision. Objects can be rough or smooth, wet or dry, sticky or slick, hard or soft, brittle or flexible. The two main approaches to texture are *actual* texture and *implied* or simulated texture. **Actual texture** is primarily—though not exclusively— sculptural, while **implied texture** is primarily used in two-dimensional works of art.

The painters of the Northern Renaissance and the Dutch Golden Age, the fifteenth to the seven- teenth centuries, were very interested in the simulation of a wide variety of textures. One main goal of artists from those periods was to excel at telling the truth about the material world. They worked to capture the full visual range of the sense of touch. Rembrandt van Rijn (1606-1669, Netherlands) is well known for his use of **impasto**, or very thick application of paint, in order to heighten the sense of reality in

many of his paintings by adding actual texture. This can be seen in his handling of flesh on some of his self-portraits, as well as his rendering of metal and jewelry in his painting of *Belshazzar's Feast*. (Figure 2.47)



Figure 2.47 | *Belshazzar's Feast*
Artist: Rembrandt van Rijn
Source: Wikiart
License: Public Domain

2.4.1.6 Color

Color is the most prominent element of design and is one of the most powerful and yet subjective el- ements in art. The nineteenth-cen- tury American transcendentalist Ralph Waldo Emerson noted this subjective quality of color when he wrote, "nature always wears the col- ors of the spirit."1 Ideas about color can be grouped into three broad categories: the histo- ry of color, physics of color, and perception of color.

The earliest use of color was limited to what kinds of pigments or coloring agents could be found in the local environment: ochres (yellow-browns) from various colors of earth, blacks and grays from ashes and burned wood or charcoal, reds and yellows from minerals, plants, and insects. Paleolithic cave paint- ers used these materials for their murals. In addition to natural pigments, ancient Egyptians formulated synthetic pigments such as powdered glass to cre- ate Egyptian blue, a distinctive hue used on statues, walls, and monuments. In the Roman Empire, a rare form of purple was extracted from a particular kind of snail and, because of its rarity, was used primarily for royal garments. During the Renaissance, a deep blue was made from a finely ground gemstone, lapis lazuli.

Egyptians associated colors with the gods; the god Amon had blue skin, and Osiris had green. The ancient Greeks took a more scientific approach to color. The ancient Greek philosopher Empedocles thought that color fell into four categories: white/light, dark/black, yellow, and red. The ancient Chinese associated color with the five elements taught in traditional physics: water (black), metal (white), wood (green), earth (yellow), and fire (red). In a number of Asian traditions, black is the col- or of heaven and white is the color of death or mourning. In western culture the opposite is the case.

Modern ideas about color were greatly refined beginning in the fifteenth century by architect and art theorist Leon Battista Alberti (1404-1472, Italy). In his treatise *Della pittura* (*On Paint- ing*), published in 1435, Alberti stated:

> Through the mixing of colors infinite other hues are born, but there are only four true col- ors from which more and more other kinds of colors may be thus created. Red is the color of fire, blue of the air, green of the water, and grey of the earth . . . white and black are not true colors but are alterations of other colors.[2]

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1. *C. A. Bartol, Ralph Waldo Emerson: A Discourse in West Church (Boston, Mass: A. Williams & Co., 1882), 14.*
2. *Leon Battista Alberti, On Painting, trans. John R. Spencer (New Haven, Connecticut: Yale University Press, 1956), 49-50.*

From this early framework, others made further discoveries.

The term "color" describes the sensation caused by variations in the wavelength and intensity of light as it interacts with the human eye. **Visible light** is the small portion of the **electromag- netic spectrum** that can be seen by humans. When the white

light of the sun is passed through a prism, it is **refracted** into the colors of the rainbow from red through orange, yellow, green, and blue to violet. (Figure 2.48)

Color as perceived by humans can be bro- ken into three discrete parts: hue, saturation, and brightness. (Figure 2.49) **Hue** is the wave- length of a given color. Longer wavelength col- ors appear on the red end of the spectrum, while shorter wavelength colors are on the violet end. Hue is the color "name," e.g., red, yellow, blue, green, etc. Color can be either subtractive or ad- ditive. **Saturation** is the purity of a color and ranges from a neutral gray to the pure color while holding brightness as a constant. **Brightness** is the lightness or darkness of a color and ranges from fully illuminated (the pure hue) to fully darkened (black). Each pure hue also has a relative brightness, for example, pure yellow has a greater brightness than pure blue.

Subtractive color, or reflective color, occurs when white light is reflected off a surface, and all the colors of the spectrum are absorbed by that surface except for the color that is reflected back to the viewer. Subtractive color mixing starts with the **primary colors** of red, yellow, and blue. When these colors are mixed, the **secondary colors** of green, orange, and purple, are created. Mixing yellow and blue makes green, mixing red and yellow makes orange, and mixing red and blue makes purple.

The English mathematician and physicist Sir Isaac Newton demonstrated in the seventeenth century that white light, when refracted through a prism, could be separated into the visible spectrum. In the nineteenth century, writer and statesmen Johann Wolfgang von Goethe and chemist Michel Eugène Chevruel separately published research that concluded that red, yellow, and blue were primary colors and that all other colors could be mixed from them. At the beginning of the twentieth century, industrial chemists further refined the understanding of printing inks and derived the CMYK (cyan, magenta, yellow, and black) subtractive color model: beginning with white, as one adds color, the mixture moves toward black. (Figure 2.50)

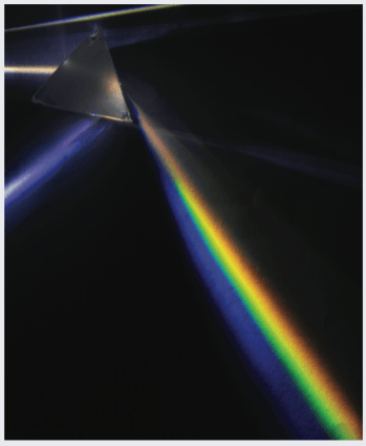


Figure 2.48 | Prism
Author: User "D-Kuru"
Source: Wikimedia Commons
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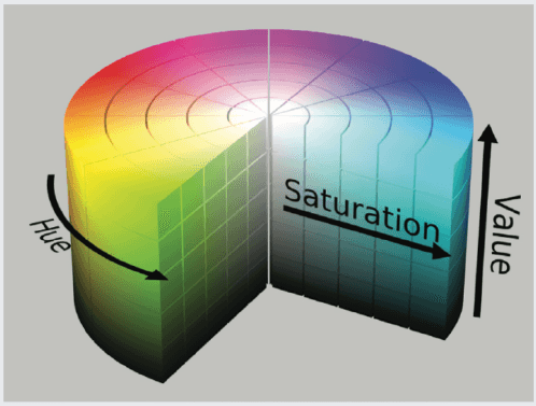


Figure 2.49 | HSV Color Model
Author: User "SharkD"
Source: Wikimedia Commons
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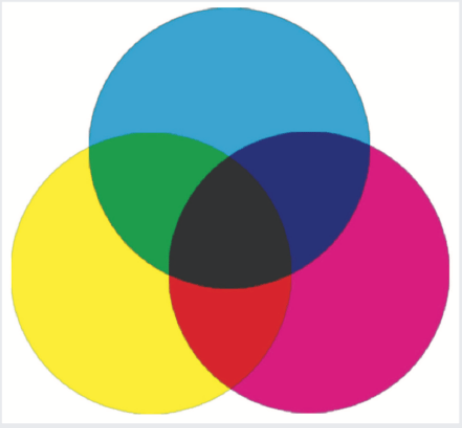


Figure 2.50 | Subtractive Color Mixing
Author: User "Ntozis"
Source: Wikimedia Commons
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With the advent of television, comput- ers and digital imaging, the additive model of RGB (red, green, blue) in which colors are added together and the HSB (hue, saturation, and brightness) color system, based on human perception, have become industry standards. **Additive color**, or transmission color, occurs when light of different colors is projected. The primary hues of additive color are red, green,and blue. This is the RGB color model. (Figure 2.51) When red and green lights overlap, yellow is seen. When red and blue lights overlap, ma- genta is seen, and when green and blue lights overlap, cyan appears. These are the secondaryhues of additive color. When red, green, and blue lights all overlap, white light is seen. Tele- vision screens are actually tiny dots, or pixels, of red, green, and blue glowing lights. The colors we see coming off those screens are additive.

Our RGB model of additive color is directly dependent on how human eyes function. The human retina is a sheet of neurons that coats the inside of the eye. Within this sheet of neurons, there are specialized neurons called rods and cones. Rods are neurons that are sensitive to changes in light intensity, and cones are sensitive to red, green, or blue light. The reason we have RGB computer monitors is because we have RGB eyes.

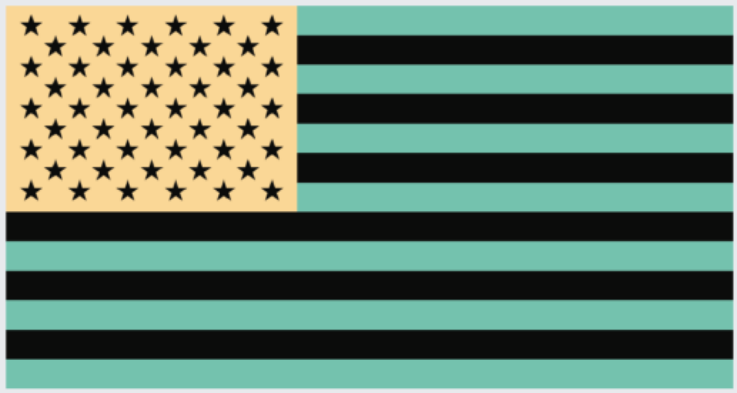


Figure 2.52 | U.S. Flag with Inverted Color
Author: User "Mike"
Source: Wikimedia Commons
License: Public Domain

Artists sometimes intentionally exploit the physiology of human vision. Because human vision is limited by unique biology, certain effects become possible. Neurons store chemical neurotransmitters to send signals. If a neuron must continually "fire" because it is being continuously stimulated, it can deplete its supply of neurotransmitter. There is a slight delay between the depletion and restoration of this chemical supply within the neuron. In the interim, an **afterimage** occurs. Look at the green, orange, and black flag for 10 seconds, then look at a blank wall or empty white space. (Figure 2.52) For a few moments, you will see the **complement**,

or opposite, of green (red), the complement of orange (blue), and the complement of black (white) in their correct place on the American flag. The fading of this image indicates that the neurotransmitters in the retina have been replenished.

This effect was regularly used by artists during the Impressionist movement (c. 1870-1886). Consider *Impression Sunrise* by Claude Monet (1840-1926, France), one of the first Impressionist paintings. (Figure 2.53) Looking for more than a moment at the expanse of blue in the painting "exhausts" the sensation of blue and creates a complementary afterimage response, which is orange. Then when we look at the orange of the rising sun, we see not only the orange pigment on the painting itself, we also have the additional effect of "tired blue" in our retina. For this reason, the orange paint of the sun looks brighter than it would if we saw that color by itself. Many Impressionist artists intentionally used this effect, and this is one reason why Impressionist paintings tend to look so vibrantly colored.

In his *Homage to the Square* series of paintings that he began in 1949, the Bauhaus artist Josef Albers (1888-1967, Germany, lived USA) experimented with the relative perception of color. (*Homage to the Square*, Josef Albers: upload.wikimedia.org/wikiped...0/Josef_Albers's_ painting_'Homage_to_the_Square'%2C_1965.jpg) His main interest was to demonstrate how a color can be affected by other colors that surround it. His book, Interaction of Color (1963), showed that perception of a single color can change depending on context. To demonstrate this, look at the accompanying image. (Figure 2.54) The band of gray in the center is one single color, but it appears to shift when placed on a contrasting background.

Contemporary artists employ specific terms for different uses of color. Natural, or **local color**, describes the body color of a given object. **Observed color**, on the other hand, is how the perception of that local color changes as light shifts on an object. In Monet's series of paintings of the Rouen Cathedral, his de- pictions of different lighting conditions are a good example of the difference between local color and observed color. The color of the stone of the Cathedral is a medium gray. But at different times of day, such as the waning light of sunset, it will reflect the oranges and blues of the lingering sun and the growing shadows. (Figure 2.55)



Figure 2.55 | *Rouen Cathedral, Facade (Sunset)*
Artist: Claude Monet
Author: User "RIbberlin"
Source: Wikimedia Commons
License: Public Domain

The Fauves were a group of artists in the early twenti- eth century who used **intuitive color** as the basis of theirapproach to making art. They were more interested in the expressive power of color than robotically reporting the local or observed color of their subjects. Consider this portrait by Henri Matisse (1869-1954, France) of his wife, Amélie Matisse. (Figure 2.56) Clearly she did not in reality have a green stripe running down the center of her face. The colorschosen by the artist were meant to express something other than simple visual observation.

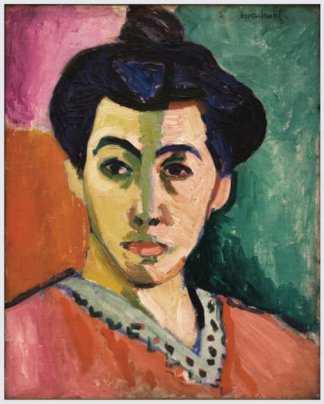


Figure 2.56 | *Portrait of Madame Matisse (The green line)*
Artist: Henri Matisse
Author: User "Sparkit"
Source: Wikimedia Commons
License: Public Domain

Another aspect of color used by artists is **color temperature**. Colors can be either warm or cool. The **warm** end of the spectrum includes red, orange, and yellow. The **cool** end of the visible spectrum contains green, blue, and purple. That said, even yellow can be cool, and even blue can be warm. Warm and cool colors interact in different ways and artists are trained to notice and use this difference; for example, warm colors seem to "advance" while cool colors "recede" in space and consequently shapes represented in those colors appear to be at different depths.

In organizing ideas about color, artists and art theo- rists have evolved a series of color schemes, or ordered relations between different colors. A **monochromatic** color scheme uses a single color. *The Old Guitarist* by Picasso is a good example of a monochromatic color scheme. (Figure 2.57) The pose of the figure, the texture of the ragged clothing and hair, and the dominating use of blue work together to create a unified emotional response of weariness and loneliness to the image.

A **complementary** color scheme uses colors opposite to each other on the color wheel. As mentioned earlier, Impressionist painters exploited the effect of complementary color schemes to heighten the brilliance of their color palettes. While not an Impressionist, in his painting *The Starry Night*, Van Gogh (1853-1890, Netherlands, lived France) uses the blue of the night sky to charge the orange of his crescent moon. (Figure 2.58)

An **analogous** color scheme uses only one area of the color wheel. If the color green is chosen as the anchor color for the scheme, for example, the artist will use colors that occur between the yellow and blue points on the wheel. *Still Life with a Glass and Oysters* by Jan Davidsz. de Heem (1606-1684, Netherlands, lived Belgium) is a good example of an orange/yellow/green analogous scheme. (Figure 2.59*)* There are many other color schemes that are used for various applications, but these three suffice to illustrate the idea.



Figure 2.57 | *The Old Guitarist*
Artist: Pablo Picasso
Author: User "Chimino"
Source: Wikimedia Commons
License: Public Domain



Figure 2.58 | *Starry Night*
Artist: Vincent van Gogh
Author: User "Dcoetzee"
Source: Wikimedia Commons
License: Public Domain



Figure 2.59 | *Still Life with a Glass and Oysters*
Artist: Jan Davidszoon de Heem
Source: Met Museum
License: OASC

2.4.2 Principles of Design

The elements of design are the visual components that artists use to make artworks. The principles of design are the various ways in which those elements or components are arranged to produce a desired effect. There are as many ways to approach the arrangement of the elements of art as there are artists. Each work of art is unique in its conception, design, and execution. Recent developments in the visual arts have introduced accidental and irrational approaches to artmaking. In these approaches, the outcome of the work of art is not planned. While these works of art may be said to lack conscious design, sometimes they are successful. It is often possible to attribute the success of irrationally or accidentally produced works of art to one or more operating principles of organi- zation. Becoming aware of the principles of design in a work of art allows the viewer to add depth to the analysis of those works. What follows are five principles of design. The list is not exhaustive but is a good place to start.

2.4.2.1 Unity/Variety

Unity is found in similarity, while variety is found in difference. A design that shows **unity** is one in which the elements of the work or relations between the elements are similar or identical. Leon- ardo's *Mona Lisa* (see Figure 2.7) is considered a breakthrough in Italian Renaissance art because the soft edges of the figure are similar in approach to the soft tones of the muted background, thus unifying the image. A design that shows **variety** is one in which the elements of the work are varied in size, color, shape, or some other attribute. One concern with the overuse of unity in design is visu- al monotony. Visual unity may occur on a **conceptual** level as well as a physical one. Elements that are chosen based on a theme can display conceptual unity and yet display a variety of form. A work ofart that lacks variety may be monotonous and lack interest. Many artists introduce variety into their compositions by making sure that no two intervals are the same. An **interval** is the space between elements, figures, or objects in a work of art.



Figure 2.60 | *Pietà*
Artist: Michelangelo
Author: User "Juan M Romero"
Source: Wikimedia Commons
License: CC BY-SA 4.0

The design principle of **scale** and **proportion** is the issue of size of elements both individually and in relation to other elements. A famous example of the subtle use of scale is the relative size of the figures in Mi- chelangelo's *Pietà*. (Figure 2.60) The sculpture is a depiction of Mary hold- ing the body of her son Jesus after His crucifixion. If we measure the bodies of Jesus and Mary from heel to knee, knee to hip, and so on, and then compare them, we find that Mary is larger than Jesus. In addition, the figure of Mary is out of proportion, that is, the siz- es of the parts of her body are not in alignment. This unusual use of scale and proportion serves to infantilize Jesus in order to subtly emphasize the mother/child relationship. Another use of scale and proportion is the use of forced perspec- tive. (Figure 2.61) **Forced perspective** is the arrangement of figure and ground that distorts the scale of objects, making small objects appear large or large objects appear small by juxtaposing them with opposites. Forced perspective is most convincing when done photographically.

2.4.2.3 Balance

The design principle of **balance** is the issue of visual "weight." Design elements like lines and shapes can attract our attention in a number of ways. For example, they can be brightly colored, they can be large in relation to other similar shapes, or they can be textured in unusual ways. Compositional balance is achieved when these competing visual weights are roughly equivalent. There are two kinds of compositional balance: symmetrical and asymmetrical**.**

The lines and shapes in a composition that uses the principle of **symmetrical** balance are usually equally arranged around an **axis**, or central line. In *The Sacrament of the Last Supper* by Salvador Dali (1904-1989, Spain), notice the balance of like forms to the left and right of the central figure of Jesus. (*The Sacrament of the Last Supper*, Salvador Dali: upload. wikimedia.org/wikipedia/en/f/f1/ Dali_-_The_Sacrament_of_the_Last_ Supper_-_lowres.jpg) Vertical and horizontal axes are generally reserved for very stable compositions, and this strategy is often used in a religious context to imply unchanging truth.



Figure 2.62 | *The Great Wave off Kanagawa*
Artist: Katsushika Hokusai
Author: User "Durova"
Source: Wikimedia Commons
License: Public Domain

Asymmetrical balance is achieved when visual weights do not correspond to one an- other in shape, size, or placement; they are not distributed equally in a composition. The woodblock print *The Great Wave off Kanagawa* by Katsushika Hokusai (1760-1849, Japan) and Still Life with Apples and a Pot of Primroses by Paul Cézanne (1839-1906, France) are good examples of asymmetrical compositions. The large space to the right of the Hokusai's Great Wave "offsets" the approaching wave in the left half of the composition. (Figure 2.62) In a similar way, the large gray wall to the left in Cézanne's *Still Life with Apples* serves to offset the visually complex flowerpot on the right. (Figure 2.63) In each work, nearly one third of the composition (the sky and the wall) is unoccupied, so to speak; there are no objects in those areas. Within the two-dimensional space of the work, however, we "read" each blank area as having a visual weight that counterbalances the forms in the remainder of the compositional space.

It is not always necessary for an artwork to be balanced. An obvious imbalance can produce the effect of unsteadiness, disorientation or distress, which can become a useful part of the larger idea within the work of art. The large empty spaces in the painting by Odd Nerdrum (b. 1944, Norway) carry substantial visual weight and imply both physical and psychological isolation. (*Man and Abandoned Landscape*, Odd Nerdrum: s-media-cache-ak0.pinimg.com/736x/27/ a3/3b/ 27a33b6c5d3c9e087d20f7cb3c34296a.jpg)

2.4.2.4 Emphasis/Movement

The design principle of emphasis or movement is the intentional use of directional forces to move the viewer's attention through a work of art. When we see a color shift within a shape, this implies movement. And, when we see a line in a work of art, we are compelled to follow it. For example, arrows of any shape will signify direction and are widely used in advertising to attract and direct the attention of potential customers.

There are more subtle means of moving a viewer's attention through a work of art. *Descent from the Cross* by Rogier van der Weyden (1404-1464, Belgium) uses the positions of the fig- ures' arms, legs, and heads to trace the infinity symbol, which resembles the number 8 laying on its side. (Figure 2.64) This subtle reminder of Christ's everlasting life is meant to reassure and give hope to the faithful gazing upon this scene of death and grieving.

2.4.2.5 Rhythm/Repetition

The design principle of **rhythm** is the repetition of visual elements to establish a pattern. This pattern can then be used to provide a stage for a special object, or the pattern can be interrupted to direct attention to the change. In his commentary of mass consumer culture, Andy Warhol's use of repetition compels us to notice the small differences between the apparently identical elements of his installation of paintings, *32 Campbell's Soup Cans*. (Figure 2.65)



Figure 2.65 | *Campbell's Soup Cans*
Artist: Andy Warhol
Author: User "Gorup de Besanez"
Source: Wikimedia Commons
License: CC BY-SA 4.0

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2.8: Elements

Learning Objectives

- Identify, define, and discuss the visual elements of design and their use in art and visual communication.

Introduction

Whether an artist creates two-dimensional or three-dimensional art, works in a traditional medium like painting, or makes art using the latest technology, all artists use the same basic visual building blocks of form (**elements**) and strategies of visual organization (**principles**) to achieve visual unity. In the next two sections you will learn about the differences between form and content and be introduced to the basic elements and principles of design. You'll also learn about types of representation in art. All of these concepts are integral to formalism, which is a method of studying artwork by analyzing and describing it purely in terms of visual effects.

Check out this video for a quick (really quick) introduction to formalism:



A YouTube element has been excluded from this version of the text. You can view it online here: https://boisestate.pressbooks.pub/arthistory/?p=502

Take a look at Picasso's painting, *Guernica*, completed in 1937. At first glance it's an incredibly busy and complex arrangement of forms. How can formalism be used to provide compositional understanding of this work? How can it be used to analyze and describe the arrangement of forms and how they contribute to a viewer's experience and interpretation of the painting? Read on, and you'll find out.



Pablo Picasso, Guernica, 1937, oil on canvas, 137.4 in × 305.5 in, Reina Sofia, Madrid. Posted by Mark Barry. https://www.flickr.com/photos/markart/236849245

Form and Content

This is an overview of some important terms related to writing about and discussing art. The term **formalism** comes from critical art theory, which resembles "aesthetics discussion." **Content** is basically what the art is about. It is different, slightly, from **subject matter** which is just what you actually see in a work of art. Content can be better understood as meaning, or purpose of a work of art, although sometimes art can just be about those formal elements without needing to be about "something" literal. This will also touch on point of view (POV), which is an important factor as we look at and discuss artworks.

Viewing Art – Personal Level

When we are looking at art, when we find or "run into" an artwork or exhibition, we typically have an initial response or impression. This response to what we see (or hear, etc.) is formed by a lifetime of knowledge and experience and the culture and time in which we live. The expression "Beauty lies in the eye of the beholder" gets at the subjective and personal nature of perception—and of the "first impression," in particular. There's nothing wrong with one's first impression or response—it is, after all, a personal response. It's your point of view. But with experience and more exposure to the ways art is made and different points of view your initial response will be more informed. As in everything else in life, ignorance is NOT bliss.

Formal Analysis

Formal analysis is a close and analytical way of looking at and discussing a work of art. It includes describing the work in terms of various design elements, such as **line,shape, space/perspective, texture, light, mass, and color**, as well as a discussion of how those elements have been used (the design principles). Formal analysis moves beyond a simple description of the artwork and its content by linking the elements of the work to the effects that they have on the viewer. This is discussion of the artwork from the point of view of "here is the artwork, and this is what I see and can make sense of . . ." Formal analysis uses art terminology to consider the effects of an artwork on the viewer (you), and it's a process that enables us to think about and consider the overall meaning of the work.

NOTE: Formal analysis does not use or require research and is based on your informed POV. The more informed you are, the deeper your analysis will go—but that depth depends on experience and knowledge, not on research.

Content

Content is not simply the subject matter of an artwork. It's the images you see—like the trees in a painting of a forest, or the town, the sky, and the moon in Van Gogh's *Starry Night,* but it's also about larger purposes or the intent of the artist in that work.

Content can play a role in formal analysis, but the content aspect is less important than the “artwork” aspect.

Video: Introducing Formal Analysis: Landscape

Here is another video on formal analysis from the Getty Museum.



A YouTube element has been excluded from this version of the text. You can view it online here: https://boisestate.pressbooks.pub/arthistory/?p=502

Introducing Formal Analysis: Landscape. Authored by: Getty Museum. Located at:. License: All Rights Reserved. License Terms: Standard YouTube license

Elements of Design

Line

A line might best be described as a point moving through space. It is the simplest visual element, but also in many ways the most important. When an artist marks a simple point on a surface, (also referred to as the ground), they immediately create a figure-ground relationship. That is, they divide the work between its surface and anything that “sits” upon it. Our eyes differentiate between the two, and their arrangement has everything to do with how we see a final composition. The line itself can be used as a way to create forms.

Definitions and Qualities of Line

Essentially, when you put two or more points together you create a line. A line can be lyrically defined as a point in motion. There are many different types of lines, all characterized by their length being greater than their width.

Lines can be static or dynamic depending on how the artist chooses to use them. They help determine the motion, direction and energy in a work of art. We see line all around us in our daily lives; telephone wires, tree branches, jet contrails and winding roads are just a few examples. Look at the photograph below to see how line functions as part of natural and constructed environments.



Photo by NASA. CC BY-NC

In this image of a lightning storm we can see many different lines. Certainly the jagged, meandering lines of the lightning itself dominate the image, followed by the straight lines of the light standards, the pillars holding up the overpass on the right and the guard rails attached to its side. There are more subtle lines too, like the gently arced line at the top of the image and the shadows cast by the poles and the standing figure in the middle. Lines are even *implied* by falling water droplets in the foreground. Implied lines are not literally there, but are supplied by our eye and brain as we trace the movement of things in a picture or our environment.

The Nazca lines in the arid coastal plains of Peru date to nearly 500 BCE were scratched into the rocky soil, depicting animals on an incredible scale – so large that they are best viewed from the air. Let's look at how the different kinds of line are made.



Spider, Peru. CC BY-SA 2.5 es

Diego Velazquez's *Las Meninas* from 1656, ostensibly a portrait of the Infanta Margarita, the daughter of King Philip IV and Queen Mariana of Spain, offers a sumptuous amount of artistic genius; its sheer size (almost ten feet square), painterly style of naturalism, lighting effects, and the enigmatic figures placed throughout the canvas – including a self-portrait of the artist – is one of the great paintings in western art history. Let's examine it (below) to uncover how Velazquez uses basic elements and principles of art to achieve such a masterpiece.



Diego Velazquez, Las Meninas, 1656, oil on canvas, 125.2" x 108.7". Prado, Madrid. CC BY-SA

Actual lines are those that are physically present. The edge of the wooden stretcher bar at the left of *LasMeninas* is an actual line, as are the picture frames in the background and the linear decorative elements on some of the figures' dresses. How many other actual lines can you find in the painting?

Implied lines are those created by visually connecting two or more areas together. The space between the Infanta Margarita—the blonde central figure in the composition—and the meninas, or maids of honor, to the left and right of her, are implied lines. You might follow the eyes of the meninas to determine an implied line, or imagine a line along the tops of the three heads of the group. Both set up a diagonal relationship that implies movement. By visually connecting the space between the heads of all the figures in the painting we have a sense of jagged motion that keeps the lower part of the composition in motion, balanced against the darker, more static upper areas of the painting. Implied lines can also be created when two areas of different colors or tones come together. Look for more implied lines in the painting.

Implied lines are found in three-dimensional artworks, too. The sculpture of the Laocoön (pronounced *Lao'* –as in allow – *co* as in co-operate – and *on* as in on the table) below, a figure from Greek and Roman mythology, is, along with his sons, being strangled by sea snakes sent by the goddess Athena as wrath against his warnings to the Trojans not to accept the Trojan horse. The sculpture sets implied lines in motion as the figures writhe in agony against the snakes.

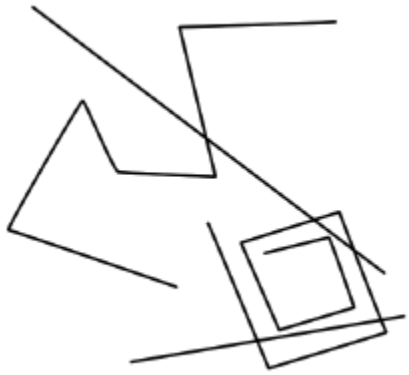


Laocoon Group, Roman copy of Greek original, Vatican Museum, Rome. Photo by Marie-Lan Nguyen. CC BY-SA

Straight or classic lines provide structure to a composition. They can be oriented to the **horizontal, vertical, ordiagonal** axis of a surface. Straight lines are by nature visually stable, while still giving direction to a composition. In *Las Meninas*, you can see

them in the canvas supports on the left, the wall supports and doorways on the right, and in the background in matrices on the wall spaces between the framed pictures. Moreover, the small horizontal lines created in the stair edges in the background help anchor the entire visual design of the painting.

Line quality is that visual sense of character embedded in the way a line presents itself. Certain lines have qualities that distinguish them from others. Hard-edged, jagged lines have a hard staccato visual movement while organic, flowing lines create a more comfortable feeling. Lines can be either geometric or organic, and you can see in the examples how their indeterminate paths animate a surface to different degrees.



Straight lines, 11 July 2012, Creator: Oliver Harrison. CC BY

Expressive lines are curved, adding an **organic**, more dynamic character to a work of art. We describe lines or objects with curved lines as being "organic" in nature because most things in nature are made from curving lines. Expressive lines are often rounded and follow undetermined paths. In *Las Meninas* you can see them in the aprons on the girls' dresses and in the dog's folded hind leg and coat pattern. Look again at the Laocoön to see expressive lines in the figures' flailing limbs and the sinuous form of the snakes. Indeed, the sculpture seems to be made up of nothing but expressive, organic, curving lines, shapes and forms.



Organic lines, 11 July 2012, Creator: Oliver Harrison. CC BY

We think of horizontal lines as being visually calming like the surface of water. Vertical lines suggest to us very stable visuals, like tree trunks or the columns on a classical building. Diagonal lines read as the most active – think of a cartoon character about to break into a run – it leans forward, and further forward, then bursts away in a cloud of dust.

There are other kinds of line that encompass the characteristics of those above yet taken together help create additional artistic elements and richer, more varied compositions. Refer to the images and examples below to become familiar with these types of line.

Outline, is the simplest of these. They create a path around the edge of a shape. In fact, outlines define shapes.



Outline, 11 July 2012, Creator: Oliver Harrison. CC BY

Contour lines follow paths across a shape to delineate differences in surface features. They give flat shapes a sense of form (the illusion of three dimensions), and can also be used to create shading. Think of a contour map showing the elevation of mountains on the flat surface of the paper.



Contour, 11 July 2012, Creator: Oliver Harrison. CC BY

Hatch lines are repeated at short intervals in generally one direction. They give shading and visual texture to the surface of an object. We will discuss hatching and cross-hatching further when we discuss the element Light.

Although line as a visual element generally plays a supporting role in visual art, there are wonderful examples in which line carries a strong cultural significance as the primary subject matter. Calligraphic lines use quickness and gesture, more akin to paint strokes, to imbue an artwork with a fluid, lyrical character. To see this unique line quality, view a more geometric example from the **Koran**, created in the Arabic calligraphic style, dates from the 9th century and when employed on sacred texts like the Koran is understood as a kind of devotional activity. While there are several different types or forms of calligraphy in the Islamic tradition – we will consider this in more detail in the section on Islamic art – the intention and reception of the work is the same.



Verses 19-31 of the 6th chapter of the Qur'an entitled Surat al- An'am (TheCattle). The text's Kufi script appears related to the D.Va style typical of horizontal Qur'ans produced on parchment during the 9th-10th centuries. PD US https://en.wikipedia.org/wiki/File:K...D_Va_style.jpg

American artist Mark Tobey (1890–1976) was influenced by Oriental calligraphy, adapting its form to the act of pure painting within a modern abstract style which was described as "white writing."



Mark Tobey, Untitled, 1964, oil and collage on canvas, 83 ½ x 61 13/16". CC BY-NC 2.0; posted by mark6mauno Nov. 1, 2013. https://www.flickr.com/photos/mark6mauno/11318738043

Tobey studied brushwork in China and Japan. He lived for a time in a Zen monastery. This example of his "white writing" technique shows his interest in the delicate calligraphy of the East and the Western tradition of drawing. Here he marries the two through an interconnected web of strokes and marks.

http://www.artic.edu/aic/collections/artwork/23370

Shapes: Positive, Negative and Planar Issues

A shape is defined as an enclosed area in two dimensions. By definition shapes are always implied and flat in nature. They can be created in many ways, the simplest by enclosing an area with an outline. They can also be made by surrounding an area with other shapes or the placement of different textures next to each other—for instance, the shape of an island surrounded by water.

Because they are more complex than lines, shapes do much of the heavy lifting in arranging compositions. The abstract examples below give us an idea of how shapes are made.



Shapes, 11 July 2012, Creator: Oliver Harrison. CC BY

Referring back to Velazquez's *Las Meninas*, it is fundamentally an arrangement of shapes; organic and hard-edged, light, dark and mid-toned, that solidifies the composition within the larger shape of the canvas. Looking at it this way, we can view any work of art, whether two or three-dimensional, realistic, abstract or non-objective, in terms of shapes alone.

Positive/Negative Shapes and Figure/Ground Relationships

Shapes animate figure-ground relationships. We visually determine positive shapes (the figure) and negative shapes (the ground). One way to understand this is to open your hand and spread your fingers apart. Your hand is the positive shape, and the space around it becomes the negative shape. You can also see this in the example above. The shape formed by the black outline becomes positive because it's enclosed. The area around it is negative.

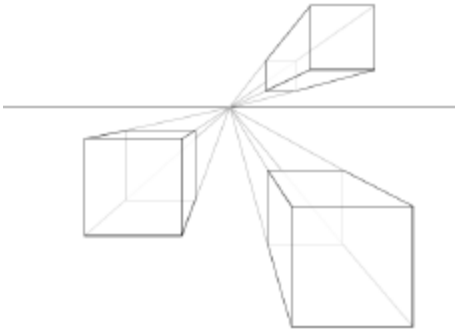
Identifying positive and negative shapes can get tricky in a more complex composition. For instance, an **implied** shape can be created by other shapes or colors that surround it. Deciding on what is positive and negative in that case can be more difficult.

Remember that a positive shape is one that is most distinguished from the background. In *Las Meninas* the figures become the positive shapes because they are lit dramatically and hold our attention against the dark background. What about the dark figure standing in the doorway? Here the dark shape becomes the positive one, surrounded by a white background. Our eyes always return to this figure as an anchor to the painting's entire composition. In three dimensions, positive shapes are those that make up the actual work. The negative shapes are the empty spaces around, and sometimes permeating through the work itself. "Holes" or empty spaces in sculpture can also be described as negative spaces; the Laocoön contains good examples of this.

Space

Space is the empty area surrounding real or implied objects. Humans categorize space: there is outer space, that limitless void we enter beyond our sky; inner space, which resides in people's minds and imaginations, and personal space, the important but intangible area that surrounds each individual and which is violated if someone else gets too close. **Pictorial space** is flat, and the digital realm resides in cyberspace. Art responds to all of these kinds of space.

Clearly artists are as concerned with space in their works as they are with, say, color or form. During the Renaissance this idea was radically transformed and was arguably the most significant element in art until the modern era. There are many ways for the artist to present ideas of space. Remember that many cultures traditionally use pictorial space as a window to view "realistic" subject matter through, and through the subject matter they present ideas, narratives and symbolic content. The innovation of **linear perspective**, an implied geometric pictorial construct dating from fifteenth-century Europe (the Renaissance), attempts to create the accurate illusion of three-dimensional space on a flat surface, and appears to recede into the distance through the use of a horizon line and vanishing points. See how linear perspective is set up in the schematic examples below:



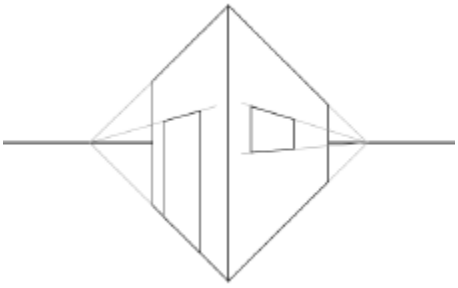
One Point Perspective, 11 July 2012, Creator: Oliver Harrison. CC BY

One-point perspective occurs when the receding lines appear to converge at a single point on the horizon and used when the flat front of an object is facing the viewer. Note: Perspective can be used to show the relative size and recession into space of any object, but **linear** perspective is created through hard-edged three-dimensional objects such as buildings.

A classic Renaissance artwork using one point perspective is Leonardo da Vinci's *The Last Supper* from 1498. Da Vinci composes the work by locating the vanishing point directly behind the head of Christ, thus drawing the viewer's attention to the center. His arms mirror the receding wall lines, and, if we follow them as lines, would converge at the same vanishing point.



Two-point perspective occurs when the vertical edge of a cube is facing the viewer, exposing two sides that recede into the distance, one to each vanishing point.



Two Point Perspective, 11 July 2012, Creator: Oliver Harrison. CC BY

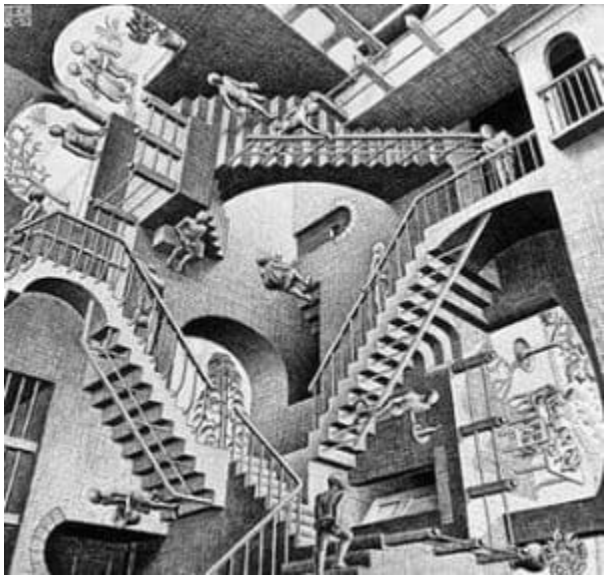
View Gustave Caillebotte's *Paris Street, Rainy Day* from 1877 to see how two-point perspective is used to give an accurate view to an urban scene. The artist's composition, however, is more complex than just his use of perspective. The figures are deliberately placed to direct the viewer's eye from the front right of the picture to the building's front edge on the left, which, like a ship's bow, acts as a cleaver to plunge both sides toward the horizon. In the midst of this visual recession a lamp post stands firmly in the middle to arrest our gaze from going right out the back of the painting. Caillebotte includes the little metal arm at the top right of the post to direct us again along a horizontal path, now keeping us from traveling off the top of the canvas. As relatively spare

as the left side of the work is, the artist crams the right side with hard-edged and organic shapes and forms in a complex play of positive and negative space.



Gustave Caillebotte, Paris Street, Rainy Day, 1877, oil on canvas, 83.54 x 108.74", Chicago. PD-US https://en.wikipedia.org/wiki/Paris_...rt_Project.jpg

Three-point perspective is used when an artist wants to project either a "bird's-eye view" (looking down from above) or a "worm's-eye-view" (looking up from below); that is, when the projection lines recede to two points on the horizon and a third either far above or below the horizon line three-point perspective is employed. In this case the parallel lines that make up the sides of an object are not parallel to the edge of the ground the artist is working on (paper, canvas, etc). Escher was an artist who used both kinds of three-point perspective in prints and drawings like the one below.



M.C. Escher, Relativity, 1953. Lithograph, Fair Use, Official M.C. Escher website

The perspective system is a cultural convention well suited to a traditional western European idea of the "truth," that is, an accurate, clear rendition of observed reality.

Even after the invention of linear perspective, many cultures, especially in Eastern countries, traditionally use a flatter pictorial space, relying on overlapped shapes or size differences in forms to indicate this same truth of observation. Examine the miniature painting of the *Third Court of the TopkapiPalace* from fourteenth-century Turkey to contrast its pictorial space with that of linear perspective. It's composed from a number of different vantage points (as opposed to vanishing points), all very flat to the picture

plane. While the overall image is seen from above, the figures and trees appear as cutouts, seeming to float in mid air. Notice the towers on the far left and right are sideways to the picture plane. As “incorrect” as it looks to a western eye, the painting gives a detailed description of the landscape and structures on the palace grounds.



Third Court of the Topkapi Palace, from the Hunername, 1548. Ottoman miniature painting, Topkapi Museum, Istanbul. CC BY-SA

After nearly five hundred years using linear perspective, western ideas about how space is depicted accurately in two dimensions went through a revolution at the beginning of the 20th century. A young Spanish artist, Pablo Picasso, moved to Paris, then western culture’s capital of art, and largely reinvented pictorial space with the invention of Cubism, ushered in dramatically by his painting *Les Demoiselles d’Avignon* in 1907. He was influenced in part by the chiseled forms, angular surfaces and disproportion of African sculpture and mask-like faces of early Iberian artworks. For more information about this important painting, listen to the following question and answer.

Watch this video online:



A YouTube element has been excluded from this version of the text. You can view it online here: https://boisestate.pressbooks.pub/arthistory/?p=502

Picasso, his friend Georges Braque and a handful of other artists struggled to develop a new space that relied on, ironically, the flatness of the picture plane to carry and animate traditional subject matter including figures, still life and landscape. Cubist pictures, and eventually sculptures, became amalgams of different points of view, light sources and planar constructs. It was as if

they were presenting their subject matter in many ways at once, all the while shifting foreground, middle ground and background so the viewer is not sure where one starts and the other ends. In an interview, the artist explained Cubism this way: “The problem is now to pass, to go around the object, and give a plastic expression to the result. All of this is my struggle to break with the two-dimensional aspect”(from Alexander Liberman, *An Artist in His Studio*, 1960, page 113).

Public and critical reaction to Cubism was understandably negative, but the artists’ experiments with spatial relationships reverberated with others and became – along with new ways of using color – a driving force in the development of a modern art movement that based itself on the flatness of the picture plane. Instead of a window to look into, the flat surface becomes a ground on which to construct formal arrangements of shapes, colors and compositions. For another perspective on this idea, refer back to module one’s discussion of ‘abstraction’. You can see the radical changes Cubism made in George Braque’s landscape *La Roche Guyon* from 1909. The trees, houses, castle and surrounding rocks comprise almost a single complex form, stair-stepping up the canvas to mimic the distant hill at the top, all of it struggling upwards and leaning to the right within a shallow pictorial space.



George Braque, Castle at La Roche Guyon, 1909. Oil on canvas. Stedelijk van Abbe Museum, Eindhoven, Netherlands. Licensed through GNU and Creative Commons

As the cubist style developed, its forms became even flatter. Juan Gris’s *The Sunblind* from 1914 splays the still life it represents across the canvas. Collage elements like newspaper reinforce pictorial flatness.



Juan Gris, The Sunblind, 1914. Gouache, collage, chalk, and charcoal on canvas. Tate Gallery, London. Image licensed under GNU Free Documentation License

It's not so difficult to understand the importance of this new idea of space when placed in the context of comparable advances in science surrounding the turn of the nineteenth century. The Wright Brothers took to the air with powered flight in 1903, the same year Marie Curie won the first of two Nobel prizes for her pioneering work in radiation. Sigmund Freud's new ideas on the inner spaces of the mind and its effect on behavior were published in 1902, and Albert Einstein's calculations on relativity, the idea that space and time are intertwined, first appeared in 1905. Each of these discoveries added to human understanding and realigned the way we look at ourselves and our world. Indeed, Picasso, speaking of his struggle to define cubism, said "Even Einstein did not know it either! The condition of discovery is outside ourselves; but the terrifying thing is that despite all this, we can only find what we know" (from *Picasso on Art, A Selection of Views* by Dore Ashton, (Souchere, 1960, page 15).

Linear perspective, whether one, two, or three-point, requires straight lines of some sort to follow. It is primarily seen in images of buildings, streets, or the like. In paintings of landscape another kind of perspective is employed. **Atmospheric perspective** is based on the principle that objects further away appear smaller, grayer, and less distinct. In the world water vapor and other elements in the air create a "haze" that gives distant objects the blurry, bluish-gray quality that we see. Landscape artists employ atmospheric perspective to give a sense of recession in space on a two-dimensional surface such as you see in Albert Bierstadt's 1863 painting of *The Rocky Mountains, Lander's Peak*.



Albert Bierstadt, The Rocky Mountains, Lander's Peak, 1863, oil on canvas, 73.5" × 120.75", Fogg Museum, Cambridge. PD US

Three-dimensional Objects

Three-dimensional space doesn't undergo this fundamental transformation. It remains a visual tug between positive and negative spaces. Sculptors influenced by Cubism do, however, develop new forms to fill this space; abstract and non-objective works that challenge us to see them on their own terms. Constantin Brancusi, a Romanian sculptor living in Paris, became a leading artist to champion the new forms of modern art. His sculpture *Bird in Space* is an elegant example of how abstraction and formal arrangement combine to symbolize the new movement. The photograph of Brancusi's studio below gives further evidence of sculpture's debt to Cubism and the struggle "to go around the object, to give it plastic expression."



Edward Steichen, Brancusi's studio, 1920. Metropolitan Museum, New York. PD-US

Now that we've established line, shape, and spatial relationships, we can turn our attention to surface qualities and their importance in works of art. Value (or tone), color and texture are the elements used to do this.

Light

When we speak of the element of **Light** in a work of art, we are usually speaking of a two-dimensional work (paintings, drawings, or other work on a flat surface); sculpture is literally lit from outside sources and while those lights, like stage lighting, also allows us to appreciate the planes, shapes, or other elements of a three-dimensional work the actual lighting is external to the work itself. For us, the creation of the illusion of light by the artist in two-dimensions is the most interesting thing. We can think about the ways an artist approaches this in several ways. First, we might think about the range of lights and darks which are sometimes referred to as **value**.

Value

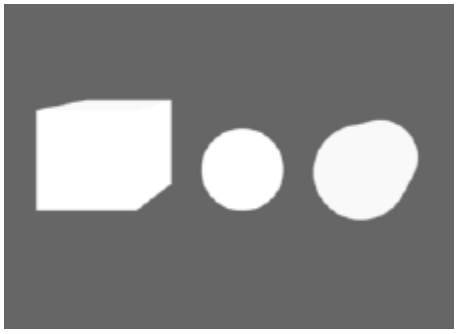
Value is the relative lightness or darkness of a shape in relation to another. The value scale, bounded on one end by pure white and on the other by black, and in between a series of progressively darker shades of grey, gives an artist the tools to make these transformations. The value scale below shows the standard variations in tones.

Values near the lighter end of the spectrum are termed high-keyed, those on the darker end are low-keyed.

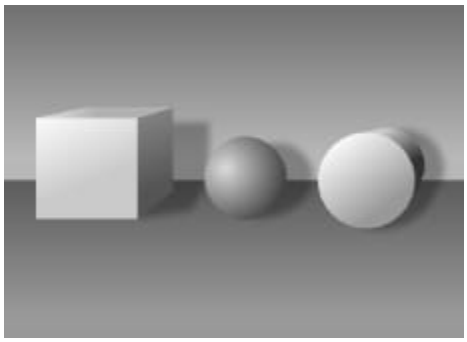


Value Scale, 11 July 2012, Creator: Oliver Harrison, CC BY

In two dimensions, the use of value gives a shape the illusion of mass and lends an entire composition a sense of light and shadow. The two examples below show the effect value has on changing a shape to a form.



2D Form, 11 July 2012, Creator: Oliver Harrison, CC BY



3D Form, 11 July 2012, Creator: Oliver Harrison, CC BY

This same technique brings to life what begins as a simple line drawing of a young man's head in Michelangelo's *Head of a Youth and Right Hand* from 1508. Shading is created with line (refer to our discussion of hatching and crosshatching earlier in this module) or tones created with a pencil. Artists vary the tones by the amount of resistance they use between the pencil and the paper they're drawing on. A drawing pencil's leads vary in hardness, each one giving a different tone than another. Washes of ink or color create values determined by the amount of water the medium is dissolved into.

Hatching refers to the use of parallel lines laid down beside one another to create areas of shade, the closer together the lines the darker the shade created. **Crosshatching** is used to create even darker areas of shade by literally "crossing" the first set of hatching lines with a second set on an angle. This is employed mainly in media where only line can be produced, like etching.



Michelangelo, Head of a Youth and Right Hand, c. 1508-1510. Drawing in pen and brown ink over red and black chalk over stylus, British Museum PD US; www.michelangelo-gallery.com/head-of-a-youth-and-a-right-hand.aspx

Note Michelangelo's use of hatching and cross-hatching to create darks and lights. This depiction of shading giving form to a figure is called **chiaroscuro** – Italian for "dark and light."

The use of high contrast, placing lighter areas of value against much darker ones, creates a dramatic effect, while low contrast gives more subtle results. These differences in effect are evident in *Judith Beheading Holofernes* by the Italian painter Caravaggio. Caravaggio uses a high contrast palette to an already dramatic scene to increase the visual tension for the viewer.



Caravaggio, Judith Beheading Holofernes, 1598, oil on canvas. National Gallery of Italian Art, Rome. PD-US

Color

Color is the most complex artistic element because of the combinations and variations inherent in its use. Humans respond to color combinations differently, and artists study and use color in part to give desired direction to their work.

Color is fundamental to many forms of art, although in art it is created somewhat differently than in the natural world, although our perception of color is created through the same physical mechanisms. In nature, the full spectrum of colors is contained in white light. Humans perceive colors from the light reflected off objects. A red object, for example, looks red because it reflects the red part of the spectrum. It would be a different color under a different light. Paint is made up of small particles, each of which may have its own color. We perceive and our brains make sense of color depending on things like the light in which we view it, and the individual varieties of our own color perceptors. "Color-blind" people are not really blind to all color, but usually only have the receptors for certain colors.

Color theory first appeared in the 17th century when English mathematician and scientist Sir Isaac Newton discovered that white light could be divided into a spectrum by passing it through a prism.

The study of color in art and design often starts with color theory. Color theory splits up colors into three categories: primary, secondary, and tertiary. The basic tool used is a color wheel, developed by Isaac Newton in 1666. A more complex model known as the color tree, created by Albert Munsell, shows the spectrum made up of sets of tints and shades on connected planes. There are a number of approaches to organizing colors into meaningful relationships. Most systems differ in structure only.

Traditional Model

Traditional color theory is a qualitative attempt to organize colors and their relationships. It is based on Newton's color wheel, and continues to be the most common system used by artists.



Blue Yellow Red Color Wheel. Released under the GNU Free Documentation License

• The **primary colors are red, blue, and yellow**. You find them equidistant from each other on the color wheel. These are the "elemental" colors; not produced by mixing any other colors, and all other colors are derived from some combination of these three.

• The **secondary colors** are orange (mix of red and yellow), green (mix of blue and yellow), and violet (mix of blue and red).

• **Tertiary colors** are obtained by mixing one primary color and one secondary color. Depending on the amount of color used, different hues can be obtained such as red-orange or yellow-green. Neutral colors (browns and grays) can be mixed using the three primary colors together.

• White and black lie outside of these categories. They are used to lighten or darken a color. A lighter color (made by adding white to it) is called a **tint**, while a darker color (made by adding black) is called a **shade**.

Color Mixing

A more quantifiable approach to color theory is to think about color as the result of light reflecting off a surface. Additive color theory is used when different colored lights are being projected on top of each other. Projected media produce color by projecting light onto a reflective surface. Where subtractive mixing creates the impression of color by selectively absorbing part of the spectrum, additive mixing produces color by selective projection of part of the spectrum. Basically, this is true primarily for colored light. Common applications of additive color theory are theater lighting and television screens. In painting pigments color we see is the result of light rays bouncing off of a surface and others being absorbed, but mixing all of the colors of the prism in paint gives you brownish, grayish mung. In light it gives you white light.

Theoretically, black is mixed using the three primary colors, while white represents the absence of all colors. Note: because of impurities in subtractive color (paint), a true black is impossible to create through the mixture of primaries. Because of this the result is closer to brown. Lightness and darkness of a color is determined by its intensity and density.



Subtractive Color Mixing. Released under the GNU Free Documentation License

Again, the primaries are blue, yellow and red.

Color Attributes

There are many attributes to color. Each one has an effect on how we perceive it.

• **Hue** refers to color itself, but also to the variations of a color.

• **Value** (as discussed previously)refers to the relative lightness or darkness of one color next to another. The value of a color can make a difference in how it is perceived. A color on a dark background will appear lighter, while that same color on a light background will appear darker.

• **Tone** refers to the gradation or subtle changes made to a color when it's mixed with a gray created by adding two complements (see Complementary Color below). You can see various color tones by looking at the color tree mentioned in the paragraph above.

• **Saturation** refers to the purity and intensity of a color. The primaries are the most intense and pure, but diminish as they are mixed to form other colors. The creation of tints and shades also diminish a color's saturation. Two colors work strongest together when they share the same intensity. This is called **equiluminance**.

Color Interactions

Beyond creating a mixing hierarchy, color theory also provides tools for understanding how colors work together.

Monochrome

The simplest color interaction is monochrome. This is the use of variations of a single hue. The advantage of using a monochromatic color scheme is that you get a high level of unity throughout the artwork because all the tones relate to one another. See this in Monet's *Untitled (Houses of Parliament, London)* from c. 1900.



Claude Monet, Untitled (Houses of Parliament, London), 1900-01, oil on canvas, 31.8 x 36.2" PD-US

Analogous Color

Analogous colors are similar to one another – they vibrate visually at a low level. As their name implies, analogous colors can be found next to one another on any 12-part color wheel:



Analogous Color, 11 July 2012, Creator: Oliver Harrison. CC BY

You can see the effect of analogous colors in Mary Cassatt's *The Boating Party*. Because the light waves we perceive are more similar, analogous colors tend to create less visual activity than complementary colors and lend themselves to images that suggest a calm atmosphere.



Mary Cassatt, The Boating Party, 1893-94, oil on canvas, 35.43 x 46.18". PD-US

Complementary Colors

Complementary colors are found directly opposite one another on a color wheel. Here are some examples:

- purple and yellow
- green and red
- orange and blue



Complementary Color, 11 July 2012, Creator: Oliver Harrison. CC BY

Because they are opposites, they vibrate at a higher, more active level in the eye. Blue and orange are complements. When placed near each other, complements create a visual tension or suggest energy and action. This color scheme is desirable when a dramatic effect is needed using only two colors. The painting *Untitled* by Keith Haring is an example.



Keith Haring, Untitled, 1984. Photo by Ron Gilbert, taken on feb. 10, 2017. CC BY-ND 2.0

Color Temperature

Colors are perceived to have temperatures associated with them. The color wheel is divided into warm and cool colors. Warm colors range from yellow to red, while cool colors range from yellow-green to violet. You can achieve complex results using just a few colors when you pair them in warm and cool sets.



Warm colors and cool colors, 11 July 2012, Creator: Oliver Harrison. CC BY

Simultaneous Contrast

There are other, more complicated qualities of color interactions that its good to be aware of, but not always crucial in understanding a work of art. For example, neutrals on a colored background will appear tinted toward that color's complement, because the eye attempts to create a balance. (Grey on a red background will appear more greenish, for example.) In other words, the neutral will shift away from the surrounding color. Also, non-dominant colors (i.e. a lighter tint) will also appear in tone more towards the complement of the dominant color. Color interaction affect values, as well. Colors appear darker on or near lighter colors, and lighter on or near darker colors. Complementary colors will look more intense on or near each other than they will on or near grays (refer back to the Keith Haring example above to see this effect).



Simultaneous Contrast, 11 July 2012, Creator: Oliver Harrison. CC BY

The Emotional Effect of Color

Often this is also a result of acculturation. Black is the color of funeral wear in the West, white in parts of the East. The emotional effect of color on the viewer is possibly the easiest to understand, but also not always the most reliable. Think about the significance of the relation of emotion to color by the way words are used in our language: I'm feeling "blue", I was so mad I saw "red", or I was in a "black" mood. We tend to translate those ideas to things we see – a painter who uses a lot of blue must be trying to communicate sadness. Except maybe not. Try not to attribute simple accepted ideas about the emotional resonance of color to the "meaning" of a painting. If, however, a blue painting makes *you* feel sad that's a reasonable reaction to describe. Just be aware that it may not affect everyone in the same way.

Texture and Mass

The last two elements to be introduced are, in many ways, the most obvious. Texture can be understood either literally or visually. In a three dimensional piece of art or architecture it may be made of materials that have literal texture – like rough stone or smooth felt. In a two dimensional work – drawing, painting, print or anything else on a flat surface – texture is implied visually.



Mona Hatoum, Paravent, 2008, black finished steel, 302 x 211 x 5 cm. Photo courtesy Galerie Max Hetzler; www.flickr.com/photos/libbyrosof/2514937856

Mona Hatoum is a Lebanese-born Palestinian artist who lives in London. Her work in video, sculpture, and installation often investigates issues of identity – especially that of Muslim women. The objects are often uncomfortable and speak directly to the physical experience of Otherness in the West or – in the case of gender – anywhere. Here a basic room divider is made of steel – a hard, cold metal – and perforated with **shapes** that suggest things hidden but partially visible, or seen only through a controlled barrier. Genders have traditionally been separated in certain cultures – arguably in most – by the physical spaces some are allowed to occupy as well as by the kinds of clothing and parts of the body allowed to be seen in public.



Meret Oppenheim, Object, 1936, fur-covered cup, saucer, and spoon. Cup 4 3/8” in diameter, saucer 9 3/8” in diameter, spoon 8 inches long, overall height 2 7/8”. The Museum of Modern Art PD US https://www.khanacademy.org/humaniti...ucer-and-spoon

Surrealist artist Meret Oppenheim used two inherently opposite ideas – fur and food – to create her *Object*. Even in a photograph we understand how this object would *feel*, either in our hand or against our lips. Texture is one of the more counter-intuitive of the elements, but as in *Object* it can be incredibly powerful.

Mass

This is a term we use when describing three-dimensional objects – sculpture and architecture primarily. Mass suggests weight, density, and bulk.



Rachel Whiteread, Holocaust Memorial, Vienna. Photo Peter Schaefer, http://www.reserv-a-rt.de, This file is licensed under the Creative Commons Atrribution-Share Alike 3.0 Unported license

Rachel Whiteread is a British artist whose work is often concerned with memory and loss as signified by physical structures. Here the Holocaust Memorial, also called the Nameless Library, stands in Judenplatz in Vienna, Austria as a memorial to all of the Austrian Jewish victims of the Nazis in WWII.

The steel and concrete structure stands 3.8 meters tall and is made of cast library shelves turned inside out. The spines of the

books are facing inwards and are unreadable. The Jewish people are known as “The People of the Book” and the ideas of void, mass, and negative spaces that Whiteread is known for here suggest a particularly poignant sense of loss and tragedy. Mass is obvious in this bunker-like construction.

The elements described here create a kind of vocabulary with which you can begin to think and write about art. But all languages need more than just words to communicate. The Principles of Art which we encounter next will act as the grammar and syntax with which artists put together these elements in a satisfying whole.

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2.9: Principles of Design

Learning Objectives

- Identify and distinguish how the principles of design are used to visually organize the elements of design.

Art As Visual Input

Visual art manifests itself through media, ideas, themes and sheer creative imagination. Yet all of these rely on basic structural principles that, like the elements we've been studying, combine to give voice to artistic expression. Incorporating the principles into your artistic vocabulary not only allows you to objectively describe artworks you may not understand, but contributes in the search for their meaning.

The first way to think about a principle is that it is something that can be repeatedly and dependably done with elements to produce some sort of visual effect in a **composition** – the arrangement of objects, elements, forms and/or colors in a work of art. The principles are based on sensory responses to visual input: elements APPEAR to have visual weight, movement, etc. The principles help govern what might occur when particular elements are arranged in a particular way. Using a chemistry analogy, the principles are the ways the elements "stick together" to make a "chemical" (in our case, an image).

Principles can be confusing. There are at least two very different but correct ways of thinking about principles. On the one hand, a principle can be used to describe an operational cause and effect such as "bright things come forward and dull things recede". On the other hand, a principle can describe a high quality standard to strive for such as "unity is better than chaos" or "variation beats boredom" in a work of art. So, the word "principle" can be used for very different purposes.

Another way to think about a principle is that it is a way to express a value judgment about a composition. Any list of these effects may not be comprehensive, but there are some that are more commonly used (unity, balance, etc). When we say a painting has unity we are making a value judgment. Too much unity without variety is boring and too much variation without unity is chaotic.

The principles of design help you to carefully plan and organize the elements of art so that you will hold interest and command attention. This is sometimes referred to as visual impact. In any work of art there is a thought process for the arrangement and use of the elements of design. The artist who works with the principles of good composition will create a more interesting piece; it will be arranged to show a pleasing rhythm and movement. The center of interest will be strong and the viewer will not look away, instead, they will be drawn into the work. A good knowledge of composition is essential in producing good artwork. Some artists today like to bend or ignore these rules and by doing so are experimenting with different forms of expression. The following page explores important principles in composition.

The Principles we will learn to employ are **Unity and Variety, Balance, Emphasis and Subordination (Focal Point), Scale and Proportion, Rhythmand Repetition, and Time and Motion**.

Unity and Variety

Ultimately, a work of art is the strongest when it expresses an overall unity in composition and form, a visual sense that all the parts fit together; that the whole is greater than its parts. This same sense of unity is projected to encompass the idea and meaning of the work too. This visual and conceptual unity is sublimated by the variety of elements and principles used to create it. We can think of this in terms of a musical orchestra and its conductor: directing many different instruments, sounds and feelings into a single comprehendible symphony of sound. This is where the objective functions of line, color, pattern, scale and all the other artistic elements and principles yield to a more subjective view of the entire work, and from that an appreciation of the aesthetics and meaning it resonates.

We can view Eva Isaksen's work *Orange Light* below to see how unity and variety work together.

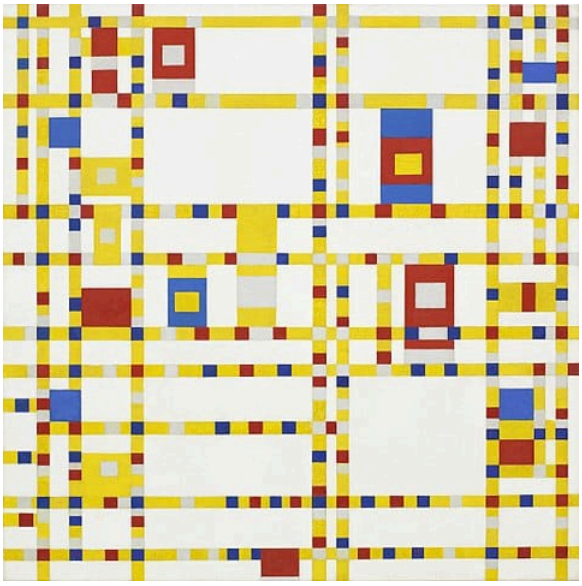


Eva Isaksen, Orange Light, 2010. Print and collage on canvas. 40" x 60." Permission of the artist

Isaksen makes use of nearly every element and principle including shallow space, a range of values, colors and textures, asymmetrical balance and different areas of emphasis. The unity of her composition stays strong by keeping the various parts in check against each other and the space they inhabit. In the end the viewer is caught up in a mysterious world of organic forms that float across the surface like seeds being caught by a summer breeze.

Visual Balance

All works of art possess some form of visual balance – a sense of weighted clarity created in a composition. The artist arranges balance to set the dynamics of a composition. A really good example is in the work of Piet Mondrian, whose revolutionary paintings of the early twentieth century used nonrepresentational or nonobjective balance instead of realistic subject matter to generate the visual power in his work.



Piet Mondrian, Broadway Boogie Woogie, c. 1942-43, oil on canvas, 50 x 50", MoMA. PD US

Notice how the bright red shapes are placed around the picture plane so that each side appears to be weighted equally with the others.

In the examples below you can see that where the white rectangle is placed makes a big difference in how the entire picture plane is activated.

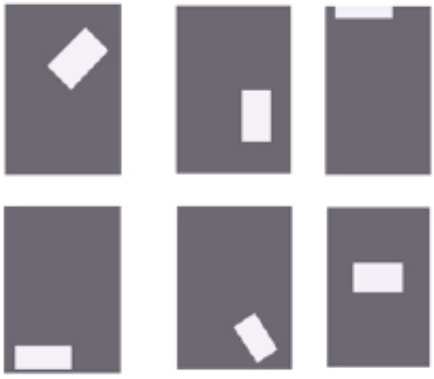


Image by Christopher Gildow. Used with permission.

The example on the top left is weighted toward the top, and the diagonal orientation of the white shape gives the whole area a sense of movement. The top middle example is weighted more toward the bottom, but still maintains a sense that the white shape is floating. On the top right, the white shape is nearly off the picture plane altogether, leaving most of the remaining area visually empty. This arrangement works if you want to convey a feeling of loftiness or simply direct the viewer's eyes to the top of the composition. The lower left example is perhaps the least dynamic: the white shape is resting at the bottom, mimicking the horizontal bottom edge of the ground. The overall sense here is restful, heavy and without any dynamic character. The bottom middle composition is weighted decidedly toward the bottom right corner, but again, the diagonal orientation of the white shape leaves some sense of movement. Lastly, the lower right example places the white shape directly in the middle on a horizontal axis. This is visually the most stable, but lacks any sense of movement. Refer to these six diagrams when you are determining the visual weight of specific artworks.

There are three basic forms of visual balance:

- Symmetrical
- Asymmetrical
- Radial



Examples of Visual Balance. Left: Symmetrical. Middle: Asymmetrical. Right: Radial. Image by Christopher Gildow. Used with permission.

Symmetrical balance is the most visually stable, and characterized by an exact—or nearly exact—compositional design on either (or both) sides of the horizontal or vertical axis of the picture plane. Symmetrical compositions are usually dominated by a central anchoring element. There are many examples of symmetry in the natural world that reflect an aesthetic dimension. *The Moon Jellyfish* fits this description; ghostly lit against a black background, but absolute symmetry in its design.



Moon Jellyfish, (detail). Digital image by Luc Viator, licensed by Creative Commons



Tomas Yepes, Delft Fruit Bowl with two Flower Vases, 1642, oil on canvas, 26.4 x 37.8”, Prado. PD US

This Spanish Baroque still life is an example of a symmetrical composition. Even though the branch on the table on the left is different from the round fruited branch on the right they are of about the same shape, placement, size, and darkness.

Sano di Pietro’s *Madonna ofHumility*, painted around 1440, is centrally positioned, holding the Christ child and forming a triangular design, her head the apex and her flowing gown making a broad base at the bottom of the picture. Their halos are visually reinforced with the heads of the angels and the arc of the frame. While not literally symmetrical, the image is balanced by forms.



Sano di Peitro, Madonna of Humility, c.1440, tempera and tooled gold and silver on panel. Brooklyn Museum, New York. PD-US

The use of symmetry is evident in three-dimensional art, too. A famous example is the Gateway Arch in St. Louis, Missouri (below). Commemorating the westward expansion of the United States, its stainless steel frame rises over 600 feet into the air before gently curving back to the ground. Another example is Richard Serra's *TiltedSpheres* (also below). The four massive slabs of steel show a concentric symmetry and take on an organic dimension as they curve around each other, appearing to almost hover above the ground.



Eero Saarinen, Gateway Arch, 1963-65, stainless steel, 630' high. St. Louis, Missouri. Image Licensed through Creative Commons



Richard Serra, Tilted Spheres, 2002 – 04, Cor-ten steel, 14' x 39' x 22'. Pearson International Airport, Toronto, Canada. Image Licensed through Creative Commons

Asymmetry uses compositional elements that are offset from each other, creating a visually unstable balance. Asymmetrical visual balance is the most dynamic because it creates a more complex design construction. A graphic poster from the 1930s shows how offset positioning and strong contrasts can increase the visual effect of the entire composition.



Poster from the Library of Congress archives. PD-US

Claude Monet's *Still Life with Apples and Grapes* from 1880 (below) uses asymmetry in its design to enliven an otherwise mundane arrangement. First, he sets the whole composition on the diagonal, cutting off the lower left corner with a dark triangle. The arrangement of fruit appears haphazard, but Monet purposely sets most of it on the top half of the canvas to achieve a lighter visual weight. He balances the darker basket of fruit with the white of the tablecloth, even placing a few smaller apples at the lower right to complete the composition. Monet and other Impressionist painters were influenced by Japanese woodcut prints, whose flat spatial areas and graphic color appealed to the artist's sense of design.



Claude Monet, Still Life with Apples and Grapes, 1880, oil on canvas. The Art Institute of Chicago. Licensed under Creative Commons

One of the best-known Japanese print artists is Ando Hiroshige. You can see the design strength of asymmetry in his woodcut *Shinagawa on the Tokaido* (below), one of a series of works that explores the landscape around the Takaido road.



Hiroshige, Shinagawa on the Tokaido, ukiyo-e print, after 1832. Licensed under Creative Commons

In Henry Moore's *Reclining Figure* the organic form of the abstracted figure, strong lighting and precarious balance obtained through asymmetry make the sculpture a powerful example in three-dimensions.



Henry Moore, Reclining Figure, 1951. Painted bronze. Fitzwilliam Museum, Cambridge. Photo by Andrew Dunn and licensed under Creative Commons

Radial balance suggests movement from the center of a composition towards the outer edge—or vise versa. Many times radial balance is another form of symmetry, offering stability and a point of focus at the center of the composition. Buddhist mandala paintings offer this kind of balance almost exclusively. The image radiates outward from a central spirit figure. In the example below there are six of these figures forming a star shape in the middle. Here we have absolute symmetry in the composition, yet a feeling of movement is generated by the concentric circles within a rectangular format.



Tibetan Mandala of the Six Chakravartins, c. 1429-46. Central Tibet (Ngor Monestary). PD-US

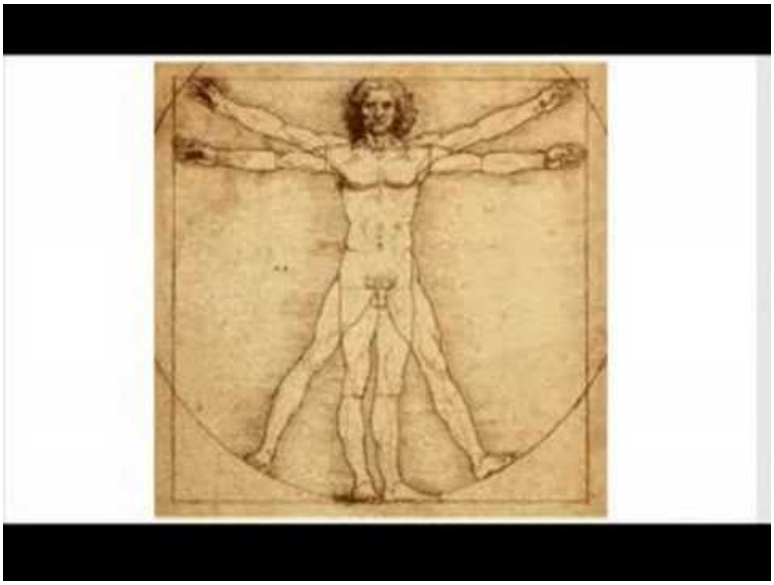
Raphael's painting of Galatea, a sea nymph in Greek mythology, incorporates a double set of radial designs into one composition. The first is the swirl of figures at the bottom of the painting, the second being the four cherubs circulating at the top. The entire work is a current of figures, limbs and implied motion. Notice too the stabilizing classic triangle formed with Galatea's head at the apex and the other figures' positions inclined towards her. The cherub outstretched horizontally along the bottom of the composition completes the second circle.



Raphael, Galatea, fresco, 1512. Villa Farnesina, Rome. PD-US

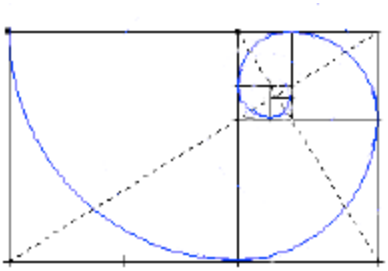
Within this discussion of visual balance, there is a relationship between the natural generation of organic systems and their ultimate form. This relationship is mathematical as well as aesthetic, and is expressed as the Golden Ratio:

Watch this video online:



A YouTube element has been excluded from this version of the text. You can view it online here: https://boisestate.pressbooks.pub/arthistory/?p=69

Here is an example of the golden ratio in the form of a rectangle and the enclosed spiral generated by the ratios:



The golden ratio. Image Wikipedia Commons licensed through Creative Commons

The natural world expresses radial balance, manifest through the golden ratio, in many of its structures, from galaxies to tree rings and waves generated from dropping a stone on the water's surface. You can see this organic radial structure in some natural systems by comparing the satellite image of hurricane Isabel and a telescopic image of spiral galaxy M51 below.



Images by the National Weather Service and NASA. Images are in the public domain.

A snail shell, unbeknownst to its inhabitant, is formed by this same universal ratio, and, in this case, takes on the green tint of its surroundings.



Image by Christopher Gildow. Used with permission.

Environmental artist Robert Smithson created *Spiral Jetty*, an earthwork of rock and soil, in 1970. The jetty extends nearly 1500 feet into the Great Salt Lake in Utah as a symbol of the interconnectedness of ourselves to the rest of the natural world.



Robert Smithson, Spiral Jetty, 1970. Image by Soren Harward, CC BY-SA

Emphasis and Subordination

Emphasis—the area of primary visual importance—can be attained in a number of ways. We've just seen how it can be a function of differences in scale. Emphasis can also be obtained by isolating an area or specific subject matter through its location or color, value and texture. Main emphasis in a composition is usually supported by areas of lesser importance, or subordination – a hierarchy within an artwork that's activated and sustained at different levels.

Like other artistic principles, emphasis can be expanded to include the main idea contained in a work of art. Let's look at the following work to explore this. We can clearly determine the figure in the white shirt as the main emphasis in Francisco de Goya's painting *The Third of May, 1808* below. Even though his location is left of center, a candle lantern in front of him acts as a spotlight, and his dramatic stance reinforces his relative isolation from the rest of the crowd. He becomes the **focal point** of our interest.

Moreover, the soldiers with their aimed rifles create an implied line between them selves and the figure. There is a **rhythm** created by all the figures' heads—roughly all at the same level throughout the painting—that is continued in the soldiers' legs and scabbards to the lower right. Goya counters the horizontal emphasis by including the distant church and its vertical towers in the background. You might also think about this in terms of implied line – a horizontal line made by the tops of the soldiers' heads.

In terms of the idea, Goya's narrative painting gives witness to the summary execution of Spanish resistance fighters by Napoleon's armies on the night of May 3, 1808. He poses the figure in the white shirt to imply a crucifixion, a Christ-like figure about to be sacrificed, as he faces his own death and his compatriots surrounding him either clutch their faces in disbelief or stand stoically with him, looking their executioners in the eyes. While the carnage takes place in front of us, the church stands dark and silent in the distance. The genius of Goya is his ability to direct the narrative content by the emphasis he places in his composition.



Francisco de Goya y Lucientes, The Third of May, 1808, 1814. Oil on canvas. The Prado Museum, Madrid. PD-US

A second example showing emphasis is seen in *The Fall of Icarus*, by Pieter Brueghel the Elder (or one of his circle). There is a

multitude of activity recorded in this painting. The most insignificant – or subordinate – image is probably the body of the title figure on the lower right. The thing that immediately draws our eye, however, is the bright red shirt of the plowman. Here color provides the emphasis and underscores the moral of the story – life goes on. One person's catastrophe doesn't interrupt the daily routine of the other figures.



Circle of Pieter Brueghel the Elder, The Fall of Icarus, 1590-1595, oil on panel, 63 x 90 cm, Museum Van Buuren. PD US

A final example on emphasis, taken from *The Art of Burkina Faso* by Christopher D. Roy, University of Iowa, covers both design features and the idea behind the art. Many world cultures include artworks in ceremony and ritual. African Bwa Masks are large, often graphically painted and usually attached to fiber costumes that cover the head. They depict mythic characters and animals or are abstract and have a stylized face with a tall, rectangular wooden plank attached to the top. In any manifestation, the mask and the dance for which they are worn are inseparable. They become part of a community outpouring of cultural expression and emotion.



Two leaf masks in the Bwa village of Boni, Burkina Faso, Spring, 2006. Photo by Christopher D. Roy. Licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license.

Scale and Proportion

Scale and proportion show the relative size of one form in relation to another. Relationships of scale are often used to create

illusions of depth on a two-dimensional surface, the larger form being in front of the smaller one. The scale of an object can provide a focal point or emphasis in an image. **Scale** is used to point out relationships of size relative to the human body. Things on a human scale are the size we expect them to be in relation to the norm. American sculptor Claes Oldenburg and his wife Coosje van Bruggen create works of common objects at an unexpected and enormous scale. Their *Spoonbridge and Cherry* at the Walker Art Center in Minneapolis weighs almost 7000 lbs. As big as it is, the work retains a comic and playful character, in part because of its gigantic size. This kind of sculpture lends itself to public art because it appeals to most viewers of all ages.



Claes Oldenburg Coosje van Bruggen, Spoonbridge and Cherry, 1985-88, aluminum, stainless steel, paint, 354 x 618 x 162". Walker Art Center. Photo by Lois Chattin with permission of the artist.

Scale and proportion are incremental in nature. Works of art don't always rely on big differences in scale to make a strong visual impact. A good example of this is Michelangelo's sculptural masterpiece *Pieta* from 1499 (below). Here Mary cradles her dead son, the two figures forming a stable triangular composition. Michelangelo sculpts Mary to a slightly larger scale than the dead Christ to give the central figure more significance, both visually and psychologically. It also helps make the image of a young woman with the body of a grown man in her lap seem believable.



Michelangelo's Pieta, 1499, marble. St. Peter's Basilica, Rome. Licensed under GNU Free Documentation License and Creative Commons

Some cultures have used scale to indicate relative importance. The Egyptians pictured their pharaohs as significantly larger than any of the lesser figures pictured around them. This kind of scale is called **hierarchical**.



Palette of Narmer, 3000 BC +/_ 100 yrs, PD US

Here the Pharaoh Narmer defeats his enemies which are pictured as significantly smaller. Smaller still is the servant behind him who carries his shoes.

When scale and proportion are greatly increased the results can be impressive, giving a work commanding space or fantastic implications. Rene Magritte's painting *Personal Values* constructs a room with objects whose proportions are so out of whack that it becomes an ironic play on how we view everyday items in our lives. The Surrealists often employed the principle of scale in exaggerated ways to create their unexpected and often unsettling images.



Rene Magritte, Les Valeurs Personnelles (Personal Values), 1952, oil on canvas, 80.01 x 100.01 cm. www.flickr.com/photos/gandalfsgallery/5896709192

Proportion refers to the relationships of parts in a whole. When a figure is given an oversized head compared to the rest of the body we would say that it is either out of proportion or in an exaggerated proportion (out of proportion suggests a mistake).

Rhythm and Repetition or Pattern

Repetition/Pattern is the use of two or more like elements or forms within a composition. The systematic arrangement of a repeated shapes or forms creates the pattern. Patterns create **rhythm**, the lyric or syncopated visual effect that helps carry the

viewer, and the artist's idea, throughout the work. For there to be either rhythm or pattern there must be repetition.

The traditional art of Australian aboriginal culture uses repetition and pattern almost exclusively both as decoration and to give symbolic meaning to images. The coolamon, or carrying vessel pictured below, is made of tree bark and painted with stylized patterns of colored dots indicating paths, landscapes or animals. You can see how fairly simple patterns create rhythmic undulations across the surface of the work. The design on this particular piece indicates it was probably made for ceremonial use.



Australian aboriginal softwood coolamon with acrylic paint design. Licensed under Creative Commons

Rhythmic cadences take complex visual form when subordinated by others. Elements of line and shape coalesce into a formal matrix that supports the leaping salmon in Alfredo Arreguin's *Malila Diptych*. Abstract arches and spirals of water reverberate in the scales, eyes and gills of the fish. Arreguin creates two rhythmic beats here, that of the water flowing downstream to the left and the fish gracefully jumping against it on their way upstream.



Alfredo Arreguin, Malila Diptych, 2003 (detail). Washington State Arts Commission. Digital Image by Christopher Gildow. Licensed under Creative Commons.

The textile medium is well suited to incorporate pattern into art. The warp and weft of the yarns create natural patterns that are manipulated through position, color and size by the weaver. The Tlingit culture of coastal British Columbia produce spectacular ceremonial blankets distinguished by graphic patterns and rhythms in stylized animal forms separated by a hierarchy of geometric shapes. The symmetry and high contrast of the design is stunning in its effect.

Time and Motion

One of the problems artists face in creating static (singular, fixed images) is how to imbue them with a sense of time and motion. Some traditional solutions to this problem employ the use of spatial relationships, especially perspective and atmospheric perspective. Scale and proportion can also be employed to show the passage of time or the illusion of depth and movement. For example, as something recedes into the background, it becomes smaller in scale and lighter in value. Also, the same figure (or other form) repeated in different places within the same image gives the effect of movement and the passage of time.

Visual experiments in movement were first produced in the middle of the 19th century. Photographer Eadweard Muybridge snapped black and white sequences of figures and animals walking, running and jumping, then placing them side-by-side to examine the mechanics and rhythms created by each action.



Eadweard Muybridge, sequences of himself throwing a disc, using a step and walking. Licensed through Creative Commons

In the modern era, the rise of Cubism (please refer back to our study of 'space' in the Elements) and subsequent related styles in modern painting and sculpture had a major effect on how static works of art depict time and movement. These new developments in form came about, in part, through the cubist's initial exploration of how to depict an object and the space around it by representing it from multiple viewpoints, incorporating all of them into a single image. Marcel Duchamp's painting *Nude Descending a Staircase* from 1912 formally concentrates Muybridge's idea into a single image. The figure is abstract, a result of Duchamp's influence by Cubism, but gives the viewer a definite feeling of movement from left to right. This work was exhibited at The Armory Show in New York City in 1913. The show was the first to exhibit modern art from the United States and Europe at an American venue on such a large scale. Controversial and fantastic, the Armory show became a symbol for the emerging modern art movement. Duchamp's painting is representative of the new ideas brought forth in the exhibition.



Marcel Duchamps, Nude Descending a Staircase, 1912, oil on canvas, 57 7/8 x 35 1/8", Philadelphia. PD US

In three dimensions the effect of movement is achieved by imbuing the subject matter with a dynamic pose or gesture (recall that the use of diagonals in a composition helps create a sense of movement). Gian Lorenzo Bernini's sculpture of *David* from 1623 is a study of coiled visual tension and movement. The artist shows us the figure of David with furrowed brow, even biting his lip in concentration as he eyes Goliath and prepares to release the rock from his sling.



Gian Lorenzo Bernini, David, 1623-24, marble, 67” h, Galleria Borghese, Rome. PD US

The temporal arts of film, video and digital projection by their definition show movement and the passage of time. In all of these mediums we watch as a narrative unfolds before our eyes. Film is essentially thousands of static images divided onto one long roll of film that is passed through a lens at a certain speed. From this apparatus comes the term movies.

Video uses magnetic tape to achieve the same effect, and digital media streams millions of electronically pixilated images across the screen. An example is seen in the work of Swedish Artist Pipilotti Rist. Her large-scale digital work *Pour Your Body Out* is fluid, colorful and absolutely absorbing as it unfolds across the walls.



A YouTube element has been excluded from this version of the text. You can view it online here: https://boisestate.pressbooks.pub/arthistory/?p=69

Continuous Narrative

A kind of *implied* time can be seen in art that employs the device of a continuous narrative. In this work a storyline is shown in more than one image but within the same work or on the same picture plane. Graphic novels often use this device. Even though we see the same characters side by side on the page we understand that they are moving forward in time along with their story.

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2.10: SOCIO-CULTURAL CONTEXTS

5.2.1 Historical Context

We can learn about the historical context to help us interpret the content and understand the meaning of two seventeenth-century Dutch paintings. Willem Claesz. Heda (1594-1680, Netherlands) created *Still Life with a Gilt Cup* in 1635, and Jan Davidsz. de Heem painted *Still Life with Flowers* around 1660. (Figures 5.1 and 5.2) Heda lived in his native Haarlem his entire life; de Heem was born in Utrecht but traveled in the Netherlands and then lived in Antwerp for the majori- ty of his career, c. 1635 to 1667. He briefly returned to Utrecht but settled back in Antwerp in the 1670s where he remained until his death.



Figure 5.1 | *Still Life with Gilt Goblet*
Artist: Willem Claeszoon Heda
Author: Web Gallery of Art
Source: Wikimedia Commons
License: Public Domain

Although depicting different types of things, each of these paintings is a **still life**, an arrangement of objects both made by humans and found in nature, such as flowers, fruit, insects, sea creatures, and animals from the hunt. A still life falls into a subject category known as **genre** subjects or scenes of everyday life. Both Heda and de Heem specialized in painting still lifes that were beautifully arranged and stunningly lifelike. Each was well known for his ability to depict a variety of textures and surfaces often displayed side-by-side, as we can see here, to create a dazzling and sumptuous visual array.

There are a number of things going on in the Netherlands in the 1600s known as the Dutch Golden Age that can help explain why Heda and de Heem included some of the objects in their paintings. What is today the Netherlands (or Holland) and Belgium were together ruled first by the Dukes of Burgundy, the Burgundians, beginning in 1433 and then by Charles V of the Habsburg family in 1506. Charles V left the Netherlands in 1515, however, to become King of Spain. Tension created by family members who remained in place to rule led to friction with the Dutch and eventually to revolt beginning in 1566. At the same time, the Protestant Reformation that originated in Wittenberg, Germany, under Martin Luther in 1517 had spread through much of northern Europe, including parts of the Netherlands. Followers of the new Protestant faith were at first tolerated by the Catholic Spanish rulers, but they were soon treated as heretics, and their faith was seen as a rebellion to be crushed. William I, Prince of Orange, a Dutch nobleman, turned away from his position in the court of the Habsburg rulers to lead his country into the Dutch War for Independence from Spain, more commonly known as the Eighty Years War (1568-1648). In 1581, the seven northern provinces of the Netherlands were declared independent, forming what we still know as Holland today. The southern area that remained under Catholic Spanish rule was known as Flanders and is modern Belgium. Fighting continued on and off between the Dutch and Spanish until 1618 when they both became embroiled in a larger European War known as the Thirty Years War (1618-1648). With the signing of the Peace of Westphalia in 1648, the Spanish crown officially acknowledged the republic of Holland.

In the midst of this ongoing turmoil over politics and religion, as well as decades of disruption and destruction caused by war, the Netherlands also experienced a time of tremendous economic growth, revolutionary scientific exploration, dominance in worldwide trade, and flourishing of the arts. The rise of the merchant class (equivalent to today's middle class) led to the spread of education and wealth among new segments of society. Their knowledge of and appreciation for art, along with their discretionary income, in turn led to increased patronage. Patrons of art were not looking to purchase sculptures and paintings for churches,

however, as Protestants do not embellish their houses of worship; they do not adorn the word of God as found in the Bible. This led to interest in new subjects in painting, such as genre and still life painting, as well as landscapes, city views, portraits, and religious subjects in works meant to hang in the home.



Figure 5.2 | *Vase of Flowers*
Artist: Jan Davidszoon de Heem
Author: User "DcoetzeeBot"
Source: Wikimedia Commons
License: Public Domain

The subject of Heda's painting, *Still Life with a Gilt Cup,* is ostensibly the remains of a meal of oysters and bread, but it is even more about all the objects accompanying the food. (Figure 5.1) The tin plates and open-lidded pewter pitcher are relatively simply fashioned and could have been made by local craftsmen. But the remaining items, including a spiral ribbed clear glass cruet for oil or vinegar behind the tin bowl of oysters, the green glass wine römer, or goblet, decorated with **prunts** (applied blobs of molten glass, here drawn into points), and the tall, heavily ornamented, and gilded vessel topped by a lid with a figure of a warrior, are all luxury goods. They indicate wealth and good taste, and they allude to Holland's importance as a nation of traders who import beautiful objects from around the world.

We are not meant to look at this feast for the eyes and simply congratulate ourselves on our success and prosperity, though. The fact is the feast is over, and all we have here are the remains of what has too quickly passed. The richly decorated silver berkemeier, a wide-mouthed drinking vessel with a slender stem, is overturned. The oysters are a delicacy that retain their freshness and appeal only briefly, and the lemon, while beautiful, is actually bitter and will soon dry out. These are reminders that life is fleeting. No matter what material riches and comforts one accumulates on earth, it is more important to prepare one's soul for life everlasting.

In a similar fashion, in *Still Life with Flowers* de Heem sets before us, teeming with life and in abundant disarray, the beauty and bounty of nature. (Figure 5.2) But he also shows the swift passing of the seasons by depicting flowers, fruits, and vegetables that bloom and ripen throughout the year. The tulips from highly prized and costly bulbs imported by the Dutch from the Ottoman Empire (modern Turkey) honeysuckle, roses, carnations, peas, grapes, and corn introduced to Europe from the Americas are among the profusion of colors and forms that de Heem unrealistically depicts as all in season at the same time. The viewer would instead know that long before the orange carnation blossomed in the fall, the blood-red striped tulip would have withered in the spring. De Heem is reminding us in this **vanitas** (Latin: vanity) still life of our own mortality and the transience of life in the face of certain death.

Both paintings' messages reflect the importance in the Protestant faith, as practiced in Holland at the time, of the believer's direct connection to God without the need for intercessors. The faithful do not need the word of God to be interpreted for them, and the messages of God are everywhere. Both paintings are celebrations of riches and pleasures of life, but they are also reminders of its brevity and the unimportance of earthly possessions and human achievements in the face of eternity. So, while the works demonstrate the Dutch viewers' pride in themselves and their young nation's accomplishments in the face of tremendous obstacles, they also carry a word of caution and a reminder to be vigilant.

5.2.2 Social Context



Figure 5.3 | *Conversation Piece*
Artist: Lilly Martin Spencer
Source: Met Museum
License: OASC

Lilly Martin Spencer (1822-1902, USA) painted *Conversation Piece* around 1851-1852. (Figure 5.3) A **genre painting**, it depicts an everyday scene of a mother holding her infant in her lap while the father stands beside them playfully dangling some cherries above the baby's eager grasp. It is a quiet scene of family life, a moment of contentment and peace, with the dining table not yet cleared after a meal adding an even greater sense of intimacy and informality. Spencer was the only prominent female painter at that time in the United States, and the majority of her works are narrative genre pieces such as this one. They are scenes of domestic life, often suggesting a story told through the setting, the arrangement and gesture of the figures, and their facial expressions.

Elements in Spencer's work often seem to reflect her personal life. The artist depicted herself and her husband in *Conversation Piece,* as she did in many of her paintings. Not only was it unusual that she was a successful professional painter, when she married Benjamin Rush Spencer, he took on the household duties and aided his wife in pursuing her career. Over the course of their long (and what is believed to be happy) marriage, while also bearing thirteen children and raising seven to adulthood, Spencer remained the breadwinner of the family.

By the middle of the nineteenth century, a number of changes had been introduced into American industry and commerce that had far reaching effects on the roles women, men, and children played in the home and in the labor force. The advent of new machinery and production methods in the textile industry, for example, generated a need for mill workers that in turn fostered the growth and spread of urban centers. At the same time, both those who owned and managed the mill factories as well as those who worked in them became part of a wage-based economy, and the demand for goods and services to support them rose accordingly. In New England, the majority of the mill workers were young women who had been recruited from rural areas; the wages they earned were often saved in anticipation of marriage or to supplement their family's income. But critics feared the economic and social independence these young women gained would turn them against the often hard and isolated farm lives they left behind, and indeed many chose not to re- turn. The greatest apprehension, however, was these women would turn away from their rightful place in the private sphere of home.

The growing industrialism of American society impacted men and their roles within and out- side the home, as well. Men primarily worked in the public sphere, that is, outside the home in areas such as manufacturing, business, or commerce. Their roles were in sharp contrast to the domestic duties and roles of wife and mother played by women. This separation of obligations and expectations led to rigid gender roles in which both women and men were contained. The roles confined the woman to the protective environment of home, while the man sheltered her as he faced the harsh demands outside.

In Spencer's painting, the woman represents the feminine ideal of a nurturing and content mother. But rather than showing a father who holds himself apart from the womanly, domestic sphere—as was far more common at the time Spencer depicts the man in an equally caring and warm role. An oval is formed by the mother's bent head and arm which extends from her hand supporting the baby's head through the baby's upraised arm to the father's bent arm, his bowed head, and his left arm resting on the back of the mother's chair. At odds with many at the time who believed men and women existed in separate spheres, Spencer

draws the family into one circle.

American industrialism worked hand-in-hand with American ingenuity. Steamboat routes on the Mississippi River and its tributaries substantially contributing to the growth of settlements and cities from New Orleans to Pittsburgh began in 1811. The first steamboat to make that run was the *New Orleans* designed by Robert Fulton and Robert Livingston, both key figures in the development of steamboat design and travel. As would be the case with the thousands of steamboats that would traverse the Mississippi over the next century, it was made of wood and propelled by a paddlewheel that was powered by a steam engine; the steam was made by heating water in boilers which had to be watched to avoid pressure building to the point of explosion, a very real and constant danger. In attempts to better travel time between landings or by engaging in races with other steamboats, however, it was not uncommon for the engineer to stoke the fires while keeping the boilers' safety valves closed, allowing steam pressure to build past safe levels.



Figure 5.4 | *The Champions of the Mississippi - "A Race for the Buckhorns"*
Artist: Frances Flora Bond Palmer
Source: Met Museum
License: OASC

Although 230 boats were destroyed due to boiler explosions between 1816 and 1848 with the loss of nearly 1,800 lives, one of the great attractions of steamboat travel remained its speed.[1] The excitement and the danger of a steamboat race are captured in a print published by Currier & Ives in 1866, *The Champions of the Mississippi: A Race for the Buckhorns*. (Figure 5.4) Na- thaniel Currier (1813-1888, USA) and his brother-in-law James Merritt Ives (1824-1895, USA) formed the company Currier & Ives in 1857. They published black-and-white and hand-colored lithographs on numerous subjects meant to appeal to a broad spectrum of the American public, including landscapes, genre scenes, portraits, depictions of politics and current events, and the latest innovations in science, industry, and the arts.

The firm of Currier & Ives hired well-known artists of the day to create the drawings from which their lithographic prints were made. The artist who drew the *Champions of the Mississippi* was Frances Flora Bond Palmer (1812-1876, USA). Palmer, like Lilly Martin Spencer, supported her family as a full-time artist. Palmer produced hundreds of original drawings in the seventeen years she worked for Currier & Ives, more than any other artist they employed. She printed and hand-colored many of her own works, as well, parts of the lithographic process generally reserved for artists in the firm with less training and expertise. For example, the prints were usually paint- ed in an assembly line, with one artisan applying a single color and passing the work on to the next for another color. That Palmer took part in all phases of creating the prints was an indication of her great skill and versatility.

As was the case with the majority of scenes Palmer created, she did not witness the race be- tween the steamboats *Queen of the West* and *Morning Star* or the cheering crowd on the shore. She depicted numerous such scenes, however, as competitions such as this were commonplace and prints commemorating them were popular and sold well. The races and the steamboats were a source of pride and a celebration of American ingenuity, competitiveness, and success. For those who owned a print such as *The Champions of the Mississippi*, the vast majority of whom had never seen the river or a steamboat competition, it represented the open possibilities of America's greatest waterway and indomitable spirit. As described by Mark Twain, who grew up in a town on the river's shore and spent four years as a riverboat pilot (1857-1861), there was a nearly magical quality to the allure and excitement of life on the river, especially when a steamboat race was coming. He related in his memoir *Life on the Mississippi* (1883):

In the "flush times" of steamboating, a race between two notoriously fleet steamers was an event of vast importance. The date was set for it several weeks in advance, and from that time forward, the whole Mississippi Valley was in a state of consuming

excitement. Politics and the weather were dropped, and people talked only of the coming race.

The chosen date being come, and all things in readiness, the two great steamers back into the stream, and lie there jockeying a moment, and apparently watching each other's slightest movement, like sentient creatures; flags drooping, the pent steam shrieking through safety-valves, the black smoke rolling and tumbling from the chimneys and darkening all the air. People, people everywhere; the shores, the house-tops, the steamboats, the ships, are packed with them, and you know that the borders of the broad Mississippi are going to be fringed with humanity thence northward twelve hundred miles, to welcome these racers.[2]

5.2.3 Personal or Creative Narrative Context

Charles Demuth (1883-1935, USA) painted *The Figure 5 in Gold* in 1928. (Figure 5.5) Demuth met poet and physician William Carlos Williams at the boarding house where they both lived in Philadelphia while studying at the Pennsylvania Academy of the Fine Arts. Demuth's painting is one in a series of portraits of friends, paying homage to Williams and his 1916 poem "The Great Figure":

> Among the rain and lights I saw the figure 5 in gold on a red firetruck moving tense unheeded to gong clangs siren howls and wheels rumbling through the dark city.

Williams described the inspiration for his poem as an encounter with a fire truck as it noisily sped along the streets of New York, abruptly shaking him from his inner thoughts to a jarring awareness of what was going on around him. Demuth chose to paint his portrait of Williams not as a likeness but with references to his friend, the poet. The dark, shadowed diagonal lines radiating from the center of his painting, punctuated by bright white circles, capture the jolt of the charging truck accompanied by the clamor of its bells. The accelerating beat of the figure 5 echoes the pounding of Williams's heart as he was startled. It was the sight of the number in gold that Williams was first aware of at the scene, and Demuth uses the pulsing 5 to symbolically portray his friend, surrounded by the rush of red as bright as blood with his name, Bill, above as if flashing in red neon.



Figure 5.5 | *I Saw the Figure 5 in Gold*
Artist: Charles Demuth
Source: Met Museum
License: OASC

For Demuth, that connection between his friend and his poetry told us far more about who Williams *was* than his physical appearance. A traditional portrait would show us what Williams looked like, but Demuth wanted to share with the viewer the experience of the poem the artist closely identified with his friend so that we would have an inner, deeper understanding of the po- et. Demuth gave us his personal interpretation of Williams through the story, the narrative, that he tells us with the aid of "The Great Figure."

Georgia O'Keeffe gives us a portrait of the American landscape in a similar way in her painting *Cow's Skull: Red, White, and Blue* from 1931. (*Cow's Skull: Red, White, and Blue*, Georgia O'Keeffe:http://www.metmuseum.org/collection/.../search/488694) Throughout the nineteenth century and into the first decades of the twentieth century, the majority of artists depicted the American land through its mountains and forests, farmlands and prairies, rivers and waterfalls: the vast stretches, immense heights, bounty, variety, and majesty of the seemingly endless continent. In this painting, however, O'Keeffe chose to portray the beauty of the United States not through its fertile grasslands or rocky peaks but in the austerity and simplicity of the desert of the American Southwest that she had come to appreciate, as symbolized by the sharp lines of a bleached cow's skull set against patriotic red and blue.

O'Keeffe was born in 1887 near Sun Prairie, Wisconsin. After studying art and working as an art teacher in several areas of the United States, including Chicago, Illinois, Amarillo, Texas, and Columbia, South Carolina, O'Keeffe moved to New York City in 1918.

Alfred Stieglitz (1864-1946, USA), a photographer, publisher, and art gallery owner who was instrumental in introducing audiences to and helping them appreciate European and American modernist art in this country in the first decades of the twentieth century, had exhibited O'Keeffe's drawings in his gallery 291 in 1917. The following year she accepted his offer of support so that she could devote herself to painting full-time. After more than ten years in New York, depicting streets and buildings of the city and at the Stieglitz family home on Lake George in upstate New York, O'Keeffe decided to spend the summer of 1929 with friends in Santa Fe and Taos, New Mexico.

Painted after that trip, *Cow's Skull: Red, White, and Blue* shows the artist providing a contrast to traditional and popular landscape views. She is inviting the viewer to contemplate how nature can be daunting and uninviting and to remember the flinty strength of the pioneers who moved across and settled in the demanding climate and terrain of the Southwest. The harshness of that life can be seen in the jagged lines of splintered bone in the skull, a reminder of inevitable death— similar to a seventeenth-century Dutch *vanitas* piece such as de Heem's *Vase of Flowers*. But, the skull was also an object representing life to O'Keeffe:

> To me they are as beautiful as anything I know. To me they are strangely more living than the animals walking around...The bones seem to cut sharply to the center of something that is keenly alive on the desert even tho' it is vast and empty and untouchable—and knows no kindness with all its beauty.[3]

5.2.4 Political Context

As was the case with the painting *Pear Blossoms* by Qian Xuan (Figure 1.10), *Bamboo and Rocks* by Li Kan (1245-1320, China) was painted during the Yuan Dynasty when the Mongols ruled China. (Figure 5.6) There are similarities but also important differences between the works. *Pear Blossoms* was painted in 1280, shortly after the Mongols took power, and *Bamboo and Rocks* was painted nearly forty years later in 1318. During that period, the Mongolian leaders made substantial changes in the government, thrusting out those in imperial power and scholar officials, including painters. Those who had been at the top of the social and political hierarchy were now turned away from government positions and looked upon with distrust and distaste.



Figure 5.6 | *Bamboo and Rocks*
Artist: Li Kan
Source: Met Museum
License: OASC

Although the Mongols appreciated Chinese painting and artists were commissioned to make (or appointed to produce) works for those in power, many were unwilling to paint for the foreign leaders. Kan's painting is interpreted as a reflection on China, its people, and its traditions under Mongolian rule. *Bamboo and Rocks* is a pair of scrolls painted with ink and color on silk meant to be hung side-by-side. Unlike *Pear Blossoms*, which is a scroll meant to be unrolled in approximately twelve-inch segments on a table then rolled again to reveal the next segment and finally stored away be- tween viewings, *Bamboo and Rocks* would remain in view hanging on a wall. Both are ink paintings capturing the simplicity of beauty in nature. But the objects depicted also have symbolic meaning going back to ancient Chinese culture. Bamboo symbolizes virtue, grace, and resilience, while rocks symbolize strength and power to endure. In Kan's painting, their contrasting forms, low and curvilinear against upright and angular, balance each other. The artist is indicating that during the Yuan Dynasty, under the rule of the Mongol, the Chinese people would be like bamboo; they would bow but not break in the un- certain climate of the rocky landscape

of occupation.



Figure 5.7 | *Plate 15 from "The Disasters of War" (Los Desastres de la Guerra): And there is nothing to be done (Y no hai remedio)*
Artist: Francisco de Goya y Lucientes
Source: Met Museum
License: OASC

Francisco de Goya y Lucien- tes (1746-1828, Spain) was court painter to King Charles IV from the beginning of his reign in 1789 until Napoleon ousted Charles from his throne in 1808 during the French invasion of Spain. Goya was hired the same year to make a visual re- cord of the bravery of the Spanish people against the onslaught of the French invaders. The impact of what Goya saw, however, changed the direction and tone of the series of prints he made from the unflinching courage of his fellow citizens to despair over the barbarous atrocities committed and merciless suffering endured by all who are trampled in the path of war. He created the series of eighty-two etchings, *The Disasters of War*, between 1810 and 1823. *Y no hai Remedio (And There's Nothing to Be Done)* is the nineteenth print in the series; it reflects the hopelessness of war. (Figure 5.7) There is no escape, nor is there justice. Both civilians and soldiers become de-humanized and numb in the endless slaughter, here in the form of a firing squad.

The print series was not published until 1863, thirty-five years after Goya's death. There are theories why: the artist was fearful of political repercussions, the scenes were too graphic, or the wounds were too painful for public release in the immediate decades after the war. The artist himself gave no explanation. By the time *The Disasters of War* series was printed, the French and Spanish governments that had participated in and ruled immediately after the Peninsular War (1808-1814), as it came to be known, had both been superseded. Goya's documentation of and cry against human self-destruction had no impact at the time of the disasters themselves, but they are still among the most powerful images of political protest ever made.

5.2.5 Scientific Context

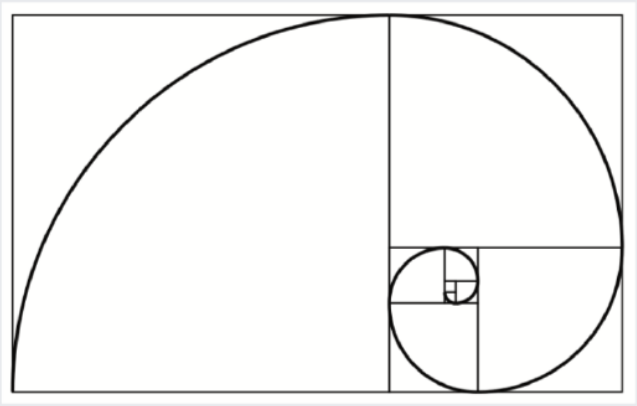


Figure 5.8 | Fibonacci Spiral: The Golden Ratio
Author: User "Dicklyon"
Source: Wikimedia Commons
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Art and science are inextricably linked. The words "technique" and "technology" both originate from the ancient Greek word ***tekhne***, which means art. For the Greeks, both art and science were the study, analysis, and classification of objects and ideas. Through the study of math and art, they arrived at the **golden ratio**: when dividing a line in two parts, the longer part divided by the smaller part is also equal to the whole length divided by the longer part. Expressed algebraically, that can be written as a/b = ab/a. The visual representation of the golden ratio, the Greeks determined, results in the most visually pleasing proportions within and of an object or figure. (Figure 5.8)

Leonardo da Vinci was fascinated by how things work. The mechanics of nature, machinery, and the human body were all worlds to be explored deeply in order to be understood at their most essential, truthful levels. Although he was interested in human anatomy throughout his career, he spent the last twelve years of his life systematically studying and documenting his findings. He began in the winter of 1507-08 with a series of pen-and-ink drawings that he made of a dissection he carried out on an old man. In the winter of 1510-11, he completed additional dissections, probably working with anatomy professor Marcantonio della Torre at the University of Pavia. (Figure 5.9)

Leonardo intended to include his more than 240 drawings in a treatise on anatomy, but following Marcantonio's death from the plague in 1512 and political upheaval in the city of Milan where Leonardo lived, his focus shifted and he never completed and published his book. When he died in 1519, his drawings and notes on human anatomy along with approximately 6,500 pages from his other notebooks were dispersed and effectively lost to the world for 400 years. Leonardo's insights into such areas as the functioning of the heart and growth of a fetus, all completely accurate, had to be laboriously re-discovered by other artists and scientists in the succeeding centuries.



Figure 5.9 | Anatomical studies of muscles of the arm and shoulder, bones of the foot
Artist: Leonardo da Vinci
Author: User "Discovering da Vinci"
Source: Tumbler
License: Public Domain

Questions that had long intrigued artists and scientists but could not be answered by observation with the naked eye, such as details about a planetary body in space, a specimen under a microscope, or an animal in motion, were finally being answered in the nineteenth century with the invention of photography. Leland Stanford, head of the Union Pacific Railroad, former governor of California, and racehorse owner, in 1872 accepted the challenge to prove whether all four feet of a horse left the ground when galloping. He hired photographer Eadweard Muybridge (1830-1904, England, lived USA) to conduct a study of the sequence of movement that is too rapid to be captured by the human eye. Muybridge experimented with setting up cameras along a track to photograph the horse and rider at evenly spaced intervals. He was soon able to prove that indeed all four hooves are in the air when the horse's legs are under its body not when the legs are fully extended to the front and rear as many had thought. (Figure 5.10)

While the first set of photographs Muybridge took for Stanford were lost, the industrialist (who with his wife Jane would found Stanford University in 1885) encouraged the photographer to continue his studies. Muybridge published his findings on the galloping horse in *Scientific American* in 1878. In the aftermath, Muybridge spoke frequently throughout the United States. He was invited to continue his studies at the University of Pennsylvania where his work was valued for the information it would provide in the areas of technology, science, and art. He conducted his photographic experiments there from 1884 to 1887, and the following year he published his book *Animal Locomotion,* which contained 781 photographic plates of a wide variety of motion studies including men, women, children, horses, lions, bison, ostriches, cranes, and cats.



Figure 5.10 | *The Horse in Motion*
Artist: Eadweard Muybridge
Author: Library of Congress Prints and Photographs
Source: Wikimedia Commons
License: Public Domain

1. “Steamboats.” American Eras. 1997. Encyclopedia.com. (June 22, 2015). http://www.encyclopedia.com/ doc/1G2-2536600971.html
2. Mark Twain, *Life on the Mississippi* (Boston: James R. Osgood & Co.), 1883. Accessed from: http://www.gutenberg.org/ files/245/245-h/245-h.htm
3. Georgia O’Keeffe, “About myself ” in *Georgia O’Keeffe: Exhibition of oils and pastels* (New York: An American Place: 1939).

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2.11: SYMBOLISM AND ICONOGRAPHY

Symbolism refers to the use of specific figural or naturalistic images, or abstracted graphic signs that hold shared meaning within a group. A **symbol** is an image or sign that is understood by a group to stand for something. The symbol, however, does not have to have a direct connection to its meaning. For example, the letters of the alphabet, which are abstract graphic signs, are understood by those who use them to have individual sounds and meanings. The users have assigned meaning to them, as letters have no meaning in and of themselves. An example of a naturalistic image is a rose, which in most Western civilizations symbolizes love. When one person gives a rose to another, it is a symbol of the love the person feels.

Iconography is the broader study and interpretation of subject matter and pictorial themes in a work of art. This includes implied meanings and symbolism that are used to convey the group's shared experience and history—its familiar myths and stories. Iconography refers to the symbols used within a work of art and what they mean, or symbolize. For example, in different cultures a snake may stand for evil, temptation, wisdom, rebirth, or the circle of life. A depiction of a snake in a scene with Adam and Eve has specific meanings for those of the Christian faith or others who understand the snake stands for temptation within the context of that subject or story. In Chinese culture, however, a snake represents the power of nature and is said to bring good fortune to those who practice the snake's restraint and elegance of movement.

5.3.1 Changes in Meaning of Symbols and Iconography

While a symbol might have a common meaning for a certain group, it might be used with variations by or hold a different significance for other groups. Let us use the example of a cross. At its core, a cross is a simple intersection of vertical and horizontal lines that could refer to the meeting of celestial and terrestrial elements or forces or could lend itself to other variations of meaning. The cross most frequently associated with Christianity is the Latin Cross, with the long vertical bar intersected by a shorter horizontal one believed by many to be the form of the cross upon which Jesus Christ, the central figure of the faith, was crucified. (Variants of the Cross: http://wpmedia.vancouversun.com/2010...6.crosses1.png) But its simplicity of conception lends itself to various other readings, as well, and in pre Christian use it was related to sacred and cosmic beliefs.



Figure 5.11 | Celtic Cross
Author: User "Sitomon"
Source: Wikimedia Commons
License: CC BY-SA 2.0



Figure 5.12 | Ankh
Author: User "Alexi Helligar"
Source: Wikimedia Commons
License: CC BY-SA 2.0

Within Christian usage, the cross has taken a great number of different of forms, including the equal-armed Greek Cross, favored by the Byzantine Christians; Celtic crosses, with a circular addition to the crossing; X's and upside-down crosses associated with specific Christian **martyrs**, individuals who died for their faith, on such instruments of torture; and many others. In art, we might see them as simple flat graphic works, or decorated in two-dimensional renditions, or as fully developed three-dimensional interpretations, like the numerous grave markers in Irish cemeteries, where they are further embellished with intricate motifs and iconographic depictions of Bible stories. (Figure 5.11)

The Ankh, another cross form, with a looped handle, seems to have been devised by the ancient Egyptians as a symbol of the

life-giving power of the Sun. (Figure 5.12) It was one of the numerous pictographic symbols they used both as a separate sign and as part of the hieroglyphic system of writing they developed.

Clearly, many other symbols have various meanings, especially when they are represented as more abstract graphic signs. To read their implications in any particular application will require your considering where it was made and for what specific purposes, as well as how it might have been adopted and turned to different use at that time or later. Sometimes the shifts in meaning may be radical, as in the form of the swastika, an ancient sacred sign used in many different cultures, including India and others throughout Asia, as well as the Near East, and Europe. (Figures 5.13, 5.14, and 5.15) It has historically been a very auspicious sign with implications of good fortune and positive movement, and was therefore adopted for the ground plan for Buddhist stupa worship centers. Of course, in the twentieth century, its appropriation by the Nazi Party as a symbol of the superiority of the Aryan heritage led to very different and now generally negative connotations.

Iconography is often more specific and definitive, with concrete reference to world experiences and, beyond that, to some form of narrative for the group involved. Again, analysis of the pictorial form requires examination of the con- text in which the artwork was created. We can and must look at the underlying narrative, but, as we shall discuss in the next several chapters, the pictorial expressions evolve both independently of the narrative sources and in response to narrative and artistic change.



Figure 5.13 | Hindu Swastika
Author: User "Masturbis"
Source: Wikimedia Commons
License: Public Domain



Figure 5.14 | Tian Tan Buddha
Author: User "Henry_Wang"
Source: Pixabay.com
License: CC0 Public Domain



Figure 5.15 | The Emblem of the Nationalsozialistische Deutsche Arbeiterpartei (NSDAP also known as the Nazi Party)
Author: User "RsVe"
Source: Wikimedia Commons
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For example, Christians (more specifically that branch now known as Roman Catholics) debated the "true nature" of the Virgin Mary, the Mother of Jesus Christ. Among the points of debate was whether Mary was bodily in Heaven with her Son or whether

she had to wait until the end of time when the whole of mankind would experience bodily resurrection, that is, at the time of the Second Coming and the Last Judgment, when everyone would have their lifetime of deeds assessed for purposes of learning whether they would spend eternity in Heaven or Hell. These Christian ideas are among those a great amount of art has been devoted to over time.

To illustrate, we can look at differences between two works about Mary and her place and role in Heaven that appeared in church relief sculpture during the twelfth and thirteenth centuries. These differing ideas focused on the implied elevation of Mary to a divine status, or to her not being seen as divine herself, in which case, the faithful needed to keep a view of her as being in a more subordinate or secondary status. The questions included consideration of Mary as the "Queen of Heaven," who might be ruling alongside her son. At Senlis Cathedral (1153-1181) in France, she was depicted as apparently a co-ruler with Christ, but ensuing theological discussion took issue with this possible over-elevation. (Figure 5.16) So, while the renditions of Mary as the celestial queen continued in popularity, they made it clear that she was only considered to be there at the bidding and will of Christ. This can be seen at Chartres Cathedral in France, where she bows her head to Jesus. (North Portal of Notre-Dame Cathedral: https://www.bluffton.edu/~sullivanm/ chartresnorth/cportal.html)

What we see here, again, is that our full analysis of the artworks we encounter needs a complex approach that includes a variety of visual clues and a wide range of research on the contextual details of its creation and use. In contrast to the longstanding assertion that "beauty is in the eye of the beholder," the appropriate interpretation according to the intended symbolism and/or iconography must take the society, culture, and related circumstances into account to accurately reflect its intended meaning or original meaning for viewers. We will be exploring these ideas in greater detail in the next several chapters.

5.3.2 Symbolism, Iconography, and Visual Literacy

Symbols like the cross or the swastika will only have shared meaning for those who agree upon and affirm a specific interpretation, which can be positive or negative for any particular group of people. This specific meaning in symbols is always going to be the case for viewing of any visual expression, whether in simplified graphic sign form or a more detailed pictorial rendition. Additionally, the viewers must also often have some measure of instruction about how to view a particular work so they can understand its meaning more fully.



Figure 5.17 | Seven Sacraments Altarpiece
Artist: Rogier van der Weyden
Author: Web Gallery of Art
Source: Wikimedia Commons
License: Public Domain

Also noteworthy is that members of any group use art as a means of sharing ideas and sentiment, as well as for expressing and teaching ideology. While the didactic uses of art have often been discussed in terms of instruction for the non-literate, we should recognize that the meanings of pictorial content and the tools used to create the picture must be learned as well. The apparent superficial meanings that are evident through unschooled visual examination do not produce the level of comprehension available in a more fully developed illustration of a tenet of a faith, political message, history lesson, or chart or graph of economic trends. So "visual literacy" should be considered a skill related to verbal and reading literacy for any didactic function. Only members of a group who have been led to understand and perceive the underlying principles will know how to "read" an illustrated message.

For example, we can look at the *Ritual Vase from Warka* (today Iraq) or the *Seven Sacraments Altarpiece* by Rogier van der Weyden. (The Warka Vase: http:// dieselpunk44.blogspot. com/2013/08/the-warka- vase.html) (Figure 5.17) One could likely

identify the basic pictorial content of either work, but further knowledge would be needed to analyze them further. If you were a member of the intended audience, you might have a bit more insight into what each artist had created in pictorial terms, but even the initiated viewer would likely have a limited “reading” of the work.

In the case of the *Ritual Vase from Warka*, even if you had lived in ancient Sumer and had been a devotee of the goddess Inanna, you would likely need further instruction about how the carvings on the different registers of the vase were arranged to show the cosmological conception of the created world. That is, one starts at the bottom with the primordial earth and waters, moves to the plants and animals above them drawing sustenance so that they could be harvested and herded by the humans, who then offer part of their gleanings to the goddess serving them from the temple as seen in the upper realm of the middle photograph. This design would be further explained as a neatly **hierarchical** arrangement, in which the levels of the created world were presented in different sizes, according to their relative importance. Additional meanings could be layered upon this cursory explanation with repeated teaching occasions and viewings.

The *Seven Sacraments Altarpiece* was painted by Rogier van der Weyden in a region and an era of tremendously complicated iconography: Flanders during the Late Gothic/Northern Renaissance period. The presentation here includes detailed pictorial description of each of the seven sacraments that marked the stages and stations of Christian life. This symbolism again developed over time, and often in response to theological writings that informed the artist and the viewer about specific meanings. The written sources are detailed and complex, with the pictorial rendition richly reflecting what the well-instructed Christian would know about these important rituals and their effects.

The larger central panel of the **triptych**, or three-part, format was used by the artist to emphasize the Crucifixion as the dominant overarching event that is related to each of the sacraments. Additionally, he provided angels with scrolls to identify them as if speaking to the viewer. So, here the messages are both pictorial and inscribed, and the iconography is a complex program that relates all these ritual events to the whole of the Christian life and faith. Truly, the viewer must be an initiate to discern the meanings behind all the symbolism or a scholar to discover them. Nonetheless, even the casual or uninitiated can read much of what is present in the painting and can identify both familiar elements and those that might lead you to further investigation. This is often the task and the path in interpretation of iconography in art.

5.3.3 Symbolism and Iconography in Mythology and Storytelling

From early on, art contained expressions of mythical accounts that people shared about their beliefs and ways of living. From the time of the first great civilizations, for example, in Egypt, the Near East, China, Japan, and India, artwork related to the stories of the people. The degree to which any contemporary written sources confirm these interpretations varies, but that these myths had commonly understood meanings for the people for whom they were made is confirmed by both their frequent appearance and their apparent places in their culture’s artistic traditions, sometimes over centuries. Artistic iconographic traditions therefore show strong relationships to beliefs and practices known from written sources—although written documentation sometimes does not appear until later times.



Figure 5.18 | Belt Buckle from Sutton Hoo ship burial
Author: User “Jononmac46”
Source: Wikimedia Commons
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Because early stories were often passed along through oral tales, we do not always have a literary record of them until later times, even after the ideas had been expressed symbolically in pictorial art. An example of this symbolism may be found in the rich **hoard** (a collection of objects) known as the Sutton Hoo Ship Burial, found in England and deriving from the early Middle Ages era known as the Migration period (300-700 CE). Although the wooden ship itself has disintegrated, the burial hoard it contained provides details that confirm and broaden our incomplete understating of the adventurous societies of that time and their beliefs about needs for the afterlife. The diverse objects also lend certain insights into the epic tales of such warrior kings as Beowulf, whose story seems to have been a long-standing oral tradition, one perhaps re-told for centuries before being commit- ted to written form. The lavish ornaments, such as this belt buckle and purse cover, give visual testimony to the tales of dragons and heroes like Beowulf through their expressive and intricate patterns and rich materials. (Figures 5.18 and 5.19) The fine metalwork on the purse cover is **cloisonné**,which is created by affixing gold or metal strips to the back surface, making compartments, that are filled with powder (in this case, ground garnets) and heated to 1,400-1,600 degrees F.

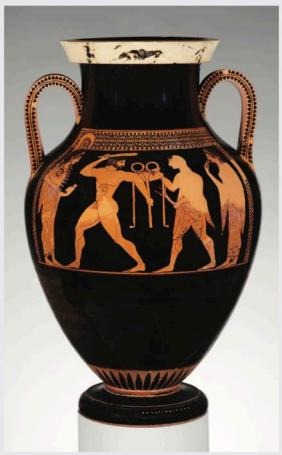


Figure 5.20 | Terracotta Amphora (jar)
Artist: Andokides
Source: Met Museum
License: OASC



Figure 5.19 | Purse Lid from Sutton Hoo ship burial
Author: User "Jononmac46"
Source: Wikimedia Commons
License: CC BY-SA 3.0

The art of ancient Greece often showed great concern with the stories of Greek mythology as well. Tales of the gods and warriors abound, including those about great physical or intellectual contest, such as the well-known struggles of Herakles (known as Hercules under the Romans) one of which is seen on this amphora. (Figure 5.20) Such tales were very familiar, and viewers were expected to supply the details of the rest of the story through the parts that were shown. However, the skillful artist can enliven the presentation of the figures with posture, gesture, expression, and such symbolic props as the club and the tripod Herakles holds.

As with literary accounts, the artworks associated with historical and legendary events often include a very wide range of symbols and imagery to help convey ideas. These range from mundane details to grand historical moments, as in the Column of Trajan, nearly 100 feet in height, which commemorates the military campaigns of Roman Emperor Trajan (r. 98-117 CE) against the Dacians (101-102 and 105-106 CE) in 155 scenes. (Figure 5.21) Or as appear in the Bayeux Tapestry, an embroidered cloth 230 feet in length that pictorially recounts the events of the Norman Invasion and Battle of Hastings in 1066. (Figure 5.22) Each of these works shows decisive points in their respective historical events in army operations and in the details of the hard work involved in preparing for battle. (Figures 5.23 and 5.24) In this way, they provide us with glimpses of everyday life in the respective eras alongside specific details about the particular campaigns, the cultures in which they were significant, and the individuals who were key players in the historical events. The details of arms and armor, organized troops and chaotic fighting, building of defensive structures and devices, moments of victory and defeat, and innumerable other items and activities—all are individually and collectively efficient means of recounting the evolution of the events which, in each of these works, is dramatically developed across a long scrolled compositional field that further emphasizes the lengthy narrative each one progressively disclosed.



Figure 5.21 | The Column of Trajan
Artist: Apollodorus of Damascus
Author: User "Alvesgaspar"
Source: Wikimedia Commons
License: CC BY-SA 4.0



Figure 5.22 | Section of the Bayeux Tapestry depicting the Battle of Hastings
Author: User "Thincat"
Source: Wikimedia Commons
License: Public Domain



Figure 5.23 | Detail of Plate XLVI, The Column of Trajan
Artist: Apollodorus of Damascus
Author: User "Gun Powder Ma"
Source: Wikimedia Commons
License: Public Domain

Like many works of public art of the Roman Imperial era, the column glorifies not only Trajan (the base of the column was designed to contain his ashes) and his deeds, but also the ideas of imperial rule, the role of conquest in expanding the Empire, and the skilled work of Roman soldiers in battlements and tactics. By contrast, the Bayeux Tapestry has more emphasis on the actual tumultuous battle scenes replete with mounted cavalry in chain mail and elaborate helmets but it also includes a great deal more sense of historical con- text: events leading up to the 1066 Battle of Hastings after the death of King Edward the Confessor (r. 1042-1066) and his burial in the newly refurbished Westminster Abbey he had adopted as his royal church. Both of these works also include inscriptions that explicate ideas and events, as well as serve to further present the political messages about the battles presented on the tapestry in a sort of scene-by-scene narrative again, for each, underscoring the relationships between literary and pictorial presentations of ideas.



Figure 5.24 | Detail of the Bayeux Tapestry depicting Odo, half brother of William the Great, in battle
Author: User "LadyofHats"
Source: Wikimedia Commons
License: Public Domain

5.3.4 Exploring Symbolic and Iconographic Motifs

Such items as arms and armor are obvious sorts of symbols that clearly depict their purposes, but much symbolism that we see in other artworks has more veiled and variable meaning. Such simple items as flowers and candles can be used in very complex ways in pictures that carry diverse meanings, thus requiring careful study and even deep research in order to discern their implications in a particular work.

For example, the *Merode Altarpiece* by Robert Campin (c. 1375-1444, Belgium) depicts the Christian story of the Annunciation to the Virgin Mary by the Angel Gabriel that she will become the Mother of Christ, the son of God. (Figure 5.25) This work is full of symbols that have been widely studied to discern and interpret their messages. The lilies are generally interpreted to symbolize the purity and virginity of Mary in other pictures, though, they might have other meanings, including reference to death, resurrection, birth, motherhood, or other events or conditions. Within this one work, the use of the candle, just extinguished with a trail of smoke, is given several different meanings by diverse viewers and scholars. It might show the moment of acquiescence, when Mary agrees to bear the Christ child, in which God takes human form. It has also been read as a foreshadowing of Christ's death, of human death in general, and of the fleeting nature of life for all.

In the time and place of the altarpiece's creation, symbolism in paintings was particularly apt to be rich and varied, offering the viewer/believer a lot to see and to contemplate further. In this way, if the symbols could be read in different ways, they could then provide ongoing stimulus for meditative reflection on the diverse levels of meaning.



Figure 5.25 | *Annunciation Triptych* (Merode Altarpiece)
Artist: Robert Campin
Source: Met Museum
License: OASC



Figure 5.26 | Terracotta Bobbin
Artist: Attributed to the Penthesilea Painter
Source: Met Museum
License: OASC

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Figure 5.27 | Lamassu
Author: User "Trjames"
Source: Wikimedia Commons
License: CC BY-SA 3.0



Figure 5.28 | The Egyptian Goddess Isis
Author: The Yorck Project
Source: Wikimedia Commons
License: Public Domain

And some symbolic **motifs**, distinguishing features or ideas, carry different meaning in one context from what they might in another. Most symbols are not universal, although they often bear related meanings in diverse contexts. For instance, the sort of figure you might identify as an angel, that is, a winged creature with a human-like bodily form, has appeared in the art of many different cultures. They generally represent beings that can travel between the terrestrial and celestial realms, but their more specific roles can vary widely, for good or evil purposes. The Angel Gabriel, just seen in the *Merode Altarpiece,* was a messenger from God, according to the Christian tradition. This motif was built upon the Jewish tradition of angels sent from God for bringing news or instructions, or intervening as needed. Islamic interpretations, also building on the same traditions, are similar although the figural representation is less common in Muslim artwork.



Figure 5.29 | The Egyptian Goddess Isis
Author: The Yorck Project
Source: Wikimedia Commons
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Prior to such figures, winged creatures known as Nikes were depicted by ancient Greek and Roman artists to show a moment of victory, sometimes, as is the case here, further symbolized by the award of a fillet, a band wrapped around the head, or laurel wreath. (Figure 5.26) These winged figures were sometimes gods or goddesses. The genie figures that adorned palace walls in the ancient Near East, including horses, bulls, lions, and other animals, were also winged to show their superior and sometimes god-like powers or origins. (Figure 5.27) Other examples include the goddess Isis of an- cient Egypt, and the Persian god Ahura Mazda. (Figures 5.28 and 5.29)

Another set of prominent Christian iconographic motifs are the winged symbols which often represent the Four Evangelists in art: Matthew is the winged man or angel; Mark, the winged lion; Luke, a winged ox; and John, an eagle. (Figure 5.30) At the same time they refer to four key events in the life of Christ: the Incarnation, Passion, Resurrection, and Ascension. Interpretations of these evangelist symbols are rooted in the Old Testament Vision of Ezekiel and the New Testament Book of Revelation, as related by the writings of St. Jerome in the fifth century CE. They accrued additional iconographic details over the centuries, with implications of their status as the special creatures who surround the celestial throne of God again, signifying that the wings facilitate movement between the realms traditionally ascribed to a **deity**, a god or goddess, and divinely related creatures. This use of wings clearly reflects human contemplation of the abilities that birds have to defy gravity and to express artistically the lofty aspirations of the earthbound.

Another frequently used iconographic motif that appears across the ages and across cultures is the **halo**, usually a circular area of light appearing behind the head of a person or creature. One example is the halo that appears behind the heads of Christ and the symbolic winged creatures in Figure 5.30. Note that Christ's halo has a cross form embedded in it, and his entire body is surrounded by a circle of light (made up of four arcs) known as an **aureole** or **mandorla**. Such devices, in many related forms, indicate a radiance that surrounds certain figures, showing their sanctity, divinity, or divine favor. It indicates their aura of holiness, with implications of their being infused with warmth, inflamed with divinity or with divine love. In some of the Asian versions, notably Hindu or Buddhist, the radiance is literally comprised of flames.

Frequently seen, as well, are such items as crowns, thrones, regalia like scepters, garments like official capes, monks' robes, or uniforms of all varieties indications of a person's belonging to a specific group, class, or office that lead the viewer to identify some specific aspect of who the person might be and what role they have in the depiction. The positioning of figures relative to one another should also be read in order to discern meaning, interactions, relative rank, and other implications. The types of garb, accompanying items, and positioning often relate the message to a specific time and place by giving historical and cultural context through details of style or motifs used.



Figure 5.31 | Victory Stele of Naram Sin
Author: User "AnonMoos"
Source: Wikimedia Commons
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Figure 5.30 | The Four Evangelists
Author: User "AnonMoos"
Source: Wikimedia Commons
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For example, on the stele depicting his victory over the Lullubi, the Akkadian ruler Naram Sin (r. c. 2254-2218 BCE) wears a horned helmet and is much bigger than the men around him. (Figure 5.31) He ascends the mountain as his enemies beg for mercy under the watch of astral deities, and that shows his relationship to them as the source of his power and right to rule. In the *Ghent Al- tarpiece* by Jan van Eyck (c. 1390-1441, Belgium), we can also see a variety of such motifs: Christ, wearing the papal ti- ara as a crown; Mary, richly dressed and humbly reading; and John the Baptist, in his garment of penitence, and preaching. (Figure 5.32) Adorned with jewels and gold on his clothing, the throne on which he sits, and the crown at his feet, Christ is here being shown as the king of Heaven as well as Earth.

5.3.5 Metaphorical Meanings

The metaphorical meanings of specific artworks also depend upon a certain level of viewer knowledge and insight. A **metaphor** is a figure of speech in which one thing symbolically stands for another, perhaps unrelated, thing or idea.

In *1550 Chairs Stacked Between Two City Buildings* by Doris Salcedo (b. 1958, Columbia), we see a metaphorical treatment of life change. (*1550 Chairs Stacked Between Two City Buildings*, Doris Salcedo: http://www.mymodernmet.com/profiles/...s-salcedo-1550 chairs-stacked) It is a view of displacement resulting from a 1985 uprising in her Colombian homeland that left many migrants displaced or dead, as well as similar catastrophic events in locales across the globe. The jumbled mass of furniture alludes to the upheaval of lives that are overturned by mass violence and terrorism, often of those already without roots, community, or stable lifestyles. The victims, frequently anonymous and relatively invisible in the site of such a revolt, nonetheless left some hints of their presence in the chaotic remnants of their fleeting existence, in a place where they had established so little sense of their individual identities. Her metaphorical expression gives a probing glimpse of the devastation such events have wrought around the world.



Figure 5.32 | The Ghent Altarpiece
Artist: Jan van Eyck
Author: Web Gallery of Art
Source: Wikimedia Commons
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2.12: FORMAL OR CRITICAL ANALYSIS

While restricting our attention only to a description of the formal elements of an artwork may at first seem limited or even tedious, a careful and methodical examination of the physical components of an artwork is an important first step in “decoding” its meaning. It is useful, therefore, to begin at the beginning. There are four aspects of a formal analysis: **description, analysis, interpretation,** and **evaluation**. In addition to defining these terms, we will look at examples.

4.2.1 Description

What can we notice at first glance about a work of art? Is it two-dimensional or three-dimen- sional? What is the medium? What kinds of actions were required in its production? How big is the work? What are the elements of design used within it?

Starting with line: is it soft or hard, jagged or straight, expressive or mechanical? How is line being used to describe space?

Considering shape: are the shapes large or small, hard-edged or soft? What is the relationship between shapes? Do they compete with one another for prominence? What shapes are in front? Which ones fade into the background?

Indicating mass and volume: if two-dimensional, what means if any are used to give the illu- sion that the presented forms have weight and occupy space? If three-dimensional, what space is occupied or filled by the work? What is the mass of the work?

Organizing space: does the artist use perspective? If so, what kind? If the work uses linear perspective, where are the horizon line and vanishing point(s) located?

On texture: how is texture being used? Is it actual or implied texture?

In terms of color: what kinds of colors are used? Is there a color scheme? Is the image overall light, medium, or dark?

4.2.2 Analysis

Once the elements of the artwork have been identified, next come questions of how these ele- ments are related. How are the elements arranged? In other words, how have principles of design been employed?

What elements in the work were used to create unity and provide variety? How have the ele- ments been used to do so?

What is the scale of the work? Is it larger or smaller than what it represents (if it does depict someone or something)? Are the elements within the work in proportion to one another?

Is the work symmetrically or asymmetrically balanced?

What is used within the artwork to create emphasis? Where are the areas of emphasis? How has movement been conveyed in the work, for example, through line or placement of figures?

Are there any elements within the work that create rhythm? Are any shapes or colors repeated?

4.2.3 Interpretation

Interpretation comes as much from the individual viewer as it does from the artwork. It de- rives from the intersection of what an object symbolizes to the artist and what it means to the viewer. It also often records how the meaning of objects has been changed by time and culture. Interpretation, then, is a process of unfolding. A work that may seem to mean one thing on first inspection may come to mean something more when studied further. Just as when re-reading a favorite book or re-watching a favorite movie, we often notice things not seen on the first viewing; interpretations of art objects can also reveal themselves slowly. Claims about meaning can be made but are better when they are backed up with supporting evidence. Interpretations can also change and some interpretations are better than others.

4.2.4 Evaluation

All this work of description, analysis, and interpretation, is done with one goal in mind: to make an evaluation about a work of art. Just as interpretations vary, so do evaluations. Your evaluation includes what you have discovered about the work during your examination as well as what you have learned, about the work, yourself, and others in the process. Your reaction to the artwork is an important component of your evaluation: what do you feel when you look at it? And, do you like the work? How and why do you find it visually pleasing, in some way disturbing, emotionally engaging?

Evaluating and judging contemporary works of art is more difficult than works that are hundreds or thousands of years old because the verdict of history has not yet been passed on them. Museums are full of paintings by contemporary artists who were considered the next Michelange- lo but who have since faded from the cultural forefront.

The best art of a culture and period is that work which exemplifies the thought of the age from which it derives. What we think about our own culture is probably not what will be thought of it a century from now. The art that we believe best embodies our time may or may not last. As time moves on, our evaluations and judgments of our own time may not prove to be the most accurate ones. We live in a world full of art, and it is almost impossible to avoid making evaluations—pos- sibly mistaken—about its value. Nonetheless, informed evaluations are still possible and useful even in the short term.

4.2.5 Examples of Formal Analysis

Snow Storm—Steam-Boat off a Harbour's Mouth by J. M. W. Turner



Figure 4.1 | *Snow Storm: Steam-Boat off a Harbour's Mouth*
Artist: J. M. W. Turner
Source: Wikimedia Commons
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Snow Storm—Steam-Boat off a Harbour's Mouth by Joseph Mallord William Turner (1775- 1851, England) is a chaotic, atmospheric oil on canvas painting. (Figure 4.1) First, on the level of description, the dark structure of the foundering steamboat is hinted at in the center of the work, while heavy smoke from the vessel, pitching waves, and swirling snow surround it. The brown and gray curving lines are created with long strokes of heavily applied paint that expand to the edges of the composition. Second, on the level of analysis, we note that the paint application, heavy, with long strokes, adds dramatic movement to the image. We see that the design principle of scale and proportion is being used in the small size of the steamboat in relation to the overall canvas. Now let us interpret these elements and their relation: The artist has emphasized the maelstrom of sea, snow, and wind. A glimpse of blue sky through the smoke and snow above the vessel is the only indication of space beyond this gripping scene of danger, and provides the only place for the viewer's eyes to rest from the tumult. This scene is of humanity's struggle for survival against powerful forces of nature. And finally, we are ready to evaluate this work. Is it powerfully effective in reminding us of the transitory nature of our own limited existence, a memento morii, perhaps? Or is it a wise caution of the limits of our human power to control our destiny? Does the work have sufficient power and value to be accepted by us as significant? The verdict of history tells us it is. J.M.W. Turner is considered a significant artist of his time, and this work is one that is thought to support that verdict. In the end, however, each of us can accept or reject this historical verdict for our own reasons. We may fear the sea. We may reject the use of technology as valiantly heroic. We may see the British colonial period as one of oppression and tyranny and this work as an illustration of the hubris of that time. Whatever we conclude, this work of art stands as a catalyst for this important dialogue.

Another example of formal analysis. Consider *Lady at the Tea Table* by Mary Cassatt Mary Cassatt (1844-1925, USA, lived France) is best known for her paintings, drawings, and prints of mothers and children. In those works, she focused on the bond between them as well as the strength and dignity of women within the predominantly domestic and maternal roles they played in the nineteenth century.



Figure 4.2 | *Lady at the Tea Table*
Artist: Mary Cassatt
Source: Met Museum
License: OASC

Lady at the Tea Table is a depiction of a woman in a later period of her life, and captures the sense of calm power a matriarch held within the home. (Figure 4.2) First, a description of the elements being used in this work: The white of the wall behind the woman and the tablecloth be- fore her provide a strong contrast to the black of her clothing and the blue of the tea set. The gold frame of the artwork on the wall, the gold rings on her fingers, and the gold bands on the china link those three main elements of the painting. Analysis shows the organizing principle of variety is employed in the rectangles behind the woman's head and the multiple circles and arcs of the individual pieces of the tea set. The composition is a stable triangle formed by the woman's head and body, and extending to the pieces of china that span the foreground from one edge of the composition to the other. Let us interpret these observations. There is little evidence of movement in the work other than the suggestion that the woman's hand, resting on the handle of the teapot, may soon move. Her gaze, directed away from the viewer and out of the picture frame, implies she is in the midst of pouring tea, but her stillness suggests she is lost in thought. How to evaluate this work? The artist expresses a restrained but powerful strength of character in her treatment of this subject. Is the lack of obvious movement in the work a comment on the emergence of women's roles in society, a hope or a demand for change? Or is it a monument to the quiet dignity of the domestic life of Victorian era Paris? The gold of the frame, the rings, and the china dishes appear to unify three disparate objects into one statement of value. Do they symbolize art, fidelity, and service? Is this a comment on the restrictions of French domestic society, or a claim to its strength? One indication of the quality of a work of art is its power to evoke multiple interpretations. This open and poetic richness is one reason why the work of Mary Cassatt is considered to be important. The above examples are only one of many ways in which we can interpret and evalu- ate works of art. We will examine a few more approaches to analysis and critique. The point of this exercise is to equip the interested student with tools to become more fully aware of the dynamics and content of works of art, not only in museums and textbooks, but in the world of images that continually surrounds us today.

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2.13: Before You Move On

Key Concepts

Visual art can be divided into dimensional categories: two-dimensional, three-dimension- al, and four-dimensional art. Each category has unique and specific approaches and materials. Two-dimensional art consists of drawing, painting, and printmaking. Three-dimensional art con- sists of sculpture, including installation, and kinetic art. Four-dimensional or time-based art in- cludes video and performance and depends on the use of technology and the passage of time for its effect. Time-based art has grown today to encompass digital art, computer animation, interac- tive art, video games, virtual reality, robotics, and 3D printing.

The elements and principles of design are the components and their organization within visu- al art. Line, shape, mass/volume, perspective, texture, and color are the primary elements of de- sign. Time is a recently recognized additional element of design. Principles of design include unity and variety, scale and proportion, balance, emphasis and movement, and rhythm and repetition.

In this chapter we have also outlined many of the materials and processes used in creating art. In Chapter 3 Significance of Material Used in Art, we will examine the impact and meaning of substances employed to create works of art. In Chapter 4 Describing Art: Formal Analysis, Types and Styles of Art, we will utilize our understanding of materials and processes, and elements and principles of design to describe and explore meaning in art.

Test Yourself

1. Historically, the term fine art was limited to mean painting, architecture, and sculpture. Today, other approaches to the production of art objects have been discovered and exploited. This process of evolution has had both drawbacks and advantages. Discuss.
2. **“_____**-dimensional art occurs on flat surfaces, like paper, canvas, or even cave walls.”
3. Art can be broken down into Form and _____
4. “To _____ an object is to observe its appearance and transfer that observation to a set of marks.”
5. “For the most part, the pigments or coloring agents in paints remain the same. The thing that distinguishes one kind of painting from another is the _____.”
6. The difference between open and closed sculptural forms is that closed forms are surrounded by _____, while open forms are penetrated by it.
7. Calligraphy is defined as “_____ writing.”
8. Perspective in art is the _____ of space on a flat surface.
9. The three main cues to the illusion of space on a flat surface are:
10. The five elements of design mentioned in the text are:
    a. _____
    b. _____
    c. _____
    d. _____
    e. _____
11. The text mentions several principles of design. List and Describe three of them.

	Principle of Design:	Description:
a.	_____	_____
b.	_____	_____
c.	_____	_____

12. The unique property of Kinetic sculpture is: _____
13. “The Fauves were a group of artists in the early twentieth century who used **_____ color**.”
14. Suggest one potential reason for the use of a monochromatic color scheme, a complementary color scheme, and an

analogous color scheme.

a. Monochromatic_____
b. Complementary_____
c. Analagous _____

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2.14: BEFORE YOU MOVE ON

Key Concepts

Visual art can be usefully interpreted using a variety of approaches to discovering meaning in the elements, principles, and relationships present in works of art. A structured approach using description, analysis, interpretation, and evaluation is presented and exemplified as one mode for understanding how works of art can carry meaning.

Other modes of interpretation recognize many approaches to art-making. Works of art may be idealized, representational, non-objective, or abstract. Issues of historical and personal style also become important in understanding what artists hoped to communicate with their artwork.

Types of art revolve primarily around representation, abstraction, idealization, and nonobjective art, which is a rejection of representation.

The historical progression of artistic style simultaneously relies on and is limited by technology, socio-cultural, and religious constraints. Examples of cultural or Regional style are drawn from the ancient Near East, Ancient Greece and Rome, and the Indian sub-continent. Examples of period styles exemplified include the Romanesque and Gothic periods of Europe and the Italian Renaissance. Examples of formal styles, i.e., the “isms,” include nineteenth century realism, expressionism of Weimar Germany, and the Abstract Expressionism of the New York School.

Test Yourself

1. Discuss the difference between the categories of representational art, abstract art, and non- representational art.
2. Cite and briefly describe the four phases of critical analysis presented in this chapter.

	Phase	Description
a.	_____	_____
b.	_____	_____
c.	_____	_____
d.	_____	_____

3. Cite one example of an idealized work of art and discuss potential reasons for and goals of this idealization, especially as relates to the work’s culture of origin.
4. Restate the three types of art historical **style** mentioned in this chapter, citing one example of each, and illustrate this example with a specific work of art

	Style	Example	Artwork
a.	_____	_____	_____
b.	_____	_____	_____
c.	_____	_____	_____
d.	_____	_____	_____

KEY TERMS

Abstract: in art, the property of representing selected essential features of a particular subject instead of relying on objective appearance alone.

Andachtsbilder: a German term to denote devotional images used to aid prayer.

Bodhisattva: in Buddhism, an enlightened person who remains in the world in order to help others attain enlightenment.

Catalogue Raisonné: a published collection of all the works of a given artist or art exhibition.

Composite view: the construction of a human figure from both profile and frontal views, for example, as in ancient Egyptian art.

Contrapposto: an asymmetrical arrangement of the human figure in which the line of the arms and shoulders contrasts with and balances the line of the hips and legs.

École des Beaux-Arts: an influential art school in France.

Expressionism: one of several art movements of the twentieth century that were concerned with conveying emotional and mental responses through art (German Expressionism, Abstract Expressionism, Neo-Expressionism).

Gum Bichromate: a photographic print process which uses gum Arabic and bichromate.

Hierarchical proportion: the condition in which the size of figures is determined by social importance rather than observation.

Humanism: the belief that people are naturally good and that problems can be solved using reason instead of religion.

Idealized: an image that is represented as being ideal or perfected.

Linear perspective: a geometric system for representing the illusion of receding space.

Naturalistic: of or pertaining to the appearance of nature, without idealization.

Non-objective: unrelated to or exclusive of perceptions of objective external reality.

Non-representational: artwork which intentionally avoids the strategy of representation, instead selecting only novel and original experience as subject matter.

Orthogonal lines: in linear perspective, diagonal lines that recede into fictive space.

Photo-transformation: a type of photography created by Lucas Samaras which uses fingers and a stylus to move and smear the dyes of a Polaroid print while still wet.

Portals: in Gothic architecture, doorways, traditionally embellished with sculptural decoration.

Representation: in art, the use of signs or images which stand in for or take the place of something else.

Stupas: in Buddhist religious architecture, rounded mounds which contain religious relics, mark sacred places, or are used as sites of meditation.

Tetrarch: in Roman political history, the term for one of four co-emperors of the Roman Empire installed by Diocletian in 293 CE.

Tympanum: in Gothic Architecture, the semi-circular area above the Portal, traditionally embellished with sculptural decoration.

Vanishing point: in linear perspective, the point on the horizon to which orthogonal lines converge.

Yakshi: in Hindu and Buddhist mythologies, female counterparts to male Yaksha, who are both mythical beings that guard treasure hidden in the Earth.

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2.15: Key Terms

2-Dimensional Art: art that is executed on a two dimensional surface that has length and width; a flat (or nearly flat) surface. These include, but are not limited to, paintings, drawings, and prints.

3-Dimensional Art: art that is executed in the three dimensions of length, width, and height. These include, but are not limited to, sculpture, architecture, ceramics, glass, textiles, assembly, and installation.

4-Dimensional Art: art that is executed in, and depends upon, both space and time, which is considered the "fourth dimension." Examples include but are not limited to performance art and video art.

Abstract Expressionism: or ABEX; this art historical term is specific to a group of painters working in New York after the Second World War. This group includes Jackson Pollock, Willem de Kooning, Lee Krasner, and Helen Frankenthaler. Their primary approach to painting was gestural, and "all over," a condition in which no single part of the work is visually predominant.

Acrylic: a fast drying water-soluble petroleum based painting medium.

Actual Texture: the condition in which texture is created, not represented. Actual texture is the opposite of simulated texture or the illusion of texture. Examples include brushstrokes, impasto, collage, and inclusion.

Additive Color: color based on projected light.

Additive: a sculptural process in which material is added.

Afterimage: the optical sensation that occurs after a visual stimulus is removed. The afterimage is a quickly fading complement of the original stimulus.

Analogous Color: a color scheme that uses colors adjacent to an initial point on the color wheel. For example, if an artist chose red for the initial color, then an analogous color scheme would employ the color range that occurs between orange, red, and purple.

Armature: a wire or wood substructure used to support a clay sculpture while it is being worked.

Assembly: a sculptural process in which disparate materials are combined to form the final artwork.

Asymmetric: lacking symmetry.

Atmospheric Perspective: the use of color to simulate the illusion of space.

Axis: an imaginary line around which objects are arranged.

Balance: the property of equality in visual weight.

Binder: a transparent fluid used to suspend colored pigment and attach it to a support.

Brush: tools used to apply paint to a support, usually hair or fiber attached to a wooden or plastic handle.

Buon Fresco: literally, "good fresco." A mural process in which pigment is painted on and absorbed into wet plaster.

Calligraphy: beautiful writing.

Carving: a sculptural process in which material is removed to reveal the final artwork.

Casting: a sculptural process in which material is substituted to form the final artwork.

Charcoal: an art medium made from burned wood used to make dark black marks usually on paper.

Closed Form: sculptural forms that are not penetrated by exterior space.

Color Scheme: an organized or formulaic approach to the selection of color. For example, Monochromatic (one color), Complementary (opposite colors), and Analogous (adjacent colors) color schemes.

Color Temperature: in visual art, the sensation of “warm” or “cool” relative to a given color. Warm colors tend toward red/orange, while cool colors tend toward blue/white. Every color, when compared to another can be seen to be either more warm or more cool.

Color: the sensation caused by differing qualities of light.

Complementary Color: colors that when blended together create a neutral gray. On a color wheel, complementary colors appear opposite to one another. Examples of a complementary color pair would be blue and orange or red and green.

Composition: the arrangement of visual elements.

Conte Crayons: in drawing, square sticks of compressed charcoal or pigment and wax or clay.

Conte: a mixture of pigment and clay used to make colored marks, usually on paper. Traditionally manufactured in black, white, and sanguine (red) colors.

Contour: the exterior boundary of a form.

Contrast: areas with a high difference in value, color, texture, or other scale.

Cool Color: a color that tends toward blue/white in hue. A cool color can be any color that tends toward blue/white when compared to another color. For example, alizarin crimson is a cool red when compared to cadmium red medium.

Crosshatching: intersecting marks that create value on a form.

Description: the process of enumerating the various elements of an artwork.

Design: a plan for the arrangement of visual elements.

Drawing: the process of making marks on a support, often but not always representative of an idea or object.

Edge: exterior boundary of a shape.

Edition: a series of prints made from a single matrix.

Electromagnetic Spectrum: continuous range of radioactive energy by wavelength.

Elements of Design: the physical components of visual art.

Emphasis: the strategy of directing attention with the use of high contrast.

Encaustic: a painting process which uses wax as the binder.

Figure/Ground Relation: the figure in front of the ground. Used to specify which objects qualify as figures.

Figure/Ground Reversal: ambiguous figure ground relation in which figures can be alternately seen as grounds and vice versa.

Figure: a shape that appears in front of a background.

Forced Perspective: use of perspective to create a distorted or unnatural scale relation.

Form: the physical components of visual art.

Found Objects: material incorporated into artwork that is not normally considered an artistic medium. Found objects serve the same purpose in sculpture that magazine cutouts serve in collage.

Freestanding: sculpture that can be viewed from all angles.

Fresco Secco: the process of painting on dry plaster.

Fresco: the process of painting on wet or dry plaster.

Fugitive: pigments that change color or become transparent with time or weathering.

Geometric: a shape with mathematically regular contours.

Gestalt: intuitive perception of an artwork as a single whole experience.

Gesture: direction interpreted as movement.

Gicleé: an Ink-Jet print, usually on acid free paper with archival inks.

Graphite: a carbon-based mineral mixed with clay to make pencil leads of varying hardness.

Ground: the stage on which a figure resides.

Gum Arabic: a water-soluble resin from the Gum tree used as a binder in watercolor.

Hard-Edged: a shape with clearly defined boundaries.

Height: vertical distance or measurement.

High Relief: sculpture that remains attached to a base, but uses undercut. Opposite of low relief.

Horizon Line: the visual limit of space where sky and land or water meet. In linear perspective, the vanishing point rotated 360 degrees.

Hue: the quality of wavelength in color; the color name.

Impasto: thick application of paint.

Implied Line: invisible line perceived by alignment of unrelated shapes.

Impressionism: a nineteenth century art movement, originating in Paris, in which changing variations of light become a principal subject. Examples include the work of Claude Monet, Edgar Degas, and Mary Cassatt.

Ink: a liquid pigment traditionally used with pens of various manufacture.

Installation: an art practice that surrounds the viewer in an environment.

Intaglio: a printing process in which a metal plate is scratched with a steel point to produce printed images.

Interactive: artwork in which the viewer is expected to participate.

Interval: the space between elements of an artwork.

Intuitive Color: an approach to the selection of color that relies on intuition or other internal state rather than observation of an external condition.

Kinetic Art: art that incorporates motion into its design.

Line: an infinite series of points with limited length.

Linear Perspective: geometrically constructed illusion of the recession of space.

Linear: of or pertaining to the quality of line.

Lithograph: a printing process that relies on the repulsion between oil-based ink and water. A stone (or aluminum plate) is drawn on and etched. Where the stone is etched will absorb water. Where the stone is not etched (protected by the drawing or image)

the stone will remain dry. Water is applied to the stone. Ink is then rolled over the stone. Where the stone is wet, ink is repelled. Where the stone is dry, ink adheres. Paper is then pressed onto the inked stone resulting in a print.

Local Color: the color of an object under even illumination.

Lost Wax: a casting process in which a wax original is molded, then wax is melted out and replaced with metal.

Low Relief: sculpture that remains attached to a base and does not use undercut. Opposite of high relief.

Mass: the quality of possessing three dimensions.

Matrix: in printmaking, any material used to produce an image. For example, in relief printing, the matrix is usually a carved linoleum or wood block.

Metalpoint: drawing using ductile metal such as silver, gold, or pewter as the pigment. Usually on paper or gessoed panel.

Mixed Media: the use of unconventional or unusual combinations of materials in a single artwork.

Mobile: in sculpture, a kinetic artwork moved by wind or gravity.

Modeling: a sculptural process in which material is added to form the final artwork.

Mold: a hollow form used to shape a fluid or plastic substance.

Monochromatic: of or using a single color.

Motion: movement or change in position over time.

Negative Space: the absence of mass in space.

Non-Objective Art: art that does not have direct pictorial reference to objects seen.

Observed Color: the perception of color on an object illuminated by a directional light source. The perceived color of such an object varies as it tends toward highlight or shadow.

Oil Pastels: paper covered sticks of solid pigment and oil-based binder originally used to mark livestock.

Oil: in painting, a solvent soluble binder that dries slowly, usually linseed oil.

One-point perspective: a mathematical drawing system with the intention of making three dimensional objects and space look realistic in appearance as they converge on a single vanishing point.

Open Form: sculptural forms that are penetrated by exterior space.

Organic: shapes or forms that are loose or undefined.

Original Print: a handmade print.

Orthogonal: in perspective, lines that recede to the vanishing point.

Overlap: a shape or object which obscures or lies over something else.

Painting: the process of applying liquid pigment to a surface, or an art object resulting from this process.

Pastel: solid sticks of pigment.

Performance Art: an approach to art in which the object is an action by participants.

Performance: artworks consisting of actions, usually documented photographically.

Perspective: in art a system that portrays three dimensions on a flat surface.

Pigment: in art, the substance with gives color to a medium.

Pigment: the coloring agent in paints, pastels, inks, and other art media.

Planographic: a printing process which occurs on a flat surface, originally limestone.

Point: in perspective, an object with zero dimension.

Positive Space: the area occupied by a solid or filled object.

Primary Colors: in art the three basic colors by which all other colors are mixed, i.e., red, yellow, and blue.

Principles of Design: the strategies by which the elements of art are arranged to create a desired visual effect.

Print: an artwork produced by transferring pigment from a matrix to a support, usually paper. Most often done in a series of identical impressions. See “edition.”

Printmaking: the process of producing multiple identical or nearly identical images from a single print matrix or set of matrices.

Psychic Line: in art, line that is understood without being seen by the eye.

Refracted Light: light that has been separated into distinct colors after having been passed through a prism.

Relief: the physical projection of an artwork beyond the support or base.

Reproduction: a mechanically produced print.

Rhythm: in art, a pattern formed by repeated objects.

Scale: the size of an object.

Sculpture: the production of artwork that exists in three dimensions. Examples are carving, casting, modelling, or assembly.

Secondary Colors: in art, the three colors formed by mixing two primary colors, i.e., green, orange, and purple.

Shape: an area of two dimensional space.

Simulated Texture: a visual representation of a tactile experience.

Site Specific: installations which use their location as part of the intended effect.

Soft-Edged: lacking a definite boundary.

Solvents: substances usually liquid, which dissolve a given paint binder.

Stencil: a printing process in which pigment passes through a mask onto a support.

Substitutes: in sculpture, replacing one substance with another. In casting, hot liquid metal is substituted for melted wax.

Subtractive Color: sensation of color created by reflection of light off of a surface.

Subtractive: a sculptural process in which material is removed.

Support: the surface on which an artwork is created.

Symmetric: shapes reflected equally about an axis.

Technological Change: notable shifts in available technology and science that play a part in the shift of culture and determine the availability of new artistic media.

Texture: the tactile quality of a surface.

Three-Point Perspective: a system of perspective that uses a third point above or below the horizon line to indicate the recession of space above the viewer.

Time Arts: the use of change as an element in art, usually performance art, kinetic art, or video.

Tughra: Islamic calligraphic device designating a high status individual.

Two-Point Perspective: a system of perspective that uses two points on the horizon to indicate the recession of space on either side of the viewer.

Undercut: in sculpture, an overhang created by removing material from underneath an object without detaching it from the base or support.

Value: in visual art, the characteristic of lightness or darkness of a color, ranging from near-white to black.

Vanishing Point: the point on the horizon where orthogonals meet, representing the viewer's vision extended infinitely in one direction.

Vector: the characteristic of having direction.

Video: moving images recorded and projected or displayed on a monitor.

Visible Light: the portion of the electromagnetic spectrum that can be seen by the human eye.

Volume: a bounded three dimensional area.

Warm Color: a color that tends toward red/orange in hue. A warm color can be any color that tends toward red/orange when compared to another color. For example, ultramarine is a warm blue when compared to cobalt blue.

Watercolor: a water soluble painting medium that uses gum arabic as binder.

Willow/Vine Charcoal: a drawing medium made from burned willow twigs, and used primarily for initial layout of paintings as it does not adhere well to drawing surfaces.

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3: DRAWING — ART MEDIA AND TECHNIQUES

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3.1: Drawing

Learning Objectives

- Identify and distinguish various drawing media and techniques.

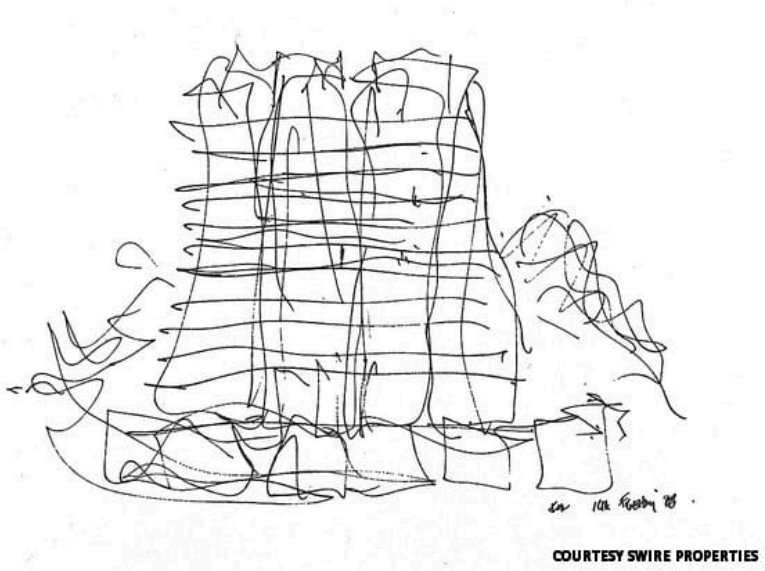
Drawing

For centuries charcoal, chalk, graphite and paper were adequate tools to launch some of the most profound images in art. Leonardo da Vinci's *The Virgin and Child with Saint Anne and Saint John the Baptist* wraps all four figures together in what is essentially an extended family portrait. Da Vinci draws the figures in a spectacularly realistic style, one that emphasizes individual identities and surrounds the figures in a grand, unfinished landscape. He animates the scene with the Christ child pulling himself forward, trying to release himself from Mary's grasp to get closer to a young John the Baptist on the right, who himself is turning toward the Christ child with a look of curious interest in his younger cousin.



Leonardo da Vinci, The Virgin and Child with St. Anne and John the Baptist, c. 1499-1500 or c. 1506-8, charcoal, black and white chalk on tinted paper mounted on canvas, 55.7 x 41.2". PD-US

The traditional role of drawing was to make sketches to plan the compositions that would finally be made manifest as paintings, sculpture or even architecture. Because of its relative immediacy, this function for drawing continues today. A **preliminary sketch** by the contemporary architect Frank Gehry captures the complex organic forms of the buildings he designs.



Taken on April 18, 2012, Some rights reserved 準建築人手札網站 Forgemind ArchiMedia | Frank Gehry – Opus Hong Kong 香港豪宅

Types of Drawing Media

Dry media includes charcoal, graphite, chalks and pastels. Most of these drawing media are made by combining **pigment** (the color source from materials like ground charcoal or minerals) with a binder which allows it to be formed into a stick or suspended in a liquid (for wet media like ink), and that let it adhere to the surface of paper. Each of these mediums gives the artist a wide range of mark-making capabilities and effects, from thin lines to large areas of color and tone. The artist can manipulate a drawing to achieve desired effects in many ways, including exerting different pressures on the medium against the drawing's surface, or by erasure, blotting or rubbing.

Artists use drawing in a number of ways. In art school, **gesture drawing** – quick, big movements that develop hand/eye coordination – is a standard. Artists often use similar quick drawings as preliminary sketches to capture the images they will further refine in a finished painting, sculpture or other work. Sometimes artists make finished drawings that are collectable pieces of art in their own right.

This process of drawing can instantly capture the sense of character in an image. From energetic to subtle, the immediate and unalloyed spirit of the artist's idea are apparent in the simplest works. You can see this in the self-portraits of two German artists: Kathe Kollwitz and Ernst Ludwig Kirchner.



Kathe Kollwitz, Self-Portrait, 1933, charcoal on brown laid Ingres paper, 47.7 x 63.5 cm, National Gallery of Art. PD US http://www.nga.gov/content/ngaweb/Co...page.8139.html

Kollwitz was a German artist of the twentieth century. She was the first woman to be elected to the Prussian Academy of Arts. Her work records the suffering of common people, especially mothers, after WWI and II. Kollwitz' work in this self-portrait shows how expressive charcoal can be with an economy of means such as the quick gestures with which she has drawn her sleeve.

Wounded during the First World War, Kirchner's '*Self-Portrait Under the Influence of Morphine*' from about 1916 presents us with a nightmarish vision of himself wrapped in the fog of opiate drugs. His hollow eyes and the graphic dysfunction of his marks attest to the power of his drawing.



Ernst Ludwig Kirchner, 'Self Portrait Under the Influence of Morphine', around 1916, ink on paper

Graphite media includes pencils, powder or compressed sticks. Each one creates a range of **values** – or range of tones from light to dark suggesting light and shadow – depending on the hardness or softness inherent in the material. Hard graphite tones range from light to dark gray, while softer graphite allows a range from light gray to nearly black. James Ward captures the texture of this old tree using line, hatching, cross-hatching and areas of smudged shadow.



James Ward, an Old Oak Tree, n.d., graphite on medium, smooth, cream wove paper, 5.39 x 7.76”, Yale Center for British Art. PD US IgGeQ57T_CImmQ at Google Cultural Institute

Artists buy graphite pencils according to hardness – B suggests a level of softness which allows for very dark darks while HB or H usually indicates a very hard “lead” and a sharper, thinner, grayer line quality. Graphite is a naturally occurring form of carbon that was mined but now is extracted from various ores. Mixed with clay (the **binder**) and encased in a wooden tube it became the drawing medium we know today. As with the other dry media we will discuss, the higher the content of the **binder** the harder or less amount of **pigment** will be left behind on the **support** (paper or other material being drawn upon).

Metalpoint

Metalpoint was historically used in much the same way graphite or pencils are today. Some contemporary artists still work in metalpoint, but it is not common. During the Renaissance artists like Fra Fillippo Lippi made drawings using metalpoint on a prepared surface. The **support,** or drawing surface, must be covered with a **ground** – a preparation made in the Renaissance of bone ash, glue, and white pigment in water. Other pigments can be added to give the surface a pale color like pink or, as in this case, ochre (yellowish brown). The metal – usually a silver wire encased in wood like the graphite in a pencil – would be drawn over the dry surface of the support leaving traces of the metal behind. Silver tarnishes and darkens when exposed to the light, and it does on paper as well. The big issue was erasing – this could only be done by painting over the image with the ground and starting again.



Filippino Lippi, Standing Male Figure, ca. 1480, soft metalpoint, highlighted with white gouache (some touches of black chalk probably added by later hand), on ochre prepared paper, 6 7/8 x 2 15/16", MET. This file is made available under the Creative Commons CC0 1.0 Universal Public Domain Dedication. http://www.metmuseum.org/art/collection/search/335191

Charcoal

Charcoal, perhaps the oldest form of drawing media, is made by simply charring wooden sticks or small branches, called **vine charcoal**, but is also available in a mechanically compressed form. Vine charcoal comes in three densities: soft, medium and hard, each one handling a little differently than the other. Soft charcoals give a more velvety feel to a drawing. The artist doesn't have to apply as much pressure to the stick in order to get a solid mark. Hard vine charcoal offers more control but generally doesn't give the darkest tones. Compressed charcoals give deeper blacks than vine charcoal, but are more difficult to manipulate once they are applied to paper.



Left: vine charcoal sticks. Right: compressed charcoal squares.

Charcoal drawings can range in value from light grays to rich, velvety blacks. A charcoal drawing by American artist Georgia O'Keeffe is a good example.



Georgia O'Keeffe, Drawing XIII, 1915, Charcoal on paper, 24 3/8 x 18 1/2 in., MET PD US

Chalk

Artists can get a full range of color from chalk, pastel, and crayon. Chalk comes primarily from finely textured stone that can be combined with binders like clay. Red chalk like that Michelangelo used to create his study for the Libyan Sibyl on the Sistine Ceiling would have been made of iron oxide and clay. Artists often use a touch of white chalk or paint to create highlights in drawings in other mediums. Chalk is not as widely used today as it was in Michelangelo's day, but can still be found. Other varieties of chalk are black, made of a composite of carbon and clay, and the traditional white chalk made of calcite or calcium carbonate.



Michelangelo, Study for the Libyan Sibyl, ca. 1510. Red chalk on paper, MET. Public Domain.

https://www.metmuseum.org/exhibition...7/michelangelo

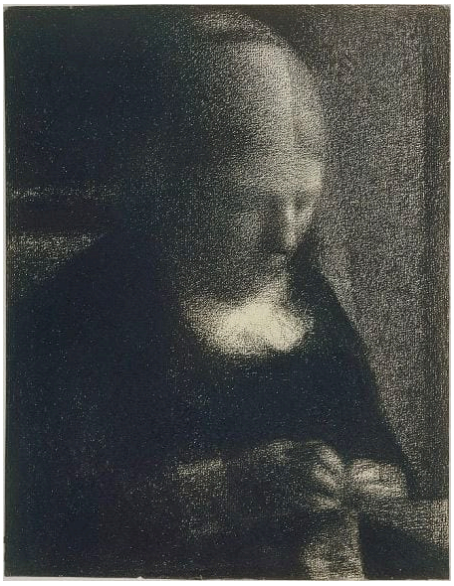
See the above link for a discussion of this image by a curator at the MET.

Crayon

Crayon and Pastels are essentially made of pigment combined with a waxy or greasy binder and usually compressed into stick

form for better handling. With these a full range of hues (colors) becomes possible. Crayons use a binder of wax and oil – artists' crayons come in a wider range than childrens' crayons and they are a little more dense, but the idea is the same. Because the binder is more substantial crayon is less easily blended than other media. A crayon with a creamier consistency that is blendable is called oil crayon or oil pastel. And the **conté crayon**, invented in 1795 by Nicolas-Jacques Conté, was created from a combination of clay and graphite in response to the shortage of graphite during the English blockade of France during the Napoleonic Wars.[1] Conté crayons were relatively cheap to manufacture and could be made in various degrees of hardness. Today conté crayons come in a variety of colors besides black including red and gray.

Georges Seurat, the inventor of the pointillist technique, used conté crayon on paper with a very raised "**tooth**" – or surface texture – to approximate his dot technique in drawing. The waxy crayon sits on the elevated weave of the paper leaving the valleys white creating a kind of automatic dot screen.



Georges Seurat, Embroidery, the Artist's Mother, 1882-83, conte crayon on Michallet paper, 12 5/16 x 9 7/16 in. MET PD-US
http://www.metmuseum.org/art/collection/search/334652

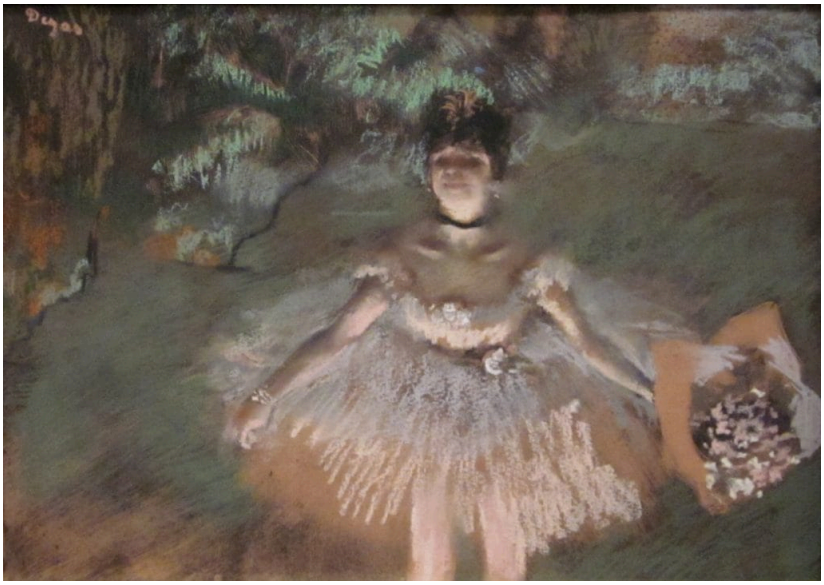
Pastels

Pastels are like very soft chalk that come in a huge variety of colors. They are characterized by leaving soft, subtle changes in tone or color and give the effect of paint in many cases because of the possibility of blending. Pastel pigments allow for a resonant quality that is more difficult to obtain with graphite or charcoal. Picasso's *Portrait of the Artist's Mother* from 1896 emphasizes these qualities.



Pablo Picasso, Portrait of the Artist's Mother, 1896, pastel on paper, Museo Picasso, Barcelona. PD US

You can see where Picasso has blended the pastel in her skin areas especially. It looks very much like an oil painting, but if you look closely at the hair that brushes her neck in back you can get a sense of the soft, dry chalky pigment going down on the paper surface. Paper used with pastels usually has more tooth, sometimes resembling velveteen with tiny hairs that allow the dry pigment to sit between them. Modern pastels are usually fixed with something like a spray-on acrylic to hold the pigment in place.



Edgar Degas (French, 1834–1917). Dancer Onstage with a Bouquet, c.1876. Pastel over monotype on laid paper. Plate: 10 5/8 × 14 7/8 in. Private collection. PD-US; image taken from http://www.huffingtonpost.com/entry/...b0c3ef5217b69a with credit to MoMA

Degas used pastels to create soft, painterly images, especially of dancers. The Phillips Collection has an informative short essay on his process here: http://blog.phillipscollection.org/2011/12/20/degas-and-pastels-part-i/



Clementina, 'Pastels'

More recent developments in dry media are **oil pastels**, pigment mixed with an organic oil binder that deliver a heavier mark and lend themselves to more graphic and vibrant results. The drawings of Beverly Buchanan reflect this. Buchanan was an African-American artist whose work celebrates rural life of the south centered in the forms of old houses and shacks. The buildings stir memories and provide a sense of place, and are usually surrounded by people, flowers and bright landscapes. She also creates sculptures of the shacks, giving them an identity beyond their physical presence.



Beverly Buchanan, Ferry Road Shacks, 1988, Oil Pastel on Paper, 38″ x 50″. Courtesy The Estate of Beverly Buchanan, Jane Bridges

Drawings are also done in wet media. It is the linear quality of the work that determines its genre (drawing) even though the media is more like paint than pencil.

Wet Drawing Media

Pen and Ink

Drawings are also often done with a pen and ink. The ink again uses pigment, both colored and black, but suspended in a liquid medium. Sometimes gum arabic – the hardened sap of the acacia tree – is added to help with adhesion and viscosity. Many different cultures and throughout different periods in history pen and ink drawings have served to capture quick impressions of a scene or put down an artists initial ideas about a larger and more complex work. Some ink drawings are finished compositions in their own right.

Pen nibs are the point of the pen; metal pen nibs like those used today have been around for a relatively short time – only since the 19th century. Earlier versions of pens used things like reeds with one end sharpened to a point, or a bird's quill similarly sharpened. More technical drawings are made today by a tool known as a rapidograph pen. Here the metal points allow ink to flow through them onto the paper. They come in a variety of thicknesses allowing for lines of varying widths.

Brush and Ink

Soft pointed brushes are also used to make drawings with ink. The artist's dexterity with the brush allows for the variety in width of line. Drawings made with brush and ink is a tradition in the East in particular.



Bird bathing, Ten Bamboo collection of Calligraphy and Painting, vol. 5 and 6 (birds), leaf 11, ed. Hu Zhengyan, China, Nanjing, 1633, woodblock print of ink drawing. Photo: Daderot, This file is made available under the Creative Commons CC0 1.0 Universal Public Domain Dedication

Paper and Erasers

Paper itself can be used to make drawings – or at least very linear images. Erasers also function in the drawing process for many artists. One artist, Robert Rauschenberg, made an entire "painting" or "drawing" with an eraser. We will see him explain it himself in a video in class.



A YouTube element has been excluded from this version of the text. You can view it online here: https://boisestate.pressbooks.pub/arthistory/?p=95

Papermaking has been around for literally hundreds of years. Historically it is traced back to 105 CE when Cai Lun, an official with the Han Dynasty in China, made paper with natural fibers and old fishing nets. From China it spread by way of the Silk Road to

the Islamic world, and by way of the Crusaders, most likely, to the West.

Not surprisingly, the Kingdoms of Northern Spain in the 12th century were the first European areas to develop papermaking of their own, probably because of the Islamic heritage in that country. In Italy by the 13th century paper was made using rags, a rigid wire mold and gelatin sizing.[2]

Today papermaking is practiced by artists as a discrete artform. Necessary is some method of pulping organic rag material which is then poured onto the wire mesh frame molds and stacked to dry. The molds are called “deckles” and the word is then used to describe the uneven end that is characteristic of hand-made paper.



The vatman about to dip a paper mould into the vat. From the Encyclopédie of Diderot, 1751-1777. PD US accessed 8/23/17: http://www.wovepaper.co.uk/background.html

Commercial papers are sold today by weight. 500 sheets of paper are called a ream; 500 sheets of a good, heavyweight paperstock weighs more than 500 sheets of a cheaper copy paper stock and costs accordingly. Good paper for wedding invitations and the like might be made on 100 lb. stock while copy paper is about 60 lb. or less.

Good quality paper is thick and holds up well to various wet media. It can also be used to create paper sculpture, a popular illustrative medium. Here are a few examples of the kind of work being done with – as opposed to on – paper.

Collage

Paper itself can become a drawing medium. Picasso and Matisse pioneered the “**papier collé**”, or collage, in the early 20th century. In the middle of the 20th century artists like Romare Bearden, an early member of the Harlem Renaissance, used cut and pasted papers in a particularly expressive way to record the experience of African-American culture.



Romare Bearden, Spring Way, 1964, collage on paperboard sheet, 6 5/8 x 9 3/8" Smithsonian American Art Museum. americanart.si.edu/collections/rights/ Taken on March 4, 2010 Some rights reserved

Paper Sculpture

Paper itself can be the drawing medium. Paper, manipulated, glued, and sometimes painted has been a popular medium for illustration and gallery art. In this example, individual pieces of a heavy hand-made paper that could withstand soaking in water were cut out, bent and shaped, then pasted down on a black surface to create a Surrealist-inspired image for an album cover for a string quartet.



Muffet Jones, illustration for the Naumburg Foundation. Courtesy the artist

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1 https://en.wikipedia.org/wiki/Cont%C3%A9
2 http://www.wovepaper.co.uk/background.html

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3.2: Traditional Drawing Media

Exploring traditional drawing media can be an exciting and rewarding experience for artists. Several time-honored tools are known for their unique properties and the distinct effects they allow artists to achieve. Each medium has its specific techniques and offers different possibilities, which makes them essential for aspiring artists to master in their artistic journey. Traditional media can be classified into three categories based on their properties and application methods: dry, wet, and digital media. Each category encompasses a range of tools and materials that offer different textures, effects, and techniques for artistic expression.

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"Traditional Drawing Material" AIgenerated image, DALL-E 4, by Kristen R. Kennedy

Dry Media

Dry media is a fundamental tool in drawing, offering artists a variety of materials such as graphite pencils, charcoal, colored pencils, and Conté crayons. Its primary use is to provide control and immediacy, enabling artists to create detailed line work, shading, and texturing. Dry media is easy to use, portable, and versatile, producing a wide range of tones. It is ideal for quick sketches and detailed renderings, making it a must-have for artists of all levels.

Graphite,

commonly found in pencils, is the most universal drawing medium. Its core, a mixture of graphite and clay, comes in various hardness grades, from soft (B) to hard (H). Softer grades produce darker, broader lines, ideal for shading and creating depth, while harder grades are suited for detailed, precise lines. Using graphite, students should practice varying pressure to create a range of tones, from light grays to deep blacks. Hatching and cross-hatching techniques (see sections 1.7 and 3.6) can be employed to build texture and gradation in drawings.



Figure 3.2.1: Copy and Paste Caption here. (Copyright; author via source)

Charcoal

offers a unique experience. Known for its rich, deep black charcoal has a looser, more expressive line quality than graphite. It comes in two primary forms: vine charcoal, which is softer and erased easily, and compressed charcoal, which is denser and darker. Vine charcoal is ideal for quick, loose sketches, while compressed charcoal provides deeper, more intense blacks. Charcoal pencils combine charcoal's boldness with a pencil's precision, perfect for detailed work. Charcoal is excellent for capturing dynamic gestures, quick sketches, and creating dramatic contrasts in more refined works. Students should experiment with blending, using fingers or blending stumps, and exploring using erasers as drawing tools to create highlights and refine shapes; these are essential skills to be honed.



“Charcoal Media” AI-generated Image, DALL-E 4, by Kristen R. Kennedy

Pastels

occupy a unique position between drawing and painting. Pastels are made of pigment held together by a binder and are available in soft, hard, and oil-based varieties. Soft pastels have a higher pigment-to-binder ratio, offering intense colors and a buttery texture. Hard pastels are great for detailed work, while oil pastels are firmer and provide a different texture and blending technique. Students should practice layering colors, blending, and using the edge versus the pastel tip to achieve various effects. Understanding the choice of paper is also crucial, as textured paper holds pastel better, allowing for richer color buildup.



“Chalk Pastel” AI-generated Image, DALL-E 4, by Kristen R. Kennedy

Colored Pencils

bring the dimension of color into a drawing. These pencils require techniques of layering and blending to achieve depth and richness. They offer a spectrum of colors and are used for detailed, layered drawings. Techniques include layering, burnishing, and blending to create vibrant or subtle color transitions. Students should experiment with different pressures and overlapping colors to fully understand the medium's potential.



"Colored Pencils" AI-generated image, DALL-E 4.0, by Kristen R. Kennedy

Conté Crayons,

are made from compressed pigment that offers a balance between charcoal and graphite. They are excellent for detailed line work and subtle shading. They also provide a range of earth tones, ideal for life drawing and portraiture.

In summary, exploring dry media in drawing, encompassing graphite, charcoal, charcoal pencils, colored pencils, and Conté crayons, offers a rich tapestry of textures and techniques for artists to master. With its range of hardness, graphite affords precision and subtlety, ideal for detailed work and subtle shading. Charcoal, in its loose form and like pencils, provides depth and dynamism, perfect for capturing movement and emotion. Colored pencils open a world of vibrant hues and intricate layering, allowing for detailed color work and blending. Conté crayons, straddling the line between charcoal and graphite, offer a unique texture and a range of earth tones that make them particularly suitable for life drawing and portraiture. Media has distinct charm and challenges daily, requiring a nuanced understanding of its properties and potential. Mastery of these materials enhances technical skills and deepens the artist's ability to express complex ideas and emotions through the timeless art of drawing.

Wet Media

Wet media in drawing adds a dynamic and fluid dimension to traditional art, including watercolors, inks, and gouaches. It offers a range of expressive techniques and enables artists to create unique textures and depth. Wet media introduces an element of unpredictability, which can lead to unexpected and serendipitous results. It is an invaluable tool for artists who want to expand

their creative abilities and offer new possibilities for artistic expression.

Ink

introduces a fluid and often permanent mark-making method. It can be applied with various tools, including brushes, dip pens, and markers, offering a range of line qualities from delicate to bold. Ink drawing requires a steady hand and a thoughtful approach, as it is less forgiving than graphite and charcoal. Techniques such as stippling, ink washes, and delicate linework can be practiced by appreciating the medium's versatility. Students should also explore using different inks, like waterproof and non-waterproof varieties, to understand the fluid nature of ink on various surfaces.



“Ink Media” AI-generated Image, DALL-E 4.o, by Kristen R. Kenned

Watercolor

is celebrated for its translucency and fluidity, allowing for a range of subtle to vibrant effects. This medium typically comes in tubes or pans and is applied with brushes on specific watercolor paper, which is crucial for absorbing the paint and preventing warping. One popular technique in watercolor is the 'wet-on-wet' method. This involves wetting the paper first and then applying the watercolor. The paint spreads and diffuses naturally on the wet surface, creating soft, seamless blends and gradients. This technique is excellent for creating atmospheric backgrounds or dreamy landscapes. Another technique, 'glazing,' involves layering thin, transparent washes of color one over the other once the previous layer has dried. This builds depth and luminosity, allowing for complex color mixing and subtle shifts in tone and hue. Mastery of watercolor requires understanding the balance between water and pigment, the timing of brush strokes, and the interaction of colors on paper.



“Watercolor Media” AI-generated Image, DALL-E 4, by Kristen R. Kennedy

Gouache (gw-ah-sh),

in contrast, is an opaque watercolor that provides a more solid, matte finish. Its opacity comes from adding a white pigment, which allows for a different approach than the typically translucent watercolor. Gouache is often used for more graphic, bold effects and is popular in illustration work. A notable technique with gouache is 'layering from dark to light.' Unlike watercolor, where artists often work from light to dark, gouache allows for a reverse process. Artists can start with darker colors and layer lighter colors on top. This is particularly useful for creating highlights and adding dimensions to the artwork. Gouache can also be reactivated with water after it dries, allowing artists to rework areas. This medium requires a careful balance of water to maintain its opacity and vibrancy, and its fast drying nature encourages a decisive approach to painting.



“Gouache Media” AI-generated Image, DALL-E 4, by Kristen R. Kennedy

In summary, mastering the mediums of watercolor, gouache, and ink requires technical skill and a deep understanding of their unique properties and how they interact with various surfaces. With its translucent quality, watercolor offers a range of subtle to vibrant effects, demanding a delicate balance between water and pigment. Techniques like 'wet-on-wet' and 'glazing' are essential for creating atmospheric and layered compositions. Gouache, known for its opacity and matte finish, is ideal for more graphic, bold effects, where techniques like layering from dark to light can add depth and vibrancy to artworks. With its fluid and often permanent nature, ink requires precision and control, making techniques such as stippling, washes, and delicate linework crucial for achieving desired effects. Each medium, with its distinct characteristics, challenges artists to adapt their methods and approaches, enriching their artistic vocabulary and enabling them to express their visions more effectively and creatively

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3.3: Modern and Alternative Media

The world of drawing in contemporary art has been expanded and enriched by introducing modern and alternative media. Instead of using traditional materials such as graphite and ink, modern media incorporates digital tools like drawing software, tablets, and styluses, providing artists with a wide range of virtual tools and creative possibilities. At the same time, alternative media pushes the boundaries of traditional drawing by incorporating unconventional materials such as found objects, natural elements, and mixed media, often blurring the lines between drawing, painting, sculpture, and digital art. This combination of technology and innovative materials reflects the ongoing evolution of artistic practices. It opens up new avenues for creative expression while challenging and redefining the concept of what drawing can be in the modern artistic landscape.

Digital Drawing

Digital drawing applications have revolutionized the art of drawing and represent the technological evolution of drawing. Digital drawing offers unparalleled versatility and experimentation. Programs like Adobe Photoshop, Procreate, and Illustrator offer many tools that mimic traditional media while providing unique digital capabilities. Techniques include layering, digital painting, vector drawing, and 3D modeling. Using graphic tablets and styluses enhances the artist's control and precision. Students should familiarize themselves with digital brushes, layers, and blending modes, exploring the vast potential of digital art creation.



“Digital Art Media” AI-generated Image, DALL-E 4, by Kristen R. Kennedy

Mixed media

Mixed Media, in drawing, represents a sophisticated and boundary-pushing approach within the visual arts, particularly appealing for its ability to layer textures, techniques, and meanings. This method integrates various drawing materials, such as graphite, ink, charcoal, and digital elements, to construct complex, multi-dimensional artworks. This integration not only enhances the visual intricacy but also deepens the conceptual significance of the work. Artists like Robert Rauschenberg, renowned for his "Combines," skillfully merged traditional drawing methods with unconventional materials like fabric and found objects. His works are not merely visual spectacles but are imbued with rich narratives and social commentaries, reflecting the artist's perception of the surrounding material culture. Similarly, David Hockney’s fusion of digital techniques with conventional drawing in his "The Arrival of Spring" series exemplifies how modern technology can be harmoniously integrated with traditional methods to explore and convey contemporary themes such as transformation and the passage of time. The practice of exploring mixed media offers a rigorous exercise in both technical skills and conceptual thinking. It demands an in-depth understanding of the properties and potentials of each medium and the ability to synergize them creatively and meaningfully. This process encourages students to not only master individual techniques but also to think critically about how different media can interact to convey complex ideas and emotions. In this context, mixed media becomes a powerful tool for artistic exploration and expression, challenging students to push the boundaries of traditional drawing and explore new frontiers in visual storytelling.



“Digital Art Media” AI-generated Image, DALL-E 4, by Kristen R. Kennedy



“Arrival of Spring-Walnut Trees" by David Hockney/Flickr is licensed CC BY-NC-SA 2.0..

Experimental Media

Experimental Media in the field of drawing represents a fascinating and innovative foray into uncharted artistic territories, where the traditional boundaries of drawing are expanded through unconventional materials. This approach often includes integrating found objects, natural minerals, and other non-standard drawing elements, pushing the limits of what constitutes a drawing medium. For example, artists might employ items such as leaves, twigs, or stones not just as subjects of their art but as actual tools or components.8F 9 An exemplary artist in experimental media domain is Anselm Kiefer, whose work often incorporates materials like straw, ash, and clay, creating textured, layered compositions that defy traditional categorization. His artwork, such as "The Orders of the Night," exemplifies how unconventional materials can be harnessed to create a powerful visual and emotional impact. These materials bring with them not only unique physical properties but also deeper meanings and associations, allowing artists to explore themes of nature, decay, history, and memory in profound ways. For students and practitioners of drawing, experimenting with such media opens a vast array of creative possibilities, encouraging them to think beyond the canvas and explore the tactile and conceptual potential of the world around them. This exploration is as much a journey of artistic discovery as it is a challenge to the conventional understanding of drawing as an art form.



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“Natural Materials & Art Media” AIgenerated Image, DALL-E 4, by Kristen R. Kennedy

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3.4: Drawing Surfaces

In drawing, the surface on which the artist works is not just a background but a crucial component that significantly influences the outcome of the artwork. The choice of drawing surface can affect texture, absorbency, and the overall interaction of the medium with the underlying surface. Understanding the variety and properties of different drawing surfaces is essential for artists to realize their creative visions fully.

Historically, the choice of drawing surfaces was dictated by availability and practicality. Early artists utilized cave walls, papyrus, and animal skins. The invention of paper in China around the second century and its later introduction to Europe in the 12th century marked a significant turning point that revolutionized drawing. This new, versatile material allowed for more refined and diverse artistic expressions. Over the centuries, the development and refinement of paper and alternative surfaces have continually expanded the possibilities for artists.



"Professional Grade Drawing Paper" by James K. on Flickr is licensed by CC BY 2.0.

Composed of plant fibers, paper is designed with specific properties like weight, texture, and absorbency to suit various drawing techniques. For instance, sketch paper, typically lighter in weight (around 60-90 grams per square meter or GSM), offers a slightly textured surface suitable for dry media like graphite and charcoal. On the other hand, the Bristol board is a heavyweight paper (about 250 GSM) with a smooth surface, ideal for detailed ink and marker work. Watercolor paper, available in hot-pressed (smooth), cold pressed (textured), and rough varieties, is crafted to manage water-based media effectively, varying in weight from 190 to 800 GSM. Its absorbency and texture are crucial for techniques ranging from detailed washes to expressive brushstrokes. Canvas paper, mimicking the texture of canvas, is thicker and more textured, suitable for media like oil pastels and acrylics.

Beyond traditional paper, artists have explored alternative surfaces for unique effects. Wood panels, dating back to the Renaissance, provide a sturdy and textural surface for paintings, infusing an organic element into drawings. Historically used for tapestries and scrolls, fabrics offer distinct textures and absorbency levels, ideal for experimenting with different media. The latest advancements in drawing surfaces and digital screens, such as those on tablets and graphic monitors, represent the technological evolution in art. They offer a clean, versatile surface with technology that simulates various traditional drawing experiences.

Each drawing surface has distinct characteristics and should be chosen based on the desired effect and the medium used. For instance, watercolor paper's ability to manage washes and wet media makes it unsuitable for fine graphite work, where a smooth Bristol board would be more appropriate. Similarly, the rough texture of wood panels might detract from delicate linework but can add an intriguing element to broader, more expressive strokes. By experimenting with different surfaces, artists can discover how these interact with their chosen media, thereby expanding their artistic repertoire and enhancing the expressive potential of their work.

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3.5: Tools and Accessories for the Artist's Toolbox

The artist's toolbox is incomplete without various tools and accessories that support and enhance the drawing process. Each tool has a specific function, contributing significantly to the creation and preservation of artwork.

Erasers: Erasers are essential for removing unwanted marks and creating highlights in drawings. The most common types include the kneaded eraser, which can be shaped to erase small areas without leaving residue; the rubber eraser, suitable for erasing pencil marks; and the vinyl eraser, known for its strength and clean erasing. Each type has a specific purpose and suitability for different mediums. For example, a kneaded eraser is particularly effective with charcoal and graphite.

Sharpeners: Pencil sharpeners are crucial for maintaining the desired point on drawing tools. They range from simple handheld models to more complex electric sharpeners. Some artists prefer using a craft knife for more control over the pencil's shape and point. The sharpness of the pencil significantly affects the precision and quality of lines in a drawing.

Blending Tools: Tools like blending stumps (or tortillons) and soft cloths are used for smudging and blending drawing mediums, mainly charcoal, and graphite, for a smooth, graduated effect. Blending stumps are tightly rolled paper sticks that can be sharpened to blend in small areas, while cloths or tissues are better for larger areas

Fixatives: Fixatives are sprays used to set and protect drawings, particularly those done in charcoal, pastel, or pencil, from smudging or fading. They come in workable and final versions; the former allows for continued work on the piece, while the latter provides a final protective coating.

Storage Box: Plastic toolboxes or storage boxes are indispensable for protecting and transporting materials and tools. Storage containers can be soft or hard-shelled and come in many sizes to accommodate storage needs.

Rulers and Geometry Tools: Precision in drawing often requires tools like rulers, compasses, and protractors. Rulers are used for straight lines and measuring distances, while compasses and protractors help create accurate circles and angles. These tools are handy in technical and architectural drawing.

Drawing Board: The drawing board is a fundamental tool in the artist's arsenal, particularly valuable for students learning to draw. It provides a sturdy, flat surface that can be used on a table or mounted on an easel. This adaptability allows for flexibility in the drawing angle, which can be crucial for achieving the correct perspective and ergonomic comfort. The drawing board's smooth surface is ideal for affixing several types of drawing paper, ensuring that the paper remains flat and stable. This stability is essential for precise line work and detailed drawings. The drawing board is an indispensable tool for beginners and advanced artists alike, facilitating a controlled environment where techniques can be practiced and refined.

Drawing Horse (Bench): The drawing horse, a staple in the art classroom, and studio is designed for comfort and functionality during extended drawing sessions. It typically consists of a bench-like seat with an attached upright board, allowing artists to sit astride while working. This setup positions the drawing surface at an optimal height and angle, particularly beneficial for more significant works or practices like figure drawing. The drawing horse promotes good posture and provides a unique vantage point, enabling artists to engage with their work without the physical strain of hunching over a table. Its simplicity and practical design make it an essential tool for art students, especially in a classroom where space and accessibility are vital considerations.

Portfolio Bag: A portfolio bag is an essential tool for any drawing student or professional, serving a dual purpose of protection and transportation for artwork and supplies. Available in many sizes and materials, these bags are designed to safeguard drawings from environmental elements like light, moisture, and physical damage. The importance of a portfolio bag extends beyond mere storage; it is a means of preserving the integrity and quality of the artwork. For students who often transport their work between home, school, and exhibitions, a robust portfolio bag ensures that their creations are kept in pristine condition. Additionally, these bags often have compartments and pockets for organizing drawing supplies, making them a convenient and practical solution for artists on the move. The portfolio bag, therefore, is not just a protective tool but also an integral part of an artist's professional practice. In summary, these tools and accessories play a pivotal role in the artistic process, from the initial sketch to the final preservation of the piece. Their proper use and understanding are fundamental for artists to achieve the desired effects in their work. Images of these tools can be found in art tutorials, supply catalogs, or educational materials on drawing techniques.

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3.6: Techniques and Applications in Drawing

In drawing, a spectrum of techniques and applications forms the foundation for artists to expand their creative and expressive capabilities. These techniques range from basic to advanced, each serving as an essential tool for artists to effectively communicate ideas, emotions, and narratives. These techniques serve as the building blocks for creating art and facilitate the development of an artist's unique style and thematic exploration.

Basic Techniques in Drawing

Line Work: Fundamental to drawing, line work involves creating and manipulating lines to define forms and convey textures. Beginning with basic line exercises, artists gradually explore more complex techniques like hatching and cross-hatching, which are essential for suggesting texture and volume.

Shading: Shading techniques such as blending (using fingers or blending stumps) and stippling (employing dots to create gradients) are vital to creating depth and dimension. Mastery of shading allows for the realistic rendering of three-dimensional forms on a two-dimensional plane.

Texturing: This technique involves simulating the tactile qualities of surfaces, whether smooth, rough, or anything in between. Artists can effectively mimic various textures Through scumbling (layered, irregular scribbles) or patterned strokes. Intermediate Techniques in Drawing

Perspective Drawing: A critical skill for achieving realistic spatial depth, perspective drawing involves understanding and applying principles like vanishing points and horizon lines. Techniques like one-point or two-point perspective are fundamental for creating believable three-dimensional spaces in art.

Figure Drawing: This complex area requires a deep understanding of human anatomy, proportions, and movement. Techniques range from quick, expressive gesture drawings that capture the essence of a pose to more detailed and anatomically accurate depictions.

Portraiture: Beyond mere likeness, portraiture aims to capture the character and essence of the subject. This involves a nuanced approach to facial features, expressions, and proportions, starting from basic geometric shapes and gradually refining them into detailed representations.

Artistic Expression

Development of Individual Style: The evolution of a personal artistic style is a journey of self-discovery and experimentation. Artists are encouraged to explore various mediums and techniques, reflect on their creative influences, and critically assess their evolving preferences and inclinations.

Exploration of Thematic Content: Engaging with themes like nature, spirituality, or science fiction allows artists to delve deeper into specific subjects. This exploration often involves incorporating symbolic elements, stylistic decisions, and compositional strategies that align with and enhance the chosen theme. For instance, drawings centered on nature might emphasize organic forms and detailed textures, while those exploring science fiction themes might lean towards stark contrasts and futuristic motifs.

In summary, each technique and its application in drawing builds the artist's technical expertise and deepens their capacity for nuanced expression and storytelling. Mastery of these skills enables artists to translate complex concepts and emotions into compelling visual narratives, enriching both their work and the broader field of visual arts.

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3.7: Health and Safety in the Drawing Studio

Health and safety considerations are paramount in the practice of drawing for the well-being of the artist and the environment. These aspects encompass the safe handling of materials, adherence to ergonomic practices, and mindfulness of environmental impacts.

Safe Handling of Materials: Some drawing materials require careful handling to avoid health risks. For instance, materials like certain inks and fixatives can be toxic or irritant if inhaled or come into contact with skin. It is crucial to use these substances in well-ventilated areas and, where necessary, wear protective gear such as gloves or masks. Charcoal and pastels produce fine dust and also require caution to prevent inhalation. Artists should regularly clean their workspace to avoid dust and residues.

Ergonomic Practices: Drawing for extended periods can lead to physical strain, particularly in the hands, wrists, and back. Ergonomics plays a vital role in preventing such strain-related injuries. Artists should maintain a comfortable and supportive seating position, ensuring that the drawing surface is at an appropriate height and angle. Regular breaks are essential to prevent muscle fatigue and strain. Additionally, artists should be conscious of their grip on drawing tools, avoiding excessive pressure or awkward positions that could lead to repetitive stress injuries.

Environmental Considerations: The ecological impact of art materials is another critical aspect. Artists should strive to use eco-friendly and sustainable materials wherever possible. This includes choosing sustainably sourced or recycled papers and using non-toxic, water-based inks and paints. Proper disposal of waste materials, such as used solvents or rags contaminated with hazardous substances, is also crucial in minimizing environmental harm. By being environmentally conscious, artists protect their health and contribute to the broader effort of preserving the natural world.

In summary, health and safety in drawing are multifaceted, requiring careful consideration of material handling, ergonomic practices, and environmental impacts. By adhering to these principles, students ensure their well-being and contribute positively to the environment, thus making the artistic process creative but also responsible and sustainable

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3.8: Observational Drawing Defined

Observational Drawing Defined

Observational drawing is an artistic technique that involves creating a visual representation of a subject directly from one's visual observation. This method emphasizes accurate depiction of details, proportions, light, and shadow, requiring the artist to scrutinize and translate the physical world onto paper realistically. It is essential in art education to develop technical skills and a deep visual understanding. It is widely used across disciplines like architecture, design, and scientific illustration to achieve precise and realistic renditions.

Developing Visual Acuity

The first objective in mastering observational drawing is the development of visual acuity. This involves training the eye to discern the subtleties of the visual elements present in any observed object. Key elements such as line, shape, form, color, light, texture, and composition are the building blocks of any visual art form. In observational drawing, perceiving, and understanding these elements is critical. Students learn not just to look but to see. This skill is developed through exercises focused on careful observation, allowing learners to appreciate their subjects' intricate details and characteristics. Recognizing and replicating these elements in a drawing is fundamental to conveying a sense of realism and depth.

Attaining Proficiency in Essential Drawing Skills

The second objective revolves around the acquisition of core drawing skills. This includes the development of hand-eye coordination, an essential skill that enables the artist to transfer the visual information the eye sees onto the drawing surface with precision. Precise mark-making, effective shading techniques, and the ability to render accurate proportions are also critical. These skills are developed through targeted practice that challenges students to replicate the observed subjects with as much accuracy as possible. This practice not only improves the technical execution of the drawing but also enhances the artist's overall mastery and control in handling various drawing tools.

Cultivating Observation, Analysis, and Capture Skills

The third objective is cultivating the ability to observe, analyze, and accurately capture details and spatial relationships. This skill is at the heart of observational drawing. It involves more than just a superficial glance at the subject; it requires a deep and sustained engagement with the object or scene. Learners are trained to break down complex scenes into simpler shapes and forms, understand the interplay of light and shadow, and grasp the spatial relationships between different elements. This analytical approach allows for a more accurate and life-like representation of the observed subject in their drawings.

Fostering Self-Assessment and Personal Expression

The final objective is to foster the ability to self-assess and continually improve one's work while expressing a personal style and interpretation. Observational drawing is not just about replication; it is also about expression. Students are encouraged to develop a critical eye toward their work, identifying areas for improvement and experimenting with different techniques to address them. This self assessment is paired with the encouragement of personal style and interpretation. While accuracy is essential, students are also taught to infuse their personality and perspective into their work, making each piece uniquely theirs.

In summary, observational drawing is an essential skill for beginners to learn, as it helps to build fundamental art skills, improve visual perception, and enhance creative expression. Whether an artist is just starting or has been practicing for years, the benefits of observational drawing are unlimited and enduring.

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3.9: Learning How to See

Improving observational drawing skills is a complex endeavor that requires a blend of technical mastery and an insightful understanding of the visual world. Observational drawing is about replicating the world as we see it, requiring acute perception and the ability to translate that onto a medium. To develop these skills, one must engage in focused practice sessions. Regular drawing of various subjects, from simple objects to complex scenes, sharpens one's ability to accurately capture different textures, lights, and forms. This practice is underpinned by developing a keen eye for detail, where close observation and breaking complex shapes into simpler forms become crucial. This method helps in understanding and capturing the essence of the subject matter.

Mastering Proportion and Perspective

Equally important is mastering proportion and perspective, skills that give depth and realism to drawings. Techniques such as using grids or frames can assist in maintaining correct proportions while practicing different perspectives like one-point or two-point perspective can enhance the ability to depict three-dimensional space on a two-dimensional surface. Viewing your subject through a makeshift frame can aid in accurate proportions and improve your ability to describe space and depth.

Enhancing Shading and Value Recognition

In observational drawing, the portrayal of light and shadow through shading and value recognition is vital. Engaging in value studies and drawing under various lighting conditions can improve one's ability to depict the subtleties of light and form. Practice creating value scales and apply them to your drawings to accurately depict the light, medium, and dark tones. Draw your subject in various lighting conditions to better understand and render form and depth.

Improving Hand-Eye Coordination

Hand-eye coordination is another cornerstone of observational drawing, and it can be improved through exercises like blind contour drawing and gesture drawing. Blind contour drawing exercises, where you draw without looking at the paper, improve hand-eye coordination and observational skills. Quick gesture sketches that capture the subject's essence can loosen up your drawing style and improve fluidity in your work. These practices refine coordination and add a sense of fluidity and dynamism to the drawings.

Reflective Self-Assessment

Reflective self-assessment, including regular reviews of one’s work and seeking constructive criticism, plays a critical role in growth and development. It helps identify areas of strength and those needing improvement, fostering a continuous learning cycle. Getting feedback from peers, mentors, or through art forums can provide new perspectives and tips for improvement.

Utilizing Reference Materials

Utilizing reference materials, such as photographs, and analyzing the works of master artists can also provide valuable insights into distinctive styles and techniques. Study drawings by accomplished artists and observe their techniques, use of lines, and perception of light and shadow.

Daily Sketchbook and Experimentation

Maintaining a sketchbook for daily sketches encourages regular practice and experimentation, serving as a personal record of growth and exploration. Experimenting with various mediums beyond traditional pencils can open up new avenues of expression and challenge one to adapt one's skills accordingly.: Try charcoal, ink, or digital mediums. Different tools can offer new challenges and insights.

Mindfulness and Patience

Stay Patient and observe. Observational drawing takes time and patience. Learn to enjoy the process as much as the outcome. Improving observational drawing skills is a continual learning and practice journey. It involves honing technical skills while developing a more profound visual understanding of the world. With dedication and persistence, these techniques can lead to significant improvements in observational drawing abilities.

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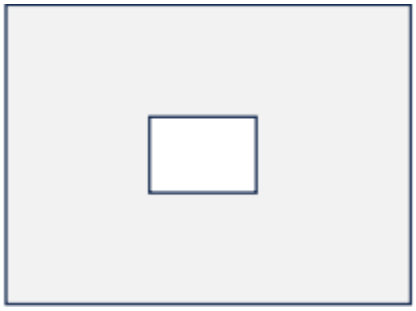
3.10: Arrangement of Your Drawing Composition

Arrangement of Your Drawing Composition

In observational drawing, composition is arranging elements to capture the viewer's attention and communicate the artist's vision. This section delves into various techniques for enhancing the composition of observational drawings.

Making and Using a Viewfinder

A viewfinder is a simple yet powerful tool for framing and composing your drawing. It helps you isolate and focus on specific parts of your subject matter.: A viewfinder, often a simple cardboard frame, acts like a window, cropping the world to a manageable size. Its construction is straightforward: two L-shaped cardboard strips that can slide to adjust the window size. A viewfinder can also be made with a small rectangular cardboard cutout or stiff paper.



"Viewfinder" by Kristen R. Kennedy is licensed CC BY 4.0.

The viewfinder helps artists isolate scenes and elements, simplifying the complex visual world into more digestible segments by moving it closer or further from the eye or by adjusting its size. Hold it at arm's length or close to your eye to frame distinct parts of your subject. This allows you to experiment with various compositions quickly without altering your drawing. This tool teaches the importance of selective focus, allowing artists to concentrate on composition without distraction.

Using a Camera as a Viewfinder for Drawing

In the digital age, a camera, particularly the one on your smartphone, is a practical viewfinder. The camera lets you try different compositions quickly by zooming in and out or moving around the subject. Be mindful of the lens's potential distortion, especially with wide-angle lenses.

Thumbnail Sketches: A Visual Shorthand

Thumbnail sketches are about capturing the essence of the scene in miniature. They are quick, rough, and not meant for details but for planning composition, value, and forms. These sketches are miniature versions of your plan for a larger drawing. Artists use these sketches to try different arrangements, perspectives, and value contrasts before committing to a full-scale drawing. They are a low-risk way of exploring creative options and establishing a clear vision for the final piece.

Pencil Measuring

This technique involves using a pencil held at arm's length as a measuring stick to compare sizes and distances within the subject. The pencil measuring technique is used to achieve accurate proportions in your drawings. Hold your pencil at arm's length, aligning it with parts of your subject. Use your thumb to mark measurements on the pencil. Artists can achieve accurate proportions and spatial relationships by translating these real-world measurements into a drawing. This technique reinforces the discipline of careful observation, ensuring that the drawing is not just a representation but a study of relative sizes and distances.

Observation of Light Upon Objects: Chiaroscuro and Light-Related Phenomena

Chiaroscuro - *The Dance of Light and Dark*: This Renaissance-era technique involves the dramatic use of light and shadow to give three-dimensional form to objects. Observational drawing benefits from this approach by creating a more lifelike and volumetric portrayal of the subject. Observing how light behaves on different surfaces, the nuances of shadows it casts, and how it defines form is crucial. This understanding helps in rendering realistic drawings that are visually compelling and rich in depth.

In summary, Composition is a critical aspect of observational drawing, offering a way to bring structure, focus, and dynamism to your art. By utilizing tools like viewfinders and cameras, engaging in preliminary thumbnail sketches, employing pencil measuring for accurate proportions, and understanding the play of light, artists can significantly enhance the impact and clarity of their observational drawings. These techniques provide a structured approach to exploring and deciding on the most compelling way to present a subject, enhancing the overall quality and expressiveness of the artwork.

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3.11: The Visual Element of Line

The Visual Element of Line

In drawing, lines are the quintessential element that bridges thought and visual manifestation. They are the first tools that artists use to convert their internal visions and observations into physical form. Lines in drawing serve as a conduit for expressing dynamics such as movement, texture, and depth. They offer a glimpse into the artist's conceptual process and communicate complex ideas and emotions.



A line is more than just a mark made by a moving point; it is the most fundamental visual element in drawing and is the primary building block of all artistic creations. Created using various tools such as pencils, pens, or brushes, lines can be thick or thin, straight, or curved, continuous or broken. In art, lines perform multiple functions: they outline forms, establish contours, define shapes, create texture, indicate movement, and convey emotions. For instance, in a pen-and-ink drawing of a bustling city scene, an artist might use sharp, quick lines to capture the dynamic energy of the urban environment or employ smooth, flowing lines to depict a calm river weaving through the cityscape. This versatile use of line not only delineates forms and adds detail but also enhances the narrative and emotional depth of the artwork, transforming the artist’s conceptual vision into a tangible visual reality.

Historically, artists have used actual lines to lead the viewer's eye and create a narrative flow within their work. Directional dominance, the prevailing line direction, can influence the artwork's emotional tone, guiding the viewer through the composition and creating a sense of movement or stability.

Lines vary in width, direction, and length, each uniquely contributing to a piece's composition. They are the visual elements that set the groundwork for further artistic exploration. Understanding lines is crucial in appreciating the mechanics of drawing and recognizing the nuanced expressions that lines can convey.

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3.12: Exploring the Nuances of Line in Art- Line Quality, Direction, and Characteristics

This comprehensive understanding of line quality, direction, and characteristics is crucial for artists in basic drawing. These elements are not just tools for representation but also for expressing emotion, creating rhythm, and guiding the viewer's experience. Mastery of these aspects allows for a nuanced and sophisticated approach to drawing, enabling artists to capture the physical world and infuse their work with personal expression and meaning.

Line Quality

Line quality is a crucial expressive tool in drawing. It involves lines' thickness, thinness, and value, each contributing uniquely to a drawing's character. Thicker lines can indicate boldness or importance, while thinner lines suggest delicacy. A line's value, its lightness or darkness, adds depth and helps to highlight specific areas. Throughout art history, this concept has been used to convey texture, emotion, and emphasis. Line quality encompasses a line's physical attributes—its thickness, thinness, and value (lightness or darkness). This concept, which can be seen in early cave paintings, has been a fundamental element in art, evolving through historical periods from the Renaissance to modern art. The variation in line quality can significantly alter a viewer's perception. Thicker lines often denote strength and emphasis, while thinner lines suggest subtlety. The value of a line contributes to the illusion of depth and emphasizes some aspects of the artwork. In observational drawing, artists use line quality to differentiate textures, suggest lighting conditions, and create focal points, such as using thicker, darker lines for shadows or parts of the object closer to the viewer.

Line Direction: Vertical, Horizontal, Diagonal, and Spiral

Line direction is a decisive element in the visual arts, with each direction offering a different emotional and visual impact. Vertical lines suggest height and strength. Horizontal lines create calmness. Diagonal lines imply movement or instability, and circular or spiraling lines introduce dynamism and energy. These principles have been employed in art across cultures and epochs to guide the viewer's gaze and convey motion. Line direction refers to the orientation of a line in a drawing, encompassing vertical, horizontal, diagonal, and spiral forms. Each direction has been strategically used throughout various art movements, such as Expressionism and Futurism to evoke specific moods and dynamics. Line direction influences the viewer's emotional response and the overall composition of the artwork. Vertical lines convey height and stability, horizontal lines create calmness, diagonal lines imply movement or tension, and spirals suggest energy. In observational drawing, line direction guides the viewer’s gaze, establishes spatial relationships, and indicates movement, such as using diagonal lines to lead the eye to a focal point.

Line Characteristics: Rectilinear, Curvilinear, Straight, and Broken

Line characteristics describe the nature of lines, whether curvilinear (smooth and flowing), rectilinear (straight and angular), broken (discontinuous), straight, or implied (suggested by the positioning of objects rather than drawn explicitly). Each type of line creates a different effect; for instance, curvilinear lines often appear more natural and fluid, while rectilinear lines convey structure and order. Artists have leveraged these characteristics throughout history to accurately portray various textures and forms.

The characteristics of a line describe its form, whether rectilinear, curvilinear, straight, or broken. These characteristics have evolved, reflecting the artistic styles and cultural influences of various eras, from the curvilinear lines of Art Nouveau to the rectilinear lines prevalent in Constructivism. The nature of a line affects the drawing's mood and readability. Rectilinear lines create a sense of order, and curvilinear lines evoke fluidity. Straight lines offer clarity, while broken lines introduce rhythm and movement. In observational drawing, these characteristics are crucial in mimicking the textures and contours of the subject, like using curvilinear lines for organic forms and rectilinear lines for manufactured structures.

In summary, in the study of art, the mastery of line – in terms of quality, direction, and characteristics – is vital. These elements are not merely tools for representation but also avenues for expressing emotion, creating rhythm, and guiding the viewer's experience. Understanding and skillfully applying these aspects allows artists to capture the physical world and infuse their work with personal expression and narrative depth. This comprehensive approach to lines enables art students to create sophisticated and emotionally resonant works, reflecting a deep understanding of the visual language of drawing.

Expressive Lines in Drawing

Lines in drawing serve not just as a tool for form but also as a medium for emotional expression. Lines that convey form focus on accurately depicting the subject's physical attributes. In contrast, lines that convey emotional quality use variations in quality, direction, and characteristics to reflect the artist's feelings or the intended mood of the artwork.

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3.13: The Role of Contour line in Basic Drawing

The line is a cornerstone in basic drawing, offering a means to translate three-dimensional objects onto a two-dimensional plane. This section explores the diverse types of contour lines – exterior, interior, micro, and cross contour – and their applications in observational drawing. They outline the visible edges of objects and can be used to suggest form and volume. Additionally, it introduces the technique of blind contour drawing, a method that enhances observational skills and understanding of form. Contour lines are fundamental in creating a sense of depth and dimension in drawing.



"Outline, Contour Line, and Cross Contour Line Drawing" by ART 005A student is used with permission.

Exterior (Outline) Contour Line

Exterior contour lines are the primary lines that define an object's outer edge or boundary in a drawing. These lines are crucial in establishing the subject's initial shape and silhouette and differentiating it from its surroundings and background. Unlike interior lines, which detail the inside of an object, exterior contour lines capture the outermost limits of the form. Drawing exterior contour lines serves two purposes. First, they provide the subject's basic structure and form, laying the foundation for further detailing. Second, these lines help define the spatial relationship between the subject and its environment, thereby setting the context of the drawing. These lines are instrumental in outlining the initial composition and helping the viewer distinguish the artwork's main subject.



Exterior Contour (outline) of a heart.

Application in Drawing

- Establishing the Form: Artists often start by lightly sketching the exterior contours when beginning a drawing. This initial sketch serves as a guideline for the overall form and proportion of the subject.

- Defining Boundaries: Exterior contour lines are essential in defining the boundaries of the subject. They mark the edges where the subject ends and the background or other elements begin, creating a clear distinction.

• Creating Silhouettes: In some artistic styles, especially in minimalist or abstract art, the exterior contour can itself be the main focus of the drawing. Here, the silhouette created by the contour line can convey a powerful and precise representation of the subject.

• Developing Composition: These lines play a vital role in the composition of the drawing. They help arrange and position the elements within the artwork, ensuring that the subject is appropriately framed and balanced within the space.

• Guiding Further Development: Once the exterior contours are established, they guide the artist in adding interior details, textures, and shading. They serve as a roadmap for further development of the drawing.

In practice, using exterior contour lines requires a keen observation of the subject's outer shape and an understanding of how this shape interacts with the space around it. Mastery of this drawing element is foundational in creating compelling and well-structured artwork.

Interior Contour Lines

Interior contour lines refer to the lines drawn within the boundaries of an object in a drawing. They contrast with exterior contour lines, which define the outer edges; interior contours map out the lines inside an object. These lines are critical for illustrating the internal structure and features of the subject, adding depth and detail to the drawing. The primary purpose of interior contour lines is to convey the complexity and intricacies of a subject's internal features. They play a significant role in representing the form and volume of an object, offering a deeper understanding of its three-dimensional aspects. By depicting the variations within the object, such as curves, depressions, and ridges, these lines add a layer of realism and detail to the artwork.

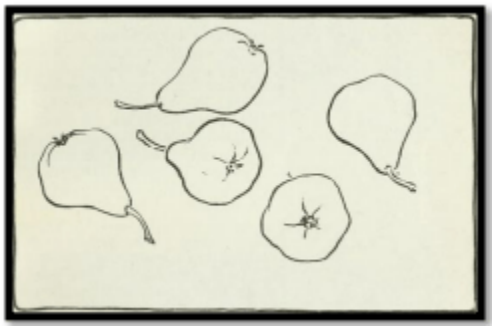


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Application in Drawing

• Detailing the Subject: Interior contour lines are used to detail the subject's internal characteristics, such as the folds in clothing, the lines on a hand, or the fruit segments. These lines help in creating a more realistic and lifelike portrayal.

• Enhancing Depth and Volume: These lines enhance the perception of depth and volume by indicating how surfaces curve or fold within the object. They are essential in moving beyond a flat representation to a more three-dimensional depiction.

• Guiding the Viewer's Eye: Skillful use of interior contour lines can guide the viewer's eye through the drawing, highlighting key features and aspects of the subject. They can draw attention to specific parts of the subject or lead the viewer through the composition.

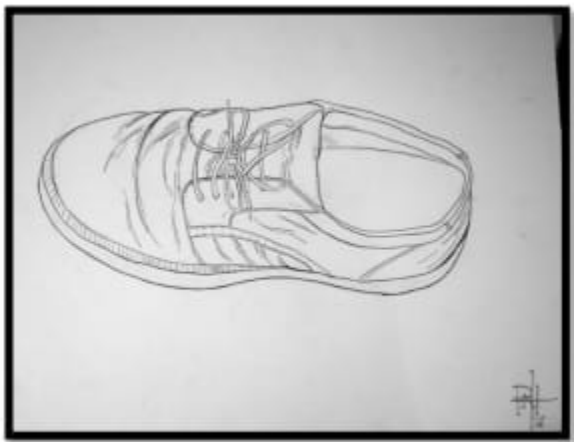
• Creating Texture and Complexity: Interior contours are invaluable in creating textures within the drawing. For example, the lines within a tree's bark or the intricate patterns on a fabric can be effectively rendered using these lines.

• Supporting the Overall Composition: While exterior contours establish the overall shape, interior contours contribute to the composition by adding complexity and detail. They help balance the drawing and ensure the subject's interior is as engaging as its outline.

In practice, drawing interior contour lines requires an observant eye to notice the subtle nuances of the subject's inner features. Artists must balance the line weight and intensity to ensure these lines complement, rather than overwhelm, the overall composition. Mastery of interior contour lines is vital for artists aiming to create depth, detail, and realism drawings.

Micro Contour Lines

Micro contour lines are the fine, detailed lines used in drawing to capture a subject's minutest details and textures. These lines are more subtle and intricate than the broader exterior and interior contour lines. They focus on the minor variations in an object's surface, such as the skin's texture, the delicate veins in a leaf, or the fine threads in a fabric. The primary purpose of micro-contour lines is to add a layer of realism and intricacy to a drawing. They are crucial in conveying the texture and the finer aspects of the subject's surface. By incorporating these detailed lines, artists can create a sense of tactility and depth, making the artwork more engaging and lifelike.



"Shoe" by Peter Alfred Hess, Flickr, is licensed CC BY 2.0.

Application in Drawing:

- Capturing Texture: Micro contour lines are essential for depicting textures. They allow artists to render the feel of a surface, whether it is the roughness of bark, the softness of fur, or the smoothness of metal.

- Adding Detail and Realism: These lines contribute significantly to the overall realism of a drawing. Artists can create a more convincing representation of their subject by including fine details.

- Enhancing Depth and Dimension: Although subtle, micro contour lines can enhance the perception of depth and dimension in a drawing. They provide visual cues about the nature of the surface and how it interacts with light.

- Refining the Final Artwork: Micro contour lines are often used in the final stages of a drawing to refine the image and add complexity. They are the finishing touches that can transform a good drawing into a great one.

- Conveying Subtlety in Expression: In portraits or drawings of animals, micro-contours can convey subtle expressions or emotions. For instance, the fine lines around the eyes or mouth can express various emotions, from joy to sorrow.

In practice, drawing micro contour lines requires a steady hand and an eye for detail. Artists must carefully observe their subjects to identify and accurately depict these tiny variations. The use of micro contour lines demands patience and precision, but the resulting richness and depth they bring to a drawing are well worth the effort. Mastery of this technique is particularly valuable in realistic and hyper-realistic drawing styles, where attention to detail is paramount.

Interior Cross-Contour Lines

Interior cross-contour lines are lines that move across the surface of an object within its boundaries, mapping its three-dimensional form on a two-dimensional plane. Unlike exterior contour lines that define the object's outer edge or interior contour lines that detail features within the object, cross contour lines illustrate how the surface undulates, bends, and folds. These lines intersect and weave across the object, providing a visual guide to its topography. Cross-contour lines' primary purpose is to convey an object's volume, curvature, and spatial orientation. They help create a more tactile and immersive drawing by suggesting how surfaces curve away from or toward the viewer. Cross-contour lines add a dynamic quality to drawings, enhancing the illusion of depth and dimensionality.



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Application in Drawing

• Illustrating Volume and Form: Cross-contour lines are particularly effective in depicting the volumetric form of an object. They can show a fruit's roundness, a figure's muscular curves, or the intricate turns of a twisted cloth.

• Enhancing Depth Perception: By following the natural curvature of the object, these lines enhance the viewer's perception of depth, making the drawing more three-dimensional and realistic.

• Guiding the Eye: Skillfully applied cross-contour lines can guide the viewer's eye around the object, emphasizing its three-dimensional shape and making the artwork more engaging.

• Facilitating Shading Techniques: These lines are also helpful in planning shading in a drawing. They indicate the planes of the object where light and shadow will fall, aiding in creating a more lifelike portrayal with a convincing light source.

• Improving Observational Skills: Drawing cross-contour lines requires careful observation of the subject, helping artists better understand and interpret its form. This practice enhances an artist's ability to visualize and depict three-dimensional objects on a two-dimensional surface.

In practice, drawing cross-contour lines involves understanding the subject's geometry and how light interacts with its surfaces. This technique is not about drawing every line seen but rather about selecting lines that best describe the form and essence of the subject. Mastery of cross-contour lines is a valuable skill for artists, particularly those focusing on realism and life drawing, as it significantly contributes to the depth and realism of their work.32F 33

Blind Contour Drawing

Blind contour drawing is an important exercise for artists to improve their observational skills and hand-eye coordination. This exercise aims to draw a subject's contour lines without looking at the drawing surface. This technique emphasizes the connection between seeing and drawing by focusing on careful observation. It fosters a more intuitive and expressive approach to drawing while refining hand-eye coordination. This exercise is a fundamental part of art education that helps artists break free from habitual drawing patterns and explore new creative avenues. Blind contour drawing is an artistic technique where the artist draws the contour of a subject without looking at the paper.



"Blind Contour Drawing" by Art-005A student, used with permission.

Key Aspects in Drawing Training Observational Skills: Artists practicing blind contour drawing learn to observe a subject more meticulously. This heightened observation leads to a better understanding of the subject's form and proportions. Improving Hand-Eye Coordination: This technique significantly improves hand-eye coordination since the artist does not look at the paper while drawing. It teaches the hand to follow the movement of the eye intuitively.

Encouraging Expressive Line Work: Blind contour drawings often produce fluid, expressive, and unpredictable lines. This can lead to a more spontaneous and individualistic drawing style.

Developing Concentration and Patience: This method requires a level of concentration and patience that is beneficial for artists. It encourages a slower, more considered approach to drawing.

Breaking Creative Blocks: Often used as a warm-up exercise, blind contour drawing can help artists break out of creative blocks, encouraging a more free-form and less judgmental approach to their work.

Application in Drawing:

- To practice blind contour drawing, select a simple subject and focus on it throughout the drawing process.
- Draw its outline on your paper, keeping your eyes on the subject, and do not look while outlining.
- Your hand should move in unison with your eyes as they trace the subject's contours.
- The line should be continuous, without lifting the drawing tool from the paper.
- Embrace any inaccuracies or distortions as part of the learning process.3

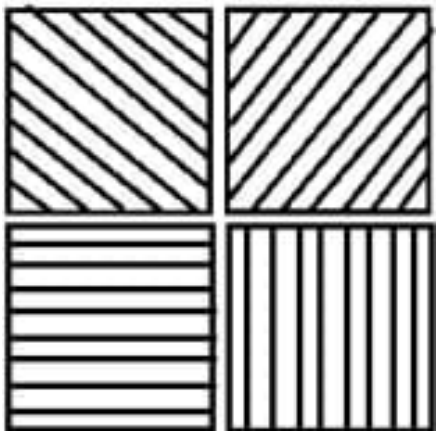
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3.14: Techniques in Mark Making

How an artist manipulates a line can dramatically alter the tone, texture, and overall impact of a drawing. Mastering different line drawing techniques is essential for artists to express their creative vision effectively. This section, "Techniques for Drawing Lines," delves into various methods artists can employ to bring depth, emotion, and realism to their work. Each technique offers unique possibilities and challenges, from the precision of hatching and cross-hatching to the expressiveness of gesture drawing. We will explore these methods with practical instructions, suggested media, and ideas for objects or subjects to draw, providing a comprehensive toolkit for artists to enhance their line drawing skills. Whether you are a beginner grasping the basics or an advanced artist refining your style, these techniques serve as fundamental building blocks for artistic expression.

Hatching and Cross-Hatching Hatching, composed of parallel lines, and cross-hatching, featuring intersecting sets of lines, are techniques used to create texture and tonal variation in drawings. These methods, developed during the Renaissance and exemplified by artists like Albrecht Dürer, provide depth and dimension. Starting with basic shapes and progressing to more complex forms like landscapes or portraits can enhance proficiency. Studying Dürer's engravings and Rembrandt's sketches reveals these techniques' historical depth and application.



"Hatching Lines" by Kristen R. Kennedy, is licensed CC BY-4.0.

Hatching

• Definition and Purpose: Hatching, a technique of drawing closely spaced parallel lines, creates texture, shade, and tone in drawings. It is particularly effective and essential in monochromatic drawing and suggests light and shadow gradations without solid fill.

• Media Application Instructions: Use a fine liner or a sharp pencil for precise control. Start with light, parallel strokes, ensuring they are evenly spaced. The density of the lines should vary according to the desired intensity of the shade.

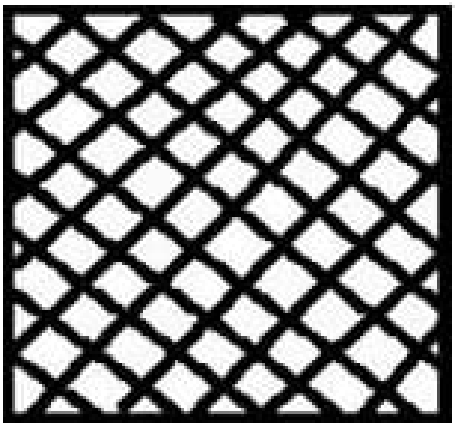
• Exercise: Practice hatching by drawing a series of spheres, each with a different light source, using line density to create the illusion of depth and form.

Cross-Hatching

• Definition and Purpose: Cross-hatching builds upon hatching by adding another layer of lines intersecting the first. This technique is excellent for creating more complex textures and deeper shading, enabling artists to depict a wider range of tonal values.

• Media Application Instructions: Begin with a base of standard hatching. Overlay a second set of lines at different angles, typically perpendicular, and adjust the spacing to create value. Experiment with the tightness and angle of the cross lines to achieve various shading effects.

• Exercise: Draw a human hand using cross-hatching, focusing on the nuances of skin texture and the play of light and shadow.



"Cross-Hatching Lines" by Kristen R. Kennedy, is licensed CC BY 4.0.

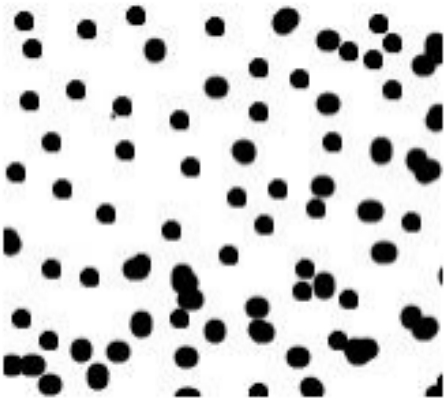
Stippling

Stippling employs small dots to build images and gradients, offering a nuanced approach to shading. Prominent in pointillism, a 19th-century style, it has been a staple in detailed drawings. Using a fine pen to vary dot density helps simulate different shades. Georges Seurat's pointillist artworks, and Gustave Doré's ink drawings provide classic examples of stippling's effectiveness.

• Definition and Purpose: Stippling uses small dots instead of lines to build up shading and texture. The dots' density correlates with the shade's darkness, allowing for fine control over tonal variations. his dot-based technique is excellent for creating detailed textures and subtle gradations, offering high control over the depiction of light and shadow.

• Media Application Instructions: Employ a fine-pointed pen for uniform dots. Start with sparse dots for light areas, gradually increasing density for darker shaded areas, keeping the dots as uniform as possible. Maintain consistent dot size for a coherent texture.

• Exercise: Create a portrait using stippling, paying close attention to the tonal variations in facial features.



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Expressive Mark-Making Techniques

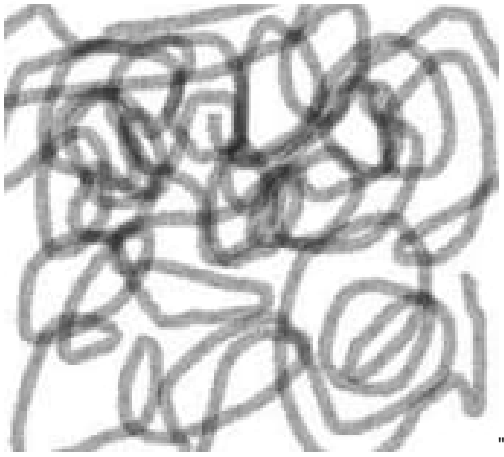
These expressive techniques, involving random or circular marks, infuse drawings with dynamism and spontaneity. While gaining prominence in modern expressionist art, their roots can be traced to Renaissance sketches. Applying scumbling to natural scenes can yield striking results, as seen in Vincent van Gogh's sketches, which demonstrate the power of these methods. In addition, scribbling is a versatile technique that encourages creativity and expression in drawing. Its informal nature can liberate artists from the constraints of traditional line work, allowing for more expressive and emotive renderings.

Scumbling

• Definition and Purpose: Scumbling involves making small, circular, scribble-like motions, creating a sense of movement or rough texture. It is useful for areas that require a less structured and more dynamic shading technique.

• Media Application: For a broader tonal range, use a soft pencil or charcoal. Keep your hand relaxed and make small, overlapping circular motions. Layer these scribbles to build up depth and texture.

• For Example: Draw a rugged landscape, such as a rocky terrain or a turbulent sea, employing scumbling to capture the chaotic textures



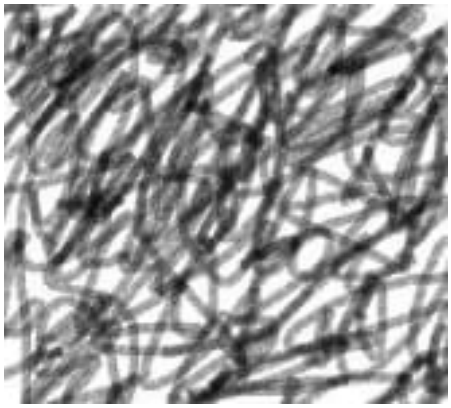
"Circling" by Kristen R. Kennedy is licensed CC BY 4.0.

Scribbling

• Definition and Purpose: Scribbling in drawing is a technique where artists use loose, rapid, and random marks to create an image. Unlike structured line work, scribbling involves more free-form and dynamic strokes. The primary purpose of scribbling in art is to convey a sense of spontaneity, energy, and emotion. It is particularly effective in expressing movement or adding a lively, textured quality to the artwork. Scribbling can also be used to quickly capture the essence of a subject, making it a valuable technique in gestural drawing and preliminary sketching.

• Media Application: Scribbling is a drawing technique that uses different tools such as pencils, crayons, or charcoal. These are preferred because they allow easy movement and a wide range of expressive marks. To create a good scribble, hold the drawing tool loosely and begin with light, rapid strokes. This allows your hand to move freely across the paper without much control or precision. You can vary the pressure to create different textures and tonal values. Layer the scribbles gradually to build up texture and depth. You can tighten the scribbles in specific areas to create focus and detail if you want to add more details. Experiment with different speeds and movement ranges to create different textures. Combining several scribbles in one piece can add complexity and interest to the drawing.

• For Example: Choose three different textures from your surroundings (e.g., tree bark, a woven fabric, a crumpled piece of paper). Try and replicate these textures in your sketchbook using the scribbling technique. Focus on how your scribbles' density, direction, and pressure can mimic real life textures.



"Scribbling" by Kristen R. Kennedy, is licensed CC BY 4.0.

Shading

- Definition and Purpose: Shading is a fundamental technique in drawing. It depicts light and shadow, giving objects a three-dimensional appearance. It helps convey the volume and positioning of objects in space.

- Media Application: Choose pencils of varying hardness for various tones. Observe the light source carefully and apply shading where shadows naturally occur, using a smooth, consistent stroke. Gradually build up the layers for a more realistic effect.

- For Example: Experiment with shading by drawing a still-life setup, focusing on contrasting light and shadow to create a lifelike representation.

Gesture Drawing

Gesture drawing has been a core component of artistic training for centuries, particularly appreciated in classical art academies for its effectiveness in capturing the fluidity of the human form. Historically, it has helped artists quickly grasp their subjects' fundamental posture and rhythm, serving as a crucial preliminary step in more detailed compositions. To improve their skills, artists can practice with live models and study the works of artists such as Henri Matisse and Egon Schiele, known for their effective use of gesture drawing.

Gesture drawing is a rapid sketching technique to capture a subject's essence, movement, and overall form. This approach is less concerned with the detailed accuracy of the subject's proportions and more focused on conveying a sense of dynamism and spontaneity. The primary purpose of gesture drawing is to understand and portray the energy and movement inherent in the subject, making it a fundamental practice in figure drawing and motion studies.



"Sketch of figures (gesture drawings)" by Jacopo Belini, licensed Public Domain, via Wiki-Art.org.

Application in Drawing:

- Begin by selecting a dynamic subject, such as a person in action or an animal in motion.
- Using quick, fluid strokes, sketch the basic posture and form of the subject, focusing on the line of action and major shapes rather than intricate details.
- The strokes should be loose and expressive, often completed in seconds or minutes per sketch.
- The objective is to capture the feeling of the subject's movement and general physical presence.

For Example:

- Practice gesture drawing using live models in various poses or referencing photographs. Start with quick 1–2-minute sketches, gradually increasing the time as needed for more complex poses.
- Experiment with capturing diverse types of movement, such as a dancer's graceful motions or an animal's erratic movements.
- Reflect on each sketch, considering how effectively you captured the essence and movement of the subject.

Gesture drawing is a vital skill for artists, particularly useful in developing a more free-flowing and confident approach to drawing. It encourages an intuitive connection with the subject, focusing on the overall impression rather than minute details. This technique enhances an artist's ability to quickly capture a subject's form and mood and lays the foundation for more detailed and accurate representations in future works. In summary, these techniques, each with historical significance and practical utility, provide artists with a rich palette of expressive possibilities. By integrating these methods, artists can enhance their technical abilities and deepen their understanding of line as a vital component of artistic storytelling and emotional conveyance.

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3.15: The Visual Element of Value

The Visual Element of Value

Value, in art, refers to the range of lightness and darkness within a drawing and is crucial for conveying depth, focus, and mood. Artists manipulate value to create the illusion of three-dimensionality, using lighter tones for illuminated surfaces and darker shades for shadows or distant objects. This technique also guides viewers' attention to key areas and establishes the overall atmosphere of the work. For instance, in a charcoal drawing of a forest at dusk, an artist might use stark contrasts between dark underbrush and lighter sky to evoke a tranquil, contemplative mood, demonstrating how value adds both realism and emotional depth to an artwork.

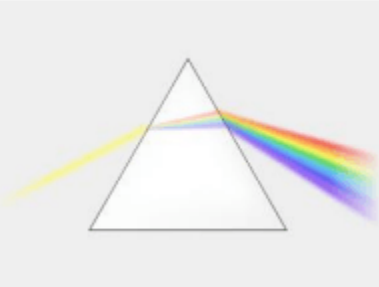
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3.16: The Nature of Light and Visual Perception

The Nature of Light and Visual Perception

The role of light in visual perception is fundamental and profound, particularly in the art of drawing. Light determines how we see and interpret the world around us, including how we perceive color, form, and space. In drawing, manipulating and understanding light is pivotal for creating depth, realism, and emotional resonance in the artwork. In this section, we will explore the interactions of light upon objects, how it affects our perception of value, and its application in creating mood and atmosphere in art. The Visible Spectrum of Light Light, an electromagnetic radiation visible to the human eye, is fundamental to our perception of the world. It is the medium through which we see and understand our environment. Light interacting with objects can be reflected, refracted, or absorbed, each with a distinct visual effect. For instance, the bright sheen on a polished apple is due to light reflecting off its smooth surface, while the bending of light through a glass of water illustrates refraction. Artists must understand these interactions to effectively depict how objects exist and interact in space. Consider Johannes Vermeer's "Girl with a Pearl Earring," where the interplay of light and shadow across the subject's face creates a sense of depth and realism.



"Prism Rainbow" Suidroot CC BY-Share Alike 4.0.

The Value Range

The value range is a scale that ranges from pure white to absolute black, encompassing various shades of gray in between. This gradient is not just a tool for creating contrast but is essential in imparting a sense of realism and volume to drawings. Understanding this spectrum is crucial for artists as it allows them to depict how light interacts with objects, creating an illusion of depth and form.

The **value scale** in art is a graduation from white to black, encompassing a range of grays, each representing different levels of lightness or darkness. This scale is crucial in creating the illusion of depth and form in drawing. At one end of the scale, we have white, which signifies the absence of shadow and is often used to depict the brightest highlights – the points where light most directly hits the surface. Examples of this can be seen in the reflective glints in an eye or the bright spots on shiny objects like metal or glass.

Moving along the scale, **mid-tones** represent the object's true color as it appears under diffused light, neither fully lit nor completely in shadow. They are essential in conveying the volume and curvature of forms, as seen in the soft gradations on a human face or the gentle undulations of a rolling landscape. The scale gradually darkens towards the shadows, areas receiving less light. Shadows are divided into two types: core shadows and cast shadows.

Core shadows appear on the object, indicating where the form turns away from the light source. They give objects a sense of three-dimensionality and weight. An example of a core shadow is the dark side of a fruit in a still-life painting, which gives it a rounded appearance.

Cast shadows, on the other hand, are cast by the object onto another surface or the object itself, like the shadow of a tree on the ground or a figure's shadow on a wall. These shadows help anchor objects in space and enhance the scene's realism. Master artists like Rembrandt and Caravaggio have skillfully used the full range of a value scale, creating drawings rich in depth, realism, and emotional impact.



"Value Scale" by Kristen R. Kennedy is licensed CC BY 4.0.

Influence on Color and Form

Light affects the way colors are perceived. Due to the light source's color temperature, the same color can appear vastly different under various lighting conditions. For example, a red apple might look intensely vibrant under the midday sun but take on a deeper, more muted tone in the soft light of dusk. This changeability of color under different lighting conditions must be captured accurately in drawings to convey a sense of realism.

Moreover, light defines form. The way light falls on an object, creating areas of light and shadow, provides us with visual cues about its shape and texture. A skillful artist uses these cues to render three-dimensional forms on a two-dimensional surface. For instance, the subtle play of light and shadow across the folds of a garment in a drawing can suggest its fabric and the body's shape beneath. Leonardo da Vinci's use of light to sculpt forms in "The Last Supper" exemplifies this principle.

Light in Artistic Practice

In drawing, mastering light is essential for conveying subjects' texture, material, and three-dimensionality. Artists use light to highlight the fabrics' texture, the surfaces' glossiness, or the terrains' roughness. The **chiaroscuro technique**, involving strong contrasts between light and dark, can give a drawing an almost three-dimensional quality. Caravaggio, was known for his dramatic use of chiaroscuro and used light to create powerful contrasts and bring his subjects to life, as seen in his work "The Calling of Saint Matthew."

Creating Mood and Atmosphere

Light and value are also instrumental in creating a sense of depth in a drawing. By varying the intensity and spread of light and shadow, artists can convey the illusion of space and distance. For example, in landscape drawings, lighter, less detailed elements (atmospheric perspective) can suggest distant objects in the background, while darker, more detailed elements can indicate closer ones in the foreground. Light also sets the mood and atmosphere of a scene. A drawing bathed in soft, diffused light can evoke a sense of calm and tranquility, as seen in Claude Monet's Impressionist work, “Impression, Sunrise”. In contrast, a scene with stark, dramatic lighting can create a sense of tension and drama, a technique often employed in the works of Baroque artists like Caravaggio or Francisco Goya’s painting “Third of May 1808,” which conveys a sense of drama and tension. These examples underscore how artists use light to render subjects realistically and imbue their work with emotional depth and narrative power.

High-Key and Low-Key Concepts

High-key and low-key are essential art terms that describe the overall value composition of a piece of art. High-key drawings utilize lighter values to create a delicate, airy, and optimistic feel, while low-key drawings use darker values to produce a more

dramatic and mysterious atmosphere. These concepts are aesthetic choices and powerful tools artists use to convey emotional content and narrative depth in their work.

High-key Lighting:

High-key lighting is a technique that uses lighter tones and values with minimal contrast between light and shadow. This style is characterized by abundant light, creating a washed-out or ethereal drawing. It is often used to create a sense of lightness, optimism, or serenity. High-key lighting is suitable for creating an atmosphere that is airy and uplifting. The lack of strong shadows tends to flatten the depth, allowing artists to focus more on the subject than its placement in space. An example of high-key lighting can be found in some Impressionist works, like those of Claude Monet, where the emphasis is on light and color with low contrast and a high overall value.



"High-Key Value Portrait" by Art-005A student, Malyssa Alvarez is used with permission.

Low-key Lighting:

Low-key lighting is characterized by strong contrasts and dominance of darker tones and shadows. It creates a moody and dramatic effect, using shadows and dark colors to define forms and convey depth. This approach is typically used to evoke feelings of mystery, drama, or suspense. The stark contrasts between light and dark areas add depth and three-dimensionality to the subject, leading to a more dynamic composition. An example of low-key lighting can be seen in works that utilize strong chiaroscuro, like those of Caravaggio or Rembrandt. These drawings often feature dramatic lighting with stark contrast between the illuminated portions and the deep shadows, creating a compelling and intense visual experience.



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High-key and low-key lighting are powerful tools in drawing realism that offer different ways to convey mood and atmosphere. High-key lighting creates a sense of lightness and clarity, while low-key lighting offers depth, drama, and intensity. Artists choose between these lighting schemes with confidence and artistic expertise based on the emotional and visual impact they wish to achieve in their works. The role of light in visual perception is integral to the art of drawing. It informs the depiction of color, form, and atmosphere, transforming the mere act of drawing into a powerful means of visual storytelling. Understanding and skillfully employing light in their work allows artists to craft drawings that are not only visually compelling but also rich in meaning and emotion.

The History and Evolution of Chiaroscuro

Chiaroscuro is a technique that uses sharp contrasts between light and shadow to create depth and volume in three-dimensional forms. It originated during the Renaissance period and was further developed in the Baroque period, particularly by Caravaggio. His use of tenebrism, a more extreme form of chiaroscuro with stark contrasts, influenced countless artists thereafter.

Chiaroscuro is a technique used in modern art and media to create mood, emphasize characters, or direct viewers' attention. It is adaptable to various styles and mediums and remains relevant due to its timeless quality. In film noir, chiaroscuro creates a sense of mystery and suspense by artfully concealing characters or elements of the scene in shadows. In photography, chiaroscuro adds drama and mood to photos by emphasizing contrasts and contours. Contemporary painters have elevated chiaroscuro to new heights, creating evocative and thought-provoking imagery that speaks to modern themes with depth and nuance. The legacy of chiaroscuro underscores its importance as a powerful tool in an artist's repertoire, making it essential for any artist's toolkit.

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3.17: Concepts in Value Drawing

Value drawing is an art technique that uses shades of gray to show depth and realism. It includes understanding how light and dark areas (highlights and shadows) reveal an object's shape and where light comes from. It also involves how light bounces off or passes through objects (reflection, refraction, transparency, and translucency) and how colors can feel warm or cool, affecting the drawing's mood. These elements help artists create drawings that look real and evoke emotions.

Highlights and Shadow

Highlights are areas where the light directly hits the surface of an object, while shadows are areas where light is obstructed on the same object.

- **Application in Art:** By accurately placing highlights and shadows, artists can create a convincing sense of three-dimensionality. For example, in a portrait, correctly rendered shadows under the chin or along the nose can significantly enhance the realistic appearance of the subject.

- **Examples:** Franciso Goya's works are known for their dramatic use of light and shadow, showcasing this technique exquisitely.

Reflection and Refraction

Reflection occurs when light bounces off a surface, and refraction occurs when light passes through a transparent medium and bends.

- **Application in Art:** These phenomena can depict surfaces like water, glass, or polished metal, adding realism and depth. Artists must observe and replicate how light behaves in these contexts to portray such materials convincingly.

- **Examples:** The reflective surfaces in Jan van Eyck's "Arnolfini Portrait" demonstrate the masterful use of reflection in art.

Transparency and Translucency

Transparency allows light to pass through an object without scattering, whereas translucency scatters the light as it passes through.

- **Application in Art:** Depicting transparent and translucent materials requires a nuanced understanding of how light interacts with these substances. For instance, depicting a sheer curtain or a frosted glass window requires different approaches to convey their respective qualities.

- **Examples:** The transparent and translucent fabrics in John Singer's paintings illustrate these concepts' subtle yet impactful use.

Color Temperature and Ambient Light

Color temperature refers to the warmth or coolness of light, while ambient light is the general illumination present in a scene.

- **Application in Art:** Artists use color temperature to create mood, atmosphere, and ambient light to establish the overall tone of the drawing. A scene bathed in the golden hues of a sunset will evoke a different feeling than one under the cool moonlight.

- **Examples:** J.M.W. Turner's works, particularly his seascapes, often employ varied color temperatures to create dynamic and emotionally charged scenes.

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3.18: Selecting the Right Tools

When creating a value drawing, the choice of tools can greatly influence the final outcome of the artwork. The type of pencil, charcoal, and paper can affect the desired effect and technique. In this section, you'll learn how to select the appropriate materials for the specific effects and techniques you want to use in your value drawing.

Pencils: Pencils come in grades from hard (H) to soft (B). H pencils create lighter lines for details, while B pencils produce darker lines for shading. A range of pencils is essential for value drawing. Use lighter grades for subtle shading and darker grades for bold lines. A 2H pencil works for light shading, and a 6B produces rich darks.

Charcoals: Charcoal comes in vine, compressed, and pencil forms. Vine charcoal is light and erasable, while compressed charcoal is darker and denser, used for bold lines and deeper values. Charcoal is ideal for dramatic, high-contrast drawings with rich blacks and a wide range of tones. Vine charcoal is great for initial sketches, and compressed charcoal adds depth and intensity to shadows.

Papers: When creating drawings with pencil or charcoal, the type of paper you use is very important. The choice of paper depends on the medium used and the desired effect. For example, smooth paper is great for detailed work with pencil, while rough paper is better for creating textured effects with charcoal. Medium paper is a good all-purpose option. Additionally, the weight of the paper is important, with heavier papers being more durable and resistant to erasing and blending. Another consideration is the color of the paper, which can add value to the drawing. Papers with mid-value tones can provide a good background for your artwork.

Blending Tools: Common blending tools include tortillons (paper stumps), soft cloths, and brushes. These Blending tools are especially useful in creating gradations in value when working with graphite or charcoal. They can soften edges, create smooth transitions between tones, and bring the whole drawing together in a more unified way. For example, when working on skin tones, a tortillon can blend pencil lines together to create a soft, realistic texture, while a cloth might be better suited for blending larger areas of charcoal shading. The right selection and application of these tools - pencils, charcoals, papers, and blending tools - are fundamental in creating a range of values in drawings. Each tool offers unique properties and effects, and their skillful combination can lead to rich, expressive, and realistic artwork.

Value finder: A gray scale value finder, is an indispensable tool for artists, especially when learning to draw and paint. Its primary purpose is to help artists accurately assess and replicate the varying values they observe in their subjects.

Making a Gray Scale Value Finder:

- Construct a Grid: Start by drawing a grid on a piece of paper or cardstock. This grid should have 10 squares (or 8, if preferred), each square measuring one inch.

- Shade the Extremes: Use a graphite pencil to shade one end of the grid with the lightest possible pressure to achieve a light gray, almost mimicking white, and the other end with the heaviest pressure for the darkest value, resembling black.

- Gradually Increase Darkness: Beginning next to the lightest square, lightly shade the next square to be a slightly darker gray by applying a bit more pressure. Continue this process, incrementally increasing the pressure (and thus the darkness) for each subsequent square. The square adjacent to the darkest should be very dark gray, achieved by using heavy but not the maximum pencil pressure.

- Ensure Even Shading: Aim for consistent and smooth shading within each square to achieve a clear and gradual transition from light to dark across the grid.

- Optional Isolation Holes: Consider punching holes in each square. This allows you to isolate and directly compare specific values against different areas of your drawing subject, aiding in accurate value matching.

- Online Resources and Tutorials:

    o How to Use the Gray Scale & Value Finder like a pro!: This YouTube video provides a practical guide on effectively using a gray scale value finder in your artwork.

- How to find perfect values using a grey scale finder, art drawing tutorial: Another useful YouTube tutorial that guides you through using a grey scale finder for achieving perfect values in your drawings.

Using a Value Finder:

- Value Matching: Move the value finder left or right until the gray in a square matches the value of the area you are observing in your subject. Squinting can help determine the correct match between the value in your subject and the value finder.

- Application in Sketches: Use the value finder to block basic grays from light to dark in your sketches. This helps in understanding the overall composition and how different values interact.

By creating and using a gray scale value finder, artists can significantly improve their ability to interpret and render the values they see, leading to more accurate and realistic drawings and paintings. A value finder, particularly in drawing, is an essential tool for accurately assessing and replicating the range of values observed in subjects. It helps artists determine the correct lightness or darkness needed for their artwork, enhancing realism and depth.

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3.19: Value Shading Techniques

Creating a successful value drawing involves more than just understanding the theory; it requires practical skills in applying those principles. This section will guide you through techniques such as gradients, value shading, blending, layering, and texturing, which are vital for rendering realistic drawings.

Six Ways to Draw Value

Each key shading technique can be effectively applied using different artistic mediums. Below, each technique is paired with a specific medium, complete with detailed instructions for application.

Hatching with Graphite Pencil

- Medium: Graphite Pencil
- Application Technique:
    - Use a sharpened pencil for precise, thin lines.
    - Draw parallel lines close together, adjusting pressure for varying shades.
    - Ideal for creating gradients and subtle textures in pencil sketches.

Cross-Hatching with Colored Pencils

- Medium: Colored Pencils
- Application Technique:
    - Begin with a layer of straight lines using different colored pencils.
    - Add additional layers at varying angles for depth.
    - Layer colors for a rich, vibrant effect in detailed works.

Stippling with Ink Pen

- Medium: Ink Pen
- Application Technique:
    - Use a fine-tip ink pen for precise dot placement.
    - Apply dots closer together for darker areas and further apart for lighter ones.
    - Suitable for creating texture and depth in ink drawings.

Scribbling with Colored Markers

- Medium: Colored Markers
- Application Technique:
    - Use markers with varied tip sizes for different scribble effects.

- Apply loose, irregular scribbles to build up color and texture.
- Effective for expressive, dynamic works with a bold use of color.

Blending with Chalk Pastels

- Medium: Chalk Pastels
- Application Technique:
  - Apply pastel in layers, blending smoothly with a finger or blending tool.
  - Experiment with blending different colors for soft transitions.
  - Ideal for creating painterly textures and soft, gradual color changes.

Rendering with Charcoal

- Medium: Charcoal
- Application Technique:
  - Start with a light outline and establish the light source.
  - Gradually layer and refine shading with soft and hard charcoal.
  - Focus on realistic light and shadow for detailed, dramatic effects.

By matching these six shading techniques with their respective mediums, artists can explore various effects in their drawings. From the precision of graphite pencils to the expressive potential of colored markers, these methods provide versatility and depth in artistic expression, catering to detailed realism and dynamic abstraction.

Gradients and Shadows

As an artist, if you want to take your drawing skills to the next level, then mastering the art of creating gradients and shadows is fundamental. These techniques can help you add depth and dimension to your artwork, making it appear more realistic and eye-catching. Whether you are a beginner or an experienced artist, this comprehensive step-by-step guide will help you learn the art of creating gradients and shadows easily and confidently.

Step 1: Understanding Your Light Source

1. Identify the Light Source: Determine the direction and intensity of your light source. This will influence where the highlights and shadows fall on your subject.

2. Visualize the Effect: Imagine how the light interacts with the object. Which areas receive the most light? Where are the shadows cast?

Step 2: Setting Up Your Gradient Scale

1. Create a Value Scale: On a separate piece of paper, create a gradient scale from light to dark using your chosen medium (pencil, charcoal, etc.). This scale should transition smoothly from white (or the color of your paper) to the darkest value you can achieve.

2. Practice Consistency: Try to achieve a consistent gradient. This practice will help you understand how to control the pressure and blending to create different values.

Step 3: Sketching Your Subject

1. Light Sketch: Start with a light sketch of your subject using a hard pencil (like an H or 2H). This step is about capturing the basic shapes and proportions.

2. Identify Core Shadows: Mark the areas where the core shadows (the darkest parts of the shadow on the object) will be, based on your light source.

Step 4: Building Up Values

1. Start with Mid-tones: Using a medium-grade pencil (like HB or 2B), start shading the mid-tones – these are the object's true values as it transitions from light to dark.

2. Gradual Build-up: Slowly build up the darker values, gently increasing the pressure on your pencil or adding layers of charcoal.

Step 5: Refining Shadows

1. Deepen the Core Shadows: Switch to a softer pencil (4B or 6B) and deepen the core shadows. Be mindful of your subject's shape and contour; shadows should follow these forms.

2. Cast Shadows: Add cast shadows (shadows thrown by the object onto surrounding surfaces). These should be consistent with your light source and can be softer or harder-edged depending on the light's intensity and distance.

Step 6: Blending and Smoothing

1. Smooth Transitions: Use a blending stump, tissue, or your finger to gently blend your pencil or charcoal marks. This step is crucial for creating smooth transitions between different values.

2. Controlled Blending: Be careful not to over-blend, as this can flatten your drawing. The goal is to soften the transitions while maintaining the form and volume.

Step 7: Final Adjustments and Highlights

1. Adjust Contrast: Revisit your drawing to deepen any shadows or lighten any mid-tones as needed to achieve the desired contrast.

2. Add Highlights: Use an eraser or your paper's white space to create highlights. These should be the areas where the light hits the object most directly.

Step 8: Evaluating Your Drawing

1. Step Back: Periodically step back from your work to view it from a distance. This perspective helps in evaluating the overall balance and contrast.

2. Fine-tuning: Make any final adjustments to ensure that the gradients and shadows accurately represent the form and lighting of your subject. Practice and patience are key to mastering gradients and shadows. As you become more comfortable with these techniques, you can create more nuanced and dynamic drawings that effectively convey light and form.

Form and Depth

One of the primary objectives of using value in drawing is to portray form and spatial depth. This section will explore how artists can manipulate value to create the illusion of three-dimensionality and space, making their drawings more realistic and engaging. Using light and shadow to depict form and spatial depth is a fundamental aspect of drawing and painting. It permits artists to convert flat images into lifelike, three-dimensional representations. This technique can be broken down into several key components based on a thorough understanding of how light interacts with objects and spaces.51F 52

Understanding Form and Light Interaction

• Concept: Every object has a form, which light reveals through highlights, mid-tones, and shadows. When light hits an object and creates shadows, it affects how we see its shape and position in space.

• Examples: In still life paintings, for instance, artists often use a single light source to cast defined shadows, highlighting the curvature and angles of objects like fruit, vases, or drapery. Leonardo da Vinci's sketches and drapery studies showcase this, where the interplay of light and shadow defines the folds and creases.

Highlighting to Indicate Light Source and Form

• Concept: Highlights are the brightest spots where light directly hits the surface. Highlights are important for showing texture, like how metal shines, or skin looks smooth, and for indicating the shape of an object.

• Examples: In portrait drawing, artists often place highlights on the tip of the nose, the forehead, cheeks, and chin to suggest the protrusion of these features. Johannes Vermeer's "Girl with a Pearl Earring" is a classic example of using highlights to create a luminous skin texture and indicate the form of the face and earring.

Shadow and Core Shadow for Depth and Volume

• Concept: Shadows are areas where light is blocked by the form of the object, with core shadows being the darkest part of these shadows. They are essential for giving the impression of depth and volume.

• Examples: Rembrandt's paintings exemplify their use of core shadow to create depth, as seen in the deep, rich shadows that give his subjects a three-dimensional form.

Cast Shadows to Anchor Objects in Space

• Concept: Cast shadows are projected by objects onto other surfaces or themselves. They help anchor objects in their environment and enhance the sense of space and distance.

• Examples: Edward Hopper's "Nighthawks" uses cast shadows to define the forms within the diner and create a sense of the space and environment surrounding it.

Gradation and Blending for Realism

• Concept: The smooth transition between light and dark areas, known as gradation, is crucial for realism. Blending helps create this gradation, avoiding harsh lines unless they are part of the subject's form or texture.

• Examples: The Renaissance masters, such as Michelangelo and Raphael, utilized gradation exquisitely in their frescoes, where the seamless transition of light and shadow on human forms created an almost lifelike appearance.

Atmospheric Perspective for Spatial Depth

• Technique: This involves using lighter values and reduced contrast for distant objects to create an illusion of depth in landscape drawings or paintings.

• Examples: In many of Claude Monet's landscapes, distant forms are rendered with less detail and lower contrast than those in the foreground, giving a realistic sense of depth and distance.

The techniques of using light and shadow to depict form and spatial depth are central to creating compelling and realistic artworks. These methods allow an artist to convey not just the subject's physical attributes but also the scene's atmosphere and mood. They require careful observation, understanding of light physics, and skillful manipulation of drawing or painting mediums.

Applying the Four Light-Related Phenomena.

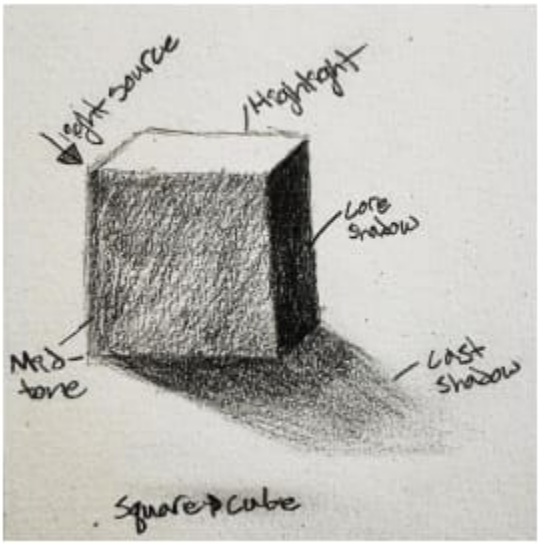
This section discusses four essential light-related phenomena crucial in a drawing: highlights, mid-tones, core shadows, and cast shadows. Understanding and applying these concepts is crucial for artists to accurately portray form and spatial depth.

Highlights

These are the brightest areas on an object where light sources directly hit its surface, and they play a crucial role in conveying the texture and topography of the subject. In art, highlights are used to indicate the most illuminated parts of a subject, often representing the point of highest curvature closest to the light source. For example, in Johannes Vermeer's "Girl with a Pearl Earring," the highlight on the cheek and pearl earring dramatically conveys the form and texture of her skin and the earring's smooth surface.

Mid-Tone

These are the intermediate values in a drawing that depict an object's true color as it goes from light to dark. They are extremely important in creating depth and volume in art. Artists use mid-tones to show the continuity and curvature of a form as it recedes from the light source. The "Mona Lisa" by Leonardo da Vinci is a masterpiece that exemplifies the use of subtle mid-tones that smoothly transition across the face, giving it a lifelike quality.



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Core Shadow

The core shadow refers to the darkest part of the shadow on an object, where the primary light source is completely blocked. It plays a vital role in creating the illusion of depth in a scene. The sharpness, softness, and placement of core shadows are determined by the direction of light and the object's shape. These shadows are crucial in defining an object's form and volume. In Caravaggio's painting, "The Calling of Saint Matthew," the core shadows under the figures' hands and the folds of their clothes provide depth and dimensionality to the scene.5

Cast Shadow

Cast shadows are created when an object blocks light, causing a shadow to fall on another surface. These shadows play a vital role in anchoring objects in their environment. The sharpness and value of these shadows depend on the distance between the object, the surface on which the shadow is cast, and the light source. Cast shadows are critical for situating objects within a space and adding to the realism of a scene. For example, in Edward Hopper's famous painting "Nighthawks," the cast shadows from the figures and the diner's elements on the surfaces around them create a sense of late-night atmosphere and depth.

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3.20: The Visual Element of Shape

The Visual Element of Shape

Shape is the two-dimensional area created by enclosing lines or arranging colors and values. Shapes can be geometric (circles, squares) or organic (natural and irregular forms). In drawing, understanding how to depict shapes accurately is crucial for capturing the likeness of objects and creating a sense of depth and space.

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3.21: Types of Shapes

Types of Shapes

A shape has two dimensions: height and width. In drawing, shapes can be organic (freeform and natural) or geometric (regular and precise). Understanding geometric and organic shapes is fundamental in the realm of drawing. It equips artists with the ability to deconstruct objects and scenes into their basic building blocks, thereby enhancing their observational skills and artistic proficiency.

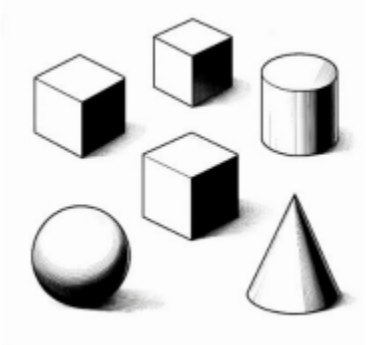
Geometric Shapes

Geometric shapes, such as circles, squares, triangles, and rectangles, are frequently utilized in art and design to represent objects in a stylized or abstract manner due to their regular and precise nature. These shapes are considered fundamental in geometry and are widely employed in various applications, including architecture, engineering, and graphic design. The precision and simplicity of geometric shapes make them ideal for conveying complex ideas with clarity and brevity. As such, mastering geometric shapes is essential for anyone seeking proficiency in art, design, or mathematics.

- Square: When it comes to drawing, a square serves as an excellent starting point for practicing precise lines, angles, and proportions. It helps artists grasp concepts of symmetry and balance in their compositions.

- Triangle: Triangles, with their varied types, teach artists about angles and the portrayal of dynamic forms. They are especially useful for creating depth and perspective in drawings, as different types of triangles can convey varying degrees of tension and stability.

- Circle: In drawing, circles are frequently used as a basis for understanding curves, arcs, and smooth transitions. They are vital for capturing organic, rounded forms accurately

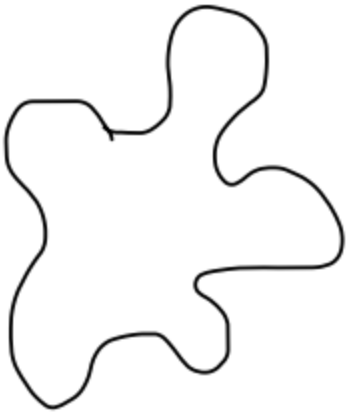


"Geometric Forms" AI-generated image, ChatGPT 4.0 by Kristen R. Kennedy.

Organic Shapes

Organic shapes are irregular and asymmetrical, often resembling natural objects like animals, plants, and humans. For instance, a tree's outline or a mountain range's contour are organic shapes; for artists aiming to represent nature realistically, studying organic shapes is essential. Trees, clouds, animals, and human figures commonly feature organic shapes that require artists to develop their ability to depict freeform lines and flowing contours. This skill is critical for creating lifelike, organic textures and capturing the fluidity of nature in their artwork. By recognizing and utilizing geometric and organic shapes, artists can make their drawings more accurate, visually captivating, and conceptually rich. The juxtaposition of geometric and organic elements within a composition can also convey intricate meanings and moods, adding depth to the artistic narrative.

Artistic expression through drawing requires a proficient use of geometric and organic shapes. Geometric shapes are precise and structured, while organic shapes are free-flowing and natural. Effective use of these shapes empowers artists to communicate various visual information and create technical and abstract pieces. By mastering these shapes, artists can create visually appealing and clear works of art that reflect their artistic vision.



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3.22: Simplification of Complex Objects into Basic Shapes

The significance of using basic shapes, namely the circle, triangle, and square, in drawing is their role as fundamental building blocks for creating complex forms and adding depth and dimension to artistic compositions. These basic shapes serve as a bridge between the two-dimensional surface of the paper and the three-dimensional world they aim to represent. Firstly, basic shapes provide a simplified framework that helps artists break down complex forms into manageable components. For instance, a circle can represent the rounded contours of a human face, while a square can symbolize the solidity of a box or a building. This simplification allows artists to grasp an object or figure's essential structure and proportions, making the drawing process more accessible. Secondly, these shapes function as a guide for achieving accurate proportions and perspective in drawings. By strategically placing and manipulating basic shapes, artists can ensure that their compositions maintain a sense of realism and depth. For example, using a triangular shape as the basis for a pyramid or a mountain helps convey the object's height and angularity. Furthermore, using basic shapes encourages artists to think about underlying geometric forms when rendering complex subjects. This approach facilitates a more methodical and accurate rendering process. Artists can observe how the interplay of light and shadow interacts with these basic shapes, helping them create convincing three-dimensional effects.

Example exercises to improve drawing skills:

- Practice sketching everyday items, breaking them down into basic geometric shapes.
- Challenge yourself to abstract these items, using as few shapes as possible.

Employing basic shapes in drawing is significant because it can simplify complex subjects, guide accurate proportion and perspective, and encourage a structured approach to creating depth and form in artwork. These shapes are essential for artists to translate the three-dimensional world onto a two-dimensional surface with precision and artistic expression.

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3.23: Techniques for Drawing Shape

This section introduces several fundamental approaches that artists use to create impactful drawings. These techniques include negative space and shape consideration, the Block-in-Method for structuring compositions, value shading to render form, outlines, and silhouettes to define shapes, and grids to maintain proportion and precision. These tools allow artists to add depth and structure to their drawings, making them essential in drawing.

Positive and Negative Shape Drawing (right)

Every drawing consists of shapes (positive space) and the space around these shapes (negative space). Both are equally crucial in a composition.

- **Positive Shape:** This refers to the main subject of the artwork.
- **Negative Shape:** This refers to the background or the space around and between the subject(s). By manipulating negative space, you can accentuate or diminish the importance of certain shapes.

Instead of drawing the subject, artists focus on drawing the space around it. This helps develop a keen sense of spatial relationships and improves accuracy.

- Position a chair or plant against a plain background.
- Draw the spaces around and within the subject rather than the subject itself.



"Positive and Negative Space" by Kristen R. Kennedy is licensed CC BY 4.0.

Block-in Method (left)

Before diving into details, it is often useful to "block in" basic shapes to get the general composition and proportion right. For instance, a human head can initially be represented as an oval, upon which more detailed features can be layered.

- Choose a complex scene or image.
- Roughly sketch the scene using only basic shapes to block in major elements.


Mugshot" by ART 005A student is used with permission.

The drawing technique of creating shapes using outlines or silhouettes is a fundamental method in both traditional and digital art. It focuses on the external boundary of a subject without detailing the internal features or textures. This technique can be broken down into two key components:

1. **Contour Drawing:** This technique involves outlining a subject without any shading. The focus is solely on the shape itself. This technique is primarily concerned with the outer edge of a subject or object. Below are the detailed steps to employ this technique:

a. Observation: Begin by closely observing the subject.

b. Line Quality: Use a continuous line without lifting the pencil off the paper. The line can vary in thickness and darkness to imply depth or importance.

c. Detail Avoidance: Contour drawings do not include internal details or textures, unlike detailed sketches. Only the edges are outlined.

d. Variation: Blind contour drawing is a variation where the artist looks only at the subject, not the paper, to train eye-hand coordination and observation skills.


"Random Shapes" by ART005A student, Luis Lopez, is used with permission.

2. Silhouette Drawing: This type of drawing involves creating a solid shape representing the subject. Unlike contour drawing, it does not just outline the edges but fills the shape completely, usually with a single color or shade. Below are the detailed steps to employ this technique:

a. Lighting and Contrast: The subject is often backlit, focusing on the shape rather than the details. The silhouette is

typically a dark shape against a lighter background.

b. Simplification: The technique simplifies the subject to its most basic form, eliminating all internal details.

c. Dramatic Effect: Silhouettes are often used for dramatic or moody effects, emphasizing the outline over texture, color, or tone.



"Silhouette of a Cloud" by Kristen R. Kennedy.

Contour and silhouette drawings require a keen sense of observation and an understanding of the subject's form. These techniques are particularly effective in studying shapes and forms, creating striking compositions, and conveying visual stories with minimalistic yet powerful lines and shapes. They are widely used in various art forms, including illustration, graphic design, and portraiture.

Shape and Value

Understanding how light interacts with objects is fundamental in achieving realism and depth in drawings. The shape and value drawing technique is a methodical approach that emphasizes the manipulation of light and shadow to convey the form and dimensionality of objects effectively. Below are the detailed steps to employ this technique:

1. **Selecting the Object and Setting Up Lighting:**

    a. Choose an object with simple geometric shapes or forms, such as a sphere, cube, or cylinder. These shapes provide clear surfaces for observing light and shadow interactions.

    b. Position the object under direct lighting, ideally with a single, strong light source. Direct lighting creates distinct shadows and highlights, facilitating the observation of value changes.

2. **Drawing the Shape and Identifying Shadows and Highlights:**

    a. Outline the basic shape of the object on your drawing surface using light, loose lines.

    b. Observe the object carefully to identify areas of shadow and light. Note how the light interacts with different surfaces, resulting in highlights where it directly hits and shadows where it's blocked or reflected.

3. **Capturing Value Shapes:**

    a. Instead of focusing solely on outlines, concentrate on identifying shapes of light and shadow.

    b. Utilize your drawing tool to replicate the shapes created by the varying values on the object's surface. Pay attention to the transitions between light and shadow, discerning where values shift gradually or abruptly.

4. **Emphasizing Contrast:**

    a. Enhance the contrasts between light and shadow to accentuate the three-dimensional form of the object.

    b. Darken the shadows where they are deepest and intensify the highlights where they catch the most light. This heightened contrast enhances the sense of volume and depth in your drawing.

5. **Refinement and Adjustment:**

a. Continuously compare your drawing to the object and lighting setup, making necessary adjustments to maintain accuracy and realism.

b. Take your time to refine details, ensuring smooth tonal transitions and adding subtle variations to capture the intricacies of light and shadow. By prioritizing shape and value over mere outlines, this technique enables artists to create drawings that convey depth and realism. Through careful observation and analysis of light and form, artists hone their ability to render objects convincingly under various lighting conditions, enriching their artistic repertoire and visual storytelling capabilities.

Using a Grid for Proportion

When it comes to accurately recreating an image or maintaining proportion in your drawings, using a grid can be an indispensable technique. Below are detailed steps outlining how to effectively employ this method:

1. Overlay a grid on a reference photo:

a. Begin by placing a grid over your reference photo.

b. This grid consists of equally spaced horizontal and vertical lines that divide the image into smaller squares or rectangles.
c. The number of lines and the spacing between them will depend on the level of detail in your reference photo and the size of the drawing you intend to create.

2. Transfer the Grid onto the Drawing Surface:

a. On a blank sheet of paper or your chosen drawing surface, replicate the grid from the reference photo.

b. Ensure that the grid on your drawing surface matches the grid on your reference photo in terms of size and proportions.

c. You can do this by measuring the distances between grid lines and replicating them accurately; for example, a ratio of 1:3, 1x1-inch grid lines are upscaled to 3x3-inch grid lines (see example below).

3. Recreate the image square by square:

a. Now, focus on one square of the grid at a time.

b. Analyze the contents of each square in your reference photo and carefully replicate them within the corresponding square on your blank sheet.

c. Pay close attention to the placement of lines, shapes, and details. By breaking down the image into smaller, manageable sections, you can maintain better control over proportions and accuracy.

4. Gradually build up the drawing:

a. As you progress, move from one square to the next, gradually building up your drawing.

b. Continuously compare your drawing to the reference photo to ensure that you're capturing the details and proportions correctly.

c. Adjustments may be necessary as you go along, so remain flexible and attentive to the overall composition.

5. Refine and finalize:

a. Once you have completed the grid-based drawing, take a step back and assess the overall accuracy and likeness to the reference photo.

b. Make any final adjustments or refinements as needed to ensure that the proportions are correct, and the details are faithfully reproduced.

Upscaling Grid Lines

To upscale 1x1 inch grid lines from your reference image to 3x3 inch grid lines for a larger drawing paper size of 18x24 inches, you would follow these steps:

1. **Determine the ratio of the new grid size to the original grid size.** In this case, the new grid size (3x3 inches) is three times larger than the original grid size (1x1 inch).

2. **Multiply the dimensions of the original grid lines by the scaling factor** (3 in this case) to obtain the dimensions of the new grid lines.

    - For the horizontal dimension: 1 inch * 3 = 3 inches
    - For the vertical dimension: 1 inch * 3 = 3 inches

3. **Apply the scaled dimensions to your larger paper size** (18x24 inches). Divide the dimensions of the paper by the dimensions of the new grid lines to determine the number of grid squares that will fit along each side of the paper.

    - For the horizontal dimension: 18 inches / 3 inches = 6 grid squares
    - For the vertical dimension: 24 inches / 3 inches = 8 grid squares

Therefore, you would create a grid of 6x8 squares, each measuring 3x3 inches, on your 18x24-inch paper. By using a grid as a guide, you can improve your ability to recreate images with greater precision and proportion, making it a valuable tool for artists of all skill levels.

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3.24: The Relationship of Shape in Composition

Shapes are crucial in communicating visual narratives in art and design. They guide the viewer's perceptions, convey messages, and evoke emotions. Shapes can direct the viewer's gaze, create balance and tension, establish focal points, suggest motion, and achieve unity and interest within a composition. Understanding and manipulating the key aspects of shape relationships allows for creating compelling and expressive visual narratives.

Guiding the Viewer's Eye: When creating art, placing shapes is important to guide the viewer's attention through the piece. This visual path is created by carefully arranging distinct shapes in a composition that organizes information and creates a narrative flow. The direction and arrangement of shapes can also suggest movement, enhancing the dynamic quality of the artwork. By using this technique, artists can create a more engaging and effective visual experience for the viewer.

Achieving Balance: Balance within a composition refers to the distribution of visual weight, which can be influenced by the size, color, texture, and position of shapes. Symmetrical compositions, where shapes are mirrored on either side of a central axis, evoke stability and formality. This balance is often perceived as peaceful and reassuring. In contrast, asymmetrical compositions rely on an uneven distribution of shapes, which can introduce visual tension and excitement. This imbalance creates a dynamic interaction that can make the artwork more engaging and thought-provoking.

Creating Focal Points: Focal points are areas within a composition that attract the viewer's attention. Shapes play a critical role in establishing these points of interest. Larger shapes with intricate details or shapes that contrast sharply with their surroundings (in terms of color, texture, or value) naturally draw the eye. By manipulating these elements, artists can create a hierarchy of visual importance within the composition, guiding the viewer to focus on key areas with significant meaning or narrative importance.

Time and Motion: The flow and arrangement of shapes can also suggest motion within static artwork. Dynamic compositions often employ diagonal lines, irregular shapes, or a sequence of shapes that appear to move or flow across the canvas. This illusion of motion can evoke a sense of action, energy, and life, contributing to the artwork's overall narrative and emotional impact.

Enhancing Unity and Interest: Repeated use of similar shapes in a composition creates harmony and unity. This establishes a rhythm that binds various parts of the artwork together, creating a cohesive composition. Introducing varying shapes disrupts the monotony, adding interest and complexity. Balancing repetition and variation is key to maintaining viewer engagement and unity in the artwork.

The relationship of shape in a composition is a multifaceted aspect of art and design that influences the viewer's perception, emotional response, and understanding of the artwork. Through the strategic use of shape, artists and designers can guide the viewer's eye, create balance and tension, establish focal points, suggest motion, and achieve unity and interest within their compositions. Understanding and manipulating the key aspects of shape relationships allows for creating compelling and expressive visual narratives.

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3.25: Example Artists and Artworks

This analysis explores how shape is used by Pablo Picasso, Georgia O'Keeffe, and Salvador Dalí, representing Cubism, American Modernism, and Surrealism, respectively. Through their innovative approaches to shape, these artists have profoundly impacted the visual arts, offering diverse perspectives on representing reality, emotion, and conceptual ideas.

Pablo Picasso's Cubist Paintings

Pablo Picasso, a pioneering figure of the Cubist movement, revolutionized the use of shape in art. His cubist paintings deconstruct objects and figures into geometric shapes, such as cubes, spheres, cylinders, and cones, reassembling them in abstract forms that present multiple viewpoints simultaneously. This fragmentation and reorganization of shapes allow viewers to engage with the subject matter from various perspectives within a single plane. Picasso's manipulation of shape challenges traditional notions of perspective and representation, suggesting a deeper, more dynamic interaction with reality. Through Cubism, shapes are not merely decorative elements but become a language through which the essence of objects and their relation to space and time are explored. Picasso's approach to shape emphasizes the conceptual over the perceptual, inviting viewers to reconsider their understanding of the world around them.65F 66



"Women of Avignon" by Pablo Picasso is licensed Public Domain

Georgia O'Keeffe's Floral Still Life

Georgia O'Keeffe, renowned for her contributions to American Modernism, utilized shape in her floral still life to transcend mere representation, aiming to capture the essence and emotion of her subject matter. O'Keeffe's paintings often feature exaggerated, simplified shapes that abstract the natural forms of flowers, rendering them in a way that emphasizes their inherent beauty and vitality. By focusing on her floral subjects' essential shapes and contours, O'Keeffe imbues her compositions with a sense of intimacy and magnification. This approach transforms the ordinary into the extraordinary, encouraging viewers to observe the natural world with a renewed sense of wonder and appreciation. The use of bold, fluid shapes not only defines the structure of her subjects but also conveys a sense of movement and growth, reflecting O'Keeffe's deep connection with nature.



"Cow's Skull with Calico Roses" by Georgia O'Keeffe uploaded by Adam Fagen, Flickr, is licensed CC BY-NC-SA 2.0.

Salvador Dalí's Surrealist Compositions

Salvador Dalí, a master of Surrealism, employed shape in his compositions to explore the realms of the subconscious, dreams, and the irrational. Dalí's surrealist works often incorporate amorphous, fluid shapes that defy conventional logic and physical laws, creating a dream-like atmosphere that challenges viewers' perceptions of reality. Through manipulating shape, Dalí conveys a sense of fluidity and transformation, suggesting the changeability of time, space, and identity. His use of juxtaposition, where recognizable objects are placed in unexpected contexts or combined in fantastical ways, further emphasizes the surreal quality of his compositions. Dalí's innovative use of shape allows him to express complex psychological concepts and emotions, inviting viewers into a world with boundaries between the real and the imagined blur.67F 68 Picasso, O'Keeffe, and Dalí used shapes to reflect their artistic philosophies. Picasso challenged perspectives through geometric abstraction. O'Keeffe simplified forms to celebrate nature. Dalí used fluid shapes to delve into the subconscious. The artists' approaches defined their styles and communicated complex ideas and emotions.



"Inaugural Gooseflesh" by Salvador Dali is included on the basis of fair use as described in the Code of Best Practices in Fair use for Open Education.

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3.26: The Visual Element of Space

Space is an essential visual element for creating depth and defining areas within and around objects in a composition, significantly influencing the artwork's meaning and balance. By skillfully manipulating space, artists can guide viewers' perceptions, making scenes appear three-dimensional and imbued with significance. This manipulation allows for depicting landscapes with varying distances and focuses, employing techniques like perspective to narrate stories, evoke emotions, and direct the viewer's attention.

We will delve into three essential types of space that artists employ to enhance their drawings and illustrations: spatial depth, positive space, and negative space. Grasping how these types of space interact is pivotal for crafting compelling and coherent compositions in drawing and illustration. Let's now explore these three types of space and their profound role in the language of visual storytelling through art.

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3.27: Techniques for Creating Spatial Depth in Drawing

When it comes to creating a sense of spatial depth in drawing, artists employ various cues to trick the viewer's eye into perceiving three-dimensional space on a two-dimensional surface. These cues are essential tools for artists and understanding them is fundamental to achieving realistic and engaging drawings. Here are six spatial depth cues that will help you to create realistic spatial compositions:

Overlapping:

Overlapping occurs when one object partially covers another in the composition. This cue implies that the overlapped object is in front, creating a sense of depth. It's a simple yet effective way to suggest spatial relationships.

- **Application in Drawing:** To practice overlapping, draw two or more simple shapes, such as circles or squares. Position one shape before the others so they partially hide behind it. This simple exercise helps convey the illusion of depth.



"Overlapping Spheres" AI-generated Image, ChatGPT 4.0 by Kristen R. Kennedy

Size/Scale:

Objects closer to the viewer appear larger, while those farther away appear smaller. This size difference provides visual cues about the relative distances between objects and contributes to the illusion of depth.

- **Application in Drawing:** Draw a series of identical objects, such as bicycles or benches, in a row. Gradually decrease the size of each object as you move further from the foreground or vertically up the drawing surface. This exercise helps you understand how to use size to convey depth.



"Size/Scale" DALL-E 4, by Kristen R. Kennedy

Diminishing Details:

As objects recede into the distance, their details become less distinct. Artists can use this cue by rendering objects in the foreground with more precise and pronounced details and gradually simplifying those in the background. Pair this exercise with a one-point perspective and diminishing size to create even more realism.

- **Application in Drawing:** Draw a series of similar objects, like a row of Trees. Add intricate details to the tree in the foreground, and as you move toward the background, reduce the level of detail and precision. This exercise demonstrates the concept of diminishing detail.



"Diminishing Details" DALL-E 4, by Kristen R. Kennedy.

Vertical Placement (Foreground, Middle-ground, Background):

Dividing the composition into these three zones helps convey spatial depth. Objects placed in the foreground appear larger and lower on the drawing surface; those in the middle ground may appear slightly smaller and in the center of the drawing surface, while the background objects will seem even smaller and more distant if placed near the top of the drawing surface. As seen in “The Dragon of Smoke Escaping from Mount Fuki” by Katsushika Hokusai (right). This cue allows artists to create a sense of depth by strategically positioning elements within the composition.

- **Application in Drawing:** Draw an object near the bottom of the page to represent the foreground. Then, add other objects slightly higher for the middle ground and then several more objects even higher for the background. Pair this technique with diminishing size and detail for more accuracy in creating realism. This exercise demonstrates how vertical placement can create depth in your drawings.



“The Dragon of Smoke Escaping from Mount Fuji” by Katsushika Hokusai is in the public domain.

Atmospheric Perspective (Value Contrast):

Atmospheric perspective is a technique that involves adjusting the contrast and values of objects based on their distance from the viewer. Objects in the foreground have higher contrast and more defined values, while those in the background have lower contrast and tend to blend into the atmosphere. This simulates the effect of haze or air particles, creating depth.

Application in Drawing: Draw a landscape with mountains and trees. Use darker and more defined lines and shading for the objects in the foreground. Gradually use lighter lines and shading for objects as they recede into the background. This exercise helps you understand how atmospheric perspective works to create depth. These cues are essential for artists to create convincing spatial depth in their drawings. By skillfully employing these techniques, artists can make two-dimensional artworks appear as though they possess three-dimensional depth, drawing the viewer into the composition. Experimenting with these cues through sketchbook exercises is an effective way for students to grasp the practical application of these concepts and refine their drawing skills.



"Atmospheric Perspective" ChatGPT 4.0, by Kristen R. Kennedy

Linear Perspective:

Linear perspective is an artistic technique developed during the Italian Renaissance and credited to Filippo Brunelleschi, a

Florentine architect and artist from the 15th century. Brunelleschi's experiments with perspective led to the systematic use of linear perspective in Western art. He created a horizon line and a series of vanishing points to give depth and realism to his architectural drawings and paintings. Brunelleschi's discovery of linear perspective allowed artists to represent objects and scenes more accurately and mathematically, revolutionizing how art depicted space.

Although Brunelleschi is commonly recognized as the pioneer of linear perspective, it is crucial to acknowledge that other Renaissance artists, like Leon Battista Alberti and Piero della Francesca, played a significant role in developing the theoretical comprehension and widespread application of perspective techniques. In addition, Leonardo da Vinci made substantial progress in advancing and popularizing the use of linear perspective in his artwork. Linear perspective is a systematic method for representing three-dimensional space on a two-dimensional surface. It involves using converging lines (orthogonal lines) that meet at a vanishing point on the horizon.



"Church of Santo Spirito in Florence" by Filippo Brunelleschi, licensed Public Domain.

Different types of linear perspectives, such as one-point, two-point, and three-point perspectives, are suitable for different compositions and viewpoints.

One-Point Perspective: One-point perspective is often used for drawings with a single vanishing point on the horizon line. It's ideal for scenes where objects appear to recede directly into the distance.

- **Application in Drawing:** Draw a straight horizontal line across your paper to represent the horizon. Choose a single point along this line to be your vanishing point. Draw a simple shape or object (like a road or railway) that recedes into the distance, ensuring all lines converge toward the vanishing point.



"One-Point Perspective" ChatGPT 4.0, by Kristen R. Kennedy.

Two-Point Perspective: A two-point perspective is used when two vanishing points are on the horizon line. This technique is commonly used for scenes with buildings or objects viewed from an angle.

• **Application in Drawing:** Start with a horizontal line for the horizon. Place two vanishing points on this line, typically at the outer edges of your paper. Draw a vertical line at a desired location between these two vanishing points, either above, below, or on the horizon line. Then, connect the endpoints of the vertical line so that the lines of the object converge toward the respective vanishing points.



“Two-Point Perspective" DALL-E 4, by Kristen R. Kennedy

Three-Point Perspective: A three-point perspective is employed when there are three vanishing points, two on the horizon and one above or below it. This technique is often used for dramatic and dynamic compositions, such as looking up at skyscrapers or down a deep ravine.

• **Application in Drawing:** Begin with a horizontal line for the horizon. Add two vanishing points on the line and another above or below it, depending on the perspective you want (upward or downward). Draw an object or scene with lines converging toward the vanishing points, including the one above or below. Practicing one-point, two-point, and three-point perspective exercises will enhance your ability to create the illusion of depth and space in your drawings, particularly when dealing with architectural or complex scenes. These techniques are powerful tools for artists seeking to convey realistic spatial relationships in their artwork.



“Three Point Perspective" DALL-E 4, by Kristen R. Kennedy

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3.28: Positive and Negative Space

Positive and negative space are essential concepts in art and drawing that refer to how artists use and manipulate the areas within and around objects in their compositions.

- Positive Space: This area in a work of art contains the primary subjects, objects, or forms. It's the part of the composition where the artist places the main focus and details.

- Negative Space is the empty or unoccupied area surrounding the positive space. It's the background or the space between objects in the composition.



“Still Life” DALL-E 4, AI-generated Image by Kristen R. Kennedy

In the drawing, the positive space is occupied by well-defined objects such as fruit, vases, and a book. These objects are the focus of the composition and are rendered with attention to detail in shading and textures. The background is minimal, which further emphasizes the objects or positive space, and less importance on the environment in which these objects occupy space.

The concept of negative space is prominently featured in the stilllife drawing. The composition includes only a few objects, like a cup and a book, which are placed in such a way as to maximize the unoccupied space around them. This negative space is as integral to the composition as the objects, creating an interesting and balanced visual experience. The minimalist rendering of the objects, with less detail, allows the empty space to become a focal point, demonstrating the role of negative space in defining shapes and adding depth and a sense of location to the composition.

In essence, positive space is the primary focus or emphasis, while negative space might initially be noticed as a secondary emphasis. However, it is still equally important in creating a visually appealing composition. The interplay of these two types of spaces helps to guide the viewer’s eye and create more meaningful and unified compositions.

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3.29: Artist's Exploration of Space

Artists have long been captivated by the challenge of creating the illusion of depth and space on a two-dimensional surface. Through the centuries, several renowned artists have demonstrated exceptional skill in drawing, employing various techniques and styles to convey spatial dimensions convincingly. In this discussion, we will explore the approaches of five distinguished artists who have excelled in depicting space in their drawings.

Leonardo da Vinci: Linear Perspective

Leonardo da Vinci's mastery of linear perspective is evident in his iconic work, "The Last Supper." He employed meticulous attention to mathematical proportions and vanishing points, creating a realistic sense of depth and spatial arrangement. The converging lines in the architecture and the placement of figures contribute to a harmonious and visually convincing portrayal of space.

Da Vinci's innovative use of linear perspective was groundbreaking during his time and significantly influenced the development of perspective in art. His precise application of this technique not only enhanced the spatial realism of his works but also laid the foundation for future artists to explore and expand upon this method.

- **Artwork:** "The Last Supper" (1495-1498) —In this iconic fresco painting, da Vinci's meticulous linear perspective is evident in the architectural details and the positioning of the figures around the table. The use of vanishing points and precise geometric calculations creates a convincing sense of depth and space.

M.C. Escher: Intricate Spatial Tessellations

M.C. Escher is renowned for his mind-bending optical illusions and spatial tessellations. His meticulous and imaginative approach to space challenges conventional notions of dimensionality. Escher's drawings often feature intricate patterns that seamlessly transition between two and three dimensions, leading viewers on a surreal journey through his visual puzzles.

Escher's ability to manipulate space in his drawings is a testament to his mathematical and artistic prowess. He skillfully combined geometric shapes and patterns to create a sense of infinite space, blurring the boundaries between reality and imagination. His work inspires artists and mathematicians alike, demonstrating the limitless possibilities of spatial representation in art.

- **Artwork:** "Relativity" (1953)- This lithograph exemplifies Escher's intricate spatial tessellations. In "Relativity," he explores the concept of multiple gravity directions within a single scene, creating a visually perplexing and immersive experience for the viewer.

David Hockney: Multiple Perspectives and Fragmented Spaces

David Hockney's innovative approach to space challenges traditional perspectives. He often uses multiple viewpoints within a single composition, allowing viewers to experience space in a fragmented and multidimensional manner. This technique encourages a more interactive and immersive engagement with his artworks, as they invite viewers to explore different facets of space simultaneously.

Hockney's exploration of multiple perspectives reflects his curiosity about how technology and modern life have changed our perception of space. He often creates composite images using photography and digital tools, redefining spatial representation in the context of contemporary art. His work encourages viewers to question their understanding of space and its fluidity in the digital age.

- **Artwork:** "Pearblossom Hwy., 11-18th April 1986, #2" (1986)- In this photomontage, Hockney employs innovative multiple perspectives. He creates a composite image of a desert landscape with various viewpoints, challenging the traditional single-point perspective and inviting viewers to explore the scene from multiple angles.

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4: PAINTING — ART MEDIA AND TECHNIQUES

4.1: Painting

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4.1: Painting

In his *NaturalisHistoria*, Pliny the Elder tells of a painting contest between the great Greek painter Zeuxis and his rival Parrhasius to decide who was the greatest artist. Zeuxis painted a still life of grapes that appeared so real birds flew down to peck at them. Parrhasius concealed his painting behind a curtain, and asked Zeuxis if he would please unveil it. When Zeuxis tried to pull the curtain aside it proved to be a painted illusion. Parrhasius was the winner, and Zeuxis was said to have generously exclaimed, "I have deceived the birds, but Parrhasius has deceived Zeuxis." This historical anecdote is probably not entirely true, but it seems that Zeuxis, at least, was a great Greek painter. Sadly, the only examples of painting from the Greeks that survive are those on ceramics and in the wall frescoes of Pompeii and Herculaneum, but descriptions of the work of Zeuxis suggests it was well-developed and innovative, exhibiting many of the skills artists would only rediscover during the Renaissance. This chapter will introduce the materials and techniques of painting, both historical and still employed today.

Painting is the application of pigments to a support surface that establishes an image, design or decoration. In art, the term 'painting' describes both the act and the result. Most painting is created with pigment in liquid form applied with a brush. Exceptions to this are found in Navajo sand painting and Tibetan mandala painting, where powdered pigments are used. Painting as a medium has survived for thousands of years and is, along with drawing and sculpture, one of the oldest creative mediums. It's used in some form by most cultures around the world.

Three of the most recognizable images in Western art history are paintings: Leonardo da Vinci's *Mona Lisa*, Edvard Munch's *The Scream*, and Vincent van Gogh's *The Starry Night*. These three art works are examples of how painting can go beyond a simple mimetic function – that is, to only imitate what is seen. The power in great painting is that it transcends perceptions to reflect emotional, psychological, even spiritual levels of the human condition.

Painting mediums are extremely versatile because they can be applied to many different surfaces (called *supports*) including paper, wood, canvas, plaster, clay, lacquer, concrete and more. Because paint is usually applied in a liquid or semi-liquid state it has the ability to soak into porous support material, which can, over time, weaken and damage it. To prevent this a support is usually first covered with a *ground*, a mixture of binder and chalk that, when dry, creates a non-porous layer between the support and the painted surface. A typical ground is called "gesso".

There are six major painting mediums, each with specific individual characteristics:

- Encaustic
- Fresco
- Tempera
- Oil
- Watercolor and Gouache
- Acrylic

All of them use three basic ingredients:

- Pigment
- Binder
- Solvent

Pigments are granular solids incorporated into the paint to contribute color. The **binder**, commonly referred to as the *vehicle*, is the actual film-forming component of paint. The binder holds the pigment in solution until it's ready to be dispersed onto the surface. The **solvent** controls the flow and application of the paint. It's mixed into the paint, usually with a brush, to dilute it to the proper viscosity, or thickness, before it's applied to the surface. Once the solvent has evaporated from the surface the remaining paint is fixed there. Solvents range from water to oil-based products like linseed oil and mineral spirits. Let's look at each of the six main painting mediums:

Encaustic

Encaustic paint mixes dry pigment with a heated beeswax binder. The mixture is then brushed or spread across a support surface. Reheating allows for longer manipulation of the paint. Encaustic dates back to at least the first century C.E. and was used

extensively in funerary mummy portraits from Fayum in Egypt. The characteristics of encaustic painting include strong, resonant colors and extremely durable paintings. Because of the beeswax binder, when encaustic cools it forms a tough skin on the surface of the painting. Typically, the support used for encaustic must be rigid, like the wooden panels of the Fayum portraits, to keep the wax from cracking. Some modern artists have used more flexible supports, however, with mixed results.



Mummy-portrait, wax-tempera-made on wood. A young man in roman clothing. He belongs to the greco-roman upper-class. Early 3d Century, 37.5 cm high, Inv.-Nr. 15013. Photo by Matthias Kabel, Gnu Free Documentation License

The twentieth-century American artist, Jasper Johns used encaustic techniques in his compositions. In his work, '*Flag*' (1954-1955), Jasper used a combination of encaustic, oil, and collage on fabric mounted on plywood. In other works he used crumpled newsprint soaked in the encaustic, applied to the canvas, allowed to dry and then painted over. This technique, for Johns, suggested the exaggerated brushwork of the Abstract Expressionists without actually having done the brushwork. It was a cool, ironic employment of medium as "gesture."



'Flag', Jasper Johns, encaustic, oil, and collage on fabric mounted on plywood. CC by SA 2.0. Photo by Ed Schipul, taken at MoMA March 2007. https://www.flickr.com/photos/eschipul/2126206600

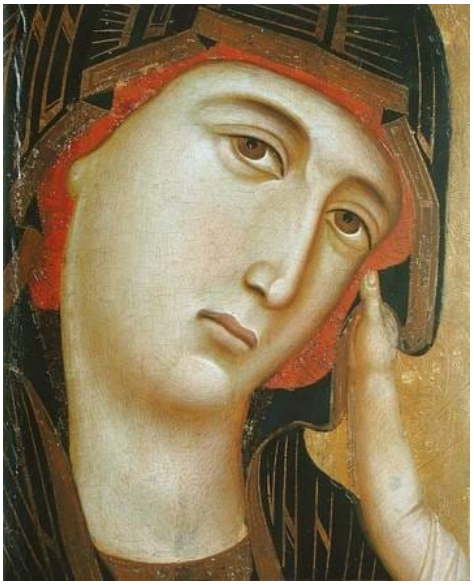
Tempera



Duccio, 'The Crevole Madonna', c. 1280. Tempera on board. Museo dell'Opera del Duomo, Siena, Italy. PD

Tempera paint combines pigment with an egg yolk binder, then thinned and released with water. Like encaustic, tempera has been used for thousands of years. It dries quickly to a durable matte finish. Tempera paintings are traditionally applied in successive thin layers, called glazes, painstakingly built up using networks of cross hatched lines. Because of this technique tempera paintings are known for their detail.

In early Christianity, tempera was used extensively to paint images of religious icons. The pre-Renaissance Italian artist Duccio (c. 1255–1318), one of the most influential artists of the time, used tempera paint in the creation of '*The CrevoleMadonna*' (above). You can see the sharpness of line and shape in this well-preserved work, and the detail he renders in the face and skin tones of the Madonna (see the detail below).



Contemporary painters still use tempera as a medium. American painter Koo Schadler uses traditional methods and materials to create her poetic paintings of rabbits, flowers, and other still life and portrait objects. She prepares the surface of the support with multiple layers of gesso, dried, sanded, and reapplied to create a velvety smooth surface on which the egg-based tempera is applied.



Koo Schadler, White Rabbit & Zinnias for Dorothy, Egg tempera, on true gesso panel, 11 ¼ x 10 ¾". Permission of the artist

Fresco

Fresco painting is used exclusively on plaster walls and ceilings. The medium of fresco has been used for thousands of years, but is most associated with its use in Christian images during the Renaissance period in Europe.

There are two forms of fresco: **buon** or "wet", and **secco**, meaning "dry".

Buon fresco technique consists of painting in pigment mixed with water on a thin layer of wet, fresh lime mortar or plaster. The pigment is applied to and absorbed by the wet plaster; after a number of hours, the plaster dries and reacts with the air: it is this chemical reaction that fixes the pigment particles in the plaster. Because of the chemical makeup of the plaster, a binder is not required. Buon fresco is more stable because the pigment becomes fused with the wall itself.

Domenico di Michelino's '*Dante and the Divine Comedy*' from 1465 (below) is a superb example of buon fresco. The colors and details are preserved in the dried plaster wall. Michelino shows the Italian author and poet Dante Aleghieri standing with a copy of the Divine Comedy open in his left hand, gesturing to the illustration of the story depicted around him. The artist shows us four different realms associated with the narrative: the mortal realm on the right depicting Florence, Italy; the heavenly realm indicated by the stepped mountain at the left center – you can see an angel greeting the saved souls as they enter from the base of the mountain; the realm of the damned to the left – with Satan surrounded by flames greeting them at the bottom of the painting; and the realm of the cosmos arching over the entire scene.



Domenico di Michelino, 'Dante's Divine Comedy', 1465, buon fresco, the Duomo, Florence, Italy. Photo by Sailko Creative Commons Attribution 3.0 Unported

Fresco secco refers to painting an image on the surface of a dry plaster wall. This medium requires a binder since the pigment is not mixed into the wet plaster. Egg tempera is the most common binder used for this purpose. It was common to use fresco secco over buon fresco murals in order to repair damage or make changes to the original.

Leonardo Da Vinci's painting of '*The Last Supper*' (below) was done using fresco secco.



The Last Supper: Leonardo da Vinci's Last Supper, although much deteriorated, demonstrates the painter's mastery of the human form in figurative composition. PD-US

Unfortunately, Leonardo also experimented with other processes and media as he painted the work and almost immediately it began to dry and flake from the wall. It has been "in restauro", or under restoration, for many years.

Oil

Oil paint is the most versatile of all the painting mediums. It uses pigment mixed with a binder of linseed oil. Linseed oil can also be used as the vehicle, along with mineral spirits or turpentine. Oil painting was thought to have developed in Europe during the 15th century, but recent research on murals found in Afghani caves show oil based paints were used there as early as the 7th

century.

Some of the qualities of oil paint include a wide range of pigment choices, its ability to be thinned down and applied in almost transparent glazes as well as used straight from the tube (without the use of a vehicle), built up in thick layers called **impasto** (you can see this in many works by Vincent van Gogh). One drawback to the use of impasto is that over time the body of the paint can split, leaving networks of cracks along the thickest parts of the painting. Because oil paint dries slower than other mediums, it can be blended on the support surface with meticulous detail. This extended working time also allows for adjustments and changes to be made without having to scrape off sections of dried paint.

In Jan Brueghel the Elder's still life oil painting you can see many of the qualities mentioned above. The richness of the paint itself is evident in both the resonant lights and inky dark colors of the work. The working of the paint allows for many different effects to be created, from the softness of the flower petals to the reflection on the vase and the many visual textures in between.



Jan Brueghel the Elder, Still-Life with Garland of flowers and Golden Tazza, 1618, oil on panel, 18.7 x 20.7", Museum of ancient Art. PD-US

Richard Diebenkorn's *Cityscape #1* from 1963 shows how the artist uses oil paint in a more fluid, expressive manner. He thins down the medium to obtain a quality and gesture that reflects the sunny, breezy atmosphere of a California morning. Diebenkorn used layers of oil paint, one over the other, to let the under painting show through and a flat, more geometric space that blurs the line between realism and abstraction.



Cityscape #1, Richard Diebenkorn, rocor; https://learn.saylor.org/mod/page/view.php?id=4371

Rembrandt was a master of paint-handling, and made more self-portraits than practically any other artist in history. This painting from around 1662 shows the technique of **impasto** used to build up a wrinkled and cratered surface that suggests the weathered skin of the artist in old age.



Rembrandt, Self-portrait, c. 1662, oil on canvas, 32.5 x 25.6", Wallraf-Richartz-Museum. PD US

The Abstract Expressionist painters pushed the limits of what oil paint could do. Their focus was in the *act* of painting as much as it was about the subject matter. Indeed, for many of them there was no distinction between the two. The work of Willem de Kooning leaves a record of oil paint being brushed, dripped, scraped and wiped away all in a frenzy of creative activity.



Willem de Kooning, Woman I, 1950-52, oil on canvas (MoMA). Photo Steven Zucker taken May 7, 2014. CC BY-NC-SA 2.0

Acrylic

Acrylic paint became commercially available in the 1950's as an alternative to oils. Pigment is suspended in an acrylic polymer emulsion binder and uses water as the vehicle. The acrylic polymer has characteristics like rubber or plastic. Acrylic paints offer the body, color resonance and durability of oils without the expense, mess and toxicity issues of using heavy solvents to mix them. One major difference is the relatively fast drying time of acrylics. They are water soluble, but once dry become impervious to water or other solvents. Moreover, acrylic paints adhere to many different surfaces and are extremely durable. Acrylic impastos will not crack or yellow over time as oils sometimes do.

Beatriz Milhaze is a Brazilian artist who uses the unique properties of acrylic to create her intricate patterned surfaces. She paints a design on a sheet of plastic and presses it to a canvas which may already contain other painted areas or designs. When it has

dried she peels away the plastic sheet leaving the acrylic form attached to the canvas.



BEATRIZ MILHAZES, Mariposa, 2004, Acrylic on canvas, 98 X 98 in. Photo courtesy of James Cohen Gallery, New York.

Mixed Media

Portland artist Troy Mathews uses latex paint, acrylic paint, and welding crayon on an unstretched drop cloth in this painting of St. Louis Cardinal's pitcher Bob Gibson from 2016.

The painting is titled *The Black Body Problem*, a scientific term that refers to objects that absorb light without reflecting light back. German theoretical physicist Max Planck in ca. 1900 created a theory regarding "black-body radiation." His work was useful to Albert Einstein's theory of relativity. Mathews uses the term to refer to America's "black-body problem" of race. Gibson played from 1959-1975 and was a nine-time All-Star, Two-time world Series champion and was awarded two Cy Young Awards during the era of the Civil Rights Movement.



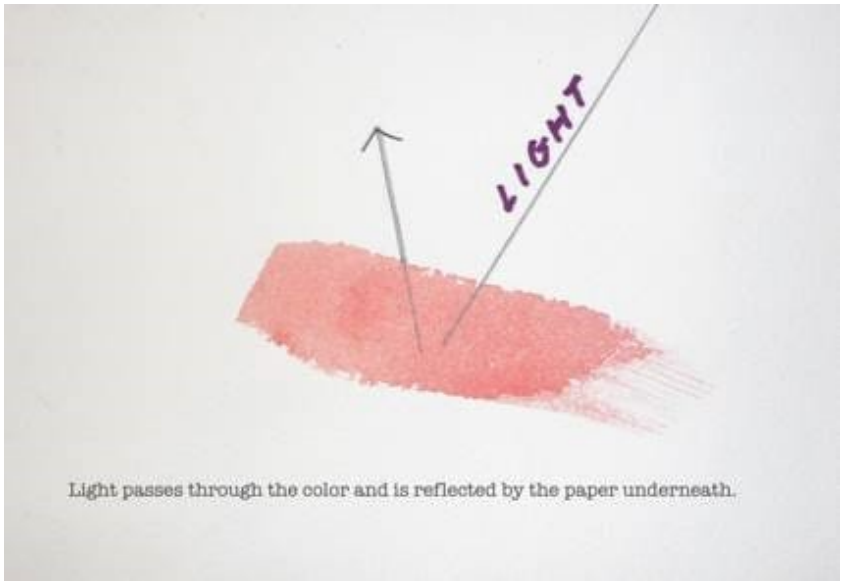
Troy Mathews, The Black Body Problem, 2016. Latex paint, acrylic paint, welding crayon on unstretched drop cloth, 183 x 153 cm. Permission of the artist

He was also subjected to discrimination by rival teams, fans, and some of his own team-members during his career. Mathews uses opaque paint media that tend to absorb light on a porous support – the canvas drop cloth – that also absorbs paint.

His figure captures the dynamic energy of the athlete just after the pitch and the determination that the historical figure exhibited in confronting his social circumstances. Contemporary artists use various media to deepen the meaning of the images and subjects they represent, and Mathews' painting is a good example of how that works. See more of Mathews' work at https://www.hyperaccumulator.com/the-black-body-problem

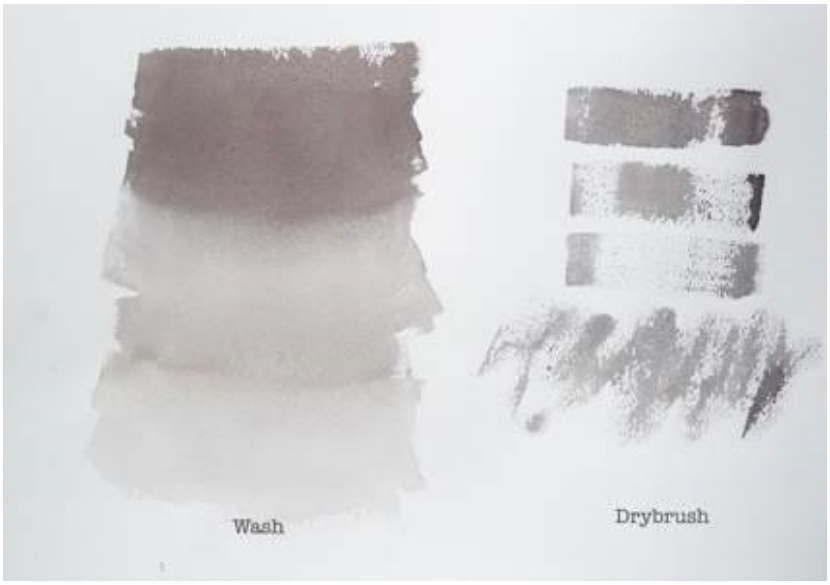
Watercolor

Watercolor is the most sensitive of the painting mediums. It reacts to the lightest touch of the artist and can become an over-worked mess in a moment. There are two kinds of watercolor media: **transparent,** and **opaque** or **gouache**. Transparent watercolor operates in a reverse relationship to the other painting mediums. It is traditionally applied to a paper support, and relies on the whiteness of the paper to reflect light back through the applied color (see below), whereas opaque paints (including gouache) reflect light off the skin of the paint itself. Watercolor consists of pigment and a binder of gum arabic, a water-soluble compound made from the sap of the acacia tree. It dissolves easily in water. There is no white watercolor, but white gouache can be used to add highlights if necessary. Using the white ground of the paper is preferable.



Chris Gildow, 'Light passes through the color and is reflected by the paper underneath'

Watercolor paintings hold a sense of immediacy. The medium is extremely portable and excellent for small format paintings. The paper used for watercolor is generally of two types: hot pressed, which gives a smoother texture, and cold pressed, which results in a rougher texture. Transparent watercolor techniques include the use of **wash**; an area of color applied with a brush and diluted with water to let it flow across the paper. **Wet-in-wet** painting allows colors to flow and drift into each other, creating soft transitions between them. **Dry brush** painting uses little water and lets the brush run across the top ridges of the paper, resulting in a broken line of color and lots of visual texture.



Chris Gildow, 'Wash, Drybrush'; https://learn.saylor.org/mod/page/view.php?id=437

Examples of watercolor painting techniques: below, a painting done in the wash technique by John Marin. The Cezanne is created with more dry brush effects.



John Marin, Brooklyn Bridge, 1912, Watercolor and graphite on paper, 15 1/2 in. x 18 1/2 in. Gift of John Marin, Jr. and Norma B. Marin , Accession Number: 1973.042 http://www.colby.edu/museum/?s=John%...?sid=37&x=7627

John Marin's Brooklyn Bridge (1912) shows extensive use of wash. He renders the massive bridge almost invisible except for the support towers at both sides of the painting. Even the Manhattan skyline becomes enveloped in the misty, abstract shapes created by washes of color.

Self-portrait by French painter Paul Cezanne builds form through nuanced colors and tones. The way the watercolor is laid onto the paper reflects a sensitivity and deliberation common in Cezanne's paintings. The more planar areas of color and tone creates distinct shapes and can be done on dryer surfaces.



Paul Cezanne, Self-portrait, c. 1895. Watercolor on paper. PD_US; The reproduction is part of a collection of reproductions compiled by The Yorck Project. The compilation copyright is held by Zenodot Verlagsgesellschaft mbH and licensed under the GNU Free Documentation License

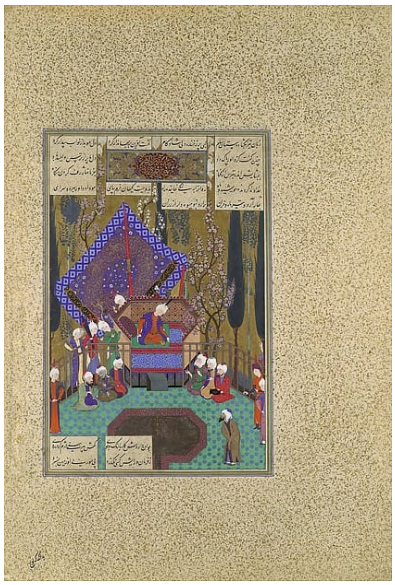
Opaque watercolor, also called **gouache**, differs from transparent watercolor in that the particles are larger, the ratio of pigment to water is much higher, and an additional, inert, white pigment such as chalk is also present. Because of this, gouache paint gives stronger color than transparent watercolor, although it tends to dry to a slightly lighter tone than when it is applied. Gouache paint doesn't hold up well as impasto, tending to crack and fall away from the surface. It holds up well in thinner applications and often is used to cover large areas with color. Like transparent watercolor, dried gouache paint will become soluble again in water.



Jacob Lawrence, Self-Portrait, 1977, Gouache and tempera on paper, 23 x 31", National Academy of Design, New York, Artwork copyright Gwendolyn Knight Lawrence, courtesy of the Jacob and Gwendolyn Lawrence Foundation. http://whitney.org/www/jacoblawrence...43x251self.jpg

Jacob Lawrence's paintings use gouache to set the design of the composition. Large areas of color – including the complements blue and orange, dominate the figurative shapes in the foreground, while olive greens and neutral tones animate the background with smaller shapes depicting tools, benches and tables. The characteristics of gouache make it difficult to be used in areas of fine detail.

Gouache is a medium in traditional painting from other cultures too. *ZalConsults the Magi*, part of an illuminated manuscript form 16th century Iran, uses bright colors of gouache along with ink, silver and gold to construct a vibrant composition full of intricate patterns and contrasts. Ink is used to create lyrical calligraphic passages at the top and bottom of the work.



attr. Sultan Muhammad asst. by Abd al-Aziz, Zal Consults the Magi, Folio 73v from the Shahnama (Book of Kings) of Shah Tahmasp, ca. 1530-35, Iran, opaque watercolor (gouache), ink, silver, & gold on paper, 11 1/16 x 7 ¼". PD –US http://www.metmuseum.org/art/collection/search/452117

Other Painting Mediums

Enamel paints form hard skins typically with a high-gloss finish. They use heavy solvents and are extremely durable.

Powder coat paints differ from conventional paints in that they do not require a solvent to keep the pigment and binder parts in suspension. They are applied to a surface as a powder then cured with heat to form a tough skin that is stronger than most other paints. Powder coats are applied mostly to metal surfaces and are often seen in automotive or furniture contexts.

Epoxy paints are polymers, created mixing pigment with two different chemicals: a resin and a hardener. The chemical reaction between the two creates heat that bonds them together. Epoxy paints, like powder coats and enamel, are extremely durable in both indoor and outdoor conditions.

These industrial-grade paints are used in sign painting, marine environments and aircraft painting among other uses.

Painting Beyond Painting

Historically other mediums have served the same purpose as painting in religious contexts and in the courts of nobility. Two of those are **mosaics** and **tapestries**.

Mosaic

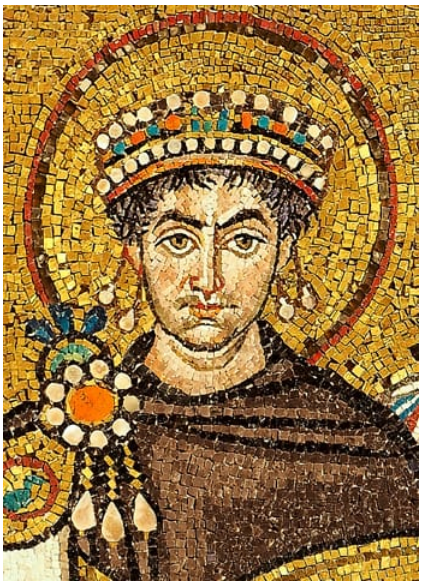
The Greeks and Romans used mosaics to decorate the floors of their homes and basilicas. Intricate designs made of small, individual bits of stone or glass called **tesserae** were embedded in plaster, mortar or cement. Later Byzantine churches were richly ornamented with tesserae fashioned from small bits of marble, stone, or glass with gold leaf sandwiched between the layers. During the Renaissance artists like Ghirlandaio and Raphael also designed mosaics, but the work was most likely carried out by their workshop artists. Fresco proved to be a faster and less costly form of wall decoration from that period forward, although mosaics continue to be made today.



Roman (?) mosaic from the Vatican Museum, Rome. PD-US. Photo: Wknight94 under GNU Free Documentation. https://commons.wikimedia.org/wiki/F...m_mosaic_4.jpg



Emperor Justinian, Bishop Maximian and Retinue, ca. 547, mosaic, San Vitale, Ravenna. PD US



Emperor Justinian (detail), ca. 547, mosaic, San Vitale, Ravenna. PD-US

Tapestry

These fabric wall-hangings in Europe rivaled paintings in detail and preciousness. They were, in addition, practical in that they kept some drafts out of old castle walls. Many important artists have created the **cartoons** – or preliminary drawings/designs – for tapestries including Raphael, Goya, and Charles le Brun. Tapestries were often exchanged between kings as tokens of good will. There were royal tapestry factories like the Gobelins in France where the work was woven by hand with wool, silk, and precious metal-wrapped thread.



The Battle of Zama, Gobelin tapestry after Jules Romain, manufactured for Louis XI:V in 1688-90. Louvre. PD-US https://en.wikipedia.org/wiki/Gobeli..._1688_1690.jpg

Some artists today still work in tapestry or other fiber arts, but now a loom is more likely to be programmed digitally to produce the object. Many other examples of fiber art can be found. Traditionally dismissed as “women’s craft”, works made of woven, tied, crocheted, or other processes are now a major and respected part of art-making.

In front of the NuEdge gallery in Montréal, Polish artist Olek creates a crocheted cover for an existing sculpture turning it into a colorful hybrid.



Photo Jeangagnon, CC-SA-SH-3.0

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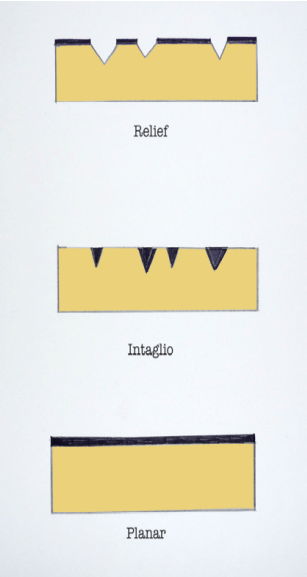
5: PRINTMAKING — ART MEDIA AND TECHNIQUES

5.1: Printmaking

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5.1: Printmaking

Printmaking is a process of multiples. It uses a transfer process to make multiples from an original image or template. Each image, or individual print, is called an **impression**, and multiple impressions are printed in an **edition**, with each print signed and numbered by the artist. All printmaking mediums result in images reversed from the original. Print results depend on how the template (or **matrix**) is prepared. There are three basic techniques of printmaking: **Relief**, **Intaglio**, and **Planar(Lithography)**. You can get an idea of how they differ from the cross-section images below, and view how each technique works from this site – https://www.moma.org/interactives/projects/2001/whatisaprint/print.html – at the Museum of Modern Art in New York.



Chris Gildow. An illustration of the basic techniques used in printmaking. The black areas indicate the inked surface

Other printmaking processes are silkscreen printing and digital ink jet printing.

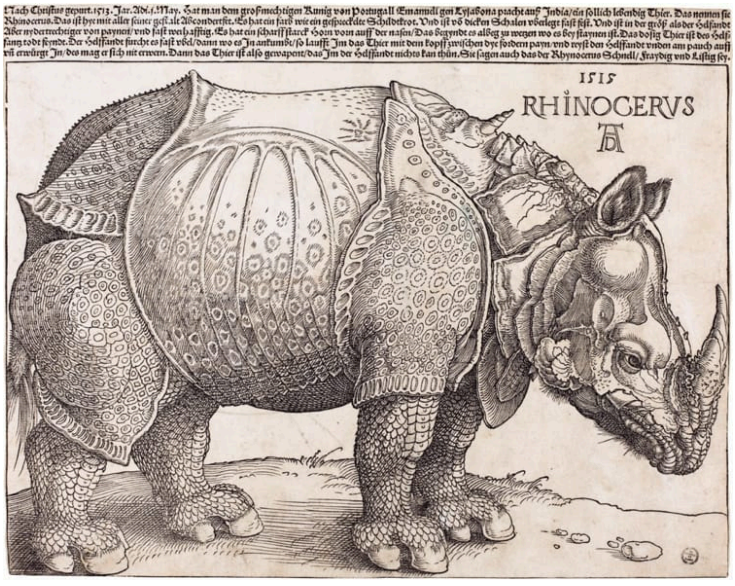
Relief Painting

A **relief print**, such as a woodcut or linoleum cut, is created when the areas of the matrix (plate or block) that are to show the printed image are *on the original surface*; the parts of the matrix that are to be ink free having been cut away, or otherwise removed. The printed surface is in **relief** from the cut away sections of the plate. Once the area around the image is cut away, the surface of the plate is rolled up with ink. Paper is laid over the matrix, and both are run through a press, transferring the ink from the surface of the matrix to the paper. The nature of the relief process doesn't allow for lots of detail, but does result in graphic images with strong contrasts. The bottom of your sneaker makes a relief print on the floor after you walk through mud. A rubber stamp makes a relief print. Carl Eugene Keel's '*Bar*' shows the effects of a woodcut printed in black ink.



Carl Eugene Keel, 'Bar', 2006, woodcut print on paper. Image from www.bucarotechelp.com/expressions/82101001.asp; Stephen Bucaro. Image provided by Carl Eugen Keel under Creative Commons Attribution license

In 1515, Albrecht Dürer made a woodcut showing an animal no one on the European continent – including Dürer himself – had ever seen. His *Rhinoceros* was based on a written description and brief sketch done by an unknown artists of an Indian rhinoceros that was shipped to Lisbon that year. Sadly, the rhino died in a shipwreck en route to Pope Leo X and another wasn't brought to Europe until 1577. Dürer's portrayal isn't accurate, but it does suggest the artist conflating an "armored" animal with the kind of armor worn by knights including a 'gorget' at the neck.[1]



Albrecht Dürer, The Rhinoceros, 1515, woodcut, 9.3 x 11/7", National Gallery , Washington DC. PD-US

Block printing developed in China hundreds of years ago and was common throughout East Asia. The Japanese woodblock print below shows dynamic effects of implied motion and the contrasts created using only one color and black. *Ukiyo-e*, or "floating world," prints became popular in the 19th century, even influencing European artists during the Industrial Revolution.

Relief printmakers can use a separate block or matrix for each color printed or, in **reduction prints** a single block is used, cutting away areas of color as the print develops. This method can result in a print with many colors.



Christopher Gildow, 'Boathouse', 2007, from the Stillaguamish Series, reduction woodcut print

Wood Engraving

The difference between a woodcut and a wood engraving is the part of the tree that is used as matrix. Instead of the soft horizontal wood a wood engraving is made on the harder end cut of the wood and results in shaper, crisper lines. Rockwell Kent's image of a worker from the days of the labor union in the U.S. fighting back against the agents of capitalism (note the bayonets on the right) is much darker with greater contrasts of light and dark that you might expect to see in an ordinary woodcut.



Lynd Ward, Wood Engraving for Alec Waugh's "Hot Countries", 1930, wood engraving; Photo by Thomas Shahan, taken on October 5, 2011, CC-BY 2.0

Linocut

A linoleum cut, or linocut, is created using the same process as a woodcut, but the matrix is the very soft material of linoleum. Long a student favorite, many examples of high-quality linocut art can be found. The lines tend to be broad with stark areas of black and white, although linocuts can also be printed in colors.



Oaktree&mirrorimage.png|right|thumb|160px|Linocut, Johnbod 20:02, 2 December 2006 (UTC)

Intaglio Printing

Intaglio prints such as etchings, are made by incising channels into a copper or metal plate with a sharp instrument called a **burin** to create the image, inking the entire plate, then wiping the ink from the surface of the plate, leaving ink only in the incised channels *below* the surface. Paper is laid over the plate and put through a press under high pressure, forcing the ink to be transferred to the paper.

Engraving is the oldest of intaglio techniques and traces its history back to the intricate designs cut into metal armor by medieval armor-makers. This was the process used most often to create and disseminate images before mechanical methods of the 19th century arrived.

Once again, we see artist Albrecht Dürer turning his skill to another medium to create this image of St. Jerome in his study. Prints were a source of additional income for artists throughout history. You could spend months on one painting and sell it once, but you could create a plate and make a hundred prints to sell.



Albrecht Dürer, Saint Jerome in his Study, 1514, engraving, Dresden. PD US Photograph: http://www.deutschefotothek.de/obj30105649.html

In dry point, the artist creates an image by scratching the burin directly into a metal plate (usually copper) before inking and

printing. Characteristically these prints have strong line quality and exhibit a slightly blurred edge to the line as the result of burrs created in the process of incising the plate, similar to clumps of soil laid to the edge of a furrowed trench. Today artists also use plexi-glass, a hard clear plastic, as plates. A fine example of dry point is seen in Rembrandt's *Clump of Trees with a Vista*. The velvety darks are created by the effect of the burred-edged lines.



Rembrandt, Clump of Trees with a Vista, 1652, drypoint; second state of two, sheet: 4 13/16 x 8 5/16", MET PD US http://www.metmuseum.org/toah/works-of-art/20.46.4/

Etched Printing

Etching begins by first applying a protective wax-based coating to a thin metal plate. The artist then scratches an image with a burin through the protective coating into the surface of the metal. The plate is then submersed in a strong acid bath, etching the exposed lines. The plate is removed from the acid and the protective coating is removed from the plate. Now the bare plate is inked, wiped and printed. The image is created from the ink in the etched channels. The amount of time a plate is kept in the acid bath determines the quality of tones in the resulting print: the longer it is etched the darker the tones will be. '*Correccion*' by the Spanish master Francisco Goya shows the clear linear quality etching can produce. The acid bath removes any burrs created by the initial dry point work, leaving details and value contrasts consistent with the amount of lines and the distance between them. Goya presents a fantastic image of people, animals and strange winged creatures. His work often involved biting social commentary. '*Correccion*' is a contrast between the pious and the absurd.

Mezzotint

Mezzotint is the only process the inventor of which is actually recorded. In 17th century Utrecht, in the Netherlands, an artist named Ludwig von Seiden created a unique printmaking process and no one, he claimed, would be able to figure out how he did it. In fact, the image he sent to William VI, a nobleman of Hesse-Kassel, of his mother in 1642 is thought to be the first mezzotint ever made.



Ludwig von Seigen, Amelia Elisabetta von Hessen, mezzotint, 1642. PD US

Mezzotint is a tonal process made with a metal tool called a “rocker”. By rocking the half moon shaped tool with tiny teeth or points across the metal plate areas that proceed from dark to light through a soft progression of values can be created.



https://www.slideshare.net/AimyAnneC...aglio-12150617



Francisco Goya, Correccion, 1799, etching and burnished aquatint on paper. PD US https://commons.wikimedia.org/wiki/F...Correccion.jpg

Goya created editions of prints on a number of subjects. *Correccion* is #46 from Los Caprichos (The Caprices), 1799. The subject of this set of prints was the foibles and stupidities of the human race. Here we see him using a combination of etching for the fine line work and aquatint, a process that uses a powdered rosin, to create a tonal effect. The acid resistant rosin is usually dusted across the plate and heated to cause it to adhere. The plate can then be dipped in an acid bath for various periods of time and with different sections of plate exposed causing those areas to be more deeply "bitten" and hold more ink. This also results in a tonal product but areas of highlight usually are marked by a hard edge since it has to be painted or stopped out on the plate.

There are many different techniques associated with intaglio, including aquatint, scraping and burnishing.

Planar Printing

Planar prints like monoprints are created on the *surface* of the matrix without any cutting or incising. In this technique the surface of the matrix (usually a thin metal plate or Plexiglass) is completely covered with ink, then areas are partially removed by wiping, scratching away or otherwise removed to form the image. Paper is laid over the matrix, then run through a press to transfer the image to the paper. Monoprints (also *monotypes*) are the simplest and painterly of the printing mediums. By definition monotypes and monoprints cannot be reproduced in editions. It is a singular print-making process. Kathryn Trigg'shttp://www.kathryntrigg.com/gallery.html monotypes show how close this print medium is related to painting and drawing.

Lithography is another example of planar printmaking, developed in Germany in the late 18th century. "Litho" means "stone" and "graph" means "to draw". The traditional matrix for lithography is the smooth surface of a limestone block.

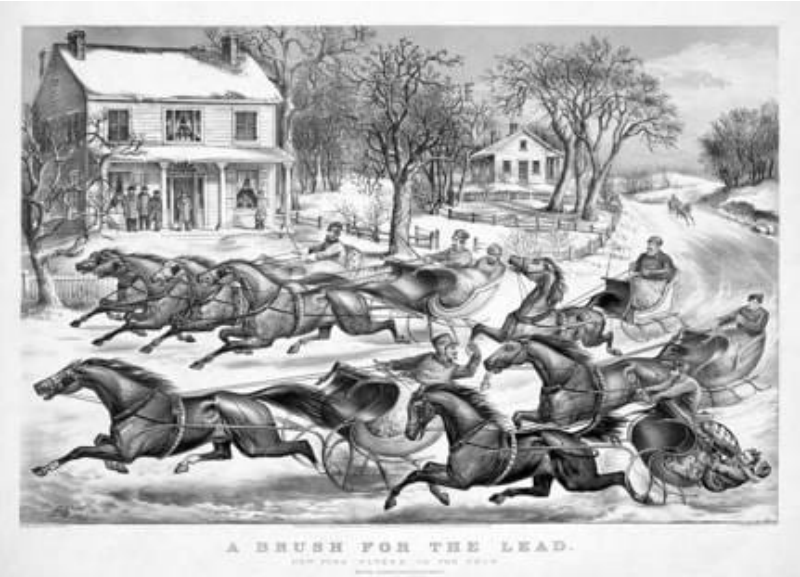


Chris73, Lithographic stone is on the left with the negative image. Printed positive image is on the right

While this matrix is still used extensively, thin zinc plates have also been introduced to the medium. They eliminate the bulk and

weight of the limestone block but provide the same surface texture and characteristics. The lithographic process is based on the fact that grease repels water. In traditional lithography, an image is created on the surface of the stone or plate using grease pencils or wax crayons or a grease-based liquid medium called **tusche**. The finished image is covered in a thin layer of gum arabic that includes a weak solution of nitric acid as an etching agent. The resulting chemical reaction divides the surface into two areas: the positive areas containing the image and that will repel water, and the negative areas surrounding the image that will be water receptive. In printing a lithograph, the gum arabic film is removed and the stone or metal surface is kept moist with water so when it's rolled up with an oil based ink the ink adheres to the positive (image) areas but not to the negative (wet) areas.

Because of the mediums used to create the imagery, lithographic images show characteristics much like drawings or paintings. In *A Brush for the Lead* by Currier and Ives (below), a full range of shading and more linear details of description combine to illustrate a winter's race down the town's main road.



Currier and Ives, 'A Brush for the Lead; New York Flyers on the Snow', 1867, lithograph. PD-US Library of Congress

Serigraphy, also known as **screen-printing**, is a third type of planar printing medium. Screen-printing is a printing technique that uses a woven mesh to support an ink-blocking stencil. The attached stencil forms open areas of mesh that transfer ink or other printable materials that can be pressed through the mesh as a sharp-edged image onto a substrate such as paper or fabric. A roller or squeegee is moved across the screen stencil, forcing or pumping ink past the threads of the woven mesh in the open areas. The image below shows how a stencil's positive (image) areas are isolated from the negative (non-image) areas.



Meul, 'TeeshirtCopyleft Cadre'

In serigraphy, each color needs a separate stencil. You can watch how this process develops in this video



A YouTube element has been excluded from this version of the text. You can view it online here: https://boisestate.pressbooks.pub/arthistory/?p=156

Screen printing is an efficient way to print posters, announcements and other kinds of popular culture images. Andy Warhol began using the silk screen process in the 1960's. He was thrilled with the mechanical quality of the prints and the sometimes random results he got. He used silk screen images and iconography from popular culture and newspapers to play with the idea of popular versus high art.



On the far wall, Andy Warhol, Portrait of Mao Zedong, 1973, silkscreen, from an exhibition of the artist's work at the Hamburg Bahnhof, August 2011. Photo: dalbera from Paris, France

Digital Inkjet Prints

This twentieth century technique has made printmaking available to a wide range of art patrons and has allowed artists to do things that would not have been imaginable a few decades ago. What is the difference between an inkjet print made by an artist that sells for a thousand dollars and one from a big box store that sells for less than a hundred? There are several significant differences. First, the machine that makes art prints can handle very large format prints. Second, the artist is on hand to approve,

sign, and number every print that comes off the “press”. Finally, artists’ inkjet prints are made with archival quality inks and papers that are intended to last much longer than commercial printing mediums. Another advantage to art inkjet printing is that it can be done on unusual materials. Betsabee Romero, a Mexican artist, prints on car tires (and with car tires, but that’s another process), sunglasses and other objects.

New York artists Wade Guyton and Kelley Walker use the inkjet printer and scanner in their multi-media work. They have printed on objects like paint cans, mattresses, and drywall or furniture.



Guyton\Walker, Untitled, Sculpture, 2008, Digital inkjet prints on paint cans, Each can 7 5/8 x 7 x 7″, The Museum of Modern Art, Fund for the Twenty-First Century. http://library.artstor.org/#/asset/AMOMA_10312310614

Important artists are also making prints. One of the best printmaking facilities is Santa Fe Editions. Here artists like Caio Fonseca, Robert Kelly, and Ricardo Mazal have created images that are reproduced in small editions at prices far below that of their paintings. Here the artists work with a master printmaker to create original works, not reproductions, that are then signed and numbered by the artist. The average edition is 30 prints, printed and shipped flat, not rolled. Take a look at some of the work being done at Santa Fe Editions.

http://www.sfeditions.com/MainFrameset-30.htm

1 https://en.wikipedia.org/wiki/D%C3%B...27s_Rhinoceros; accessed 9.16.2017.

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6: SCULPTURE — ART MEDIA AND TECHNIQUES

6.1: Sculpture and Installation
6.2: Utility and Value of Materials
6.3: Sculptures
6.4: Installation and Sculpture

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6.1: Sculpture and Installation

Drawing and painting both fall into the category of two-dimensional art; sculpture is three-dimensional in that it has height, width, and depth. It has **mass**, one of the elements of art. We include in the sculptural section other types of art that may not obviously belong to either category – installation art is one of those. Artists sometimes create entire environments in a museum or gallery – or elsewhere – that the viewer is intended to experience corporally (with their bodies) and sometimes with all of the senses. Another group of artists create work out of nature itself. Land artists like Robert Smithson made both the material of the natural world like water, soil and rocks their medium, but also made ideas and concepts like entropy the subject of the work. We will look at examples of three-dimensional artwork in this section.

Methods

Carving

Carving uses the *subtractive* process to cut away areas from a larger mass, and is the oldest method used for three-dimensional work. Traditionally stone and wood were the most common materials because they were readily available and extremely durable. Contemporary materials include foam, plastics and glass. Using chisels and other sharp tools, artists carve away material until the ultimate form of the work is achieved.

The Moai massive stone sculptures carved by the Rapa Nui people on Easter Island in Polynesia between the years 1250 and 1500.[1] These figures were positioned to face inland and are thought to have represented the guardian ancestors/deities that watched over the island and its people. The process of carving such large figures and transporting and placing them was a feat for these early peoples not unlike the creation of Stonehenge in England or the Olmec heads of ancient Mexico.



Easter Island Statues, photo by Hhooper1, CC-SA Creative Commons Attribution 2.5 Generic license

In another example, you can see the high degree of relief carved from an original wood block in this mask from the Pacific Northwest Coast Kwakwaka' wakw culture. The mask was used in winter ceremonies where animals were said to take human form.

It's extraordinary for masks to personify a natural event. This and other mythic figure masks are used in ritual and ceremony dances. The broad areas of paint give a heightened sense of character to this mask.



Adam Collins, 'Supernatural Mask'

Michelangelo's masterpiece, *David,* from 1501 is carved from a single block of marble, finished and polished to embody an idealized form which was a testament to human aesthetic brilliance.



Michelangelo, 'David', 1501, marble, 17' high. Galleria dell'Accademia, Florence

Three Types of Carved Sculpture

We think of carved sculpture as falling into three basic types: **in-the-round**, **high relief**, and **low (bas) relief**. Michelangelo's *David* above is an example of sculpture in-the-round. This is fairly easy to spot as one can actually walk all around the sculpture and it is finished on all sides. High relief sculpture is usually a decorative addition to another object, often architecture.



Nicola Pisano, The Nativity and Annunciation to the Shepherds, 1255-60, Pulpit in the Baptistery, marble joanbanjo

High relief sculpture is characterized by figures or elements that are significantly raised off the surface from which they are carved, but still remain attached. You can see very dark shadows around the figures in high relief – note the black shadows around the urn on the bottom of the sculpture above.

Low relief, too, is most often seen on architecture. In low, or bas as in the French term, relief, few very dark shadows are seen.



Lid of the Sarcophagus of Palenque – Temple of Inscriptions – Palenque, 692 CE PD The carving on the lid of Pakal's sarcophagus, or coffin, is carved in a uniformly shallow relief. The shadows are not pronounced

Casting

The **additive** method of casting has been in use for over five thousand years. It's a manufacturing process by which a liquid material is usually poured into a mold, which contains a hollow cavity of the desired shape, and then allowed to solidify. One traditional method of bronze casting frequently used today is the lost wax process. Modern casting materials are usually metals but can be various *cold setting* materials that cure after mixing two or more components together; examples are epoxy, concrete, plaster, and clay. Casting is most often used for making complex shapes that would be otherwise difficult or uneconomical to make by other methods. It's a labor-intensive process that today allows for the creation of multiples from an original object (similar to the medium of printmaking), each of which is extremely durable and exactly like its predecessor. In the ancient world

the mold would of necessity be destroyed once the sculpture had been cast. Today molds are made from materials that can be reused, but a mold is usually destroyed after the desired number of castings has been made. Traditionally, bronze statues were placed atop pedestals to signify the importance of the figure depicted. A statue of William Seward (below), the U. S. Secretary of State under Abraham Lincoln and who negotiated the purchase of the Alaska territories, is set nearly eight feet high so viewers must look up at him. Standing next to the globe, he holds a roll of plans in his left hand. We generally refer to these kinds of commemorative likenesses as “statues” while figures in other contexts are usually called “sculpture.”



Richard Brooks, ‘William Seward’, bronze on stone pedestal, c. 1909. Photo from Chris Gildow

More contemporary bronze cast sculptures reflect their subjects through different cultural perspectives. The statue of rock guitarist Jimi Hendrix is set on the ground, his figure cast as if performing on stage. He’s on both of his knees, head thrown back, eyes shut and mouth open in mid wail. His bell-bottom pants, frilly shirt unbuttoned halfway, necklace and headband give us a snapshot of 1960’s rock culture but also engage us with the subject at our level.

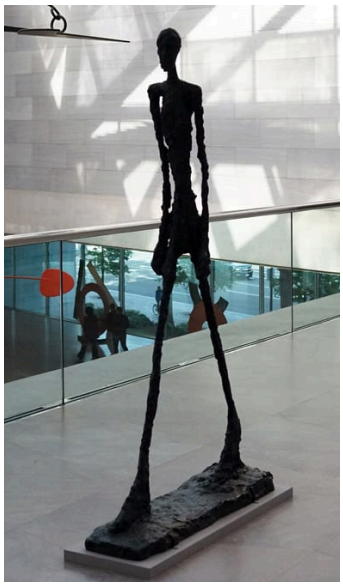


David Herrera, ‘Jimi Hendrix’, Daryl Smith, 1996, bronze. Broadway and Pine, Seattle. Photo from Chris Gildow

Modeling

Modeling is a method that can be both additive and subtractive. The artist uses modeling to build up form with clay, plaster or other soft material that can be pushed, pulled, pinched, carved or poured into place. The material then hardens into the finished

work. Larger sculptures created with this method make use of an **armature**, an underlying structure of wire that sets the physical shape of the work. Although modeling is primarily an additive process, artists often do remove material in the process. Modeling a form is often a preliminary step in the casting method. In 2010, Swiss artist Alberto Giacometti's *Walking Man* (c. 1955), a bronze sculpture first modeled in clay, set a record for the highest price ever paid for a work of art at auction. Here you see another version of that sculpture belonging to the National Gallery in Washington, D.C. Giacometti was known for his elongated **abstract** figures. One of his inspirations was Etruscan art which we will look at in a later section.



Alberto Giacometti, Walking Man II (1/6), 1960, bronze, 188.5 × 27.9 × 110.7 cm (National Gallery of Art), photo by Steven Zucker, taken on October 22, 2016, CC BY-NC-SA 2.0

This Mayan Woman and Child were modeled from clay and then fired to create a ceramic figure. It may have been polychromed (painted with 2 or more colors).



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Construction/Assemblage

Construction, or **assemblage**, uses found, manufactured or altered objects to build form. Artists weld, glue, bolt and wire individual pieces together to create a new and unique form. Duchamp's Readymades are the historical predecessors for this type of work, as are Rauschenberg's Combines from the 1950's. Contemporary artists bring not only form but theory to their work in

this technique. Our example here is Jessica Stockholder.



Jessica Stockholder, Untitled, 2006. Green plastic parts, black plastic parts, cushion, wooden element, red metal legs, fabric, cable, gray shelf, crocheted yarn, red skein of yarn, red electric cord, incandescent light fixture, tulle, various hardware and plastic parts, and acrylic paint. 9’ 6” x 9’ 7”. Image used courtesy MITCHELL-INNES & NASH, New York, and with permission of the artist. Not to be reproduced for commercial purposes or altered in any way from the original

Stockholder is originally from Seattle; her pieces are created from objects that individually might be overlooked, or seen only as utilitarian. Stockholder is drawn to the potential in these objects through color and form. She also relates her structures to the physical human body and our own interaction with objects in space. We have discussed the emotional implications of color in the viewers’ reaction to art. Stockholder has written that this is one of her concerns as well: “Color evokes feeling; I am not sure why, but I do know that it does. I work with color, form and composition exploring the links between emotive and thoughtful response. My works provide an opportunity to reify internal mind/feeling space. For a moment the abstract insubstantial nature of feeling/thoughts can be experienced as external and embodied by material.” From the artist’s website: https://jessicastockholder.info/about/

Both playful and ironic, Stockholder’s pieces are accessible and visually stimulating; they are an excellent example of the art of assemblage.

Sculptor Debra Butterfield transforms throw away objects into abstract sculptures of horses with scrap metal, wood and other found objects. Sometimes she also casts these constructions in bronze, but the original form made of various materials is assembled. Frequently she uses reclaimed materials to create the sculpture. Riot, a work from 1990 is made of pieces of found metal assembled into the final shape.



Riot (1990), steel sculpture by Deborah Butterfield. Photo taken at the Delaware Art Museum in February 2017. CC Attribution 2.0 Fair Use

Louise Nevelson is another American artist who used cut and shaped pieces of wood, gluing and nailing them together to form fantastic, complex compositions. Painted a single tone, (usually black or white), her sculptures are graphic, textural facades of shapes, patterns and shadow.

Traditional African masks often combine different materials. The elaborate Kanaga Mask from Mali uses wood, fibers, animal hide and pigment to construct an other worldly visage that changes from human to animal and back again. You can see the example from the Met in New York at this url: https://www.metmuseum.org/art/collection/search/315061

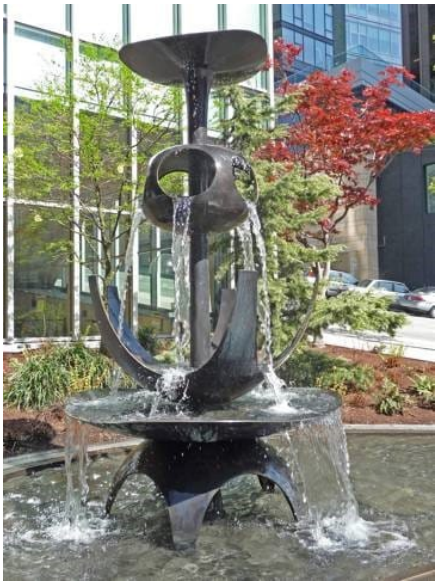
Movement

Some modern and contemporary sculptures incorporate movement, light and sound. **Kinetic** sculptures use ambient air currents or motors allowing them to move, changing in form as the viewer stands in place. The artist Alexander Calder is famous for his mobiles, whimsical, abstract works that are intricately balanced to move at the slightest wisp of air, while the sculptures of Jean Tinguely are contraption-like and, similar to Nevelson's and Butterfield's works, constructed of scraps often found in garbage dumps. His motorized works exhibit a mechanical aesthetic as they whir, rock and generate noises. Tinguely's most famous work, '*Homage to New York*', ran in the sculpture garden at New York's Museum of Modern Art in 1960 as part of a performance by the artist. After several minutes, the work exploded and caught fire, as it was supposed to do. The New York City fire department, however, was not amused.



Alexander Calder, Mobile, Photo by Manuelarosi, CC BY-SA 3.0

The idea of generating sound as part of three-dimensional works has been utilized for hundreds of years, traditionally in musical instruments that carry a spiritual reference. Contemporary artists use sound to heighten the effect of sculpture or to direct recorded narratives. The cast bronze fountain by George Tsutakawa (below) uses water flow to produce a soft rushing sound. In this instance the sculpture also attracts the viewer by the motion of the water: a clear, fluid addition to an otherwise hard abstract surface.



Tom Magliery, 'Fountain', George Tsutakawa, bronze, running water. City of Seattle

Doug Hollis's *A Sound Garden* from 1982 creates sounds from hollow metal tubes atop grid like structures rising above the ground. In weather vane fashion, the tubes swing into the wind and resonate to specific pitch. The sound extends the aesthetic value of the work to include the sense of hearing and, together with the metal construction, creates a mechanical and psychological basis for the work. There is a video of the work here:

Modern Variations of Three-Dimensional Media

Dan Flavin is one of the first artists to explore the possibilities of light as a sculptural medium. Since the 1960s his work has incorporated fluorescent bulbs of different colors and in various arrangements. Moreover, he takes advantage of the wall space the light is projected onto, literally blurring the line between traditional sculpture and the more complex medium of **installation**.

Installation Art

Installation art utilizes multiple objects, often from various mediums, and takes up entire spaces. It uses a space and everything in it as the work of art, and is experienced by your entire body. It can be generic or site specific. Because of their relative complexity, installations can address aesthetic and narrative ideas on a larger scale than traditional sculpture. Its genesis can be traced to the Dada movement, ascendant after World War I and which predicated a new aesthetic by its unconventional nature and ridicule of established tastes and styles. Sculpture came off the pedestal and began to transform entire rooms into works or art. Kurt Schwitters' *Merzbau*, begun in 1923, transforms his apartment into an abstract, claustrophobic space that is at once part sculpture and architecture. With installation art the viewer is surrounded by and can become part of the work itself.

Here is a video on Vimeo of the reconstruction of the *Merzbau* at the Berkeley Art Museum in 2011:



A Vimeo element has been excluded from this version of the text. You can view it online here: https://boisestate.pressbooks.pub/arthistory/?p=233

British artist Rachel Whiteread's installation *Embankment* from 2005 fills an entire exhibition hall with **casts** made from various sized boxes. At first appearance a snowy mountain landscape navigated by the viewer is actually a gigantic nod to the idea of boxes as receptacles of memory towering above and stacked around them, squeezing them towards the center of the room. Whiteread uses epoxy and other polymers to cast her sculpture. This installation would qualify as both cast sculpture and installation art. Whiteread's work often deals with memory and loss.



Fin Fahey, 'Embankment', Rachel Whiteread, 2005

Ilya Kabakov mixes together a narrative of political propaganda, humor and mundane existence in his installation *The Man Who Flew Into Space From His Apartment* from 1984. What we see is the remains of a small apartment plastered with Soviet era posters, a small bed and the makeshift slingshot a man uses to escape the drudgery of his life within the system. A gaping hole in the roof and his shoes on the floor are evidence enough that he made it into space. See a slide presentation of this work at:

https://www.wikiart.org/en/ilya-kabakov/the-man-who-flew-into-space-from-his-apartment-1984

Performance Art

Performance art goes a step further, involving the artist as part of the work itself. Some performance artworks are interactive, involving the viewer too. The nature of the medium is in its ability to use live performance in the same context as static works of art: to enhance our understanding of artistic experience. Similar to installation works, performance art had its first manifestations during the Dada art movement, when live performances included poetry, visual art and music, often going on at the same time.

The German artist Joseph Beuys was instrumental in introducing performance art as a legitimate medium in the post World War II artistic milieu. *I Like America and America Likes Me* from 1974 finds Beuys co-existing with a coyote for a week in the Rene Block Gallery in New York City. The artist is protected from the animal by a felt blanket and a shepherd's staff. Performance art, like installation, challenges the viewer to reexamine the artistic experience from a new level.



Joseph Beuys, I Like America and America Likes Me, 1974, performance. Photo from WikiArt, last edit Feb. 28, 2017 by xennex, Fair Use

In the 1960's Allen Kaprow's *Happenings* invited viewers to be the participants. These events, sometimes rehearsed and other times improvised begin to erase the line between the artist and the audience. Yoko Ono's '*Cut Piece*' from 1965 specifically invites members of the audience to interact with her on stage. You can watch the Maysle brothers' video of a portion of this event on Youtube:

This same idea – using the artist's body as subject, is evident in the performance art of Marina Abramovic. In *The Artist is Present* she sits quietly as individual visitors sit across the table from her, exchanging silent glances and stares.

Today we see a new form of performance art happen unexpectedly around us in the form of **Flash Mobs**: groups of people who gather in public spaces to collaborate in short, seemingly spontaneous events that entertain and surprise passersby. Many flash mobs are arranged in advance through the use of social media. Many examples of flash mob performance are uploaded to Youtube and other video sharing sites.

Decorative Arts

Craft

Craft requires the specific skilled use of tools in creating works or art. These tools can take many forms: words, construction tools, a camera, a paintbrush or even a voice. Traditional studio crafts include ceramics, metal and woodworking, weaving and the glass arts. Crafts are distinguished by a high degree of workmanship and finish. Traditional crafts have their roots in utilitarian purposes: furniture, utensils and other everyday accoutrements that are designed for specific uses, and reflect the adage that "form follows function". But human creativity goes beyond simple function to include the aesthetic realm, entered through the

doors of embellishment, decoration and an intuitive sense of design. Artists use all of the elements and principles found in other artforms in the objects we see below.

In the first example below, the smooth simple lines of a '*Tulip Chair*' were designed by Eero Saarinen as an exercise in clarifying form. When it was made its futuristic use of curved lines and artificial materials were seen as emblematic of the "space age." In another example, a staircase crafted in the Shaker style takes on an elegant form that mirrors the organic spiral shape representing the 'golden ratio.'



Saarinen Tulpanstolen, photo by Holger Ellgaard. CC BY-SA 3.0



Shaker style staircase, Pleasant Hill, Kentucky. Photo by Jack E. Boucher, April 1963, National Parks Service. PD-USGov-Interior-HABS

Utility is not the sole purpose of craft. Persian carpets and European tapestries were also utilitarian objects, but the craftsmanship shown in the pattern and design gives them a separate aesthetic value. The decorative element is visually stimulating, as if the artisan uses the objectas simply a vehicle for his or her own creative imagination. Other textile arts like quilting have become recognized as aesthetic objects in their own right. It might be noted that many of the objects that have been dismissed as merely "craft" were traditionally made by women. It's only with the feminist movement that those objects have been recognized as art.

Even a small tobacco bag from the Native American Sioux culture (below) becomes a work of art with its intricate beaded patterns and floral designs.



Sioux Quilled Pipe Bag ca.1870, decorated with rare cocoon imagery. Photo by Pierre Fabre. PD_US

The craftsmanship in glass making is one of the most demanding. Working with an extremely fragile medium presents unique challenges. Challenges aside, the delicate nature of glass gives it exceptional visual presence. A blown glass urn dated to first century Rome is an example. The fact that it has survived the ages intact is testament to its ultimate strength and beauty.



Cinerary Urn, Roman. C. 1st century CE, blown glass. National Archaeological Museum, Spain. Photo Luis Garcia Zaqarbal. CC SA-SH 3.0

Louis Comfort Tiffany introduced many styles of decorative glass between the late 19th and first part of the 20th centuries. His stained glass window '*The Holy City*' in Baltimore Maryland has intricate details in illustrations influenced by the Art Nouveau style popular at the turn of the 19th century.



Dragonfly shade, designed probably by Clara Driscoll for Tiffany Studios pre-1906, 22 in. (55.9 cm) diam.; library base, designed pre-1906. New-York Historical Society, Gift of Dr. Egon Neustadt, N84.110 http://behindthescenes.nyhistory.org...thomas-edison/

The artist Dale Chihuly has redefined the traditional craft of glass making over the last forty years, moving it towards the mainstream of fine art with single objects and large scale installations involving hundreds of individual pieces.



Taken by Adrian Pingstone in June 2005 and released to the public domain. A glass sculpture "The Sun" at the "Gardens of Glass" exhibition in Kew Gardens, London, England. The piece is 13 feet (4 metres) high and made from 1000 separate glass objects. The sculptor is Dale Chihuly. PD-US

Product Design

The dictum "form follows function" represents an organic approach to three-dimensional design. The products and devices we use everyday continue to serve the same functions but change in styles. This constant realignment in basic form reflects modern aesthetic considerations and, on a larger scale, become artifacts of the popular culture of a given time period.

The two examples below illustrate this idea. Like Tiffany glass, the chair designed by Henry van de Velde in 1895 reflects the Art Nouveau style in its wood construction with organic, stylized lines and curvilinear form. In comparison, the '*Ant Chair*' from 1952 retains the basic functional form with more modern design using a triangular leg configuration of tubular steel and a single piece of laminated wood veneer, the cut out shape suggesting the form of a black ant.



Chair, Henry van de Velde, 1895, wood, woven fiber. Photo by Chris73, CC SA-SH



Arkines, ‘Ant Chair’, Arne Jacobsen,1952, steel and wood

The Most Sculpted Form

The human figure has been the most often reproduced in art. Even modern art with its abstracted forms used the human form most often as its material. There are a few conventions over time that you should be aware of in the depiction of human beings which have varied widely from period to period and from country to country.

Contrapposto

Earlier civilizations like the Egyptians developed a schematic representation of the human form. It never varied for thousands of years (with one exception we will examine in our study of the period) and this was because it was considered to be the most appropriate and necessary form. The figures were rigid and idealized – note the kneecap on Menkaure – but the single foot forward is thought to have been meant to represent life.



King Menkaure and Queen, Egypt, reign of Menkaure, 2490-2472 BCE

In 1866 an excavation on the Greek Acropolis unearthed a sculpture that would be profoundly influential in the history of art.[2] Kritios Boy, so-called, is most likely the image of a young hero created around 480 BCE. Found in pieces and reassembled, this sculpture exhibits the stance of an actual human being which has come to be called **contrapposto**, or counterbalance.



Kritios Boy, c. 480 BCE, marble, Acropolis Museum, Athens

A contrapposto stance is characterized by a standing figure with the weight on one leg, one hip elevated, and the other bent. More exaggerated contrapposto can involve straight and bent arms and a counterbalance of hips and shoulders. There is usually a pronounced “S” curve down the central axis of a figure in extreme contrapposto.



Polykleitos, Doryphoros (Spear Bearer), bronze original c. 440 BCE, Roman copy in marble



Michelangelo, Dying Slave, 1513-16, marble. CC-BY-SA

Michelangelo's sculpture, originally meant for the tomb of Pope Julius II, exhibits the kind of exaggerated contrapposto that suggests sleep, death or languor.

There are many objects that fit into the category of sculpture, and others – although not strictly sculpture – that are three-dimensional and valued as aesthetic objects. Sometimes it is useful to think about the objects that surround us and look for similar aesthetic qualities in them. We will see how the same impulses to create can be seen in most of the things humans make and even humble objects can be satisfying if the elements and principles are taken into consideration in their making.

1 https://en.wikipedia.org/wiki/Moai. Accessed August 15, 2018.
2 https://en.wikipedia.org/wiki/Kritios_Boy

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6.2: Utility and Value of Materials

The earliest drawings, paintings, vessels, and sculptures were made with whatever the artists could find and turn to their use for creating images and objects; such readily-available material includes mud, clay, twigs, straw, minerals, and plants that they could use directly or with slight alteration, such as grinding and mixing minerals with water to apply to cave walls. (Figure 3.3) Experimentation was surely part of the process and, just as surely, much of it is lost to us now, although we have some examples of works, materials, and tools to give us insight into the artistic processes and material choices.





Figure 3.3 | Reproduction of a bison of the cave of Altamira Figure 3.4 | Korean neolithic pot, found. Author: User “Rameessos” **in Busan.** Source: Wikimedia Commons Author: User “Good friend100”. License: Public Domain Source: Wikimedia Commons

For example, in works such as this **earthenware**, or baked clay, vessel, the artist had explored sufficiently to discover that mixing a certain type of earth in certain proportions with water would yield a flexible substance. The resulting clay could be **handbuilt**, generally by wrapping and smoothing coils, into a vessel shaped with a conical bottom that would sit nicely in a coal fire for heating its contents. (Figure 3.4) A twig or string might be used to incise marks in the surface, not only to decorate it, but also to make it easier to hold onto than if it were completely smooth. Dating to c. 3,500 BCE, pots such as this from the late Neolithic era in Korea are known as Jeulmun pottery, meaning “comb-patterned.” The clay could be found in different colors, textures, density, potential for adherence, etc. It could be manipulated by hand to make containers to store, transport, cook, or serve all sorts of goods.

The invention of the potter’s wheel allowed artists to “throw” the clay on a rotating platform the artist operated by hand or powered with a kicking motion. When and where the potter’s wheel first appeared is much debated, but it was widely used in Mesopotamia, Egypt, and Southeast Asia before 3,000 BCE. Using a potter’s wheel allowed the artist to turn vessels with thinner walls, a greater variety of and more uniform shapes and sizes, and a larger array of painted and incised decorative elements for additional aesthetic appeal. They could, as well, make molds for serial production of commonly used types of pots.

By the time of the Ming Dynasty in China (1368-1644), vases such as this from the Xuande period (1426-1435) painted in imperial (cobalt) blue and white display both the technical innovations and the remarkable degree of refinement achieved. (Figure 3.5) The development of such



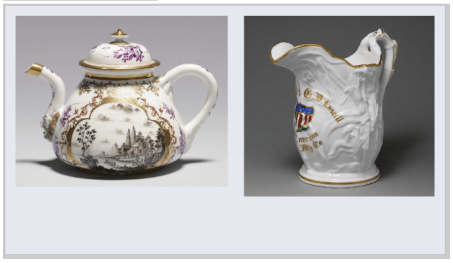


Figure 3.5 | A Ming dynasty Xuande mark and period (1426-1435) imperial blue and white vase. Author: User “Meliere” Source: Wikimedia Commons License: CC BY-SA 4.0

mineral resources as kaolin and petuntse allowed ceramicists to create porcelain, one of the most refined and hardest types of pottery, which became known as “china” because of the origins of the materials and processes; chinaware was soon emulated the world over for its beauty and utility as tableware and décor. Traders from Portugal returned from China with chinaware (porcelain vessels) in the sixteenth century. The semi-translucent material, elegant shapes, and glass-like, intricately decorated surfaces of the pots were unlike anything produced in Europe at that time. The demand for such wares quickly spread throughout Europe, and ceramicists on that continent spent the next two centuries trying to unlock the secret of how to create such smooth, white, and hard pottery. Ehrenfried Walther von Tschirnhaus and Johann Friedrich Böttger, both employed for that purpose by Augustus II the Strong, Elector of Saxony (today Germany) and King of Poland (r. 1694-1733), are credited with producing the first European porcelain in 1708. It would become known as Meissen ware because it was produced at the factory set up in the town by Augustus II for that purpose to safeguard the formula and maintain his exclusive control over

the creation and sale of European porcelain. (Figure 3.6)

The monopoly held by Augustus II was short-lived, however, as the secret was sold and a competing factory opened in

Figure 3.6 | Teapot. Artist: Königliche Porzellan Manufaktur Author: Walters Art Museum Source: Wikimedia Commons License: CC BY-SA 3.0

Figure 3.7 | Pitcher. Artist: American Porcelain Manufacturing Company Source: Met Museum License: OASC

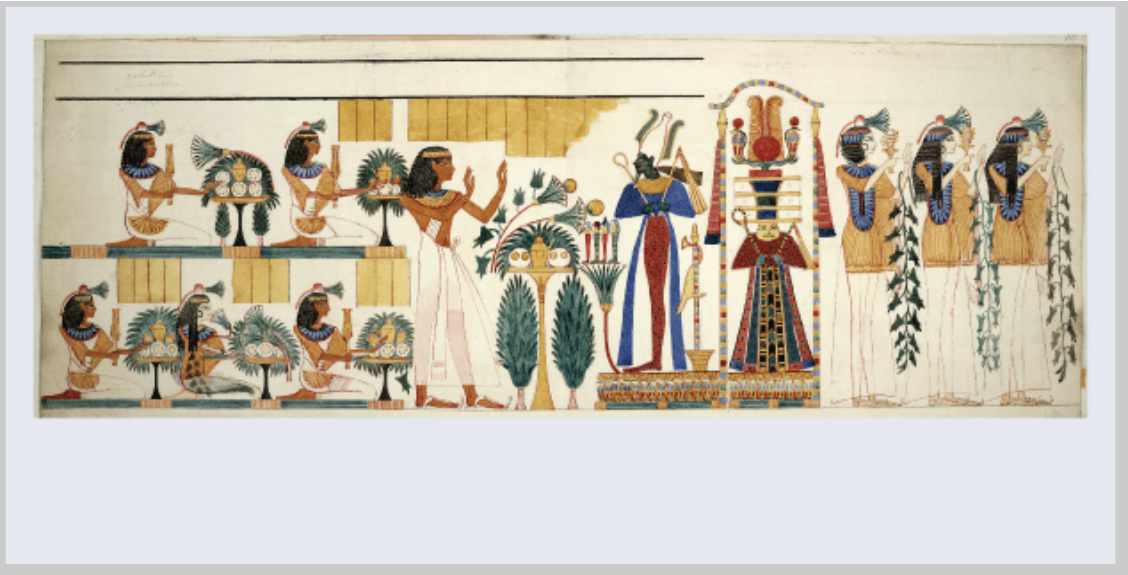


Figure 3.8 | Egyptian tomb wall painting. Author: British Library Source: Wikimedia Commons License: CC0 1.0



Figure 3.9 | Terracotta krater. Source: Met Museum License: OASC

Vienna, Austria, by 1717. From there, variations of the formula and the production of porcelain spread throughout Europe as demand increased from the privilege of royalty, to the rich and titled, and eventually to all who could afford the status-giving ware. For example, this nineteenth-century commemorative pitcher made by the American Porcelain Manufacturing Company would have been presented to specially mark an occasion. (Figure 3.7) Although it is a distant relative of Chinese imperial porcelain ware and the royal courts of Europe, the techniques and materials used in its creation were still associated with tradition,

wealth, and high social standing, elevating the cultural value of this mass-produced vessel to the level of a keepsake or even a family heirloom. Objects such as this are valued beyond their monetary worth or utilitarian purposes, both due to the tactile and aesthetic qualities that come from the physical substance and techniques used and to historical and social associations they hold.

Similarly, drawing and painting, apparently first confined to the rock walls of nature, were areas of exploration for artists who later applied color to the built walls of architecture, and then to portable objects of various types. Ceramic ware was decorated with images from nature, pictorial and narrative motifs, and messages of myth, power, and even everyday life. The same is true of tomb walls of Egypt (Figure 3.8), palace walls in ancient Iraq, (Ashurnasirpal II with Attendants and Soldier: www.museumsyndicate.

com/item.php?item=36470) and Greek vessels used for practical or ritual purposes (Figure 3.9).



Figure 3.10 | Historiated Letter L, with illustration of the *Tree of Jesse, Capuchin's Bible*, f. 7v, c. 1180. BNF Author: User "Soefrm" Source: Wikimedia Commons License: Public Domain

Eventually such vessels, as well as books and other objects, bore written information and pictorial explications of textual content: illustrations. Early textual works were often inscribed on stone tablets to ensure their durability or on relatively fragile materials like papyrus that required laborious preparation to make it suitable for conveying information. In either case, the materials used added to the work's significance. By the time of the development of the **codex** (probably in the Roman era), or manuscript with bound pages, the most common form of modern physical books, the choice material was animal skin, as seen in manuscripts throughout Late Antiquity and the Middle Ages, roughly the beginning of the fourth to the fifteenth centuries, in the Western and the Middle Eastern regions of the world. (Figures 3.10 and 3.11) Sheepskin, or parchment, the most commonly used support for written works, was obtained by laborious preparation of the pelts, through scraping and buffing the surface to make it suitable for use



Figure 3.11 | *Kitab al-Bulhan: Middle Eastern House and Lifting Machine*, Arab scientific manuscript leaf. 1. 14th century Author: User "Peacay" Source: Wikimedia Commons License: Public Domain

by scribes and illustrators who added the words and pictures. The most refined book arts

were often presented on **vellum**, or calfskin, prized for its smoother and finer surface. When used for especially important works or those made for royal purposes, it was often dyed purple or dark blue, with script applied in gold or silver ink and illustrations that included areas of gold or silver. (see Figure 3.2) These lustrous images were known as **illuminations**, that is, given light. The viewer would at once recognize the special and distinctive treatment implied by the use of such precious materials and know that the patron had paid well for an elegant and important book.

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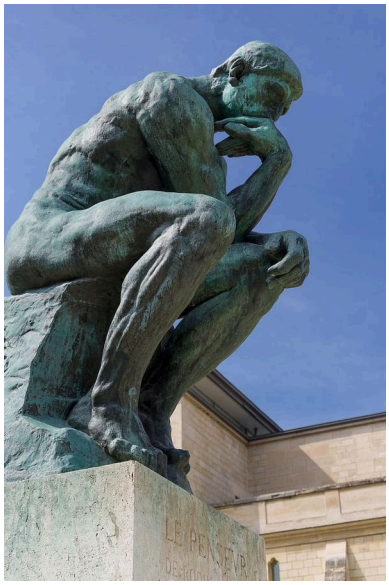
6.3: Sculptures

Sculptor	Country	Usual Medium
Auguste Rodin	France	Bronze
Henry Moore	England	Bronze, cast fiberglass
Alexander Calder	United States	Metal
Ellen Neel	Canada	Wood
Gaston Lachaise	United States	Bronze
Isamu Noguchi	United States	Steel
George Segal	United States	Bronze
Käthy Kollwitz	Germany	Bronze
Elizabeth Catlett	United States	Bronze
Maya Lin	United States	Granite
Louise Bourgeois	France, United States	Multimedia

Modern sculpture brought about a considerable change in art as it deviated from the classical forms, leaving artists to explore and diverge from the Renaissance period. Many of the early 20th century modern sculptors were able to create as they desired and experiment, redefining sculpture, instilling the freedom to use modern materials and modern ideologies of design. Modern sculpture is considered to have started with the work of the French sculptor, **Auguste Rodin** (1840-1917). Opting to forgo the traditional, classical themes of allegory or mythology, Rodin shaped the human body with exceptional realism, physicality, and personality.

The Thinker (13.23) was perhaps Rodin's most famous work, known around the world as the classic symbol of a man deep in thought. The work is a nude male figure sitting on a rock cast from bronze about 186 centimeters high. The raw muscular body is portrayed with his head lowered onto his hand, struggling to comprehend the human condition, trying to understand how thought and reason impact the world. Twenty-eight full-size bronze castings are located in museums around the world. The *Burghers of Calais* (13.24) was based on the long war between England and France, the burghers surrendering and expecting death. Their feet

are oversized as though still wanting to be anchored in this world, their hats removed, and ropes hung from their necks. The lives of the bronze figures illustrated in the emotional sculpture were eventually spared.



13.23 *The Thinker*



13.24 *Burghers of Calais*

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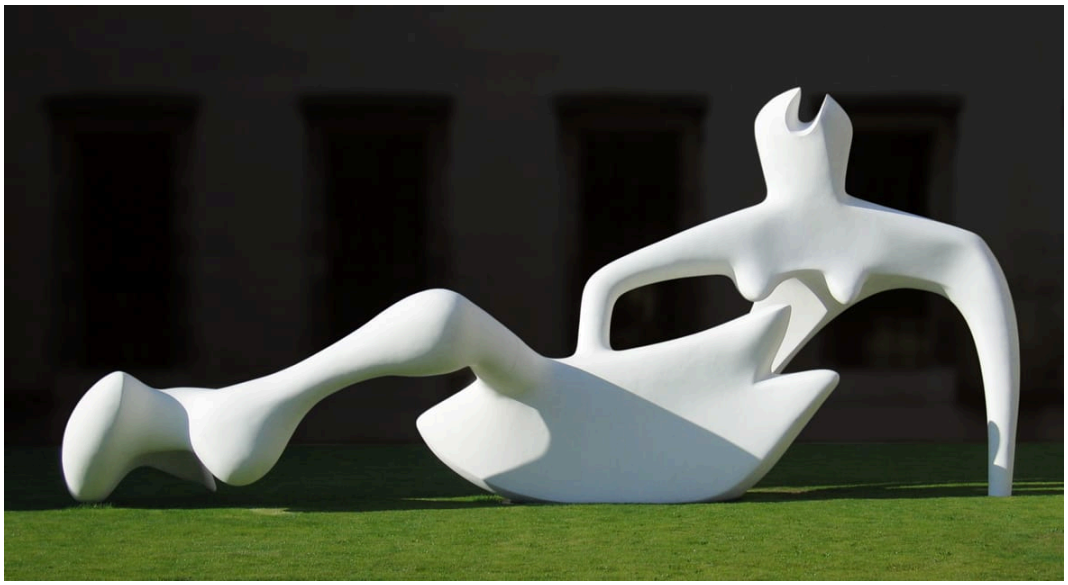
A semi-abstract English sculptor and artist **Henry Spencer Moore** (1898 –1986) created monumental bronze sculptures located around the world, designated as public works of art. *Draped Seated Figure* (13.26) is a whimsical, bronze abstracted human form of a woman in a reclining position. Moore was greatly influenced by the *Chac Mool* (13.25) stone at Chichen Itza on the Yucatan Peninsula. The reclining figure was a common theme in many of Moore's work and became more stylized, as demonstrated in the fiberglass version *Reclining Figure* (13.27).



13.25 *Chac Mool*



13.26 *Draped Seated Figure*



13.27 *Reclining Figure*

“My whole theory about art is the disparity that exists between form, masses, and movement.” [1]



13.28 *Konigstrasse*



13.29 *Big Crinkly*

Using modern materials like painted sheet metal and metal rods, the American artist **Alexander Calder** (1898 –1976), who was initially trained as an engineer, was the originator of the kinetic mobile. Responding only to air currents, the mobiles were delicately balanced or suspended, creating movable sculptures (13.28), (13.29). Caldor's bold use of color in his sculptures and engineering requirements for balance give his art a unique appearance. Some of his mobiles made a sound, others moved in the wind, and several were large static sculptures (13.30).



13.30 *Grand Rapids Calder*

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The first known woman to carve totem poles professionally was sculptor **Ellen Neel** (1916–1966), a Kwakwaka'wakw artist from British Columbia. Learning Northwest carving from her maternal grandfather, she started out carving small totems to sell, becoming successful enough to carve larger poles. Art of the Kwakwaka'wakw is similar to other northwestern art, but deeper cuts are made in the wood on the totem. Paint is used to emphasize a figure or motif, and the addition of beaks and wings for pieces on the front and sides, protrude outward, giving the sense of a flying bird.



13.31 Top of the totem pole

Neel probably used western red cedar for the more towering totems, an abundant and sizeable tree in the American Northwest. Yellow cedar trees were generally used for smaller projects. Totem poles were placed outside the house and used to display information about the family, while other totem poles might be used as welcome poles, memorial poles, or shaming poles. Each of the symbols, carvings, and paintings had particular meaning. The top of the pole displays the broadly curved eagle's beak (13.31), a raven would have a straight beak, the beaver incised with large front teeth. The figures carved on the pole (13.32) were intertwined, connected by symbolic meanings. Some of Neel's totem poles are displayed in Stanley Park as well as museums.

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13.32 Totem pole

Gaston Lachaise (1882-1935) was an American sculptor in the early modernist period of the 20th century. Educated in his native France, he fell in love with a woman, followed her to the United States, and adoringly used that love to define his concepts of a female statue. Created in 1932 out of bronze, the sculpture *Standing Woman* (13.33), is a voluptuous nude woman who became his signature piece. Influenced in American values by his wife, he redefined the female nude into an influential figure and pushed the boundaries, innovating the definition of the female body. Her right foot steps out, the hip forward in traditional contrapposto stance with her hands on her hips, commanding the space. *Floating Figure*(13.34) also portrays the strength of the figure, sitting at ease with her legs crossed, her hand gesturing as though proving her thoughts.

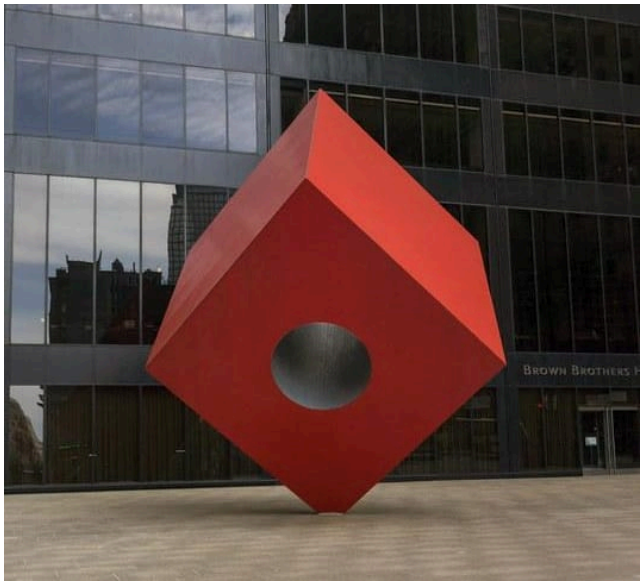


13.33 *Standing Woman*

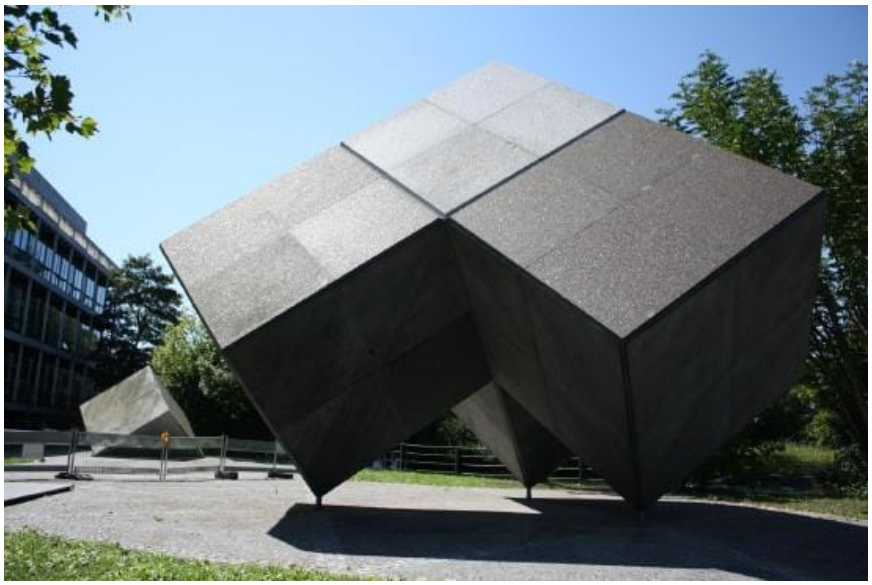


13.34 *Floating Woman*

Isamu Noguchi (1904 –1988) was a prominent Japanese-American artist who began his career sculpting busts, then turned to abstract art in the 1930s before he was voluntarily interned at the Poston Camp in 1942 — continuing his designs and drawings while in the camp he returned to New York City after the war. *The Red Cube* (13.35) is a three-dimensional parallelogram, not a cube. The cube is made of steel and designed to collaborate with the horizontal and vertical definition of the surrounding buildings, the cube sited on the diagonal, appearing to be rolling. *Zwillingsplastik* (13.36) is made in two parts, the small part that seems to support the more significant section, the missing area equaling the smaller part, giving the sculpture a floating feeling.



13.35 *The Red Cube*



13.36 *Zwillingsplastik*

George Segal (1924 – 2000) was an American painter and sculptor associated with the Pop Art movement. Segal is best known for his life-size sculptures cast from plaster bandages. Segal would wrap a model in plaster, remove the hardened forms, and put them back together to form a hollow impression of the model. Using the rough texture of the plaster bandages to his advantage, he would cast the final form in bronze.

Segal did not place his figures on pedestals or in the center of a square, and he placed them in real-life situations demonstrated in *Depression Bread Line* (13.37). The men's clothing and their posture indicate their dire situations while waiting in line for bread. He cast the bronze statues from plaster to give a worn look to the men's clothes, enhancing the look of destitution. The *Holocaust Memorial* (13.38) in San Francisco, the corpses strewn on the ground, the one emaciated survivor standing at the fence. Segal created the sculpture in bronze patinated in white, adding to the impact of the scene.



13.37 Depression Bread Line



13.38 Holocaust Memorial

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Modern sculptures demonstrate our need to understand the world, especially in the complex modern and ever-changing world, and **Käthe Kollwitz** (1867 - 1945), a German artist, created a body of work portraying eloquent, yet complex accounts of human life, especially about the tragedy of war. Using multiple mediums, including etching, woodcut, drawing, painting, and sculpting, she reproduced the emotions of war.

The death of Kollwitz's son drove her to create the memorial *Mother with Her Dead Son* (13.39) for him. Similar to the Pieta, Kollwitz positioned her son lying between her knees while she cradled his body. Her face shows a reflection of her pain, the loss of her son in the war. The statue is positioned in the center of a large room (13.40) creating a feeling of isolation which only enhanced the emotions of suffering and sadness. The bronze memorial is a tribute to all the victims of war and tyranny.



13.39 *Mother with Her Dead Son*

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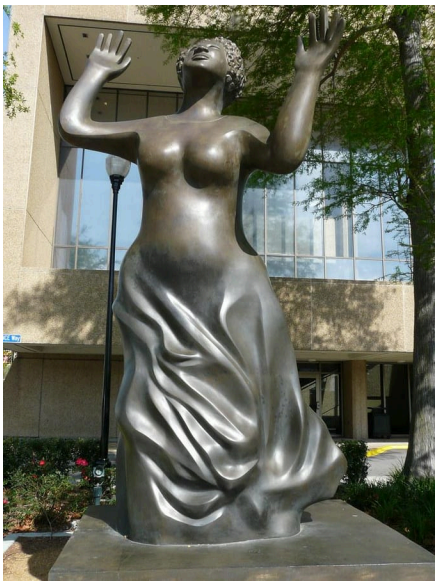
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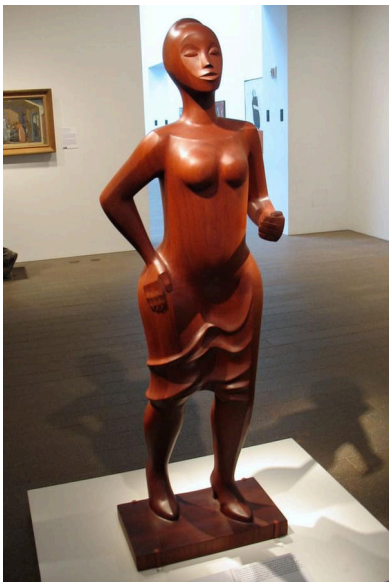


13.40 Installation of sculpture

Elizabeth Catlett (1915-2012) was an American artist who knew from an early age she wanted to be an artist, attending Howard University. She also lived in Mexico and was influenced by the art of Rivera and Kahlo and created abstract prints and sculptures focusing on the experiences of minority women who toiled in difficult, low paying jobs. Her sculptures were formed into busts and standing figures, including those of *Mahalia Jackson* (13.41) and *Stepping Out*(13.42), the woman ready to step out for the evening.



13.41 *Mahalia Jackson*



13.42 *Stepping Out*

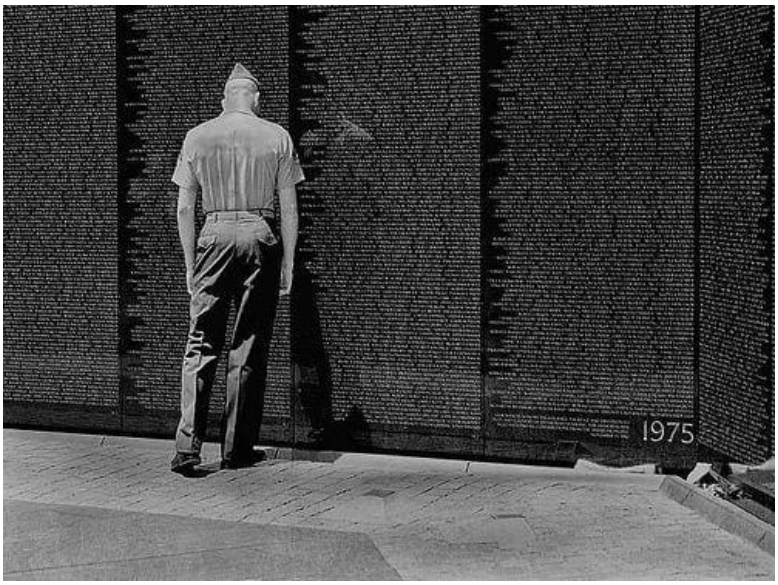


13.43 Vietnam Memorial

Maya Lin (born 1959) was a university student studying architecture when she submitted her design for a nationwide competition for concepts of a new memorial to Vietnam veterans. Her design was very unusual and unlike the general tradition of memorial tributes. She proposed to build a V-shaped wall of granite, with the names of every soldier who was killed or still missing, inscribed in the wall. The wall sloped below ground level (13.43) as viewed from the air, the long walkway along the highly polished wall (13.44). The new, controversial wall, has become an accepted and essential tribute to the veterans of the contentious war, attended by many to visit a fallen soldier (13.45), lay flowers or hang flags. The wall designed by Lin became a model for new and unusual memorials and sculptures. The Civil Rights Memorial (13.46) in Alabama was also designed by Lin using the deep, dark granite and inscribing the tributes into the sides.



13.44 Wall at memorial



13.45 Soldier reads names



13.46 *Civil Rights Memorial*, Alabama

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Louise Bourgeois (1911-2010) was born in Paris and learned drawing by helping in her parents' tapestry business. When she married and moved to New York, she initially focused on painting and prints before working with sculptures. One of her significant themes for sculptures was the spider (13.47). She sculpted multiple sizes of spiders from immense outdoor images to small intimate statues, all using different materials. She considered spiders to be fierce yet fragile in design and the fragility is reflected in the irregular, thin legs of the spider sculptures, standing awkwardly in position.



13.47 *Spider*

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6.4: Installation and Sculpture

With the globalization of art and artists, public art has broadened, no longer a painting on the wall or the statue in the public square. Art installations and sculptures include experimental ideas, oversized installations covering a room of the museum or areas of large public spaces, bringing the public into the artwork with multi-dimensional views. The artist, building architects, or the local artisans who make the parts of art installation now collaborate to create a successful result.

Name	Native Country
Ai Weiwei	China
Yayoi Kusama	Japan
Kara Walker	United States
Dale Chihuly	United States
Nam June Paik	Korea
Andy Goldsworthy	England
El Anatsui	Ghana
Mona Hatoum	Palestine
Judy Chicago	United States
Christo	Bulgaria
Jeanne-Claude	Morocco
Ruth Asawa	United States

Esther Mahlangu	South Africa

Ai Weiwei (born 1957) is a contemporary Chinese artist and the artistic consultant on the Beijing National Stadium for the 2008 Olympics. Weiwei studied animation at the Beijing Film Academy and is a founder of the Avant-Garde art group called the 'Stars'. Exploring the issues of freedom of speech and human rights, he exhibited with the Stars in Beijing. Weiwei attended the Parson School of Design in New York and spent eight years taking photographs. He returned to China when his father became ill and started working on political art. In 2010, he was put under house arrest by the police when the government objected to his political ideas.

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In 2014, Weiwei created an art installation to explore the issues of freedom of speech and human rights at Alcatraz Island, a notorious island prison in the San Francisco Bay. Weiwei could not leave China to attend the opening but sent all the work for the installation, relying on others to properly install his work, using 12 million Lego pieces (15.1) to create the 176 tile pictures of political prisoners, creating a dialogue for how people define individual rights, liberty and justice, and personal responsibility. He added porcelain flowers and Chinese kites, (15.2) incorporating them throughout the prison. In one of the large rooms, an oversized, colorful dragon kite hung from the ceiling and in another room binders about the dissidents provided information along with postcards viewers could send.

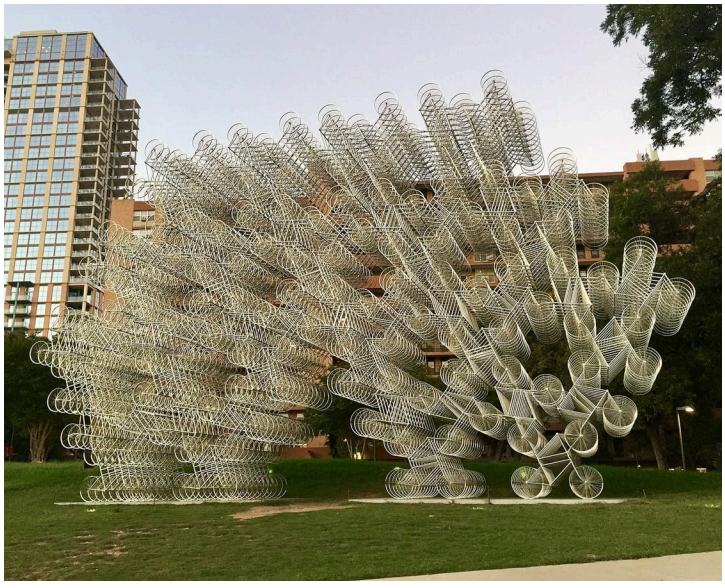


15.1 *Ai Weiwei at Alcatraz, Trace*



15.2 *Ai Weiwei at Alcatraz, With Wind*

The art of Marchel Duchamp, who used utilitarian objects to create his artwork, influenced Weiwei early in his life. *Forever Bicycles* (15.3) is an installation Weiwei made from almost 1,300 bicycles. His concept was based on the bicycles mass-produced in his hometown, yet too expensive for those without economic resources. The structure of steel bicycles formed a tunnel for viewers to see the unending puzzle of interwoven parts against the sky. Trees (15.4) were sculptures Weiwei made from camphor and cedar tree branches and trunks he collected from the mountains in China. He assembled the parts to resemble real trees, a source for contemplation, and appreciation of nature.



15.3 *Forever Bicycles*



15.4 *Trees*

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Yayoi Kusama (born 1929) is a Japanese artist and writer who has worked with a variety of media. Her work is bold, psychedelic, repetitious, and full of pattern. Known around the world as the Princess of Polka Dots, Kusama reflects the polka dot motifs in her art. She is one of the best pop art artists and came to New York to study and work when she was young, returning to Japan and creating her exceptional and unusual art installations. She is considered one of Japan's greatest living artists.

Ascension of *Polka Dots on the Trees* (15.5) and *Pink Balls* (15.6) are red/pink and white/black polka dots surrounding the trees, or an entire room filled with polka dots. Obsessive about her art and its vibrancy, color, and style are trademarks of Kusama. The art is a combination of minimalism, abstract, surrealism, conceptual, and just plain Kusama. Using found objects in the environment as her canvas, she fills the object with shining polka dots. Pumpkins have been part of her themes for a long time, whether creating rooms of pumpkins or single giant pumpkins, always covered with her motif of dots. The lone, massive *Yellow Pumpkin* (15.7) sculpture sits by the sea, decorated with lines of large and small dots.



15.5 *Polka Dots on the Trees*



15.6 *Pink Balls*



15.7 *Yellow Pumpkin*

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Kara Walker (born 1969) is an American artist with an M.F.A. from Rhode Island School of Design who explores the conflicts of race, sex, and gender with significant silhouetted figures that can be humorous while also demonstrating violence and suppression. She builds a panorama of cut out paper silhouettes installed against a white wall bringing the violence to life. Overhead projectors illuminate the figures and cause the viewers' body to cast shadows onto the scene, adding depth and a ghostlike feeling. *Blacklisted: The Unsettling Art of Kara Walker* (15.8) was on of her shows exhibiting slavery in historical truths of violence, sexual assault, and subjugation as she portrays the myths of slavery from the Antebellum south.



15.8 *Blacklisted: The Unsettling Art of Kara Walker*

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Dale Chihuly (born 1941) is an American glass sculptor who changed the way glass is blown, how it is shaped, and the unique effects of how the glass transforms. Chihuly started as an interior design major at the University of Washington but was introduced to glass making and switched to the Rhode Island School of Design. Constrained by the rules of the property of melted materials, Chihuly had to overcome the technical difficulties of glass blowing to create his large-scale colorful sculptures. He founded the Pilchuck Glass School in Washington, where he practiced experimenting with glass.

Chihuly creates large installations made to interact with the environment (15.9), for instance, in the botanical garden, large spheres, and spikes of glass intermix with the flowers in complementary and contrasting colors. The boat of glass balls (15.10) floating on the lake reflect the colors, while other vibrant glass balls are floating around the boat as though they fell into the water. *The Sun* (15.11) is one of his original concepts in glassblowing, creating long, twisted pieces of glass and installing them on metal spikes building a large sculpture to hang or rise from the ground. The Chihuly Garden and Glass Museum is a vast permanent exhibition showcasing his work.

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15.9 Glass garden in Seattle



15.10 *The Boat of glass*



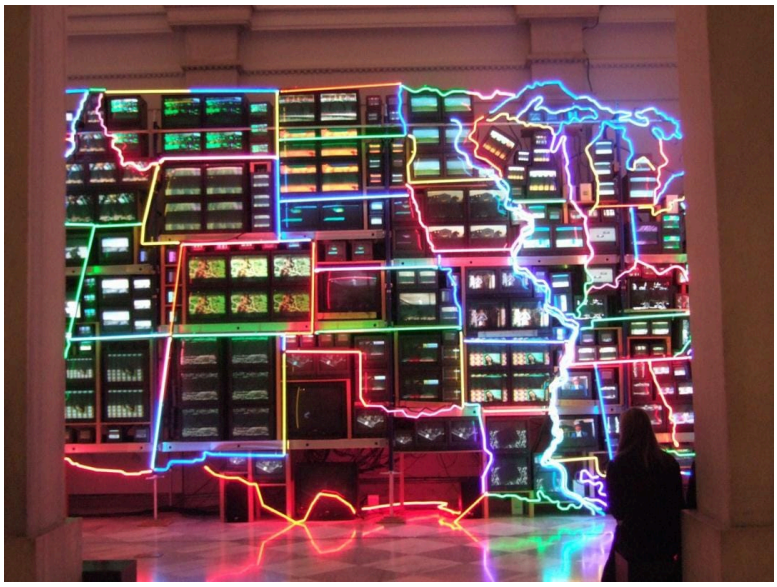
15.11 *The Sun*

Nam June Paik (1932-2006) was a Korean-American artist who worked with multiple types of media but was considered the founder of video art. Fleeing their native home during the Korean War, his family moved to Germany, and then Paik moved to New York to combine video and music with performance art. In one of his installations, he scattered televisions everywhere and used magnets that would distort or change the images and sound. In another installation, Paik laid several aquariums containing water and fish in a line swimming in front of monitors showing images of other fish. He is well known for taking television sets and making them into robots, *Pre-Bell-Man* (15.12), adding wire, metal, and parts from radios.

Paik created a large installation entitled, *Electronic Superhighway: Continental U.S., Alaska, and Hawaii* (15.13) currently installed in the Smithsonian. It is a statement about America's obsession with television, moving images and bright shiny objects. Paik is also credited with the term 'electronic superhighway,' a precursor to the coined term 'information superhighway.' For the installation *Video Sculpture* (15.14), Paik stacked video monitors and used neon lights around the screens, flashing and reflecting on the screens.



15.12 *Pre-Bell-Man*



15.13 *Superhighway: Continental U.S., Alaska, and Hawaii*



15.14 Video

Andy Goldsworthy (born 1956) is a British sculptor and environmentalist who creates land art in natural and urban settings. Goldsworthy studied fine art at Bradford College of Art and Preston Polytechnic. He uses found natural materials that are visible for a short period to construct a sculpture either outside or in a gallery (15.16). Using photography to document his work at different stages of life, he immortalizes his work in film. Goldsworthy uses materials like flowers, leaves, snow, twigs, icicles, rocks, and other found objects. Many believe him to be the founder of rock balancing seen in *Cairn* (15.17) a unique shape of rocks without mortar. He likes to use his bare hands and found tools to create with, instead of human-made tools. Some of his works are permanent sculptures standing the test of time and nature, including the *Stone River* (15.18) stacked along the dry creek bed; however, most installations succumb to decay.

> "I enjoy the freedom of just using my hands" – Goldsworthy

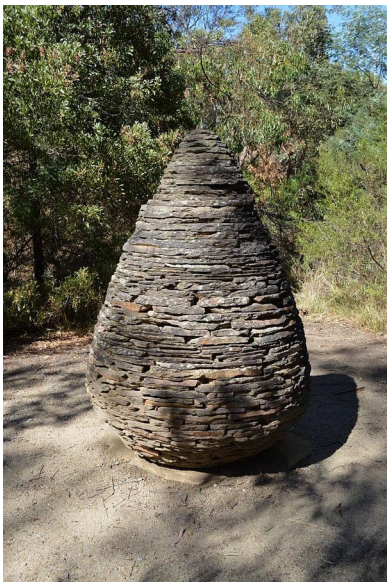
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15.16 *Sculpture*



15.17 *Cairn*



15.18 *Stone River*

El Anatsui (born 1944) is a Ghanaian sculptor who taught at the University of Nigeria and affiliated with the Nsukka group from the 1970s to revive the tradition of uli. Uli is a design drawn by the Igbo people of Nigeria and was becoming a lost art. It is a robust linear design without many perspectives and is asymmetrical. Initially, El Anatsui used clay and wood to make objects based on Ghanaian beliefs and subjects, cutting wood with chainsaws, he let the marks show from the chainsaw and then used an acetylene torch to blacken the piece.



15.19 *Man's Cloth*

El Anatsui became interested in doing something with a large amount of recycled material available. *Man's Cloth* (15.19)is a large sculpture resembling cloth and the installation material layers like Kente cloth (15.20). He used discarded items from bottle caps or folded and crumpled pieces of metal found at recycling stations, which he tied together with copper wire, giving the material the ability to fold and drape. His works can be significant and cover a wall and the luminosity of the metal and the gallery lights reflecting through the room, give the piece its own life. *Peak* (15.21) was made of found bottle tops and tins used for milk, debris littering the countryside, and filling the trash bins that El Anatsui recovered and used to form the sculpture. He wired them together loosely (15.22), so the pieces could create their shapes and folds.



15.20 *Man's Cloth closeup*



15.21 *Peak*



15.22 *Peak closeup*

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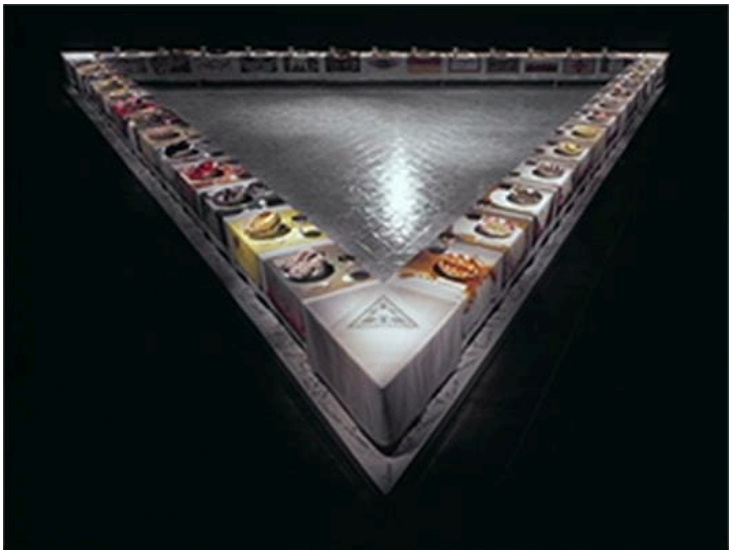
Mona Hatoum (born 1952) is a Palestinian who wanted to be an artist throughout her early years, even in the face of parental disapproval. She finally studied in Lebanon and London, now creating art to explore the dangers and issues of the world. *Hot Spot* (15.23) is a large globe depicting political unrest on the planet. The steel globe is illuminated with red lighting to magnify the problems any viewer perceives about global warming, humanitarian issues, wars, or people fleeing their homelands.



15.23 Hot Spot

Judy Chicago (born 1939) studied art at the university, and her original work followed the ideas of Minimalism before she

incorporated feminist concepts into her work, and she helped start a collaborative movement to encourage and assist female artists. *The Dinner Party* (15.24) is one of the best known of her installations, a triangular table set for thirty-nine women from history. Chicago used motifs commemorating the lives of each woman, embellishing each table setting with events in the woman's life. Names of 999 other women are written with gold on the floor beneath the table.



15.24 *The Dinner Party close up*

Christo (born 1935) and **Jeanne-Claude** (1935-2009) are a husband and wife team who created large-scale installations; he was born in Bulgaria, and she was from Morocco. They worked together for over thirty-five years using materials to wrap or drape across large parts of the landscape or buildings around the world, based on themes of political or economic changes. They did not participate in the usual gallery or art markets; instead, they worked outside the system, drawing criticism. *The Gates* (15.25) was erected in New York City along the paths of Central Park. Although the planning and construction of the gates took a year, they installed 7,503 brightly colored saffron-colored gates in five days, achieved without any city money or sponsorship. Christo and Jeanne-Claude raised money to pay for the project from posters and T-shirts.



15.25 *Gates*



15.26 *Umbrellas (blue)*



15.27 *Umbrellas (yellow)*

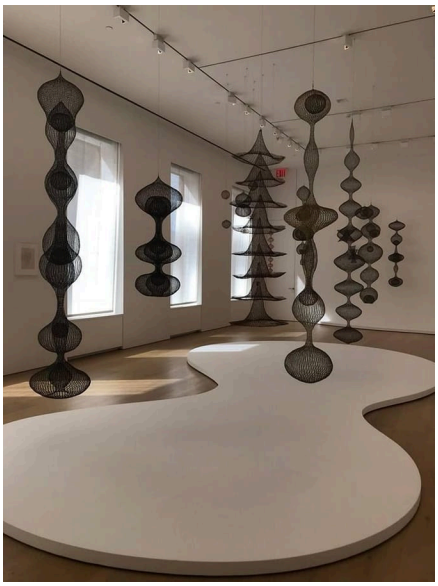
Another project they designed and installed was *The Umbrellas*, the blue umbrellas (15.26) were mounted in Japan and the yellow ones (15.27) in California, all planned to be ready at the same time. Steel bases were planted into the ground to hold the poles and anchors before approximately 2,000 workers could insert the umbrellas. In Japan, over 1,300 blue umbrellas were fit tightly together in the smaller space; however, in California, the more than 1,700 yellow umbrellas were spread over the much larger space. The umbrella installations only remained in place for a few months; however, it was a major attraction for tourists, weddings, or family gatherings.

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Ruth Asawa (1926-2013) was born in California, her parents' Japanese immigrants, and during World War II, she and her family were detained in the internment camps. After the war, she started her education as a teacher before switching to art. At one point, she learned to weave baskets and started to use galvanized wire for weaving, which inspired her to become interested in lines and how a line can go in multiple directions. She worked with wire to make her three-dimensional woven structures (15.28, 15.29) meant to hang and generate shadows that shift in the light and change the space. Asawa was passionate about art education and helped establish programs for children as well a training and employment programs for artists.



15.28 *Wire Sculpture*



15.29 *Wire sculpture reflection*

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Esther Mahlangu (born 1935) was born in South Africa as part of the Ndebele people and began painting as a child. Her mother and grandmother were mural painters, an ordinary skill for the females in the region. Mahlangu paints on extensive scale backgrounds using patterns she saw in the clothing of the people, generally very brightly colored with geometric shapes. The carmaker BMW had artists such as Warhol and Hockney design a car each year to use as their Art Car. Mahlangu was the first female asked to design a car, and her BMW Art Car (15.30) was painted with her traditional geometric designs and colors. Many of her designs are found on corporate brands, the bold patterns outlined with black lines and bright colors. It is common for the people to paint their houses with colors, and she painted her house (15.31) following these concepts. Mahlangu has worked tirelessly to bring art education to children, directing a school she founded while continuing to support artists in her homeland. For her continuing dedication, she received an honorary doctorate from the University of Johannesburg.



15.30 *BMW Art Car*



15.31 *Homestead*

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7: ARCHITECTURE — ART MEDIA AND TECHNIQUES

7.1: INTRODUCTION

7.2: Architecture

7.3: Modern Architecture

7.4: RESIDENTIAL NEEDS

7.5: COMMUNITY AND GOVERNMENT

7.6: COMMERCE

7.7: WORSHIP

7.8: BEFORE YOU MOVE ON

7.9: Architecture for the 21st Century

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7.1: INTRODUCTION

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

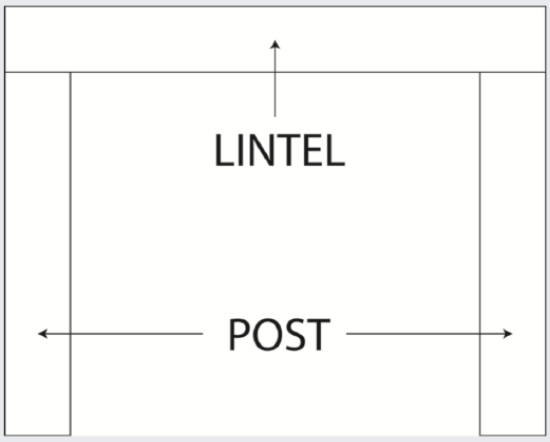


Figure 7.1 | Diagram Showing Lintel and Posts
Author: Corey Parson
Source: Original Work
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The earliest buildings were likely designed to shelter a family or small group that lived together. Soon group needs came into play, and the community may have wanted to provide for joint activities of several types such as ritual/worship, group protection, government, markets, and other commercial needs. The types expanded as the societies grew, diversified, specialized, and sought ways to meet needs for both individuals and communities. The specific purposes led to diverse designs, and cultural values influenced both practical and stylistic choices. We will survey a small sample of landmark types from across the centuries from several different viewpoints, depending upon the significance of features for the individual examples. Our focus will sometimes be on the plan or layout of the structure, materials used in its creation, or spatial considerations as they relate to purposes and use. At other times, we will look at how the building is situated within a community, or how patrons, owners, and community members influence its construction and use. We will examine in greater detail the ritual uses, meanings, and significance of architectural settings and their decoration, in Chapter 10 Art and Ritual Life: Symbolism of Space and Ritual Objects.

Before we start our discussion, you should familiarize yourself with the basics of building, that is, how you might create walls and place openings in the walls while supporting the parts of the structure above. The most basic method is the **post-and-lintel** design in which two upright beams support a horizontal one to create a rectangular opening. (Figure 7.1) Before long, builders also devised a variety of **arches**, a curved or pointed structure spanning an opening and supporting the weight above, and then created further modifications of these techniques to develop **barrel vaults**, a series of circular arches that form a ceiling or roof, and **domes**, spherical-shaped ceiling or roof. (Diagram of Roman Arches: classconnection.s3.amazonaws.../jpg/untitled- 13EF5EB39821CEF88AF.jpg; Domes: 2.bp.blogspot.com/-jbiaW24DTZI/TVxCBDxxoTI/ AAAAAAAAACk/VytZNRg0UK0/s1600/40-typology-dome.jpg) They also made variations that served decorative purposes. Over time, these have been imaginatively used for a tremendous variety of structural and decorative purposes, and you should keep them in mind as we investigate an array of buildings that reflect cultural concerns and human needs of all sorts. We will classify these buildings into several groups, although noting that a great number of them were multi- purpose: residential/housing, community needs, commercial buildings and centers, governmental structures, and those designed for worship.

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7.2: Architecture

Related to sculpture, architecture creates three-dimensional objects that occupy a given space and create a visual relationship with the space around them. The differences between the sculpture and architecture are in their scale and utility. Early human structures provided shelter from the elements. As hunter-gatherer societies transitioned to farming they made more permanent shelters, eventually formed communities, towns and cities. For thousands of years, architecture reflected the specific environment and materials available in any given region, including rock caves or huts of wood, soil and brick. Many were assemblages of materials like grasses, leaves and animal hides.



"Mammoth House", Frozen Woolly Mammoth Yuka Exhibit, Yokoyama, Japan, Summer 2013. This replica was made for the exhibit with real mammoth fossils and tusks. Author: Nandaro

Nomadic peoples in some parts of the world still utilize similar materials and techniques.



Turkman woman standing at the entry to a grass and hide covered yurt. Collection of the Library of Congress Prints and Images File

These are examples of **"skin and skeleton" construction**. In the case of the mammoth, literally. Any building that has an internal structure of one material and a cladding, or exterior, of another might be referred to as "skin and skeleton." Another structural system is the **"shell"** system in which the exterior cladding and the load-bearing structure are the same material. A log cabin would be an example of a "shell" structural system.

In simple design terms, architecture adheres to Louis Sullivan's dictum that "form follows function". Architecture's function reflects different human needs. For example, warehouses take the shape of large squares or rectangles because they need only

to enclose a space that protects and stores products and materials in the most efficient manner. A home is designed with other functions in mind, including cooking, resting, cleaning and entertaining. So the interior design of a home includes specialized areas for these different functions. A church or school design would have their own set of spatial requirements because they provide for large groups of people at once.

Architecture solves problems concerning the use of space, interior design and the landscape that surrounds it. The limitations imposed on architecture by the laws of physics are solved to a large extent by engineering. The greatest limitations on design are the physical loads exerted by a structure's weight. **Compression** loads refer to vertical weight and **shear** loads travel at an angle or horizontally. Buildings need stable foundations and framing systems that support the spanning of open space.

Methods and Materials

The basic methods in building design and construction have been used for thousands of years. Stacking stones, laying brick or lashing wood together in one form or another are still used today in all parts of the world. But over the centuries, innovations in methods and materials have given new expression to architecture and the human footprint on the landscape. We can look to historical examples for clues that give context to different style periods.

In western culture, one of the earliest settlements with permanent structures was discovered at Catalhoyuk in Turkey (pictured below). The rich soil that surrounds the settlement indicates the inhabitants relied in part on farming. Dated to about 7500 BCE (Before Common Era), the dwellings are constructed from dried mud and brick and show wooden support beams spanning the ceilings. The design of the settlement incorporates a cell-like structure of small buildings either sharing common walls or separated by a few feet. The roofs are flat and were used as pathways between buildings.



Stipich Bela, 'Restoration of interior, Catalhoyuk, Turkey'

A significant advance came with the development of the **post and lintel system**. With this, a system of posts – either stone or wood – are placed at intervals and spanned by beams at the tops. The load is distributed down the posts to allow for areas of open space between them. Its earliest use is seen at Stonehenge (below), a prehistoric monument in southern England dating to about 3000 BCE.



Stonehenge, 30 July 2007 Source https://www.flickr.com/photos/gareth...n/photostream/ Author garethwiscombe CC-BY 2.0



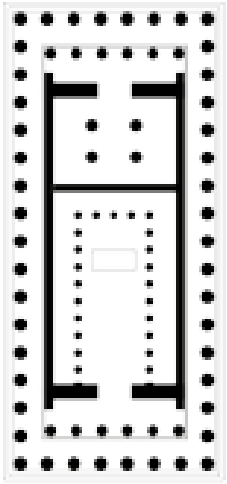
Post and lintel support in contemporary use; Image by Chris Gildow, Used with Permission

A **colonnade** continues the post and lintel method as a series of columns and beams enveloping larger areas of space. Colonnades can be free standing or part of a larger structure. Common in Egyptian, Greek and Roman architectural design, their use creates visual rhythm and implies a sense of grandeur. Over time columns became categorized by the capital style at their tops. The smooth and unadorned **Tuscan** and fluted **Doric** columns give way to more elaborate styles: the scrolled **Ionian** and the high relief **Corinthian**.

The Parthenon, a Greek temple to the mythic goddess Athena, was built in the 5thcentury BCE in Athens and is part of a larger community of structures in the Acropolis. All are considered pinnacles of classic Greek architecture. Ionic colonnades march across all sides of the Parthenon, the outer boundary of a very ordered interior floor plan.



Parthenon, Athens, Greece, Image by Onkel Tucal, CC-BY-SH 3.0



Floor plan of the Parthenon. Licensed through Creative Commons

The dots are columns in the colonnade.



The Great Hypostyle Hall at Karnak, Luxor, Egypt. C. 19th Dynasty. Covers 54,000 sq. ft. An example of post and lintel construction. The columns are close together to support the weight of the lintel and the roof. CC PD, Free for personal and commercial use, No attribution required

The colonnade is part of our contemporary surroundings too. Parks and other public spaces use them to the same effect: providing visual and material stability in spanning areas of open space.



Chris Gildow, 'Contemporary colonnade'. Used with Permission

The development of the **arch** gave architecture new alternatives to post and lintel construction. Arches appeared as early as the 2nd millennium BC in Mesopotamian brick architecture. They supply strength and stability to walls without massive posts and beams because their construction minimizes the shear load imposed on them. This meant walls could go higher without compromising their stability and at the same time create larger areas of open space between arches. In addition, the arch gave buildings a more organic, expressive visual element. The Colosseum in Rome (below), built in the first century CE, uses repeated arches to define an imposing but decidedly airy structure. The fact that it's still standing today is testament to the inherent strength of the arch.



The Colosseum, 1st Century CE. Rome. Photo by David Illiff, image licensed through Creative Commons

Roman aqueducts are another example of how effectively the arch was used. Tall and graceful, the arches support themselves in a colonnade and were used to transport a network of water channels throughout ancient Rome.



Roman Aqueduct, c. 1st century CE. PD

From the arch came two more important developments: extending an arch in a linear direction – basically putting one arch right after another – formed a **vault**, encapsulating tall, narrow spaces with inverted "U" shaped ceilings. The compressive force of the vault required thick walls on each side to keep it from collapsing. Because of this many vaults were situated underground – essentially tunnels – connecting areas of a larger building or providing covered transport of people, goods and materials throughout the city. Roman basilicas, public spaces used for law courts and other assemblies, were basically long arched, vaulted buildings.

An arch rotated on its vertical axis creates a **dome**, with its curving organic scoop of space reserved for the tops of the most important buildings. The Pantheon in Rome sports a dome with an oculus – a round or elliptical opening at the top, that is the massive building's only light source. The dome of the Pantheon was made with unreinforced concrete, a process that was lost to the West after the fall of Rome until modern times. It was the largest dome for centuries and remains the largest unreinforced concrete dome in the world.



Dennis Jarvis, Dome of the Pantheon with oculus, 126 CE. Rome. PD

These elements combined to revolutionize architectural design throughout Europe and the Middle East in the form of bigger and stronger churches, mosques and even sectarian government buildings. Styles changed with technology.

Romanesque architecture was popular for nearly three hundred years (800 – 1100 CE). The style is characterized by **barrel or groin vault ceilings**, thick walls with low exterior buttresses and squared off towers. Buildings reached a point where they struggled to support their own weight. The architectural solution to the problem was a **flying buttress**, an exterior load-bearing column connected to the main structure by a segmented arch or 'flyer'. Even with exterior buttresses the Romanesque walls were thick and didn't allow for large openings.

St. Foy at Conques, France, is an example of Romanesque church architecture. Note the thickness of the walls and buttresses and the relative small size of the windows.



Abbey Church of St. Foy de Conques, France, 12th c. Image by Marc Figueras, CC BY-SH 3.0

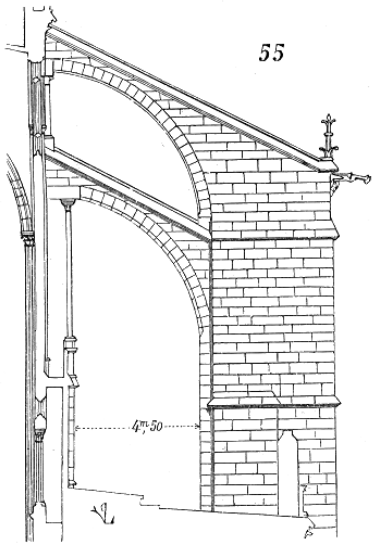


Diagram of a flying buttress from St. Denis basilica, Paris. From the Dictionary of French Architecture from 11th to 16th Century, 1856. Licensed through Creative Commons

Flying buttresses became a kind of exoskeleton that transferred the heavy weight of Romanesque stone roofs through their arches and into the ground, away from the building. They became catalysts for the later **Gothic** style based on higher, thinner walls, **pointed arches**, **ribbed vaults**, and spired towers. Also, the thinner walls of the Gothic style allowed for more stained glass windows and interior illumination.



Church of St. Denis, 7th -12th centuries CE. Saint-Denis, France; Image by Mossot; PD

St. Denis basilica in France (above) is one of the first Gothic style churches, known for its high vaulted ceilings and extensive use of stained glass windows. The architecture of the church became a symbol of spirituality itself: soaring heights, magnificently embellished interiors and exteriors, elaborate lighting and sheer grandeur on a massive scale. Abbot Suger in the 12th century in Paris inspired master masons to build higher and to allow for bigger windows and more light to echo the grandeur of Heaven. This style was made possible by the pointed arches, pointed vaults, and flying buttresses that characterize Gothic architecture.[1]

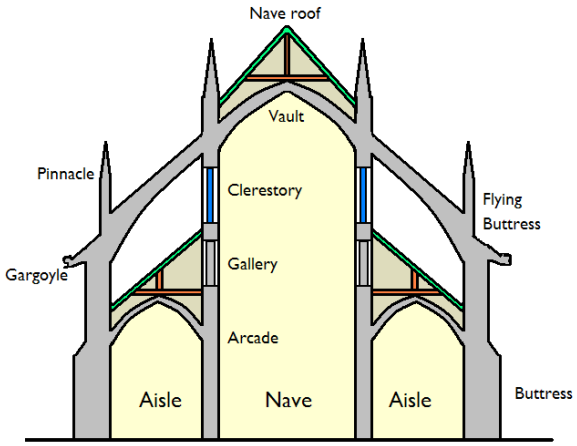
By the 12th century the High Gothic style in France was developed and would inspire architecture in many other European countries – Italy remained an outlier for the most part into the Renaissance. In France, Chartres Cathedral about 50 miles southwest of Paris exhibits the Gothic style as it developed. Begun as a Romanesque church in 1145, the rebuilding of Chartres in the High Gothic style began in earnest in 1194 after a fire in that year. It continued through the 12th and 13th centuries and

exhibits the hallmarks of High Gothic style: high nave with pointed arches, elaborate flying buttresses, thin walls with large, ornate stained glass windows.



Chartres Cathedral, Chartres, France, Image by MathKnight, Feb. 15, 2016; CC BY-SH 4.0

The parts of a Gothic basilican church are diagrammed below.



Gothic Cathedral, section with architectural labels, image by TTaylor, Sept. 1, 2007. CC BY-SH 3.0

The Doges Palace in Venice, Italy (pictured below) housed the political aristocracy of the Republic of Venice for a thousand years. Built in 1309 CE, its rhythmic levels of columns and pointed arches, divided by fractals as they rise, give way to elaborate geometric patterns in the pink brick façade. The ornamental additions at the top edge reinforce the patterns below.



Emustonen, 'The Doges Palace', 1309 CE, viewed from St. Mark's Square, Venice, Italy. Image by Martti Mustonen and licensed through Creative Commons

By the end of the High Gothic phase most of the innovations that drove architecture and building styles were in place. There wouldn't be a real change until the material discoveries of the 18th, 19th and 20th centuries. We will look at those transformations next.

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1 https://en.wikipedia.org/wiki/Suger

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7.3: Modern Architecture

Building materials spawned by the Industrial Revolution, such as iron, steel, and sheet glass, determined new architectural techniques.

Key Points

- Among the common themes of modern architecture was the use of industrially produced materials.
- The Crystal Palace by Joseph Paxton, which housed the Great Exhibition of 1851, was an early example of iron and glass construction.
- Around 1900 a number of architects and designers around the world began developing new solutions to integrate traditional precedents (classicism or Gothic, for instance) with new technological possibilities.

Key Terms

- **Industrial Revolution**: The major technological, socioeconomic, and cultural change in the late 18th and early 19th century when the economy shifted from one based on manual labor to one dominated by machine manufacture.
- **William Le Baron Jenney**: (1832–1907) An American architect and engineer who is known for building the first skyscraper in 1884.
- **Louis Sullivan**: (1856-1924) An American architect who also pioneered urban steel-framed architecture and is also known, along with Jenney, as the Father of the Skyscraper and the Father of American Modernism. “Form follows function” is attributed to him although he credited the origin of the concept to an ancient Roman architect.
- **Crystal Palace**: A cast-iron and plate-glass building erected in Hyde Park, London, England, to house the Great Exhibition of 1851. More than 14,000 exhibitors from around the world gathered in the Palace’s 990,000 square feet (92,000 m2) of exhibition space to display examples of the latest technology developed in the Industrial Revolution. Designed by Joseph Paxton, the Great Exhibition building was 1,851 feet (564 m) long, with an interior height of 128 feet (39 m).

Modern Themes

Common themes of modern architecture include:

- The notion that ” form follows function,” a dictum originally expressed by Frank Lloyd Wright’s early mentor Louis Sullivan, meaning that the result of design should derive directly from its purpose
- Simplicity and clarity of forms and elimination of “unnecessary detail”
- Visual expression of structure (as opposed to the hiding of structural elements)
- The related concept of “truth to materials,” meaning that the true nature or natural appearance of a material ought to be seen rather than concealed or altered to represent something else
- Use of industrially produced materials
- Adoption of the machine aesthetic, particularly in International Style modernism
- A visual emphasis on horizontal and vertical lines

Application of Themes

With the Industrial Revolution, the increasing availability of new building materials such as iron, steel, and sheet glass drove the invention of equally new building techniques. In 1796, Shrewsbury mill owner Charles Bage first used his “fireproof” design, which relied on cast iron and brick with flagstone floors. Such construction greatly strengthened the structure of mills, which enabled them to accommodate much bigger machines. Due to poor knowledge of iron’s properties as a construction material, a number of early mills collapsed. It was not until the early 1830s that English engineer Eaton Hodgkinson introduced the section beam, leading to widespread use of iron construction.

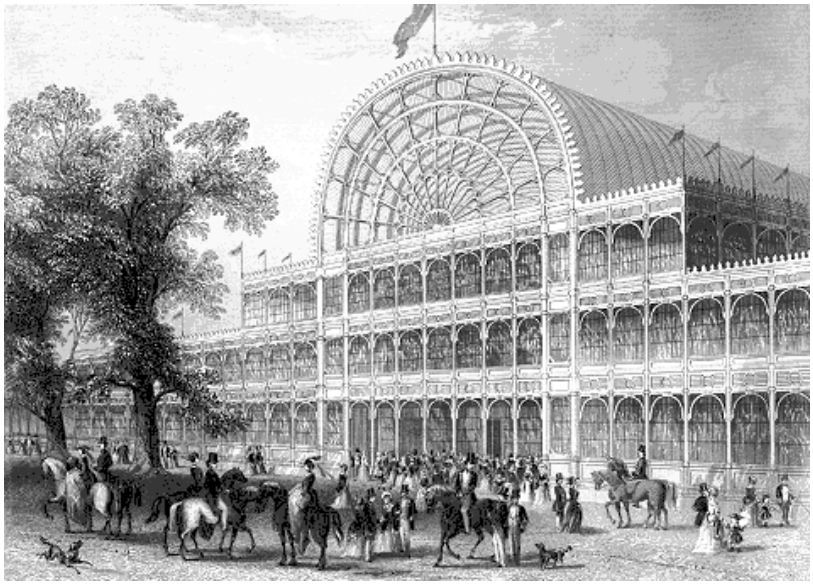
This kind of austere industrial architecture and the rolling steel mills that filled the sky with black clouds of smoke and coal dust utterly transformed the landscape of northern Britain, leading the poet William Blake to describe places like Manchester and parts of West Yorkshire as “Dark satanic mills.” The Crystal Palace, designed by Joseph Paxton for the Great Exhibition of 1851, was an early example of iron and glass construction. It was followed in 1864 by the first glass and metal curtain wall. A further

development was that of the steel-framed skyscraper in Chicago, introduced around 1890 by William Le Baron Jenney and Louis Sullivan.

Modernist Schools

Around 1900, a number of architects and designers around the world began developing new solutions to integrate traditional precedents (i.e. classic Greek and Roman style, or Gothic) with new technological possibilities. The work of Louis Sullivan and Frank Lloyd Wright in Chicago, Victor Horta in Brussels, Antoni Gaudi in Barcelona, Otto Wagner and the Vienna Secession in Austria, and Charles Rennie Mackintosh in Glasgow, among many others, can be seen as a common struggle between old and new. The work of some of these were a part of what is broadly categorized as *Art Nouveau* ("new art").

Note that the Russian word for Art Nouveau, *StilModern*, and the Spanish word for Art Nouveau, *Modernismo*, are cognates of the English word "Modern," though they carry different meanings. The aftermath of the First World War would result in additional experimentation and ideas. Following the experiments in Art Nouveau and its related movements around the world, modernism in architecture and design grew out of stylistic threads originating throughout the world.



The transept façade of the Crystal Palace; PD-US. Original source www.uh.edu; originally from Tallis' History and Criticism of the Crystal Palace. 1852

The Crystal Palace, 1851, was one of the first buildings to have vast amounts of glass supported by structural metal, foreshadowing trends in Modernist architecture.

Modern Architecture: Form Follows Function

Modern architecture adhered to Louis Sullivan's famous precept, "form follows function," which called for an absence of ornamentation beyond functional necessity.

A Revolution in Scale and Form

The great 19th century architect of skyscrapers, Louis Sullivan, promoted an overriding precept to architectural design: "Form follows function." While the notion that structural and aesthetic considerations should be entirely subject to functionality was met with both approval and skepticism, it had the effect of introducing the concept of "function" in place of "utility." "Function" came to be seen as encompassing all criteria of the use, perception, and enjoyment of a building, not only practical but also aesthetic, psychological, and cultural.

Modern architecture is generally characterized by simplification of form and by the creation of ornament from the structure and theme of the building. It is a term applied to an overarching movement, with its exact definition and scope varying widely. In a

broader sense, early modern architecture began at the turn of the 20th century with efforts to reconcile the principles underlying architectural design with rapid technological advancement and the modernization of society. It would take the form of numerous movements, schools of design, and architectural styles, some in tension to one another, and often equally defying classification.

The Industrial Revolution introduced and popularized the use of steel, plate glass, as well as mass-produced components in architecture. These new materials opened up a new world for bold structural frames, with clean lines and plain or shiny surfaces. In the early stages of modern architecture, a popular motto was "decoration is a crime." In Eastern Europe, the Communists rejected the West's decadent ways, and modernism developed in a markedly more bureaucratic, somber, and monumental fashion.

Some historians regard Modernism as a matter of taste, a reaction against eclecticism and the lavish stylistic excesses of Victorian and Edwardian architecture. Around the turn of the 20th century, a general dissatisfaction with the emphasis on revivalist architecture and elaborate decoration of Arte Nouveau gave rise to many new lines of thought that served as precursors to Modern Architecture. Notable among these are the philosophies of the Deutscher Werkbund and the Bauhaus School.



The AEG Turbinenfabrik ("turbine factory"), 1909, designed by Peter Behrens, illustrating the combination of industry and design. Behrens's turbine factory reflects the absence of decorative elements typical of modern architecture. Photo Doris Antony, CC BY-SA 3.0

The approach of the Modernist architects was to reduce buildings to pure forms, removing historical references and ornament in favor of functionalist details. Buildings displayed their functional and structural elements, exposing steel beams and concrete surfaces instead of hiding them behind decorative forms.

Chicago School of Architecture

The Chicago School of architecture is famous for promoting steel-frame construction and a modernist spatial aesthetic.

Key Points

- While the term " Chicago School " is widely used to describe buildings in the city during the 1880s and 1890s, Chicago buildings of the era displayed a wide variety of styles and techniques.
- One of the distinguishing features of the Chicago School is the use of steel- frame buildings with masonry cladding (usually terra cotta), allowing large plate-glass window areas and limiting the amount of exterior ornamentation.
- The "Chicago window" originated in this school. It is a three-part window consisting of a large fixed center panel flanked by two smaller double-hung sash windows.

Chicago's architecture is famous throughout the world and one style is referred to as the Chicago School. It is also known as Commercial style. In the history of architecture, the Chicago School was a school of architects active in Chicago at the turn of the 20th century. They were among the first to promote the new technologies of steel-frame construction in commercial buildings, and developed a spatial aesthetic that co-evolved with, and then came to influence, parallel developments in European Modernism.

While the term Chicago School is widely used to describe buildings in the city during the 1880s and 1890s, this term has been disputed by scholars, in particular in reaction to Carl Condit's 1952 book *The Chicago School of Architecture*. Historians such as H. Allen Brooks, Winston Weisman, and Daniel Bluestone have pointed out that the phrase suggests a unified set of aesthetic or conceptual precepts, when, in fact, Chicago buildings of the era displayed a wide variety of styles and techniques. Contemporary publications used the phrase Commercial style to describe the innovative tall buildings of the era rather than proposing any sort of unified school.

One of the distinguishing features of the Chicago School is the use of steel-frame buildings with masonry cladding (usually terra cotta), allowing large plate-glass window areas and limiting the amount of exterior ornamentation. Sometimes elements of neoclassical architecture are used in Chicago School skyscrapers. Many Chicago School skyscrapers contain the three parts of a classical column. The first floor functions as the base, the middle stories, usually with little ornamental detail, act as the shaft of the column, and the last floor or so represent the capital, with more ornamental detail and capped with a cornice.



The Chicago Building, photo J. Crocker, taken March 3, 2-10, CC BY

The Chicago Building by Holabird & Roche (1904–1905) : This steel frame building displays both variations of the Chicago window; its facade is dominated by the window area (limiting decorative embellishments) and it is capped with a cornice, elements that are all typical of the Chicago School.

The "Chicago window" originated in this school. It is a three-part window consisting of a large fixed center panel flanked by two smaller double-hung sash windows. The arrangement of windows on the facade typically creates a grid pattern, with some projecting out from the facade forming bay windows. The Chicago window combined the functions of light-gathering and natural ventilation; a single central pane was usually fixed, while the two surrounding panes were operable. These windows were often deployed in bays, known as oriel windows, that projected out over the street.



Chicago School window grid: The Chicago window combined the functions of light-gathering and natural ventilation; a single central pane was usually fixed, while the two surrounding panes were operable. Photo by J. Crocker, taken March 30, 2006. CC BY

Architects whose names are associated with the Chicago School include Henry Hobson Richardson, Dankmar Adler, Daniel Burnham, William Holabird, William LeBaron Jenney, Martin Roche, John Root, Solon S. Beman, and Louis Sullivan. Frank Lloyd Wright started in the firm of Adler and Sullivan but created his own Prairie Style of architecture.



The Home Insurance Building in Chicago, Illinois: Some regarded the Home Insurance Building, designed by architect William Le Baron Jenney, as the first skyscraper in the world. It was built in Chicago in 1884 and was demolished in 1931. PD-US Chicago Architectural Photographing Company – This image is available from the United States Library of Congress's National Digital Library Program

European Expressionist Architecture

Key Points

- The term Expressionist architecture initially described the activity of the German, Dutch, Austrian, Czech, and Danish avant-garde from 1910 until 1930.
- The style was characterized by an early modernist adoption of novel materials, formal innovation, and very unusual massing—sometimes inspired by natural biomorphic forms and sometimes by the new technical possibilities offered by the mass production of brick, steel, and glass.

- Expressionist architecture was individualistic and in many ways eschewed aesthetic dogma, but some aims common to its proponents include: the distortion of form, a striving for the new, the notion of architecture as a work of art, and the aim to express an inner experience.

Modern European Architecture

Expressionist architecture was an architectural movement that developed in Europe during the first decades of the twentieth century in parallel with the expressionist visual and performing arts. The term Expressionist architecture initially described the activity of the German, Dutch, Austrian, Czech, and Danish avant-garde from 1910 until 1930.

Subsequent redefinitions extended the term backwards to 1905 and also widened it to encompass the rest of Europe. Today the meaning has broadened even further to refer to architecture of any date or location that exhibits some of the qualities of the original movement such as: distortion, fragmentation, or the communication of violent or overstressed emotion.

Expressionism

The style was characterized by an early modernist adoption of novel materials, formal innovation, and very unusual massing—sometimes inspired by natural biomorphic forms and sometimes by the new technical possibilities offered by the mass production of brick, steel, and glass.

Many expressionist architects fought in World War I and their experiences, combined with the political turmoil and social upheaval that followed the German Revolution of 1919, resulted in a Utopian outlook and a romantic socialist agenda. Hence, ephemeral exhibition buildings were numerous and highly significant during this period.

Likewise, scenography for theater and films provided another outlet for the expressionist imagination, and provided supplemental incomes for designers attempting to challenge conventions in a harsh economic climate.

Features of Expressionist Architecture

Expressionist architecture was individualistic and in many ways eschewed aesthetic dogma. While the movement was very broad, some points can be found as recurring in works of Expressionist architecture, and are evident in some degree in each of its works.

- A distortion of form for an emotional effect.
- The subordination of realism to symbolic or stylistic expression of inner experience.
- An underlying effort at achieving the new, original, and visionary.
- A profusion of works on paper, and models, with discovery and representations of concepts being more important than pragmatic finished products.
- Often hybrid solutions, irreducible to a single concept.
- Themes of natural romantic phenomena, such as caves, mountains, lightning, crystal and rock formations.
- Utilizes the creative potential of artisan craftsmanship.
- A tendency towards the gothic than the classical.
- Draws as much from Moorish, Islamic, Egyptian, and Indian art and architecture as from Roman or Greek.
- Conceives architecture as a work of art.

Form also played a defining role in setting apart expressionist architecture from its immediate predecessor, art nouveau, or Jugendstil – the German version of arte nouveau. While art nouveau had an organic freedom with ornament, expressionist architecture strove to free the form of the whole building instead of just its parts.

An example of a built expressionist project that is formally inventive is Erich Mendelsohn's Einstein Tower. This sculpted building shows a relativistic and shifting view of geometry: devoid of applied ornament, form and space are shaped in fluid concrete to express concepts of the architect and the building's namesake.



The Einstein Tower: In Mendelsohn's design, form and space are shaped in fluid concrete and devoid of applied ornament. Photo by Doris Antony, taken Sept. 16, 2003, CC BY-SA 2.5

Expressionist architecture utilized curved geometries and a recurring form in the movement is the dome. Another expressionist motif was the emphasis on either horizontality or verticality for dramatic effect, which was influenced by new technologies like cruise liners and skyscrapers.

While the drawing of the design for a skyscraper by Mies van der Rohe is very much in keeping with German Expressionism, the actual skyscraper would also have been an expression of the new. The idea of a multistory building with glass cladding over a steel skeleton was new and daring in 1921. Even the steel-framed buildings of Louis Sullivan adhered to the convention of a solid masonry cladding which gave the public the feeling of solidity and reliability they were used to from 19th century materials.

Mies was interested in showing the load-bearing function of steel that allowed the exterior walls to be free of the support (non-load-bearing) and, in this case, translucent. His later work, like the Seagram Building in New York, would continue this idea of the glass curtain wall and would have an extraordinary influence on the cityscape of the 20th century.



Ludwig Mies van der Rohe, Friedrichstrasse Skyscraper Project: drawing Charcoal and graphite on paper mounted on board, Berlin-Mitte, Germany, 1921. PD-US

American Art Deco Architecture

Art Deco and Streamline Moderne were two key styles of early 20th-century American architecture.

Key Points

- Art Deco emerged from the Interwar period and combines traditional craft motifs with Machine-Age imagery and materials.
- Art Deco can be recognized by its heavy ornament, bold geometric forms, and rich colors.
- Streamline Moderne was an aesthetic first created by industrial designers who stripped Art Deco design of its ornament in favor of the aerodynamic pure- line concept of motion and speed developed from scientific thinking: it is embodied in cylindrical forms and long, horizontal windowing.
- The Streamline Moderne was both a reaction to Art Deco and a reflection of austere economic times. Gone was unnecessary ornament: sharp angles were replaced with simple, aerodynamic curves.

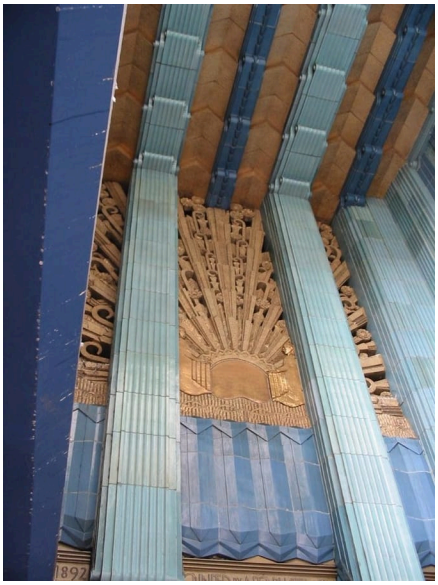
Modern American architecture is usually divided into the two styles of Art Deco and Streamline Moderne. Art Deco, which emerged in the 1920s and flourished in the 1930s to 1940s, is an eclectic style that combines traditional craft motifs with Machine Age imagery and materials.

Streamline Moderne, also known as Art Moderne, was a late type of the Art Deco design style that emerged during the 1930s. Its architectural style emphasized curving forms, long, horizontal lines, and sometimes nautical elements.

Art Deco

The Art Deco style is often characterized by its use of rich colors, symmetry, bold geometric shapes, simple composition, rectilinear rather than curvilinear shapes, and lavish ornamentation. Emerging during the Interwar period when rapid industrialization was transforming culture, one of the major attributes of Art Deco was its embrace of technology.

During its heyday, Art Deco represented luxury, glamor, exuberance, and faith in social and technological progress. The urban United States has many examples of Art Deco architecture, especially in New York, Chicago, and Detroit. The famous skyscrapers in these cities are the best known, but notable Art Deco buildings can be found in other neighborhoods.



Eastern Columbia Building entrance, Los Angeles, 1930: The sunburst design executed in terra cotta exemplifies Art Deco's characteristic combination of craft, ornament, and geometrical motif. Photographed by Binksternet in August 2002, PD-US



Spire of the Chrysler Building, New York: The opulent Art Deco spire of the Chrysler Building in New York City, designed by William Van Alen, was built 1928–1930 and reflects the earlier lavish ornamentation, yet simple and streamlined composition of the style. Photograph by Carol M. Highsmith, US Library of Congress's Prints and Photographs division under the digital ID highsm.04444

Streamline Moderne

As the Great Depression decade of the 1930s progressed, Americans saw a new decorative element of the Art Deco style emerge in the marketplace: streamlining. Streamline Moderne was a concept first created by industrial designers, who stripped Art Deco design of its ornament in favor of the aerodynamic pure-line concept of motion and speed developed from scientific thinking.

This aesthetic was embodied through the use of cylindrical forms and long, horizontal windowing. An array of designers quickly ultra-modernized and streamlined the designs of everyday objects, such as toasters.

Streamline Moderne was both a reaction to Art Deco and a reflection of austere economic times. Gone was unnecessary ornament. Sharp angles were replaced with simple, aerodynamic curves. Exotic woods and stone were replaced with cement and glass.

Some common characteristics of Streamline Moderne include horizontal orientation, rounded edges, corner windows, glass blocks, porthole windows, chrome hardware, smooth exterior wall surfaces (usually stucco), horizontal wall grooves, and subdued colors.



Hecht Company Warehouse: The Hecht Company Warehouse (Washington, D.C.) is a Streamline Moderne style building. The building uses glass block extensively, culminating in a twelve-pointed star-shaped cupola at the corner, which is illuminated at night. Black brick interspersed with glass block spells out The Hecht Co. at the fifth floor. Photo by Superbass taken July 12, 2012. CC BY-SA 3.0



Hollywood Palladium: The Hollywood Palladium (in Hollywood, CA) was a dance hall built in the 1940s in the Streamline Moderne style. This picture depicts the Palladium in 2005, prior to its 2008 renovation. Released under CC BY-SH 2.0 on June 25th, 2005, orig. uploader R. 123 at English Wikipedia

However, Art Deco and Streamline Moderne were not necessarily opposites. Streamline Moderne buildings with a few Deco elements were not uncommon, and sometimes there is so much crossover that it can be difficult to differentiate between the two styles. Other examples of both Art Deco and Streamline Moderne can be found in New York, California, and especially Miami.

Europe in the 1920s was recovering from WWI. Many artists reacted to that cataclysm, some by searching for new forms that they hoped would help turn society away from the mistakes of the past and create a new utopian future. In architecture, Le Corbusier developed a style that would be highly influential.

International Style

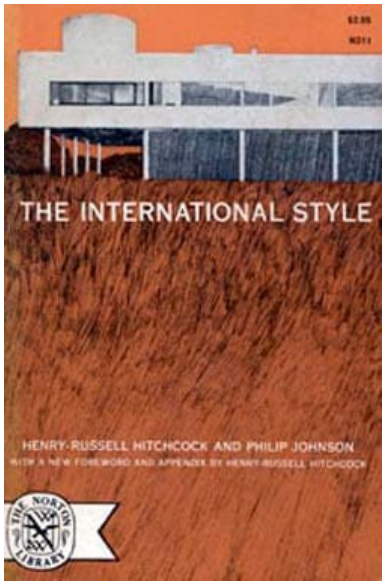
The International Style would become the face of modern architecture for decades after Le Corbusier's theories of the 1920s and 30s. The Getty Research Institute defines the primary attributes of International Style buildings as having an "emphasis on volume over mass, the use of lightweight, mass-produced, industrial materials, rejection of all ornament and color, repetitive

modular forms, and the use of flat surfaces, typically alternating with areas of glass."[1]

[1]



Le Corbusier, Villa Savoye, Poissy, France, 1928-31. Photo by Valueyou, uploaded Oct. 7, 2008; CC BY- SA 3.0



Henry-Russell Hitchcock and Philip Johnson, Front cover of the 1932 book The International Style, 1932. Source: WP:NFCC#4 Fair Use

Corbusier published a number of texts on architecture in which his largely utopian ideas were established. In *L'EspritNouveau* (New Spirit, 1918-22) and *Versunearchitecture* (Toward an Architecture, 1920-23) he outlined his five points which made up his philosophy that "Une maison est une machine-à-habiter" ("A house is a machine for living in").

These points were:

- Free façade
- Open floor plan
- Roof garden
- Pilotis which lift the living space off the ground
- Strip or ribbon windows

The Villa Savoye was begun in 1928 in a wooded landscape a short train ride from Paris. It was the summer retreat of a wealthy

Parisian family and it gave Corbusier the freedom to express each of the five points exactly. The concrete pillars (pilotis) lift the house off of the unhealthy ground and open that footprint for access by cars and other practical uses. It also allowed the healthy breezes to circulate through the ribbon windows which are also located so that the view of the surrounding trees makes the house seem to be a kind of treehouse. The façade is not linked to obvious supports (free) and the interior walls are also able to be placed wherever they were needed without reliance on obvious structure. The roof of the Villa is a kind of garden or recreational space. The Villa Savoye was the cover illustration for the Museum of Modern Art's architectural exhibition on what curators Hitchcock and Johnson would name the "International Style".

American Modernism and Frank Lloyd Wright



Frank Lloyd Wright, Fallingwater (Kaufmann House), Mill Run, Pennsylvania, 1937. Photo by Somach, May 30, 2010, CC BY_SH 3.0

Frank Lloyd Wright is possibly the most significant architect of the first half of Americe's twentieth century. He was a prolific designer and had some 532 of his more than 1000 designs actually built. A student of Louis Sullivan, Wright would develop his own theories about what architecture should be – mainly that it should harmonize with human beings and with the landscape in which it was set. He called this *organic architecture*. While his forms were geometric like Corbusier's, his materials were often taken from the area in which the building was itself sited and always with the idea of nature in mind. He also established a school at his estate called Taliesin in Wisconsin, and later at Taliesin West in Scottsdale, Arizona. Wright had a number of influences in his work including something of Sullivan, Japanese architecture, the English Arts and Crafts movement. However, nature was his greatest inspiration and his Prairie Houses, long low structures with cantilevered overhangs were meant to relate to the Midwestern landscape that inspired them.

One of his most famous houses, Fallingwater, at Mill Run in Pennsylvania was, like Corbusier's Villa Savoye, a summer retreat for a wealthy merchant, Philadelphia department store mogul Edgar Kaufmann, Sr. and his family. The unexpected thing about Fallingwater was Wright's genius in its siting. The conventional choice would have been to put the house on the other side of the water looking back toward the waterfall. Wright chose to locate it *over* the fall itself with open access to the water from the house and views of the water and nature beyond. Local materials were used in the construction along with Wright's reinforced concrete cantilevered patios making nature an integral part of the design.

Postmodernism

During the 1960s, 70s, and 80s architects began to turn away from the stark lines of the International Style with a return to ornamentation. This was part of the cultural zeitgeist of the time which seemed to be a kind of general exhaustion with the forms of modernism. Francis Fukuyama's essay *The End of History*, published in 1989, suggested that political systems had reached their final evolution with liberal democracies – Western culture had reached the end of history. This was echoed in Postmodern architecture by the incorporating, or appropriating, styles or ornament from the past and incorporating those forms onto new buildings. The idea of appropriation also made its way into painting and sculpture with artists literally using images already created by other artists and recreating them wholly or in part. Sherrie Levine rephotographed some of the iconic work of Edward Weston: https://smarthistory.org/sherrie-levine-untitled-after-edward-weston/

The Centre Georges Pompidou is in the Beaubourg area of the 4th arrondissement of Paris, near Les Halles, rue Montorgueil and the Marais and houses much of Paris' contemporary art.

Pompidou Center, Paris, 1971-11. Renzo Piano, Richard Rogers and Gianfranco Franchini architects. Accessed on Vimeo, posted by EcoworldReactor. Visit site and video at https://vimeo.com/197148859

It was designed by the architectural team of Richard Rogers and Renzo Piano, along with Gianfranco Franchini. While more high tech than Postmodern, the Beaubourg, as it is called, does seem to be a building turned inside out with the structures that are usually hidden made the primary exterior architectural features. In that way it participates in the Postmodern idea of "deconstruction" made popular during the 1980s by French philosopher and semiotician Jacques Derrida. Derrida analyzed texts by close readings meant to question the relationship between structure and language and ultimately the impossibility of meaning in language as he saw it. It has become an important theoretical underpinning of many disciplines including architecture, art, and critical theory.

In America the architects Philip Johnson and Frank Gehry along with Michael Graves and others also turned to ideas of Postmodernism in building. Gehry's work at the time is arguably more playful – another aspect of Postmodern architecture – but Johnson's skyscraper on Madison Avenue in New York was both reviled and celebrated for its appropriation of the cornice of an 18th century Chippendale cabinet on the top of the building.



550 Madison Avenue (formerly the AT&T Building), New York, 1982, Philip Johnson architect. Photo by David Shankbone, taken Feb. 19, 2007. CC BY-SH 3.0



Chippendale desk, CC PD-US

Green Architecture

Contemporary architects have become as concerned with sustainability and environmental issues as they are with form and ornamentation. Buildings are being designed integrating literal green spaces – some can even vertically farm their own food. Issues of material that is recycled or naturally integrated with the environment can be the starting place for architecture in the 21st century, both domestic and commercial. Other buildings like tiny houses are created to leave as small a footprint on the land as possible, as well as being more affordable for an expanding population with shrinking resources for housing.



Tobalaba Subway Station, Santiago, Chile, 1980. Photo by Eduardo Zárate, taken on Nov. 21, 2009. CC BY-ND 2.0

1. [1] "International Style (modern European architecture style)". *Art and Architecture Thesaurus*. Getty Research Institute. http://www.getty.edu/vow/AATFullDisplay?find=international+style&logic=AND&note=&page=1&s ubjectid=300021472 ↵

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7.4: RESIDENTIAL NEEDS

The earliest types of shelters were likely caves found by humans as they wandered to hunt and gather food and to find refuge from bad weather or pursuing creatures. The first independently standing structures were made of materials that were impermanent, that is, those found in nature sticks, bones, animal pelts and fashioned to create a covered space apparently as a protection from the elements. We have little evidence left for us to know fully how they were built and used, but some vestiges do remain that have enabled scholars to make reconstructions. (Figure 7.2)



Figure 7.2 | Reconstructed Jōmon period (3000 BC) houses.
Author: User "Qurren"
Source: Wikimedia Commons
License: CC BY-SA 3.0



Figure 7.3 | Recreation of a Celtic Roundhouse
Author: User "FruitMonkey"
Source: Wikimedia Commons
License: Public Domain

As people became more settled, domesticated animals, and cultivated crops, they developed such construction techniques as **wattle-and-daub** (sticks covered with mud), **rammed earth** (moist dirt and sand or gravel compressed into a temporary frame), and clay bricks (unfired and fired that developed alongside their evolving techniques for creating pottery vessels). (Drawing depicting architectural structure of Chinese round houses: arthistoryworlds.org/wp- includes/images/nhatau.jpg) (Figure 7.3)



Figure 7.4 | Çatalhöyük at the Time of the First Excavations
Author: User "Omar hoftun"
Source: Wikimedia Commons
License: CC BY-SA 3.0

They used these methods for communal living centers such as the village of Catalhöyük in modern Turkey (7,500-5,700 BCE), including common walls so that the clustered houses supported one another. (Figure 7.4) Such building methods addressed security issues by confining entry into living spaces to openings in the roofs, with ladders that could be retracted to foil

trespassers. All of these types had certain common features to meet such everyday needs as warmth, cooking, sleeping, and storage, and were usually centered around a hearth with provision for smoke ventilation. Catalhöyük also included rooms that may have been for other common purposes, varying from shrines to serving as bakeries. The use of stone for building structures began in prehistoric times, and an example of such a structure can be seen the Scottish village of Skara Brae (3,180-2,500 BCE). The walls were made of stacked stone while entryways and some of the furniture were created using the post-and-lintel method. (Figure 7.5) Because of the harsh northern climate, the structures were partially underground for protection from the elements. Additionally, covered walkways were created to facilitate movement among its eight units. Seven of theseunits apparently accommodated a family or small group, while the eighth was a common room, perhaps a workshop. In addition to cultivating crops, these villagers likely herded, fished, and hunted for food. Stone furnishing such as seating, beds, storage spaces, and other items within the single-room units were around a central fire pit. (Figure 7.6)



Figure 7.5 | Old settlement Sjara Brae in Orkney Island, Scotland
Author: User "Chmee2"
Source: Wikimedia Commons
License: CC BY-SA 3.0

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



Figure 7.6 | Inside a house at Skara Brae
Author: User "John Allan"
Source: Wikimedia Commons
License: CC BY-SA 2.0

Residential palaces appeared by the time of the two great early civilizations of the Ancient Near East, Mesopotamia and Egypt, as well as those of the Aegean Sea: Crete, Cyclades, and mainland Greece prior to the development of the Greek Empire. The Palace at Knossos on the island of Crete was a grand residence for rulers of the Minoan civilization; the palace was built c. 1,700 BCE, after an earlier structure was destroyed by an earthquake, and abandoned

between 1,380 and 1,100 BCE.

(Drawing of Knossos: res.cloudinary.com/hrscywv4p/...sos_vsyfng.jpg) The sprawling complex included residential areas, throne rooms, a central courtyard, and food storage magazines for crops and seafood used in the commercial trading, an important industry and mainstay in sustaining the people. (Floorplan of Residential Palace: classconnection.s3.amazonaws.com/16/flashcards/3907016/jpg/aafxpid0-1419F6BAD180C1BB19F.jpg) An island civilization, the Minoans were in the rare position of not having to protect themselves from enemies. The Palace at Knossos and similar structures on Crete were not fortified, that is, built behind solid walls and gates to hold off invaders. The palaces were instead built with windows and **colonnades**, or covered rows of columns, on their exteriors, allowing free circulation of light and air.

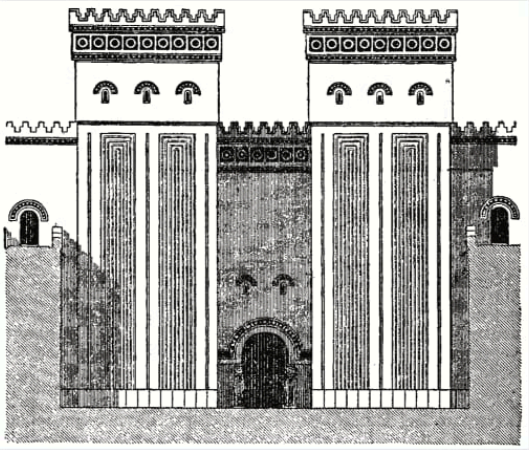


Figure 7.8 | Palace of Dur-Sharrukin
Author: Encyclopedia Britannica
Source: Wikimedia Commons
License: Public Domain

Another palace complex, that of Neo-Assyrian King Sargon II (ruled 722-705 BCE) at Dur- Sharrukin, today Khorsabad in Iran, was clearly much more militaristic in character, evident by the surrounding defensive walls that strictly controlled access to the royal precincts. (Figure 7.7) Even after passage through a complex and imposing gateway, one had to cross guarded courtyards and passageways to approach the king's throne room. The structural presence was one of imposing power, as you can see from the enormous towered main portal. (Figure 7.8) To intimidate the visitor, interior decorations further asserted the mighty and ferocious nature of Sargon II with wall carvings depicting victorious battles. The complex also included temples for worship of the deities as well as quarters for high-ranking officials and servants.



Figure 7.9 | Ostian Insula
Author: User "Nashvilleneighbor"
Source: Wikimedia Commons
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Later developments for residences include apartment buildings for urban dwellers; such multi-family dwellings have taken many forms over time, and we can view an early type, from the second-century CE Roman port town of OstiaAntica, called an ***insula***, which is Latin for "island." (Figure 7.9) In middle-class "apartments" such as these, there were stores and vendors' stalls on the ground floor facing the street. In some versions, the lower floors were for the

wealthier people, while upper floors decreased in cost and desirability. The basic ideas of how to accommodate multi-family living were established by this time and have remained similar since. What has changed over time are the material and decorations used, styles adopted, provisions for electricity, water, and sewage management, and eventually zoning policies that would dictate locations, sizes, required provisions for safety, and density of occupation.



Figure 7.10 | Scene from Lararium, House of the Vettii, Pompeii
Author: User "Patricio.lorente"
Source: Wikimedia Commons
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Private homes existed for the middle class and wealthy in towns and in the countryside; the latter were called villas whether they were primary residences or vacation homes. A private home in town might also have shops around its perimeter, but the accommodations for family life, entertainment, and conducting the owner's business were generally contained in a single floor layout. (Diagram of Roman Villa: http://michellemoran.com/CD/Roman-Villa.jpg) After passing through an entry from the street, one entered the **atrium**, a courtyard with a **peristyle**, a row of columns within a building often supporting a porch, left open to the sky with a pool in the center to catch rainwater. A private garden was in a second area open to the elements. The mild climate led to provisions for a good measure of outdoor living as well as fresh air and sunlight during much of the year, even including indoor and outdoor dining rooms. There were rooms for sleeping, storage, and household work off the atrium and garden, as well as a space for worship, known as the ***lararium***. (Figure 7.10) Here, two Lares, or household gods, flank an ancestor figure; the snake below symbolizes fertility and prosperity.

Roman royalty had grand palaces, and we have good evidence of such from the retirement compound created for the Emperor Diocletian (r. 284-305 CE) in Split set on the Bay of Aspalathos in the Roman province of Dalmatia, today Croatia. (Figure 7.11) The walled precincts with defensive watchtowers and fortified gateways included housing for his military garrison, a central peristyle courtyard, three temples, and his mausoleum, the building housing his tomb. The design, perhaps fitting for the aggressive persecutor of Christians and retired general, was quite militaristic in many ways, resembling a Roman military encampment, or **castrum**. The private and public imperial areas were luxurious by contrast. Like most palace complexes, provisions were made to house soldiers and servants, and it was lavishly decorated throughout with frescos, sculptures, and **mosaics**, images or designs created on a wall or floor made up of small pieces of stone, tile, or glass.



Figure 7.11 | Diocletian's Palace
Artist: Ernest Hébrard
Author: User "DIREKTOR"
Source: Wikimedia Commons
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While the locations for palaces were always strategically selected, the rationale was not always defensive in character. When Charlemagne selected Aachen, Germany, as the site for his main palace (he had several), among the attractions were its centralized site within his growing empire and the healing waters of the natural spa there. In examining the reconstruction of his complex, you will notice the baths, shown to the left of the palace complex, are an important feature, as they had been in Roman society. (Figure 7.12) He had a large audience hall, a grand portal, courtyards, housing, and an impressive palace chapel, which is the major structure still standing. (see Figures 3.13 and 7.64)



Figure 7.13 | The throne of Charlemagne and the subsequent German Kings in Aachen Cathedral.
Author: Bojin
Source: Wikimedia Commons
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The church was an important statement for this model Christian ruler, and although it has been enlarged from its original central plan design, the struc- ture still carries notable features that were both impressive and influential for later medieval church architecture. Charlemagne's throne was positioned on the **gallery** level, an upper level overlooking the floor below. (Figure 7.13) The throne was above the entrance to the church, with an enormous "window of appearance" above the portal facing out into the atrium courtyard, where Charlemagne could address his Christian subjects gathered there. This emphasis on the western entryway was developed into the grand western facades of Romanesque and Gothic churches.

The Doge's (Duke's) Palace in Venice is another impressive statement of rulership wed to Christian leadership. (Figure 7.14) With its façade on the waterfront, the church of San Marco sitting directly behind it, state offices located across from it, and the communal, open-ended **piazza**, or courtyard, between them, the palace literally connects the secular, religious, social, and political realms of Venetian life. (Figure 7.15)



Figure 7.14 | Doge's Palace and St. Mark's Tower, Venice
Author: User "Rambling Traveler"
Source: Wikimedia Commons
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Public courtyards at the heart of cities became typical during the Italian Renaissance, as did private, interior court-yards in the center of Italian homes for rulers, wealthy aristocrats, and high church officials. As an official governmental center and residence, this Venetian palace included private quarters for the Doge along with meeting rooms and council chambers, all richly decorated with marble, stucco, and fresco and including iconographic themes related to Venice, its history, and civic identity.



Figure 7.16 | Himeji Castle, Japan
Author: User "Bernard Gagnon"
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In Japan, the fourteenth century Himeji Castle, built as a fort by the samurai Akamatsu Norimura, was situated dramatically atop Himeyana Hill. (Figure 7.16) Though a defensive posture was its primary motive, the great beauty and lyrical appearance of its curved walls and rooflines are its predominant effects. It has been called the "white heron" in response to the impression it gives of a great bird about to take flight. The complex, again, has many purposes and comprises eighty-three different structures. The grounds include huge warehouses, lush gardens, and intricate mazes. Despite its fairytale looks, its defensive systems are complex and effective, including moats, keeps, gates, towers, turrets, and mounts and brackets for a variety of weapons. It has withstood numerous attacks and natural disasters over the centuries.



Figure 7.17 | The Potala Palace in Lhasa, Tibet
Author: User "Xiquinho"
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The final such royal complex we will explore is the Potala Palace in Lhasa, Tibet, established in 1645 by the fifth Dalai Lama; the palace functioned as the spiritual and governmental center for Tibetan Buddhism until the fourteenth and current Dalai Lama, Tenzin Gyatso (b. 1935), fled for political refuge in 1959. (Figure 7.17) The basic purpose of the palace was that of a Buddhist monastery; its original foundation was centered on two chapels of historical and spiritual significance to the order of monks. The palace is named after Mount Potalaka, the mythical abode of the Bodhisattva of compassion, Avalokiteshvara, and the paradisiac implications are meaningful to devotees.

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



Figure 7.18 | Chiswick House, London
Author: User "Patche99z"
Source: Wikimedia Commons
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The residential structures of the wealthy of previous eras have often been lost to us; however, we can examine some of the aristocratic family homes of the last several centuries to gain insight into some of the additional trends for creating dwellings that go far beyond the need for simple shelter and that show some of the design ideas devised by artists and architects. The house created for Lord Burlington in 1729 in Chiswick, England, is a good example of the Neo-Palladian style of architecture. (Figure 7.18) Andrea Palladio (1508-1580, Italy), a Venetian Renaissance

architect, deeply studied ancient Greek and Roman architecture and architectural theory and developed new designs based on those but better fit to the means, methods, and needs of his day. His ideas were popular and have remained widely influential throughout the West to this day.

Lord Burlington created his neo-Palladian villa design under the influence of Palladio's ideas and those of other related designers. The basic idea here derives from a combination of a Greek temple front and a Roman dome, here supported by an octagonal **drum**, or circular or multisided base. Lord Burlington planned the house to showcase his fine collection of pictures and furniture and his architectural library as well as to provide comfort for his family living there. Great attention was paid to the surrounding gardens, and their design was very much a part of the overall scheme. Inspired by Roman gardens, they were designed by his friend William Kent (c. 1685-1748, England), an architect and early landscape architect, and included classicizing statues and miniature temples of a sort that were popular in English gardens of the day, thereby providing interesting and restful stopping points to a refreshing stroll outdoors. The logic and order of the layout of the building and grounds as well as the villa's sense of grandeur led to its admiration and emulation by other builders who sought a similar elegance.



Figure 7.19 | Monticello, Charlottesville, VA
Photographer: Matt Kozlowski
Author: User "Moofpocket"
Source: Wikimedia Commons
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The Neo-Palladian style was carried to the United States by Thomas Jefferson for the campus of the University of Virginia, the state capitol of Virginia, and his own home of Monticello, near Charlottesville, Virginia. (Figure 7.19) Jefferson adapted ideas he gathered while U.S. Ambassador to France by using humbler materials such as the red brick made from local clay that he considered a better choice for a less pretentious statement than marble or limestone. At Monticello, he also brought the structure lower to the ground and added a wooden **balustrade**, a railing supported by upright supports, to the roofline. Nonetheless, its Palladian design origins are clear. The interior of the house is full of provisions for Jefferson's notable intellectual and work habits such as his bedroom that opened into his office, his workrooms, and his collections of American artifacts.



Figure 7.20 | The Breakers, Vanderbilt's mansion in Newport, RI
Author: User "Menuett"
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In the United States of the late nineteenth-century Gilded Age (c. 1870-1900), a time of rapid technological, commercial, and economic expansion, wealthy industrialists built enormous mansions in cities and at the seaside resorts or mountain retreats they favored. Among these, the Vanderbilt family (whose wealth came from shipping and railroads) commissioned several notable residences, mostly in the French-inspired Beaux Arts style, a period and style known in the U.S. as the American Renaissance (1876-1917).

One of these residences was The Breakers in Newport, Rhode Island, a lavish resort area replete with such structures. (Figure 7.20) The oceanfront house, designed by Richard Morris Hunt (1827-1895, USA), has seventy rooms on five floors and covers nearly an acre of land on a thirteen-acre lot with elaborate gardens. It was built with the most lavish material such as marble and wood from around the world and was decorated with rich and sumptuous furniture, fittings, and valuable artwork, as can be seen here in the library. (Figure 7.21) Clearly a residential structure of this type went far beyond the simple needs of housing to shelter a family from the elements and served to make a very grand and ostentatious statement of wealth and power.

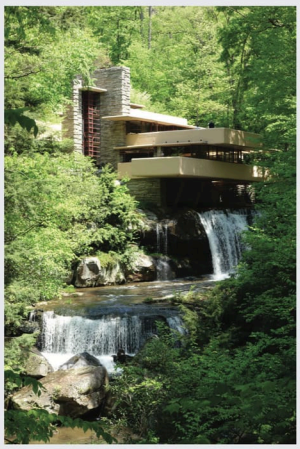


Figure 7.22 | *Fallingwater*, Pennsylvania
Architect: Frank Lloyd Wright
Author: User "Daderot"
Source: Wikimedia Commons
License: CC0 Public Domain



Figure 7.21 | The library at The Breakers
Photographer: Matt Wade
Author: User "UpstateNYer"
Source: Wikimedia Commons
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By contrast to design ideas of the architects who catered to the wealthiest Americans, a new conception for providing living space came into being in the early twentieth century with Frank Lloyd Wright, who developed what he called the Prairie Style. He sought to counter the blocky forms that had become the standard for American homes with a structural sweep that hugged the ground, echoed the landscape, and fostered communication between the spaces in the house and the natural elements around it.

Perhaps the epitome of this thinking was realized in Wright's design for Falling Water, a western Pennsylvania mountain home he

created for the Kaufmann family of Pittsburgh. (Figure 7.22) At their request, he incorporated elements of their favorite recreation spot into the design: the rocky outcrop where they held picnics is in the living room, and the adjacent Bear Run waterfall pours out beneath the house's **cantilevered** terraces, self-supporting rigid structure projecting from the wall. Like most of Wright's houses, the place has flowing interior space, a great number of windows, and abundant natural light, as well as carefully coordinated use of stone and wood to incorporate the structure into the natural setting.

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7.5: COMMUNITY AND GOVERNMENT



Figure 7.23 | Ziggurat of Ur, Iraq
Author: User "Hardnfast"
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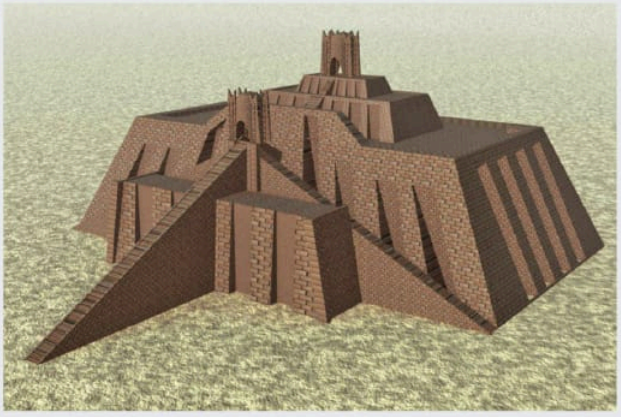


Figure 7.24 | Digital Rendering of the Ziggurat of Ur
Author: User "wikiwikiyarou"
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Clearly, many of the palaces and complexes we have explored included accommodation of community government needs. There were others throughout history that had somewhat more pointed community needs in mind for their creation but were often combined with other purposes as well. From the time of the rise of the earliest civilizations, the needs for government and religious expression often coalesced.

In the Mesopotamian Valley of the ancient Near East, today Iraq and Iran, we see this exemplified in the structure of the Ziggurat of Ur. (Figures 7.23 and 7.24) With the idea that the deities resided in the heavens, the **ziggurat** was conceived as a man made mountain that served as a base for the temple, raising it closer to the celestial regions where the deities were. The pathways to the temple at the summit were steep and the approach to the gods was appropriately aggrandized and formalized. At the same time, the basic platform structure was part of a complex that included the provisions for a variety of other community services, record keeping, and commercial and governmental functions. The compact complex was located at the center of the community and in many aspects became the hub of life.

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

The Romans generally made provisions for community functions in the **forum**, an open public space at the center of each city; the cities were often laid out in a grid plan organized with areas dedicated to various types of industrial, commercial, communal, and residential needs. (The Master Plan of Verbonia: classconnection.s3.amazonaws...FF4A4DE1CC.jpg) The number and types of buildings varied, but they often included temples, libraries, markets, public baths (*thermae*), and judicial structures. The Forum at the heart of Rome was the site of numerous architectural statements and additions for the public good that were created by successive rulers.

One of the most influential of the buildings in the Forum of Trajan in Rome was the Basilica Ulpia, a center for law courts, business, and public gatherings. (Figure 7.25) The **basilica** included a long and broad open center space, a nave, flanked by aisles that fluidly expanded the area. (Figure 7.26) This design provided a readily adaptable concept for other purposes, most notably perhaps the congregational space needed for Christian churches that would arise in later centuries as the Christian populace grew.

Significant community spaces sometimes have as their boundaries adjoining but separate architectural structures. These spaces are nonetheless important gathering places that need to be considered as such and in connection with the surrounding architecture that defines them. The National Mall in Washington, D.C., is one such place. (Figure 7.27) We identify it by its location within the capitol city and by its placement among all the government and other public/community buildings that line and define

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



Figure 7.28 | Theatre of Epidaurus
Author: User "Olecorre"
Source: Wikimedia Commons
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Figure 7.29 | Colosseum in Rome
Author: User "Andreas Tille"
Source: Wikimedia Commons
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Community needs for ceremony and entertainment have been addressed with specifically purposed architectural works since antiquity as well. Both the Greek and the Romans designed and built **theaters**, outdoor structures for dramatic performances, and **amphitheaters**, round or oval buildings with a central space for events, that provided models for such structures to this day. (Figures 7.28 and 7.29) While the basic concepts were devised by the Greeks to present religious festivals and ritual dramas, the Romans with their great ingenuity in engineering and material development added considerably to the potential for these designs to cater to changing needs and broader applications.



Figure 7.30 | Wawadit'la, also known as Mungo Martin House, a Kwakwaka'wakw "big house", with heraldic pole.
Artist: Chief Mungo Martin
Author: Ryan Bushby
Source: Wikimedia Commons
License: CC BY-SA 2.5



Figure 7.31 | Whare at Waitangi Treaty House site
Author: User "Andy king50"
Source: Wikimedia Commons
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Figure 7.32 | Waitangi in the Bay of Islands, New Zealand
Author: Phil Whitehouse
Source: Wikimedia Commons
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One of the most important contributions to the history of architecture was the Roman develop- ment of concrete for use as building material. Its greater strength, flexibility, and potential for adap- tation made concrete far superior to the cut stone used to that point. These advances enabled the Ro- mans to create new architectural forms by expand-ing the types of vaulting and means of spanning space they had previously used. Both of these im- portant community structures, the theater and the amphitheater, were enlarged and put to new uses because of the Roman architectural contributions.

Pacific Island cultures, as do those of Native Americans, particularly venerate tribal heritage and so celebrate the communal events related to their heritage. Native North Americans of the Kwakiutl Nation created the clan **totems**, objects or animals that hold significance for a group of people, at the Wawadit'la, also known as the Mungo Martin House in honor of the chief and artist who built it in Victoria, British Columbia. (Figure 7.30) The recognition and celebration of their shared culture is expressed, as well, in the Meeting House of the Maori people at Waitangi, New Zealand, with its deep front porch and big open hall for group events. (Figures 7.31 and 7.32) Additionally, the carved and painted decorations inside and out have specific iconographic and symbolic significance for the individuals who gather together at such communal sites.

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7.6: COMMERCE



Figure 7.33 | Church of the Holy Apostles and Museum of Ancient Agora
Author: User "A.Savin"
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Buildings for commerce have appeared over time. Early systems of trade and barter in some places eventually became formalized in ways that required marketplaces and commercial establishments with temporary or permanent housing. While open-air markets with vendor stalls continue to be used in many places, in others shops or full buildings evolved for commercial and service transactions.



Figure 7.34 | Carson, Pirie, Scott and Company Building, Chicago, IL
Author: User "Beyond My Ken"
Source: Wikimedia Commons
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An early example appeared in ancient Athens, Greece, in the area where the open market or **agora**, was also located.The **Stoa** of Attalos, built by King Attalos II of Pergamon (r. 159-133 BCE), was comprised of a two story covered walkway made of marble and limestone with columns on one side and a closed wall on the other. (Figure 7.33) Along the closed wall, there were twenty-one rooms on each level with each room providing space for a shop. These rooms were similar in character and purpose to those we noted on the ground floors of Roman villas and apartment buildings, but they provided for a more concentrated shopping area.

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

An example is the Carson, Pirie, Scott and Company Store in Chicago, designed by Louis Sullivan (1856-1924, USA) and built in

1904. (Figure 7.34) One of the early applications for steel frame, or “skeleton frame,” construction that made the development of skyscrapers possible, this sort of building also opened new possibilities for retail and office space. Here, the large ground-floor windows and corner entrance could provide a great deal of display space for attracting pedestrians while the expansive multi-story interior offered shoppers a wide array of goods, especially compared to the sorts of small shops and markets that had been its predecessors.



Figure 7.35 | The northwest entrance to the Carson, Pirie, Scott and Company Building
Author: User “Beyond My Ken”
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Not only the structure but also the decorative approach was innovative, as Sullivan combined Beaux Arts ideas with Art Nouveau motifs in the building’s surface design. (Figure 7.35) The elaborate, curvilinear, plant-based motifs central to the Art Nouveau movement, c. 1890-1910, in cast metal relief panels above the doors and ground floor windows added to visual appeal for potential customers.



Figure 7.36 | User “Beyond My Ken”
Author: User “Extrawurst”
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New designs emerged for other commercial firms in this era as well. The Austrian Postal Savings Bank in Vienna, Austria, designed by architect Otto Wagner (1841-1918, Austria) has a huge multi story façade covering a broad open interior space on the ground level; its sleek and modern aesthetic was startlingly new and different when it was completed in 1905. (Figure 7.36) One of Wagner’s aims in the design was to create a sense of strength and solidity that engendered trust and a feeling of financial security in customers. The main banking customer area is filled with natural light. Wagner used marble, steel, and polished glass for the simplified decoration of the reinforced concrete building, turning away from the Art Nouveau aesthetic and replacing it with his sense of modernism.



Figure 7.37 | The Top of the Chrysler Building, New York City, NY
Author: User "Leena Hietanen"
Source: Wikimedia Commons
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The use of steel and reinforced concrete that facilitated the advent of the skyscraper truly revolutionized architecture and began a contest for height that continues today. Wealthy entrepreneurs and ambitious developers from around the world have joined in the competition for buildings of modern distinction. One example is the Chrysler Building in New York City, designed by William van Alen (1883-1954, USA). (Figure 7.37) Its décor in the Art Deco style (c. 1920-1940), including the ribbed, sun- burst pattern made of stainless steel in the building's terraced crown, celebrates American industrialism and the automobile. At 1,046 feet, the Chrysler Building was for eleven months after its completion in 1930 the tallest in the world. (It was surpassed in 1931 by the Empire State Building at 1,454 feet.)



Figure 7.38 | Petronas Twin Towers, Malaysia
Author: User "Morio"
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A more recent example is the Petronas Twin Towers in Kuala Lampur, Malaysia, designed by César Pelli (b. 1926, Argentina, lives USA). (Figure 7.38) Inaugurated in 1999, they were the tallest buildings for several years and remain the tallest twin towers to this day. The buildings' design motifs are inspired by Islamic art and culture; for example, the shape of each tower is the Muslim symbol of Rub el Hizb, or two overlapping squares that form an eight-pointed star. Both structures house commercial and business concerns and symbolize the architecture of modern business.

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

In Los Angeles, he created the Walt Disney Concert Hall, completed in 2003. (Figure 7.39) Using titanium sheathing for multiform,

swooping curvilinear forms and volumes, his buildings are sculptural in effect from a visual standpoint. Yet in each case, his buildings have proven effective and dynamic in creating spaces for the activities they house. The acoustics of the concert hall are widely praised as is the beauty of the architectural form in capturing the whimsical spirit of Walt Disney, the creator of so many American comics, cartoons, and movies.



Figure 7.39 | Walt Disney Concert Hall, Los Angeles, CA
Author: John O'Neill
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7.7: WORSHIP

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



Figure 7.40 | Rendering of the Giza Pyramid Complex, Egypt
Author: User "MesserWoland"
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Among the earliest examples are the pyramid complexes from ancient Egypt. (Figure 7.40) The **pyramids** were tombs composed of millions of large stones in mathematically regular geometric structures carefully oriented to the stars. Pyramids evolved over thousands of years out of pre-Egyptian burial practices that began with placing heavy stones over gravesites to protect the occupants and their grave goods buried within.

The Egyptians created these elaborate and massive groupings of buildings for the royal dead on the west bank of the Nile River, creating a **necropolis**, or city of the dead. At Giza, the body of the pharaoh or other royal family member was brought down the river from the palace to the valley temple on the edge of the pyramid precinct. After priests mummified the body of the deceased and prepared it for entombment, the body would be taken to a mortuary temple near the pyramid. (Figure 7.41) That temple was the site where ceremonies were carried out at the time of the mummy's placement within the pyramid, as were the perpetual rituals required to honor the king in the afterlife.

There were also temples for the living that the king would have had commissioned and served. One example is the Temple of Horus at Edfu, which has a number of typical features, although it was built relatively late in Egyptian history. It is of the **pylon** type, so named for the two upright structures that form its monumental façade and flank the main ceremonial portal. (Figure 7.42) The approach to temples was often along an avenue of **sphinxes**, imaginative hybrid creatures, part human, part animal, that led to the main door. Beyond the pylon wall was an open courtyard (Figure 7.43) and then a **hypostyle hall**, a structure with multiple rows of columns that support a flat roof, leading to the sanctuary. Typical of many sacred structures is this sort of staged progression by which one moves from the public or profane spaces through gradually more sacred, and often more restricted, areas that lead ultimately to the most sacred and reserved part. It is often the case that only priests or otherwise consecrated and dedicated persons are allowed in the **sanctuary**, the innermost and holiest space, while most of the congregation or worshipers are confined to less sacred parts of the temple, and the general public may be denied access to the premises altogether.



Figure 7.42 | Temple of Horus, Edfu
Author: User "ljanderson977"
Source: Wikimedia Commons
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Figure 7.43 | Inside the Edfu Temple
Author: User "Than217"
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Greek temples like that devoted to Hephaestus in Athens, Greece, were not congregational at all. (Figure 7.44) They were designed as houses for the deity with a **cella**, or room, inside that was provided for the cult statue. Sometimes, there was also a cult treasury room within the temple, but ceremonies and sacrifices were conducted outside in the temple courtyard. Like the ziggurats, Greek temples incorporated the belief that the gods were on high, in the celestial realms, so they were often located in an **acropolis**, or sacred city high on a hill.

This can clearly be seen in the case of the Parthenon, dedicated to the goddess Athena, the patron of the city of Athens. (Figures 7.45 and 7.46) As in all Greek temples, a mathematical relation can be found ordering the size and relation of the Parthenon's elements. The length to width of the structure, the height to the width, the diameter of the columns, and their spacing all conform to the golden ratio of 4 to 9. This use of a single relation between the various elements of the structure gives it an aesthetically pleasing, unified, and more solid appearance, as does the use of several optical corrections. The columns lean slightly inward, and the **stylobate**, the base upon which the columns stand, bows upward slightly in the middle, both to give the appearance of being completely straight and flat.



Figure 7.44 | Temple of Hephaestus, Athens
Author: User "sailko"
Source: Wikimedia Commons
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Figure 7.45 | The Acropolis of Athens, Greece
Author: User "Salonica84"
Source: Wikimedia Commons
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Figure 7.46 | The Parthenon, Athens, Greece
Author: Steve Swayne
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Roman temples were often built in emulation of those of the Greeks, but they made many practical changes to the designs and often placed them in the center of the community, as opposed to the separated locations preferred by the Greeks. An important and very innovative temple design was created during the early Imperial era to honor the **pantheon** of nine planetary deities. To address the honor of the group, rather than individual gods, this temple, the Pantheon, took a different form. (Figure 7.47)



Figure 7.48 | Interior of the Pantheon, Rome
Artist: Giovanni Paolo Panini
Author: Google Cultural Institute
Source: Wikimedia Commons
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The building had a traditional temple front made up of columns supporting a triangular **pediment**. Rather than continuing into a rectangular, gable- roofed structure, however, the interior was an open circle with cult statues arrayed around its perimeter, each in a separate **niche**, or shallow recess in the wall. (Figure 7.48) That circular interior, acting as a drum, supported a huge domed space with an **oculus**, a circular opening, at its summit. Combining the circles of drum and dome creates a perfect sphere (diameter = height). (Figure 7.49) The whole of the structure was constructed using the ingenious Roman concrete, which allowed the creation of an unsupported dome greatly facilitated by the use of **coffers**, or recessed squares, which tremendously reduced the dome's weight. The circle and square are not only featured in the ceiling construction, the repetition of those shapes is carried out in all of the architectural and decorative elements of the Pantheon's

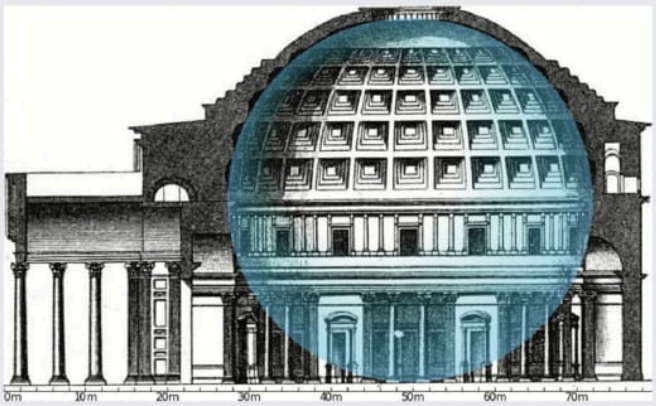


Figure 7.49 | Cross-section of the Pantheon in Rome
Author: User "Cmglee"
Source: Wikimedia Commons
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interior and exterior.

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

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



Figure 7.50 | Lomas Rishi Cave
Author: User "Neilsatyam"
Source: Wikimedia Commons
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A very early example is the Lomas Rishi Cave in the Barabar Hills from the third century BCE. (Figure 7.50) Because it is unfinished, we have a good idea of the methods and plans for the excavation, which included the addition of a large rectangular chamber leading into a smaller circular one. The sculptural treatment of the frame of the portal is a good example of the ways in which early architecture and decoration in stone imitated prior work in impermanent materials such as wood, as was the case for early architectural design around the world. Here, the designs simulate lattice, beams, and bentwood construction.



Figure 7.51 | Brihadeshwara Temple, India
Author: User "Abhikanil"
Source: Wikimedia Commons
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Later Indian worship structures such as the Brihadeshwara Temple dedicated to the Hindu god Shiva, from the eleventh-century Chola Dynasty era, show the great complexity of conception of this type of worship space. (Figure 7.51) The tower at the far end is over the **garba griha**, or sanctuary, and as with the Temple of Horus at Edfu, there is staged progression from the profane (everyday) space to the most sacred. The whole is raised on a platform, a feature also seen in many sacred structures. Here, one must begin the approach by entering a gated courtyard, then ascend the stairs, and pass through the **mandapa**, or audience hall, before approaching the sanctuary. Outside the main temple but within the courtyard are subsidiary temples and shrines, as the worship is **polytheistic**, that is, with a great number of diverse deities.

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

The coexistence of Hindu and Buddhist deities evidenced by their shrines appears at many sites, though usually one or the other predominates at a given site. In addition to temples, another basic structure associated with Buddhism is the stupa. (Figure 7.52) One of the oldest stupas is in India where Buddhism first arose, at Sanchi in Madya Pradesh. Established in the third century BCE, it was conceived as a burial mound of a type, as it was believed to contain part of the earthly remains of Sakyamuni, founder of Buddhism. Surrounded by a tall stone fence, it is designed for the devotee to enter the fenced area and circumambulate, or walk around, the stone-faced, rubble-filled mound.



Figure 7.52 | Sanchi Stupa, Madhya Pradesh
Author: User "Ekabhishek"
Source: Wikimedia Commons
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A great deal of symbolism is associated with the form including a **yasti**, or mast, rising from the center of the dome that stands for an **axis mundi**, or axis of the world, separating the earth from the sky above. The fence and gateways are also covered with mythological carvings related to Buddhist and Hindu beliefs. (see Figure

4.23) When the Buddhist stupa form migrated to China, Japan, and elsewhere, the design evolved to include native architectural traditions resulting in the stupa form becoming the multi-tiered **pagoda**, a Hindu or Buddhist sacred building.



Figure 7.53 | Sultan Ahmed Mosque, Istanbul, Turkey
Author: User "Dersaadet"
Source: Wikimedia Commons
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Centers for Islamic worship are housed in architectural structures known as **mosques**. While churches and temples associated with other faiths are generally oriented to the four cardinal directions, usually with the altar toward the east where the sun rises, the mosque will always be situated so that the worshippers face in the direction of the **qibla**, a fixed wall aligned to face Mecca, the city that is the epicenter for Islam. This orientation remains consistent regardless of where in the world the building is set. While several different standard architectural forms exist for a mosque, its most common distinguishing exterior feature is the **minaret**, the slender tower from which the call to prayer is issued. The Sultan Ahmed Mosque shows six minarets while four are common at other sites. (Figure 7.53)

The most basic architectural form for Christian congregational churches is the **basilica**, a structure of longitudinal plan adapted from the Roman public building form. (Figure 7.54) The Roman basilica had an entrance on one long side that led to the large open interior space, the nave. The **Christian basilica**, unlike that used by the Romans, has an entrance on one end, is divided into a center nave and side aisles along its length, and holds a semi-circular **apse**, or recess, containing the altar at the opposite end of the longitudinal building from the entrance. (Figure 7.55)

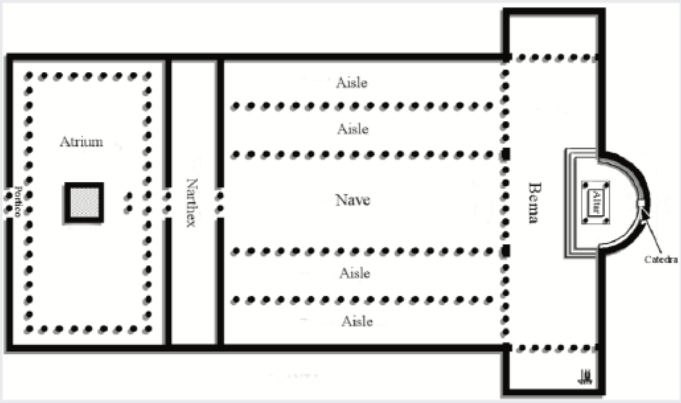


Figure 7.54 | Diagram of old St. Peter's Basilica
Author: User "Locutus Borg"
Source: Wikimedia Commons
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As in other centers for worship we have seen, the holiest part of the church is farthest away from the most profane or public spaces. The progression from one end of the church to the other is a pro- cessional ritual, enhanced by the long rows of columns flanking the nave, the long exterior walls, that were often heavy

wood or masonry structures until the Gothic era, and the filtered light that played among the structural components.



Figure 7.55 | Basilica of Sant'Apollinare in Classe, Italy
Author: Angela Rosaria
Source: Wikimedia Commons
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This was the case in Old St. Peter's Basilica in Rome, (Figure 7.56) built in the fourth century CE on the model of the Roman ba- silica type. Also based on the Roman secular model was an atrium that was placed before the entrance. The original St. Peter's was the center of the Christian world for centuries and a model for church architecture, but it was replaced during the Italian Renaissance and Baroque periods with the much grander structure that exists today in Rome.



Figure 7.56 | Drawing and reconstruction of the Constantinian Basilica, Rome
Artist: H. W. Brewer
Author: User "Lusitana"
Source: Wikimedia Commons
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Christians in the Western Roman Empire used the basilica, or Latin cross, plan, but those in the Eastern Roman Empire, more commonly known as the Byzantine Empire, also employed the central plan, which had its origins in the circular plan, such as that used for the Pantheon. In the West, however, the circular, or central plan, church was used for a palace church such as Charlemagne's at Aachen, (Figure 7.57) mausoleum (tomb building), or **martyrium** (site marking the death of a **martyr**, someone who died for their faith), where the placement of the altar does not need to address large crowds.

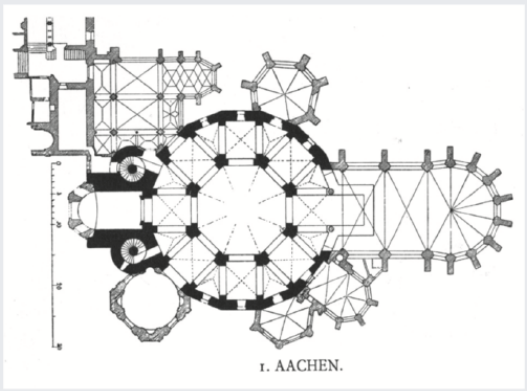


Figure 7.57 | Floorplan of Aachen Chapel
Artist: Georg Dehio
Author: User "Fb78"
Source: Wikimedia Commons
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Perhaps the most familiar basilica or Latin Cross churches are those in the Gothic style in Europe that began in 1144. (Figure 7.58) When these structures were being built, they were not called "Gothic." Instead they were called "opus francigenum" or "work of the Franks" because of its origination at the Abbey of Saint-Denis. The term "Gothic" was coined in the sixteenth century, originally meant as an insult, by artist and historian Giorgio Vasari (1511- 1574, Italy). He wanted to distinguish the architectural style, based on forms from ancient Greece and Rome at that time practiced in Italy, from medieval Christianity and its associations with the destruction of classical learning and culture. The Goths were Germanic tribes that he believed had invaded and destroyed the refined culture of ancient Rome. His pejorative name has persisted but without its originally negative connotation.

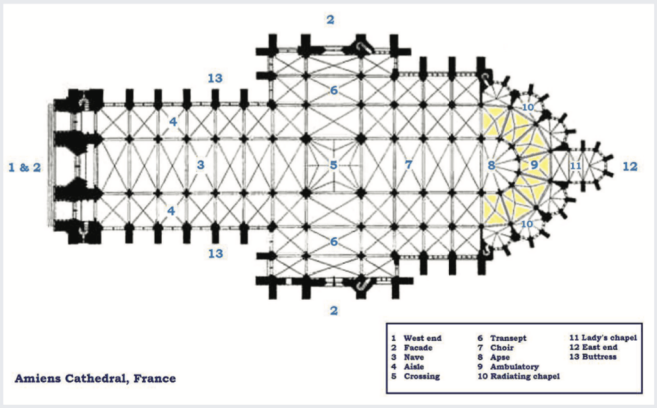


Figure 7.58 | Floorplan of Amiens Cathedral
Artist: Georg Dehio
Author: User "Mattis"
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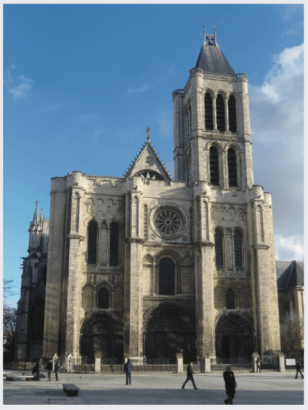


Figure 7.59 | Basilica of St. Denis
Author: User "Ordifana75"
Source: Wikimedia Commons
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That first Gothic architecture was seen in the rebuilt choir at that Abbey Church of St. Denis, outside Paris, France, that was designed by the Abbot Suger and completed in 1144. (Figure 7.59) Several of the defining features of the Gothic cathedral were used there: the pointed arch, the ribbed vault, flying buttresses, and stained glass windows. Unlike the Roman circular arch, the **Gothic or pointed arch** is formed by two arcs with parallel sides. (Figure 7.60) A **ribbed vault** is formed at the intersection of two barrel vaults, with stone ribs sometimes added to support the weight of the vaults. The **flying buttress** is a load-bearing component located outside the building, connected to the upper portion of the wall in the form of an arch.

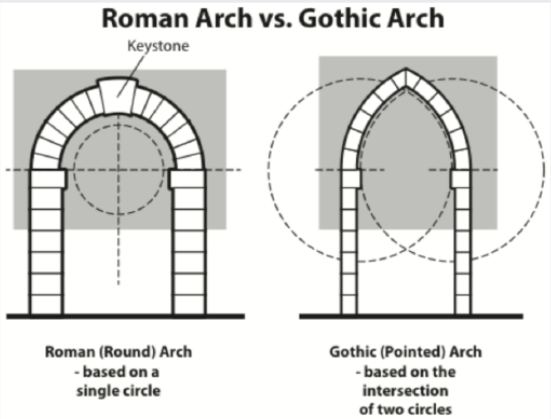


Figure 7.60 | Roman Arch/Gothic Arch Diagram
Author: Jeffrey LeMieux
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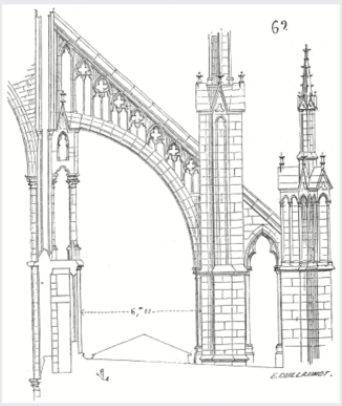


Figure 7.61 | Diagram of flying buttress of the Cathedral Basilica of Our Lady of Amiens
Author: User "BuzzWikimedia"
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Figure 7.62 | Bourges Cathedral
Author: User "sybarite48"
Source: Wikimedia Commons
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(Figures 7.61 and 7.62) The combination of the pointed arch, ribbed vault, and flying buttress allowed the height of the interior spaces to be dramatically increased and the thickness of the outside walls dramatically decreased. This development led to the widespread use of stained glass throughout the church and the addition of the **rose window**, a circular stained glass window dedicated to the Virgin Mary, usually found above the main portals. (Figure 7.63) The much arger number and size of windows allowed natural and multicolored light to flood the interior of formerly dark churches as was the case at St. Denis. (Figure 7.64)

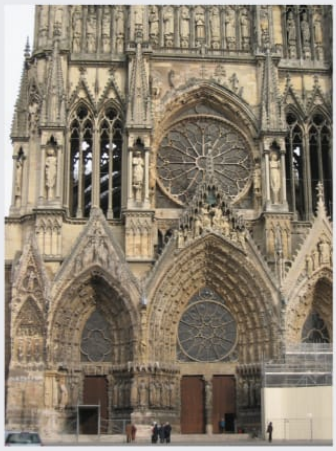


Figure 7.63 | Reims Cathedral, France
Author: Magnus Manske
Source: Wikimedia Commons
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Figure 7.64 | Ambulatory of the Basilica of St. Denis
Author: User "Beckstet"
Source: Wikimedia Commons
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Figure 7.65 | Martyrs, Chartres Cathedral
Author: User "Ttaylor"
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Gothic churches were built throughout continental Europe and England, with regional variations, in the center of their communities usually, especially if they were cathedrals, or Bishop's churches. Whether viewed from a distance approaching a town or standing within the cathedral itself, the building soared above all others as it reached to the heavens. They were filled with architectural and sculptural ornamentation to teach the doctrines of the Church, Bible stories, and the accounts of Mary, the Apostles, and the other saints. Portals were especially the focus of sculptural effort. Standing figures in high relief of prophets, kings, and saints graced the sides of the **jambs**, or upright supports to either side of a door. (Figure 7.65) And many other sacred and secular figures, relief sculptures, often of Jesus and symbols of the Four Evangelists, Matthew, Mark, Luke, and John, were included in the tympanum above the doors. (Figure 7.66) The architects, masons, and sculptors responsible for these monumental buildings were highly skilled and creative, and Gothic cathedrals remained the dominating forms of the Western urban landscape until the late nineteenth and early twentieth centuries when the modern structural steel skyscraper surpassed them in height and scale.



Figure 7.67 | Nave of the Salisbury Cathedral, Wiltshire, UK
Author: User "Diliff"
Source: Wikimedia Commons
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Figure 7.66 | Central tympanum of the Royal portal of Chartres Cathedral
Author: Guillaume Piolle
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The overall effect of walking into a Gothic cathedral is to be drawn upward into a vast, light, and airy space, and to be dislocated from the physical and drawn into the spiritual. (Figure 7.67) This effect is the epitome of the Gothic Christian view that the physical and sensual world is to be ignored or even disdained in favor of chastity, spiritual awareness, and religious devotion.

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

One example of an updated version is Thorncrown chapel, designed by E. Fay Jones (1921-2004, USA). Jones created a number of

elegantly simple nondenominational chapels set into nature that let in diffuse light. (Figures 7.68 and 7.69) A pupil of Frank Lloyd Wright, Jones was inspired by Wright's principles of using simple, local materials to thoroughly integrate structure and setting. The most striking feature at Thorncrown, located in Eureka Springs, Arkansas, is the structure's light airiness. The whole of the interior for each of Jones's chapels is a small sanctuary that seems entirely at home in the forest.



Figure 7.68 | Thorncrown Chapel
Architect: E. Fay Jones
Author: Clinton Steeds
Source: Wikimedia Commons
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Figure 7.69 | Inside the Thorncrown Chapel
Architect: E. Fay Jones
Author: User "Bobak"
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7.8: BEFORE YOU MOVE ON

Key Concepts

We have seen architecture change throughout history in style, concepts, and purpose. Howev- er some aspects remain the same: its use for different purposes, expression of different types Specific in each instance to the particular patron or designer and to the purposes for the structure. Its uses for residential, commercial, communal or religious purposes, spiritual ideas, and sentiment.

This chapter allowed you to understand a broader range of methodologies in context of issues in modern art that evolved over time and with a world that became more complex. Architecture, other forms of art, has experienced great change in the designs of contrasting skyscrapers, incorporating more functionality and fluidity for the lives of modern people. Especially notable, perhaps, from our current perspective, are developments in art and architecture that occurred after World War II, when art's focus moved from Europe to New York. With the focus on the West, art changed to incorporate more freedom in technique and style as opposed to rules that governed art and structures. Artists and architects are now committed to societal issues and personal expression in art and architecture, using all aspects of society to define and explain. This new construct reflects tradition and non-tradition, gives more voice on societal issues, expresses more culture, and resonates individual expression and identity and society's aesthetic personality. Postmodern art focuses on public attention and its role in contemporary society by defining, questioning, and examining art's function, form, content aesthetics, and value.

Test Yourself

1. Describe at least three different examples of architectural work – each built for a different purpose, and discuss specific features of the work that are designed to meet certain distinctive needs.
2. Discuss two different structures built for religious use, explaining how form is related to purposes, and how the form is used by that religious group. Be specific about how it meets particular ritual or other needs of the group.
3. Select four different types of architectural structures and explain the type of architecture and the purpose of each building. Discuss characteristics of each façade, and how the façade addresses the user of the building.
4. Describe different features of temple/church structures that reflect specific beliefs about the deity/deities of the people who use it for worship. Discuss why those particular features are logical and suitable for the ways they are used.

KEY TERMS

Acropolis: "high city" – a hilltop setting such as that reserved for the temple complex in ancient Athens associated with Classical Greece, including several temples to Athena and other sacred sites and structures. The elevated location is associated with greater proximity to the gods who were believed to reside in the celestial realms.

Aesthetics: the branch of philosophy that concerns itself with the definition of beauty and with considerations of the purposes and value of art.

Aisle: one of the longitudinal divisions of a basilica building. Basilica form churches usually have either three or five aisles, the central one being called the nave.

Amphitheater: a round or oval building with tiers of seats around a central area used for performances and sport events.

Arcade: a colonnade with arched spaces between the columns.

Art Functionalists: believe that form follows function and that the value of art consists in its function or performance.

Avatar: an embodiment of a deity on earth. **Avant-garde**: new, original, and experimental.

Basilica: a building of longitudinal plan, originally designed for Roman law courts and public meetings, later adopted for Christian usage because of its suitability for accommodation of large congregations and processional ritual.

Bodhisattva: a Buddha-to-be; a being who has achieved enlightenment but has postponed Nirvana in order to help fellow seekers in their spiritual quests.

Cantilever: a long beam or other horizontal prop projecting from a wall to support a balcony, stairs, or similar structure.

Castrum: a Roman military encampment or fortress, specifically designed on a grid plan, with specific zones related to activities/uses.

Colonnade: row of columns supporting a roof or entablature.

Deity: a religion's god or goddess.

Form: the structural components of a work of art or architecture.

Forum: open public space in Roman cities that served social, commercial, religious, and political needs of the residents.

Function: the meaning or purpose a work of art.

Gallery: a balcony or upper floor of a church or hall.

Garba Griha: Literally, the "womb" or most sacred precinct in a Hindu temple -- the sanctuary.

Gothic: a late medieval (12th-14th centuries) architectural style that may include pointed arches, ribbed vaults, and flying buttress. Gothic churches have very tall structures, high interior spaces and, increasingly, the walls are filled with stained glass windows that filter mystical colored light into the interior.

Hypostyle hall: structure consisting of a "forest of columns" arranged in numerous rows that support a flat roof.

Iconography: the subject matter and/or symbolism of an artwork, including reference to religious or other narrative meaning.

Insula: an apartment building in the ancient Roman civilization.

Logo: a design used by an individual or organization to identify itself or its products.

Mandapa: an audience hall in Indian architecture, often a porch-like ante-room to a temple, but also a free-standing gathering hall.

Mausoleum: a building containing one or more tombs.

Middens: refuse heaps, often of kitchen waste, but also for other discarded materials.

Minaret: a tower, usually tall and slender, associated with a mosque and signifying Islamic presence in a location.

Oculus: "eye"; an opening in an architectural structure, to let in light, located in a ceiling, a dome, or on a wall.

Peristyle: a row of columns that surrounds a space such as a courtyard.

Post-and-lintel: basic architectural means of creating an opening in a wall by placing two vertical members (posts) to either side of the opening and spanning the upper part of the space with a horizontal member.

Propaganda: biased, and sometimes misleading or hidden, information intended to influence views, beliefs, or behavior.

Qibla: a wall in an Islamic mosque that is situated so that prayer is oriented towards Mecca. **Rammed earth**: dampened earth mixed with sand, gravel, or clay that is compacted into a temporary frame to create a wall.

Sphinx: a hybrid human/animal sculpture.

Stele: an upright stone slab often serving as a grave marker or public monument.

Stoa: a covered walkway in a public area, often fronting market stalls or other commercial spaces.

Stupa: a domed, hemispherical structure that functions as a Buddhist shrine. The conception is of a burial mound, designed for ritual circumambulation.

Tympanum: the semicircular area above a doorway, often decorated with sculptural artwork, especially as noted in Romanesque and Gothic church portals.

Wattle and daub: branches intertwined with twigs and straw, then coated with a substance such as plaster or clay to create a wall.

Ziggurat: a man-made mountain, designed to be the platform for a temple, raising it closer to the heavens where the gods were believed to reside.

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7.9: Architecture for the 21st Century

The invention of CAD (computer-aided software) in 1961 has had the most significant impact on architectural design. The realistic representations, speed, and accuracy, as well as affordability, make the CAD programs a valuable aid for architects. Architects always draw a set of plans for the construction company that will build the structure, also making a mock-up model in three dimensions as an example for the client to physically see the design. Today, architects use computers to help design and draw the final plans as well as make live 3-dimensional models viewable from different angles.

As part of the emergent millennium, what does the future of art look like, how does the past influence today's art. Zaha Hadid was an architect who designed for the future, pushing the boundaries with computer-aided design technology, embracing new materials and designing intelligent buildings to represent the future. However, hers and other architects based their work on previous engineering and design; what will structures look like in the future?

YouTube Video

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Sustainable	**Design**	**Towers**
BedZED	Marina Bay Sands	Absolute World
One Central Park	The Metropol Parasol	Petronas Towers
Gardens by the Bay	Guggenheim Museum Bilbao	One World Trade Center
	Heydar Aliyev Cultural Center	Pearl River Tower
	Apple Park	Burj Khalifa
	Harpa Music Hall and Conference Centre	Al Hamra Tower
	Guangzhou Opera House	
	Beijing National Stadium	

Sustainable Architecture is a relatively new concept in architecture and is also known as green architecture, a philosophy that advocates for materials and conservation of energy that will reduce the impact of the building on the environment. The 1960s began our awareness of the environment and the impact and damage we are causing as global citizens. By the mid-1980s, green design became a significant movement and has led to the 21st-century use of wind, solar, and other alternative energy sources. Sustainable architecture tries to minimize the environmental impact of buildings by using energy-efficient systems and sustainable building materials. It takes a conscious approach by the architects to conserve energy in the design of the building, and sustainability can ensure buildings are constructed to prevent endangerment of future generations.

In Beddington Corner, London, England is one of the new Hackbride Masterplan sustainable suburbs. The new suburb ***BedZED*** (15.32) is home to England's first carbon-neutral communities using materials that store heat when it is warm outside and release the heat when it is colder outside. Beddington Corner also uses recycled, reclaimed or natural materials and a power plant to create hot water for distribution to all the buildings in super-insulated pipes (15.33), eliminating the need for every home to have a water heater. *BedZED* was designed by architect Bill Dunster and is 1,405 square meters in size with 82 homes.



15.32 *BedZED*

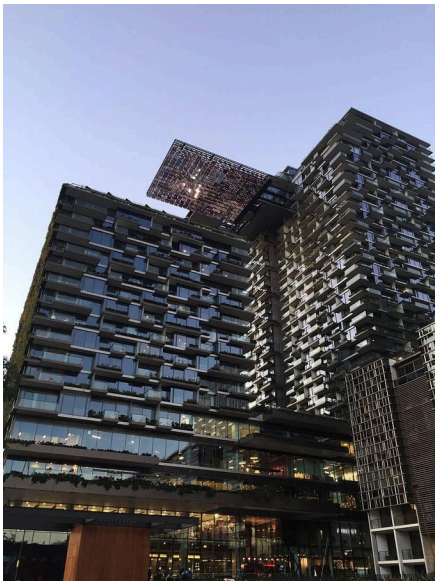


15.33 *BedZED roof*

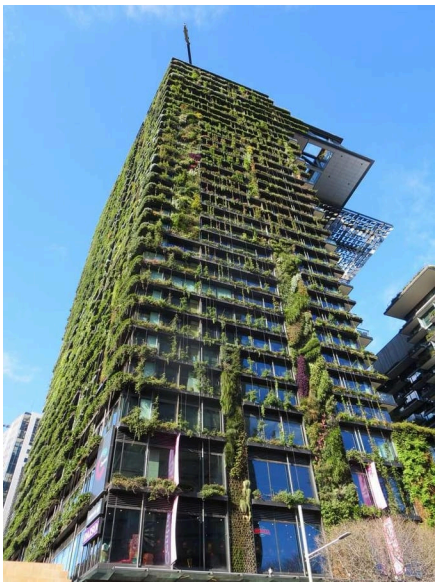
One Central Park (15.34) in Sydney, Australia, is not only an ecologically sound building but an LED artwork at night. The residential building has hanging gardens, a cantilevered heliostat coupled with a low-carbon power plant, and a water recycling plant. Gray water is piped into the apartments for use in laundry and bathrooms, and it is also used to water any green areas

outside. On the roof, reflector panels direct natural sunlight to nearby parts of the park's shady areas. At nighttime, the building becomes LED artwork called *Sea Mirror*, designed by Yann Kersale. Patrick Blanc designed the gardens covering the surface of the building, and the 1,120 square meters of gardens have over 35,200 plants of 383 different species, including native Australian plants like acacias, all watered by a remotely controlled drip system. Blanc developed a process for the plants where they are attached to mesh-covered felt that soaks up water and lets the plants grow along the face of the walls without soil (15.35). This vast urban renewal project is an excellent example of how sustainable architecture and an outstanding architectural design can work together.

One Central Park in Sydney 'where city meets nature'



15.34 *One Central Park*



15.35 *Vegetation on building*

Gardens by the Bay are located in Singapore and sits on 101 hectares of land, conceptual designs to transform the city into a 'city in a garden.' The park (15.36) has three waterfront gardens and is part of the government's plan to create a garden in the city to enhance the quality of life with beauty, flora, and greenery. The central feature is two column-less glasshouses made of sustainable materials covering the flower gardens. *Cloud forest* is a garden (15.37) replicating the colder moist conditions generally found 1000 meters above sea level.

Rainwater is collected and used in the cooling system connected to the Super-trees used to cool the circulated water and vent

the hot air. The Super-trees are vertical gardens 25 to 50 meters high and planted to work as the environmental engines for the gardens. The Super-trees include ferns, orchids, bromeliad, and other exotic plants and function like regular trees and include photovoltaic cells to harness the sun's energy for lighting. The trees also collect rainwater used in the fountains and irrigation as part of the cooling system for the conservatories' intake and exhaust air. Elevated between two of the Super-trees (15.38), the walkway gives visitors a panoramic view.



15.36 *Garden by the Bay*



15.37 *Cloud Forest*



15.38 *Skyway*

Contemporary Architecture design continues into the 21st century; however, the transformation from standard upright buildings, to organically designed with diverse functions and connections to the surrounding environment, takes precedent. Architects are challenged to create unusual designs that use 21st-century materials and engineering techniques.

Located in Singapore, ***Marina Bay Sands*** (15.39) and its three-tower structure contains a casino, hotel, mall, theatre, convention center, restaurants, and even an ice-skating rink. Across the top of the complex is a 340 meters long Sky Park anchoring all three buildings together. The Sky Park allows people to view the surrounding landscape and has a 150-meter infinity pool (15.40) overlooking the bay.



15.39 Marina Bay Sands Hotel

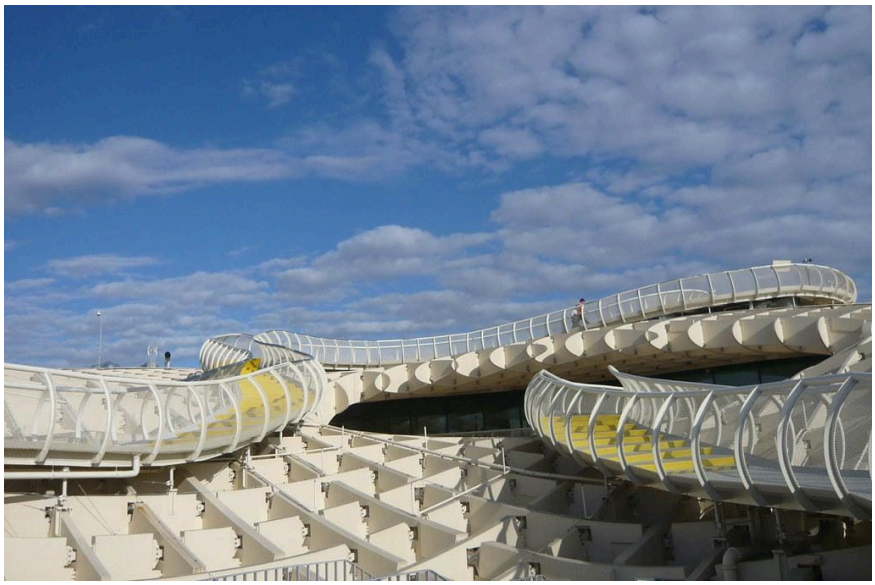


15.40 Aerial view of rooftop

The Metropol Parasol (15.41) is a very unusual wooden structure at La Encarnacion Square in Seville, Spain. Designed by Jurgen Mayer-Hermann, the Metropol Parasol is touted as the most massive wooden structure in the world at 150 by 70 meters and 26 meters high. Six parasols form the structure, although people think they look like giant mushrooms. Of the four levels, the underground level contains the *Antiquarium* housing the ancient Roman and Moorish remains discovered when the site was excavated. Level one is an open-air plaza while levels two and three have outstanding views of the city accessible by the walkway (15.42) across the top.



15.41 Metropol Parasol



15.42 Metropol Parasol roof

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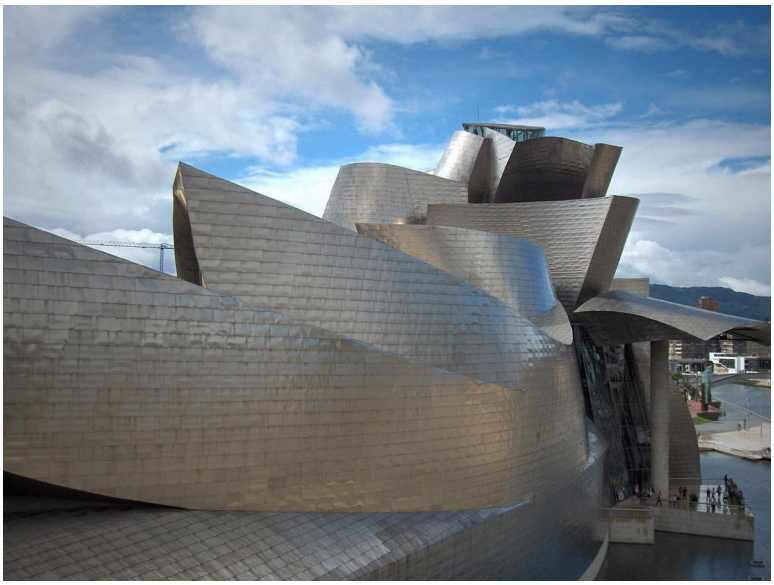
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The Guggenheim Museum Bilbao (15.43) is located in Spain and was designed by Frank Gehry to contain modern and contemporary art and fit seamlessly with the surrounding bridges, landscaping, and buildings. The exterior curves (15.44) appear random, catching the light from the sun in the atrium with views of the surrounding countryside. The museum is made of stone, glass, and titanium that fold into the curves. The stone finishes identify some of the galleries while others are irregularly shaped with curving forms and titanium siding.



15.43 Guggenheim Museum Bilbao



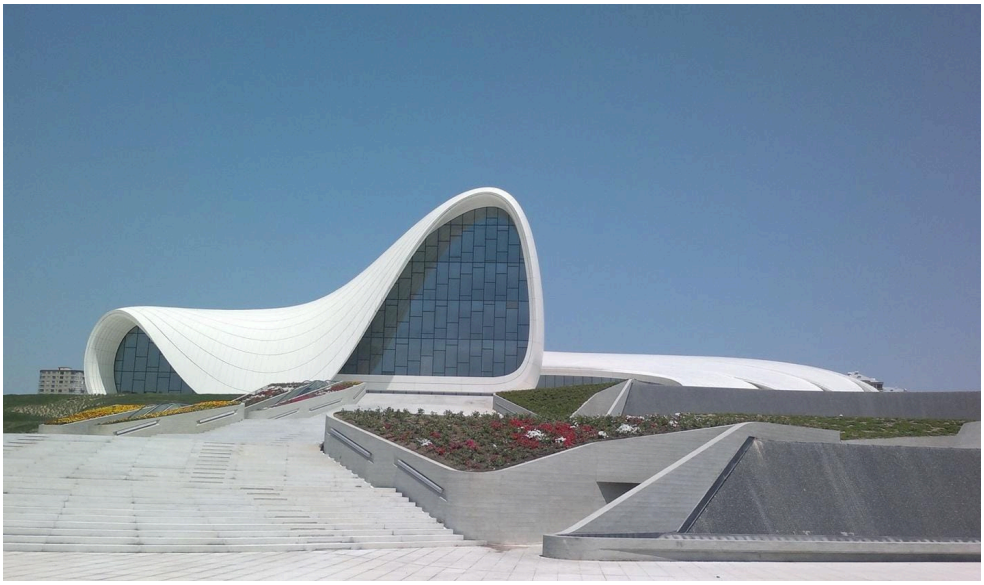
15.44 Exterior curve

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The Heydar Aliyev Cultural Center (15.45) is located in Azerbaijan and has flowing architecture in a curved style containing halls and a museum. As the fluid form of the outside topography merges, the entrances are found in the surface folds. When viewers enter into the center, the building folds inside decrease, becoming part of the interior (15.46). Heydar Aliyev Cultural Center was designed by Iraqi-British architect Zaha Hadid.



15.45 Heydar Aliyev Cultural Center



15.46 Interior of center

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Apple Park in Silicon Valley, California, was designed by Laurie Olin and has been dubbed the spaceship (15.47). When Steve Jobs, the CEO of Apple, planned to build a new facility for the employees, he wanted the site to be focused on the landscape with groves of trees, gardens, orchards, and meadows all designed to be environmentally supportive. However, the enormous building still dominates the site with a courtyard inside the center covering over twenty acres. The outer walls are a continuous wall of curved glass, the building powered by renewable energy by a solar roof covering the entire building. The unusual theater (15.48) has glass walls and no visible sign of supporting pillars with a facility for product launches, ample meeting, and press reviews.



15.47 Apple Park



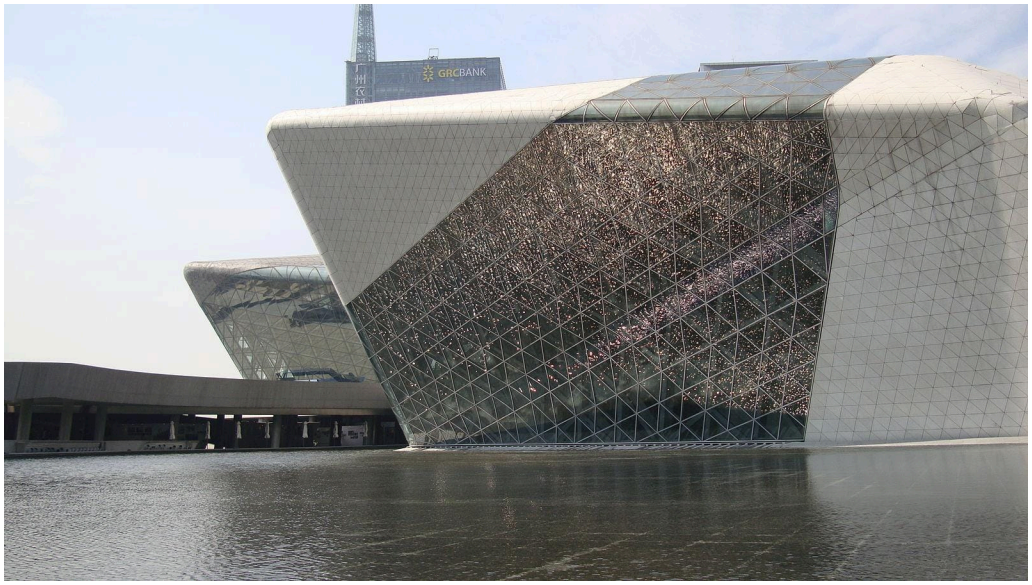
15.48 Apple Park Theatre

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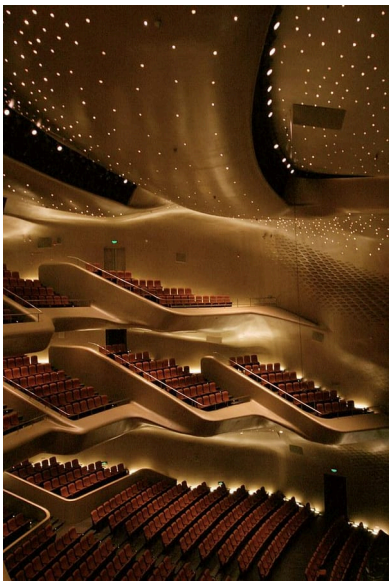
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Guangzhou Opera House in Guandong Province, China, was designed by Zaha Hadid as one of China's biggest theatres (15.49). Hadid designed the building to resemble two large rocks washed up by the bordering Pearl River. The auditorium was made of concrete with large swaths of glass and granite blocks and had two exceptional theatres (15.50) all lit with sophisticated lighting systems.

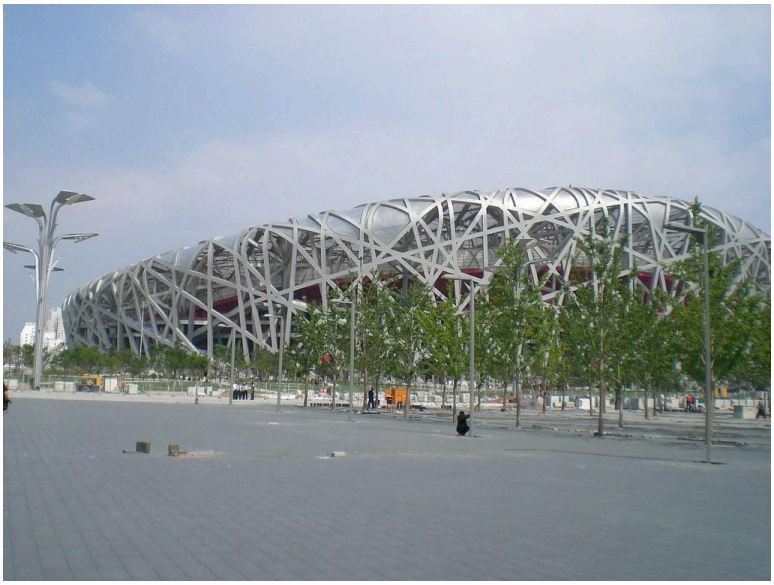


15.49 Guangzhou Opera House



15.50 Interior of opera house

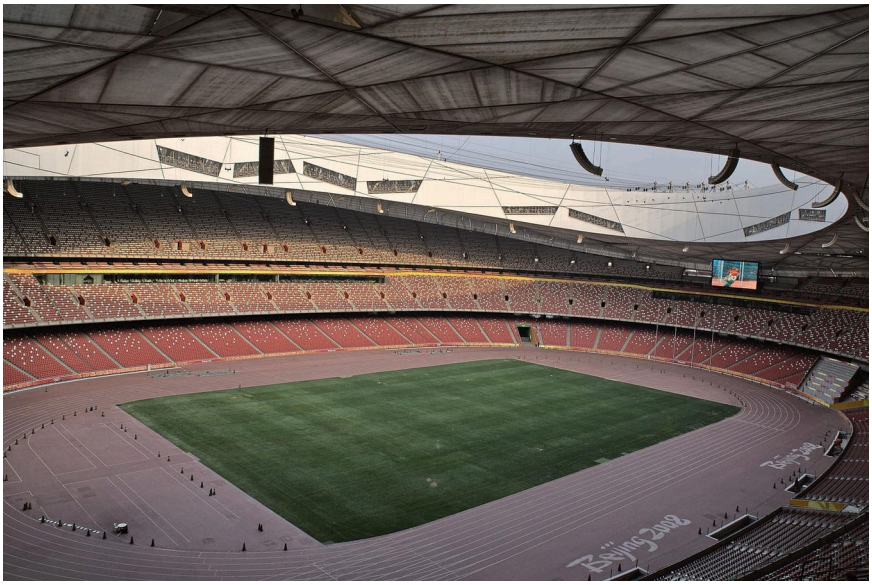
Beijing National Stadium in Beijing, China, commonly known as the Bird's Nest (15.51), was built for the 2008 Summer Olympics, designed by Swiss architects and Ai Weiwei as the lead artist. The design was based on the traditional Chinese ceramics and its graceful shapes and curves. The stadium is interlaced with curving steel frames, each made separately and assembled on the site, the frames forming the look of a stained-glass window when the light shines through at night (15.52). The inside of the stadium (15.53) has a field that can be heated or cooled as needed while the stands hold 100,000 people, all ventilated with controlled temperature and airflow.



15.51 Beijing National Stadium



15.52 Stadium at night



15.53 *Field inside the stadium*

Tower architecture has become one of the significant developments in building design in the 21st century, constructing towers to unprecedented heights setting new records each year. The new concepts bring mixed-use facilities fitting into compact spaces in settings with public transportation. Because of the pressures of energy requirements, the towers are still wrapped in glass and must be constructed with energy-saving features. The concepts of immense towers cause adjustments in lifestyles and the concept of where we live and work and what type of transportation and supporting public lands are needed.



15.54 Absolute World

Absolute World (15.54) is a residential condominium complex in Mississauga, Ontario, Canada. Ma Yansong, assisted by Qun Dang, designed the towers that were softer and less rectilinear with twisting towers topping out at 50 and 56 stories high. Every floor is different and was a challenge to build; each of the floor plates was the same; however, each floor had to be rotated differently. On each floor, columns were shortened or lengthened, or walls widened or narrowed, all presenting a building challenge, none of the condos are alike. The 56-story tower twists 209 degrees from its base, and in the simplified plan, how much each tower rotates per floor is visible.



15.55 Petronas Towers

Petronas Towers (15.55) are twin skyscrapers in Kuala Lumpur, Malaysia, designed by Cesar Pelli. The bedrock in this area is far below the ground, and they had to evacuate 500 truckloads of dirt every night, ending at 30 meters below the surface. They needed to use a large amount of concrete to build the foundations to support the unusual design of the towers. Each of the towers has 88 floors made of steel with a glass façade, the design of the façade contains motifs used in Islamic art as part of the area's Muslim religion. The design has stainless steel extrusions reflecting in the sun and was the tallest building until 2004 but remains the tallest twin buildings.

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15.56 One World Trade Center

One World Trade Center (15.56) is the main building of the World Trade Center in New York City and is the tallest skyscraper in the United States. There are only 94 actual floors out of the 104 floors; the building, on top, is a spire reaching a height of 541 meters (1,776 feet) a reference to when the Declaration of Independence was signed.

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15.57 Pearl River Tower

Pearl River Tower (15.57), located in Guangzhou, China, is 71 stories and 309.7 meters high. The building is designed to conserve energy with wind turbines, solar collectors and photovoltaic cells and is considered one of the best environmentally friendly towers. After studying the solar and wind patterns possibly affecting the tower, and instead of fighting the wind, the tower was built in an aerodynamic form. The tower is faced to optimize the sun's path in the building's energy use with solar panels and daylight harvesting.



15.58 Burj Khalifa

Burj Khalifa (15.58) in Dubai stands at 829.8 meters high and is the tallest artificial structure in the world. It is a mixed-use building and has nine hotels, a mall, 30,000 homes, parks, and a lake, the design based on Islamic architecture, including a spiral minaret. They used setbacks for different floors to create a spiraling pattern allowing the tower to sway at 1.5 meters in the wind. To support the height, they designed a new structural system reinforced by three buttresses to keep the building from twisting. Because the summer temperatures are so extreme, architects used reflective, glazed glass panels and textured stainless-steel panels.

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15.59 Al Hamra Tower

Al Hamra Tower (15.59), located in Kuwait, is built of carved concrete almost 412 meters high, the design of the asymmetrical form based on the traditional robes worn in Kuwait. A quarter of each floor is on the south side and shifts from west to east as the stories rise. The south wall has twisting ribbon walls with all four facades having different materials helping to shield the sun from the hot Kuwaiti summers.

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8: NEW MEDIA — PHOTOGRAPHY, GRAPHIC DESIGN, PERFORMANCE, INSTALLATION, AND DIGITAL ART

8.1: Camera Arts

8.2: Graphic Design

8.3: Photography (Since 1826)

8.4: Photography

8.5: Digital Art

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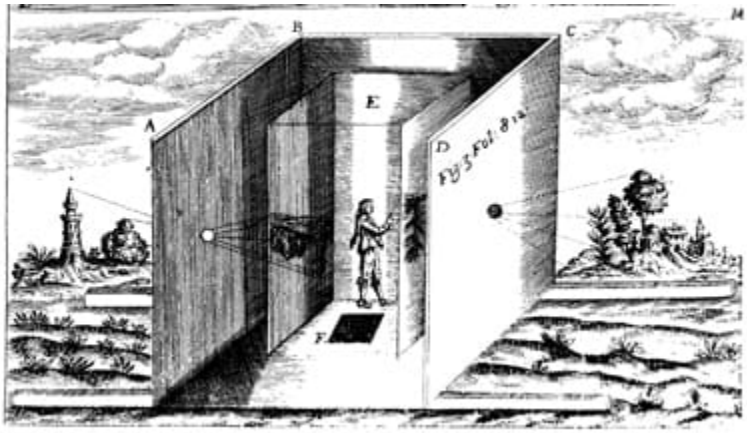
8.1: Camera Arts

This is the one tool of art that – besides the pencil – most 21st century people have used, and often on a daily basis. Statistics suggest that every two minutes today we take as many photos as were taken in the entire 19th century, the century that saw the birth of modern photography.[1] In this class, rather than trying to explain all of the chemical processes that made photography possible we will focus on the history of photography and how it fits within our study of the fine arts.

Early Development

The basic principle that photography is based on is the idea that light passing through a small opening will cast an image into a darkened space. It is suggested that a Chinese philosopher, Mo Ti, from the 5th century BCE was the first to notice and record this observation. Others repeated these experiments including Aristotle. Arab mathematician and physicist Abu Ali Hasan Ibn al-Haitham, in the West known as Alhazen, created experiments with candles and a darkened room that allowed him to correctly theorize that light travels in straight lines and that the human eye must work similarly. These ideas made their way to the West and during the Renaissance we see the first invention created to make use of this concept.

The first attempts to capture an image were made from a **camera obscura**, in use since the 16th century. The device consists of a box or small room with a small hole in one side that acts as a lens. Light from an external scene passes through the hole and strikes the opposite surface inside where it is reproduced upside-down, but with color and perspective preserved. The image can be projected onto paper adhered to the opposite wall, and then traced to produce a highly accurate representation. The technology to capture images made of light on a permanent surface wasn't available until the 19th century, although experiments in capturing images on film had been conducted in Europe since the late 18th century.



Athanasius Kircher, Illustration of "portable" camera obscura in Kircher's Ars Magna Lucis Et Umbra, 1646. PD US http://web.stanford.edu/group/kirche...rcher_1281.jpg

Using the dynamics of the camera obscura as a model, early chemist photographers found ways to chemically fix the projected images onto metal plates coated with light sensitive materials like silver iodide. Moreover, they installed glass lenses in their early cameras and experimented with different exposure times for their images. *View from the Window at Le Gras* is one of the oldest existing photographs, taken in 1826 by French inventor **Joseph Niepce** using a process he called **heliograpy** ("helio" meaning sun and "graph" meaning write). The exposure for the image took eight hours, resulting in the sun casting its light on both sides of the houses in the picture. Further developments resulted in apertures — thin circular devices that are calibrated to allow a certain amount of light onto the exposed film. A wide aperture is used for low light conditions, while a smaller aperture is best for bright conditions. Apertures allowed photographers better control over their exposure times.



Niépce's View from the Window at Le Gras, 1826-27, captured on 20 x 25 cm oil-treated bitumen with an 8 hour exposure. Enhanced version by the Swiss, Helmut Gersheim (1913-1995) performed ca. 1952 (Harry Ransom Humanities Research Center, University of Texas, Austin) PD US Rebecca A. Moss,Director of Visual Resources and Digital Content Lab, via email. College of Liberal Arts Office of Information Technology University of Minnesota http://www.arthist.umn.edu/vrcinfo/

During the 1830's Louis Daguerre, having worked with Niepce earlier, developed a more reliable process to capture images on film by using a polished copper plate treated with silver iodide. Not being one to hide his light under a bushel, as it were, he termed the images made by this process "**Daguerreotypes**." They were sharper in focus and the exposure times were shorter. His photograph *Boulevard du Temple* from 1838 is taken from his studio window overlooking a busy Paris street. Still, with an exposure of ten minutes, none of the moving traffic or pedestrians stayed still long enough to be recorded. The only person in the image is a man on the lower left, standing at the corner getting his shoes shined.

The image that resulted from a daguerreotype was a single, positive image. It could not be reproduced. This limited the uses to which this new medium could be put. It would be only about two years before another inventor came up with a process for creating early negatives.



Louis Daguerre, 'Boulevard du Temps', 1838

At the same time Daguerre was working in France, in England William Henry Fox Talbot was experimenting with other photographic processes. He was creating photogenic drawings by simply placing objects (mostly botanical specimens) over light sensitive paper or plates, then exposing them to the sun. By 1844 he had invented the **calotype:** a photographic print made

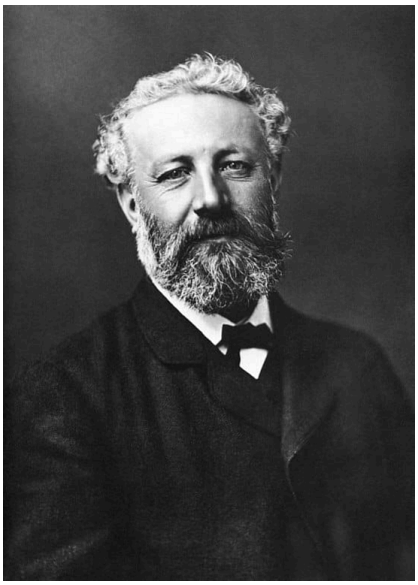
from a **negative** image. In contrast, as stated above, Daguerreotypes were single, positive images that could not be reproduced. Talbot's calotypes allowed for multiple prints from one negative, setting the standard for the new medium. *Latticed Window at Lacock Abbey* is a print made from the oldest photographic negative in existence.



William Henry Fox Talbot, 'Latticed Window at Lacock Abbey', 1835, photographic print. National Museum of Photography, Film and Television collection, England

By the middle of the 19th century the process for creating negatives on glass plates was created. The collodion process involved adding soluble iodide to a solution of cellulose nitrate on a glass plate. Now all that was needed was a light-sensitive paper onto which the negatives could be printed.[2] Another French citizen, Louis Désiré Blanquart-Evrard, was the first to create a photographic paper using albumen – the white from chicken eggs – along with salt and silver nitrate. More on this process can be accessed here: https://en.wikipedia.org/wiki/Albumen_print

Now that the basic elements of reproduceable photographic processes was available the question was: what is photography for? One of the earliest and most popular uses was the same as it is today – to record the likenesses of ourselves and our loved ones. Portrait photography gave rise to commercial photographic studios in Europe and America. One successful entrepreneur was Gaspard-Félix Tournachon, known as Nadar. A Parisian, Nadar tried his hand at many things before opening his photographic studio in 1854. He had once been a caricaturist for newspapers and had met most of the celebrated artists, writers, and other creative people of the Parisian demi-monde. He would photograph such historical persons as actress Sarah Bernhardt, novelist Baudelaire, painter Delacroix, and musician Berlioz. One of his most famous sitters was Jules Verne, writer of early science fiction. Both men were enthusiasts of hot air ballooning – Nadar had commissioned one for himself – from which he made the first aerial photographs. Verne's experiences in Nadar's balloon would inspire his novel, *Five Weeks in a Balloon*.



Restored photograph of Jules Verne by Félix Nadar circa 1878. PD US This file was derived from: Félix Nadar 1820-1910 portraits Jules Verne.jpg

Photography and Art

Until the advent of photography the only access to images was from media like paintings or drawings translated through the hand and eye of another person. During the 19th century an effort was made to place photography in the same league as oil painting and other fine arts and to demonstrate its aesthetic potential. To do this photographs were staged and manipulated (by hand) to create simulacrums of famous paintings, or to create images that suggested popular paintings of the day.

While this continues today, the desire to find a more authentic use for the photographic medium would give rise to other fields of visual and social experimentation.



Thomas Couture, Romans of the Decadence, 1847. Oil on canvas



Oscar Rejlander, The Two Ways of Life, 1857. Combination albumen print. PD US

Thomas Couture's *Romans of the Decadence* from 1847 was possibly the most famous painting of its day. Couture, an early instructor of Edouard Manet, described the aftermath of a Roman orgy in the classical style of the French Academy. Reilander's photo, while not a strict recreation, nevertheless uses the same format and basic composition to describe the same moral position – in general, orgies are not good for you.

Photojournalism



The Dunker Church after September 17, 1862. Here, both Union and Confederate dead lie together on the field. PD-US

Mathew Brady had a photographic studio in New York City when the Civil War began. Young soldiers and their families began coming to him for portraits – one of the soldier for his family to keep and one of the family for the soldier to take with him to the battlefield. He even somewhat cynically marketed these services to soldiers with the idea that you should do it before it's too late. Brady saw a need for images from the war itself which would carry the impact of battle with more immediacy and empathy than could be communicated in the prints created by hand for the newspapers. In the 1860s newspapers couldn't print halftone photographs and were restricted to images made by the hand of an artist.



Gardner stereo image entitled “A Contrast: Federal buried, Confederate unburied, where they fell on the Battlefield of Antietam.” PD-US: Civil War photographs: 1861-1865, Library of Congress, Prints and Photographs Division



Woodcut created from the Gardner photograph that was reproduced in the newspapers. https://www.nps.gov/anti/contacts.htm

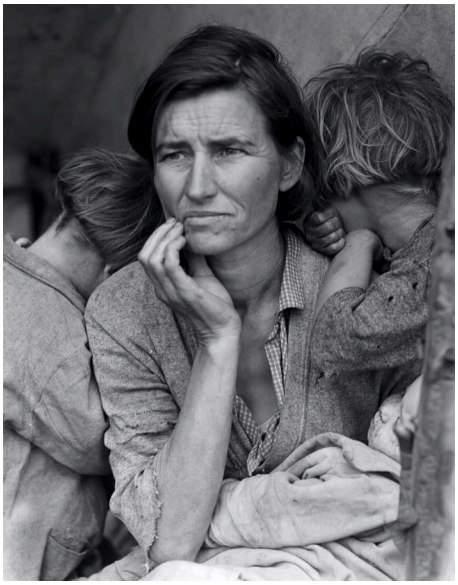
To realize his project of photographing the war itself Brady had to find a way to develop the glass plates on the spot. He invented a “portable darkroom” from a carriage covered in a light impermeable tarp and sent his assistants like Gardner into the field. Because of the still-long exposure times actual battle scenes weren’t possible. The aftermath of the battle, however, was perfectly still and this was what Brady and his assistants captured. He exhibited one series, *The Dead of Antietam*, in his New York gallery bringing the real cost of the war home to the public. In many ways Brady might be thought of as the Father of modern photojournalism.

Migrant Mother, Nipomo, California

During the Great Depression and the Dust Bowl that afflicted much of the middle of the country in the 1930s, the government gave employment to artists and photographers by sending them out to document the ordeal of the people. One of these was Dorothea Lange. With her Hasselblad camera she traveled throughout the Dust Bowl states taking photos of farms covered in dust and dead crops and on to California, the destination of many of the displaced farm families. One of these provided the photograph that was to prove iconic and would be used to spur the government to create unemployment insurance and other aid programs.

Florence Thompson and her seven children were sitting in a tent. They had hoped to pick peas but a freezing rain had destroyed the crop.[3] Lange started snapping photos as she approached the tent and managed to capture the photo that would encapsulate

the pain and suffering of the people during the Great Depression. Alongside Steinbeck's *Grapes of Wrath*, *Migrant Mother* documents a moment of American history that must be remembered.



Dorothea Lange (American, 1895–1965), Migrant Mother, Nipomo California, 1936. Gelatin silver print, 11 1/8 x 8 9/16″. PD-US, There are no known restrictions on the use of Lange's "Migrant Mother" images. A rights statement for the Farm Security Administration/Office of War Information black-and-white negatives is available online at: http://www.loc.gov/rr/print/res/071_fsab.html

Photography and Art

The discussion about art's true nature and purpose continued into the twentieth century. Some continued to feel that it should mimic the look of paintings and drawings, but others believed that photography as an artform should be appreciated for the specific qualities of which it was uniquely capable. Alfred Stieglitz was a wealthy New Yorker who believed in photography as a unique art. On a trip back from Europe he captured a photo that would illustrate the nature of photography in its own right. *The Steerage* captures the below-deck quarters of the poorer people on Stieglitz' voyage. He caught the moment when sun fell on a series of lines and walkways dividing the picture into two horizontal planes of light and dark. Joined by the walkway, the ladder on the right, and punctuated by the crown of the white straw boater of the man in the upper register, Stieglitz makes a case for pure photography showing all of the elements and principles of any other medium. To read more about Stieglitz and photography see Lisa Hostetler at: http://www.metmuseum.org/toah/hd/stgp/hd_stgp.htm



Alfred Stieglitz, the Steerage, 1907, photogravure, 13.19 x 10×39", PD US VgFMwBlWg-XTrw at Google Cultural Institute

Contemporary Photography

Today photography is recognized as the equivalent of any other fine art and is sold in galleries and included in Art Fairs and museums all over the world. In 2007, this c-print (chromogenic print) by Andreas Gursky sold at auction for $3,346,456. The manipulated photo was taken in a California grocery store and compressed to suggest the vertical perspective of Eastern paintings.



Andreas Gursky, 99 Cent II Diptychon, 2001. C-print mounted to acrylic glass, 81 x 121". https://en.wikipedia.org/wiki/99_Cen...esy_of_Sotheby's.jpg is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply

Photography has at last come full circle, selling for as much as any major canvas and reflecting both the natural world of the subject and also the mind and hand of its maker. Digital photography has made photographers of us all and selfies continue the tradition of portraiture for which the medium was first thought best suited. The internet makes use of millions of images and makes them available for our use in a way never imagined by Stieglitz and other earlier photographers. Still, artists continue to push the limits of what the medium and technology can make it do.

1 http://www.lesaviezvous.net/society/today-every-two-minutes-people-take-as-many-pictures-as-taken-throughout-the-19th-century.html
2 https://www.google.com/search?q=coll...utf-8&oe=utf-8
3 http://www.pbs.org/wgbh/roadshow/sto...orothea-lange/

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8.2: Graphic Design

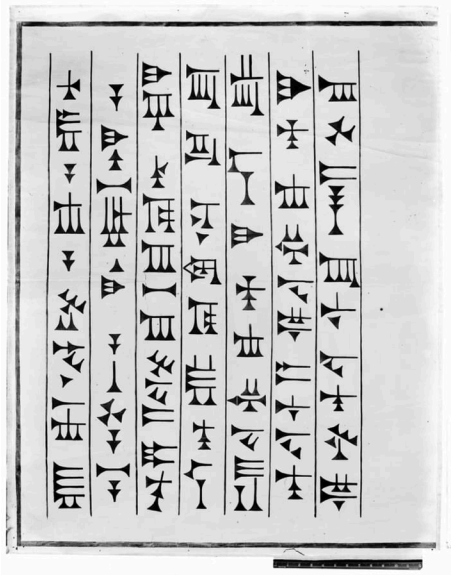
Graphic designers use all of the same Elements and Principles that other artists do when creating their work. They make preliminary drawings, arrange elements on a 2-Dimensional surface or support that would be called a composition in a painting but in graphic design is called a **layout,** and finally manipulate the elements of that layout with an eye to color, scale, balance, unity and variety, and many of the other things we've studied in other media.

But there is one significant difference between so-called "fine art" and graphic design. We have discussed art as a form of communication, although what it communicates and how it's received is often as dependent on the viewer as it is the artist's intention. In graphic design this isn't the case. Graphic design is created to carry a very specific message to an equally specific audience and if it doesn't it isn't successful (and neither will the designer be). Corporations, small businesses and individuals trying to reach a specific audience with something to sell hire designers to create an image that will communicate to that audience what the company wants their potential clients to think about them.

Graphic design had its beginnings in the 15th century with the invention of moveable type. This was the first time in history that written material didn't have to be copied by hand, an expensive and time-consuming process. Now multiple editions of a text could be made available quickly and at a price even a 15th century person could afford – at least some of them. Images still had to be printed on a different press using a relief process, usually, but text could be added even to that. This made the ability to disseminate information to a wider audience possible, but it took another significant development for advertising to become necessary. The Industrial Revolution in Europe and America made the proliferation of product a fact of life. More things to sell meant the need to reach a wide population of potential buyers and so modern advertising was born. Those advertisements needed to be created and the more eye-catching the better, so graphic design began to find its way into the modern world as well.

Semiotics or the Communication of Signs

All written communication does so by means of signs. We understand these signs only because we have agreed on the meaning and codified that meaning. Letters combined into words have meaning but only if they are in a sign system we have been taught. The earliest forms of writing were pictographic – drawings that suggested the meaning that was being conveyed. This graphic copy of cuneiform script from Ninevah in Mesopotamia began as mimetic drawings but evolved into simpler versions that were quicker to record as you see below.



This file comes from Wellcome Images, a website operated by Wellcome Trust, a global charitable foundation based in the United Kingdom. Refer to Wellcome blog post (archive). This file is licensed under the Creative Commons Attribution 4.0 International license

Many of the familiar signs from earlier periods are still understandable today, but others have taken on very different meanings.

The Yin/Yang symbol is an ancient sign related to Chinese philosophy. The idea of the balance of opposites such as male/female, good/evil, light/dark is embodied in this image and we basically understand it as such today.



PD-US

From as early as the 3rd millennium BCE in India and Central Asia the swastika was a symbol of good fortune. Examples can be found on illustrations, sculpture, and other objects from that period until the 20th century. When it – or a version of it – was coopted by the Nazi regime as their symbol it became synonymous with the actions of that evil period and the earlier, benevolent meaning was lost.



https://www.flickr.com/photos/567963...00/9684267018/

Graphic Designers use the idea of signs to communicate meaning. Probably the most frequent item designers are asked to create for clients are logos. Logos are symbols that carry the corporate identity of a company so designers must make them easily identifiable, unique, and having in some way the character of the company they represent.

One of the most successful designers in America in the 1950s and 60s was Paul Rand. Rand created some of the most iconic logos in design history – versions of which are still used by the companies today. The easiest way for a corporation to retool their image is a redesign of their logo, but unless the idea is to completely ditch what the world associates with that company and logo, most companies want a version of the old logo so that it looks fresh and modern, but still reads as the symbol of the company people already know and trust. Here are two of Rand's logos that you may recognize since they have changed little since his initial design.



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Typography

One of the first choices a designer makes when creating a corporate identity is which typeface to use. Type style is a great conveyer of meaning – a face that works for an oil and gas company would probably be the wrong choice for a line of baby food or a French restaurant. There are thousands of typefaces now and more being designed every year. When type had to be physically "set" it meant that metal type had to be produced – multiple typefaces would have been quite expensive. Today a designer can create a digital face and make it available to the world at very little cost. Some typefaces are free, other specialty faces must be rented or purchased.

Moveable type was invented in Northern Europe in 1450. One of the first fine artists to turn his hand to this new technology was Albrecht Durer. Durer was a painter, printmaker, and proto-graphic designer. His design for letterforms showing the measurements needed to create an alphabet of matching shapes gives an idea of the things taken into consideration when planning a new font.



Note the tops of the “A”. The first one has a kind of scoop from left to right; the second comes to a sharp point; the third has a completely flat top. Durer has thought about the varying thicknesses of the letterforms from thick to thin. This kind of shape gives an elegant or decorative quality to the font. There are two basic letterforms: serifed and sans-serif. The serif is the little “tail” that extends beyond the edge of the letter. If a font has a straight “leg” that has no pointed extension to the side it is a “sans” serif (Fr. “no” serif). Helvetica is a sans-serif face. In a general way, sans-serif faces tend to read as more modern while serifed faces feel more Classical or refined.

Fine Art and Graphic Design

In the early days of the century graphic design was known as “commercial art”. This has fallen out of use for the most part because it’s recognized that: a. all art that is for sale is a commodity, or commercial, and b. all art uses the same elements of “design” whether it is for a specific client or for the artist’s own pleasure, and c. art made for any client is “commercial”. Leonardo da Vinci’s portrait of Lisa Gherardini (Mona Lisa) was commissioned by her husband and thus was commercial (even thought Leonardo never delivered the portrait to Gherardini – he was paid).

Having written all that, there is a cross-over between so-called “fine” art and art made for commercial purposes – and it goes both ways. Fine artists have created art for advertisements and artists have used the techniques and conventions of “commercial” art or advertising design to create art for museums and galleries.

Henri Toulouse-Lautrec was a 19th century artist from an aristocratic family. He had exhibited an interest in art at a young age and had been encouraged by his mother to study. Lautrec suffered from an undiagnosed condition that resulted in his legs ceasing to grow at a young age. Some have suggested that it was his physical appearance that led him to become an habitué of nightclubs and prostitutes. In any case, he did many paintings of men and women of the demi-monde and created posters to advertise some of the establishments he frequented – especially the Moulin Rouge.



Henri de Toulouse-Lautrec, Moulin Rouge: La Goulue, 1891, lithograph printed in four colors on three sheets of wove paper, 74 13/16 x 45 7/8”

In this poster from 1891, Lautrec uses a narrow palette of primary colors – red, black, and yellow with tints of those hues – to describe not only the audience at the Moulin Rouge but also the main acts. La Goulue was the stage-name of Louise Weber, a can-can dancer often called “The Queen of Montmartre”. Her stage-name, La Goulue or The Glutton, came from her habit of finishing off patrons’ drinks as she danced around their tables. The can-can was considered a scandalous dance in the straight-laced 19th century because it exposed women’s underwear when they lifted and shook their skirts. Lautrec shows her in the middle of one of these dance moves. The other character in the poster – the tall man in grey – is Valentin, a contortionist who also performed at the cabaret. By repeating the name of the cabaret three times in the upper left corner Lautrec emphasizes the location; by repeating in large letters the “Bal Masque” in the lower right he achieves balance in the composition. The repetition of yellow globe-shapes across the surface also creates an implied line and unifies the work. These posters were said to be so popular that they disappeared from the walls where they were posted.

Barbara Kruger was born in New Jersey in 1945. She worked as a graphic designer during her early career, but turned to the creation of conceptual art and collage.

She began using her graphic design training and eye to create large-scale work that had a political bent. A feminist, she created images that referred to theories about the Gaze and the position of women in the culture.

In *Your Gaze Hits the Side of My Face* Kruger gives us typography that recalls the “ransom note” style of punk-rock record labels and a grainy image of a woman’s face that isn’t a woman at all but a sculpture with a blocky bottom. Her choice of words – Your Gaze Hits the Side of My Face – suggests the violence that was often at the bottom of the subjugation of women in the culture.

The kind of cool remove that is generated by the graphic red/black/grey color palette and the ironic choice of language was a Postmodern melding of graphic design and fine art and became Kruger’s trademark, so to speak.



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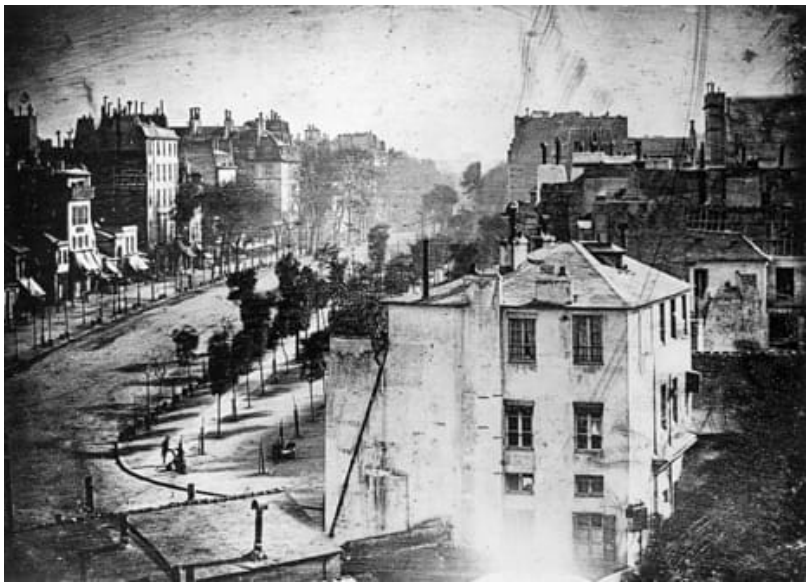
- 1.8: Graphic Design by Muffet Jones is licensed CC BY 4.0. Original source: https://boisestate.pressbooks.pub/arthistory.

8.3: Photography (Since 1826)

Photography captures an image in a moment of time, recording the light on a light-sensitive material. The light-sensitive material can be a photographic film or a digital image sensor. The early 19th century brought about many scientific discoveries, one being photography, changing how we look at the world. It appeared almost overnight, and enterprises like National Geographic brought us photographs from around the world we had never seen before, showing us how other cultures, natural resources, and animals coexisted on the planet. Other than paintings or drawings, the visual world in the 19th century was limited. Now anyone could look at photographs and explore the rest of the world from a library, magazine, or book.

How many times have we hear the expression, 'A picture is worth a thousand words.'

The first surviving photograph was made by a French chemist, **Nicephore Niepce** (1765-1833). The hazy photograph was a polished pewter plate that he exposed to light for eight hours. **Louis Daguerre** (1787-1851), a French Romantic artist, invented the daguerreotype process, a new realistic method of photographing images. Daguerre exposed to light on a highly polished silver-plated sheet of copper producing images, as seen in the *Boulevard du Temple* (11.54). The boulevard is a major thoroughfare in Paris, and Daguerre staged his camera in 1838 to capture the street and pedestrians walking on the sidewalk. The earliest known daguerreotype was exposed for ten minutes, showing only non-moving objects. Daguerre first practiced his technique with marble statues, the light reflected off the white marble, and the statues did not move during the process.



11.54 *Boulevard du Temple*

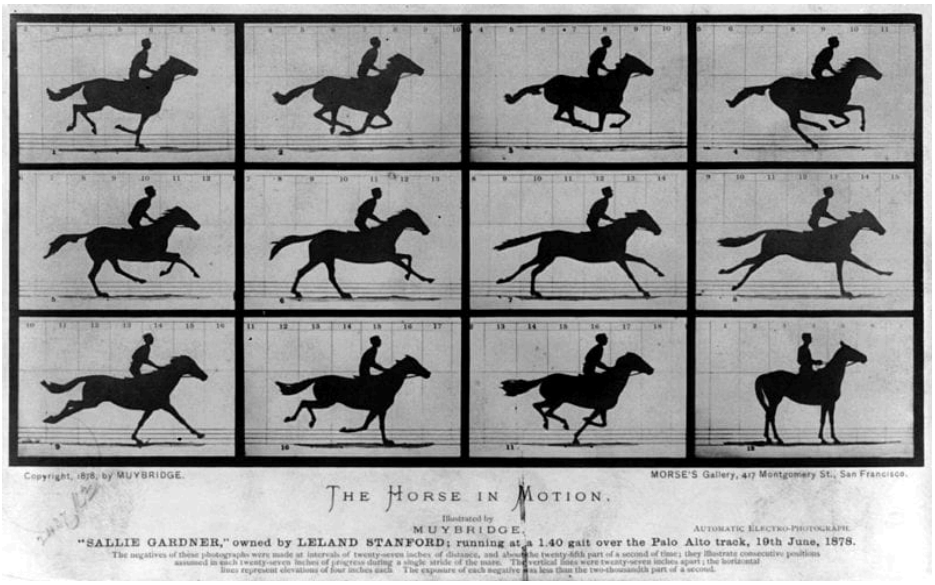
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Photographs were an instant success, and soon photographers like **Eadweard Muybridge** (1830-1904) used photographs to study motion. He arrived by ship in San Francisco in 1867 and became famous for his pictures of Yosemite National Park and the landscape around San Francisco Bay. When the San Francisco Mint was under construction in 1870, Muybridge took a photograph every day and made a time-lapse set of images to document the rise of the new mint. And then he met the former governor of California, Leland Stanford.

Stanford, the businessman, tycoon, and racehorse owner, hired Muybridge to study his horses to solve the puzzle - do all four feet of a horse came off the ground at one time or while running or is one foot always touching the ground. Experimenting with several cameras set up on a fence, Muybridge had a horse run by to capture the images, adding lines on the ground and backdrop to help guide the photographer. Muybridge proved a horse moving with a running gait did lift all four feet off the ground in a full gallop, as documented in *The Horse in Motion* (11.55).



11.55 The Horse in Motion

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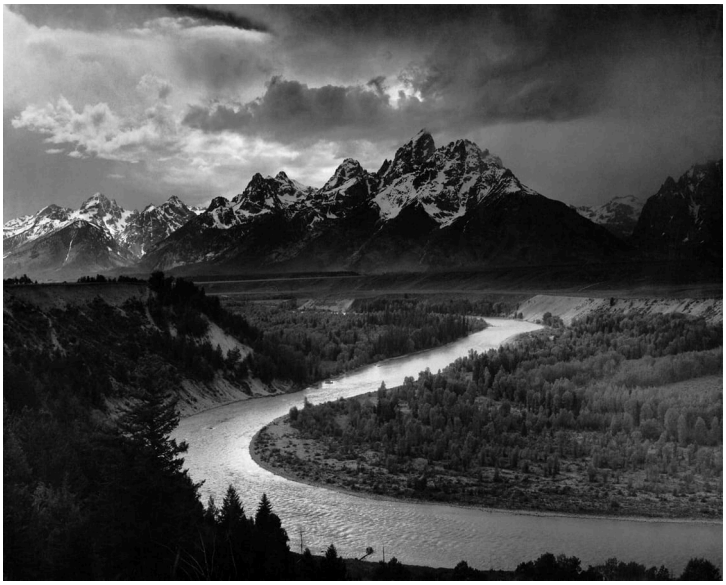
- 11.10: Photography (Since 1826) by Deborah Gustlin and Zoe Gustlin is licensed CC BY 4.0.

8.4: Photography

Photographer	Focus Subject Matter	General Format
Ansel Adams	Nature, Landscape	Prints
Gordon Parks	Fashion, Poverty, Sports, Portraits	Magazine photos, Documentary
Dorothea Lange	Social Issues	Documentary
Margaret Bourke-White	Social issues, World War 2 correspondent	Magazine photos
Alfred Stieglitz	Figures, Original paintings	Prints, Exhibition

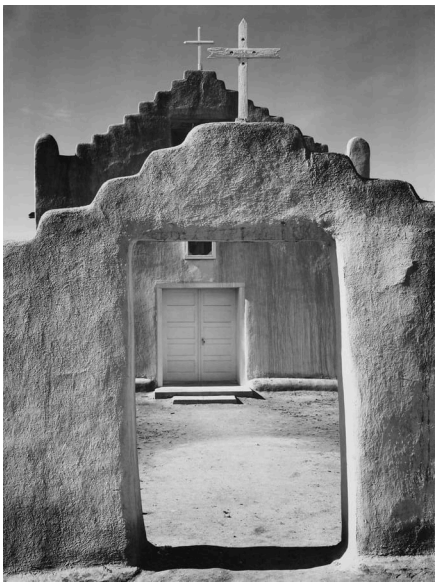
When gazing at an Ansel Adams photograph in the visitor's center at Grand Teton National Park and viewing the iconic *Tetons and the Snake River* (13.48) from 1942, one tries to think about hiking through the magical peaks of the Tetons, walking in the footsteps of Adams, and trying to visualize the images he skillfully captured. **Ansel Adams** (1902-1984) was one of America's most famous photographers and a dedicated environmentalist. Using black and white film to capture the landscapes of America's treasured national parks, he assisted in the preservation of thousands of acres of land. Born in San Francisco, California, and following his father's devotion to the ideas of Ralph Waldo Emerson, he understood the beauty of the natural landscape in his neighborhood and developed an appreciation for the environment that would become his lifelong focus.

"To live a modest, moral life guided by a social responsibility to man and to nature" – Ralph Waldo Emerson



13.48 *Tetons and the Snake River*

During the 1920s, Adams began his career in photography following the photo-secession movement of the famous photographer Alfred Stieglitz. In the days before Photoshop, what was captured on film was the photograph. The skill of photography was in the hands and eyes of the artist, and Adams had a gift of patience. A photographer cannot merely walk up to Half Dome in Yosemite Park and snap a beautiful photo, and it takes hours or days to capture the desired image based on the perfect light in the right season. In the 1930s, Adams traveled extensively to take photographs, his work demonstrating an experience level of a master. He produced books of his photographs; the book *Taos Pueblo* (13.49) was a pictorial of the western United States and one of his most inspiring books. The paper inside the book was created so Adams could print directly on the paper producing an extraordinary tonal range on a matte surface.



13.49 *Taos Pueblo*



13.50 *Evening on McDonald Lake*



13.51 *Leaves at Glacier National Park*

In the early 1940s, Adams contracted with the Department of the Interior to take photographs of America's national parks. *Evening on McDonald Lake* (13.50) is an image he captured of the lake in Glacier National Park during a momentary break in the clouds. *Leaves at Glacier National Park* (13.51) is a detailed close-up of the leave structure from one of the trees in the park. Adams recorded nature in photographs for almost sixty years and earned many awards for his spectacular images and his contribution to conservation.

Gordon Parks (1912-2006) was another American photographer and film director best known for his photographic essays for *Life Magazine*. Parks grew up on a farm in Kansas and attended a segregated school. His parents died when he was a teenager, and he was on the streets to fend for himself. Buying his first camera from a pawn shop at age 25, Parker began to capture photographs of everyday life in Chicago. *American Gothic* (13.52) is a portrait of Ella Watson, who worked on the janitorial staff at the FSA building. The original *American Gothic* (13.53) by Grant Wood is clearly represented in Parks photograph, a parody to demonstrate the inequality in America. The photograph by Parks shows a single black mother holding both a mop and broom, which she used daily to clean offices. The civil rights movement in America was underway to give rights to all Americans. The final picture is one of Ella Watson and her family (13.54) at home after cleaning all night, sitting in the cramped quarters of her space.



13.52 *American Gothic*



13.52 *American Gothic*



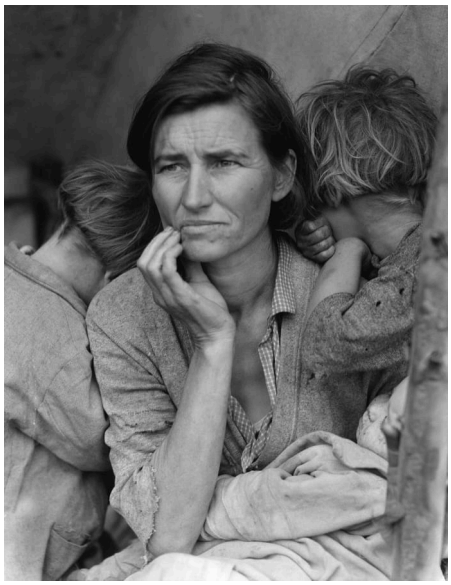
13.54 *Ella Watson and her family*

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Migrant Mother, an icon of the American depression, is one of the most recognized photographs from **Dorothea Lange** (1895-1965). Born in New Jersey, she contracted polio at a young age, which damaged her right leg, causing her to limp the rest of her life. Lange's health contributed to her dramatic photographs because she was able to sit motionless for hours in one place. She never hurried and coupled with her courage, and she captured some of America's finest photographs.



13.55 *Migrant Mother*



13.56 *Manzanar*

Migrant Mother (13.55) was a series of photographs taken while on assignment for the Resettlement Administration of the Farm Security Administration Office. Lange was in Nipomo, California, when she noticed a mother with several children in a tent. She took five photos, each time closer than the last one until she produced the final photograph and the eyewitness to history.

Manzanar (13.56) was one of the Japanese Internment Camps based on Executive Order 9066 President Roosevelt authorized to remove and imprison Americans of Japanese descent forcibly. Lange was hired to photograph the massive relocation project and portray it as a necessity of American war requirements. Lange did not share the same opinion as to the government and struggled to justify her work, inspiring her to capture the suffering and misery of American citizens in the camps. Lange's work was refused and not published until 40 years later in a book after her death. Lange did not walk away from the injustice and photographed the real stories.

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Another great American female photographer was **Margaret Bourke-White** (1904-1971). She is best known for her pictures in the Soviet Union and as the first foreign war photographer. Born in New York, her interest in photography started at an early age, and she worked in a commercial photography studio after college. Bourke-White was the first woman to fly with the US Air Force on a combat mission, and with the outbreak of World War II, she was already an established war correspondent. She took some of the critical images of the war (13.57) during her assignments, bringing the war into focus. She also went to India and Pakistan during their conflict and recorded events from each country, including the image of Gandhi sitting at a spinning wheel a few hours before he was assassinated.



13.57 *Flyers*

One of the most significant influences on modern photography was **Alfred Stieglitz** (1864-1946). Stieglitz was an American photographer, owned the famous Stieglitz Gallery in New York City, and was married to Georgia O'Keefe. By the turn of the 20th century, Stieglitz was an accomplished artist and began to photograph everyday scenes in New York City. *Terminal* (13.58) is a city street scene with a horse and trolley passing through the mountains of snow on the ground, steam seen rising off the horses and from their nostrils.

The *Venetian Canal* (13.59) and a portrait of *Katherine Stieglitz* (13.60) are two more examples of Stieglitz's artistic ability with the camera. The portrait of his daughter is black and white; however, the movement at the time was to colorize photographs by

hand, giving them a colored photograph appearance. The photographs of Venice were taken during a nine-year trip to Europe and appeared in many magazines. The photo was taken using a straightforward printing method, without retouching. The soft focus of the photo comes from the early morning light, and the close-up is almost guaranteed with the small, tight Venetian canals.



13.58 *Terminal*



13.59 *Katherine Stieglitz*



13.60 *Venetian Canal*

When Stieglitz was near the end of his life, he was asked what he thought was the perfect photograph and he answered:

> "I will be sitting with the plate of a picture I have just taken in my hands. It will be the picture I have always known that some day I would be able to take. It will be the perfect photograph, embodying all that I ever have wished to say. I will just have developed it; just have looked at it; just have seen that it was exactly what I wanted. The room will be empty, quiet. The walls will be bare – clean. I will sit looking at the picture. It will slip from my hands, and break as it falls to the ground. I will be dead. They will come. No one will ever have seen the picture nor know what it was." [2]

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8.5: Digital Art

Digital art uses digital technology as an integral part of creating artwork and has taken on many names previously, now generally called new media art. Digital technology transforms the way the art of sculptures, drawing, and painting is created and can take the forms of a digital installation, virtual reality, or net art and might be a single object or part of mass production on digital media. Digital art can be computer-generated, computer manipulated, scanned, or drawn on a computer and reproduced in actual materials. Digital paintings are created using software and can be viewed digitally or printed on paper or canvas. Software programs supporting art with two-dimensional characteristics are drawn with a stylus, mouse, or other types of input. What appears digitally is drawn using raster graphics to represent the information.

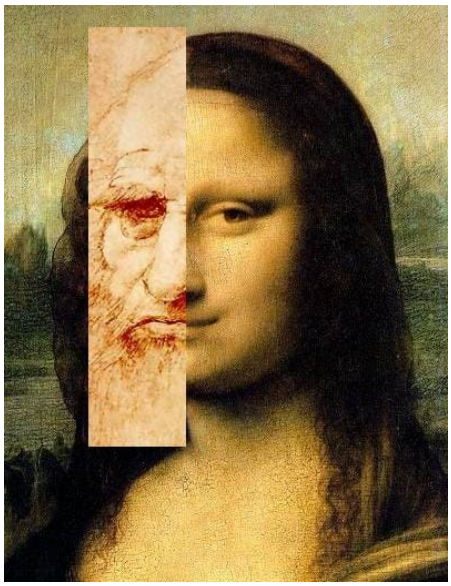
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Name	Native Country
Lillian Schwartz	United States
Pascal Dombis	France
Hamid Naderi Yeganeh	Iran
Scott Draves	United States
Helaman Ferguson	United States
Akira Toriyama	Japan
Noriaki Kubo	Japan
Eiichiro Oda	Japan
Hiromu Arakawa	Japan

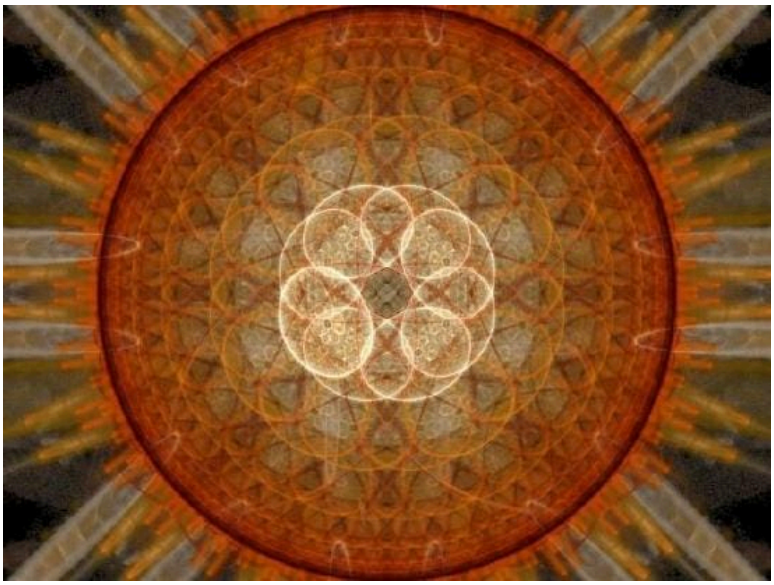
Lillian Schwartz (born 1927) is an American artist and considered the pioneer of computer art. Most of her computer projects were during the 1960s and 1970s before the desktop computer was available, and Schwartz used the necessary computer process to scan pictures and then manipulate them on the screen. She liked to base her work on Leonardo da Vinci's images for her experiments and used the portrait of *Mona Lisa* and a *self-portrait by Da Vinci* to superimpose one on top of the other (15.60). She used the technology to compare the faces and their features and the underlying structures to demonstrate how the Mona Lisa portrait is potentially a self-portrait of Da Vinci himself.



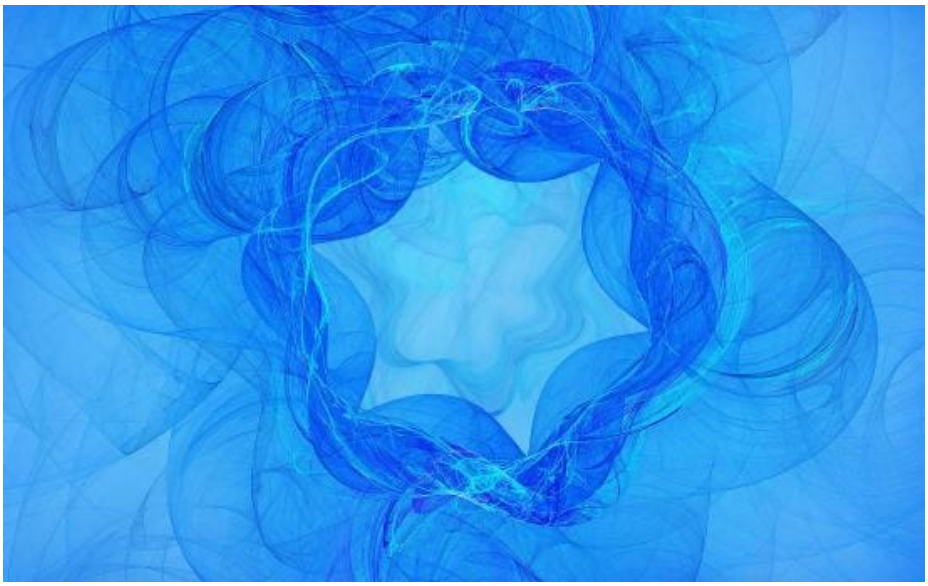
15.60 *Altered Mona Lisa*

Three-dimensional art uses the computer screen as a window and vector graphics to represent the data to create virtual reality works. 3D graphics are used for television, games, and special effects based on a variety of software programs. The software programs allow the artist to create geometric shapes, curves, and three-dimensional objects, as printers, are now available to let the artist print the artwork in the 3D format. The work can be collaborative and allow users to add their unique ideas to the artwork.

Another way to create art in 2D or 3D is to code computer programs to generate the desired artwork that cannot be produced without the computer, the artwork then becomes real-time generative art. Some of the methods are data-moshing, fractal art, or algorithmic art, methods frequently used for movies and games to create photo-realistic works. Fractal art is computer-generated fractals that create images or animations and may be combined with non-fractal art into the end product. Fractals come from regular geometry, and use lines, cubes, or triangles as the base figure is transformed. An artist can input some algorithms as well as computer programs or just define specific lines, shapes, and colors (15.61, 15.62).

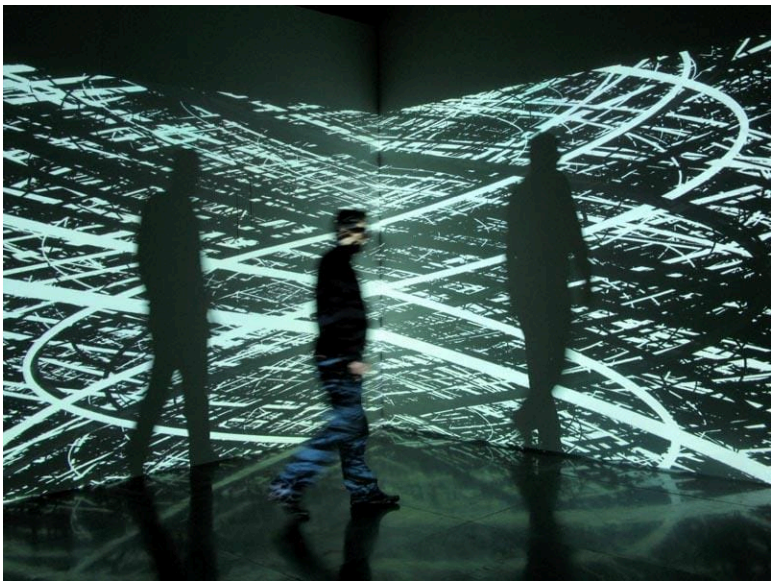


15.61 Fractal Frame 1



15.62 Fractal Frame 2

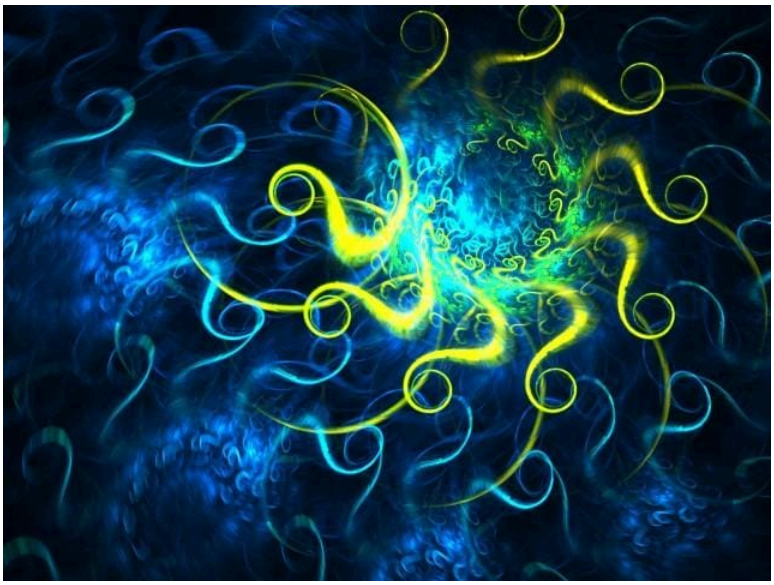
Pascal Dombis (born 1965) is a French digital artist, and his work, *Irrational Geometrics* (15.63) is a digital art installation, created using algorithmic rules, the unpredictable forms are generated and gives a Surrealist look. He used simple rules like drawing a line and digital software to generate the formats through multiple iterations. *In Test(e)~Fil(e)* (15.64), Dombis generated a 252-meter-long installation by using thousands of lines of text from authors and generating them into a digital installation. Viewers can walk through the installation and read the words or letters.



15.63 Irrational Geometrics

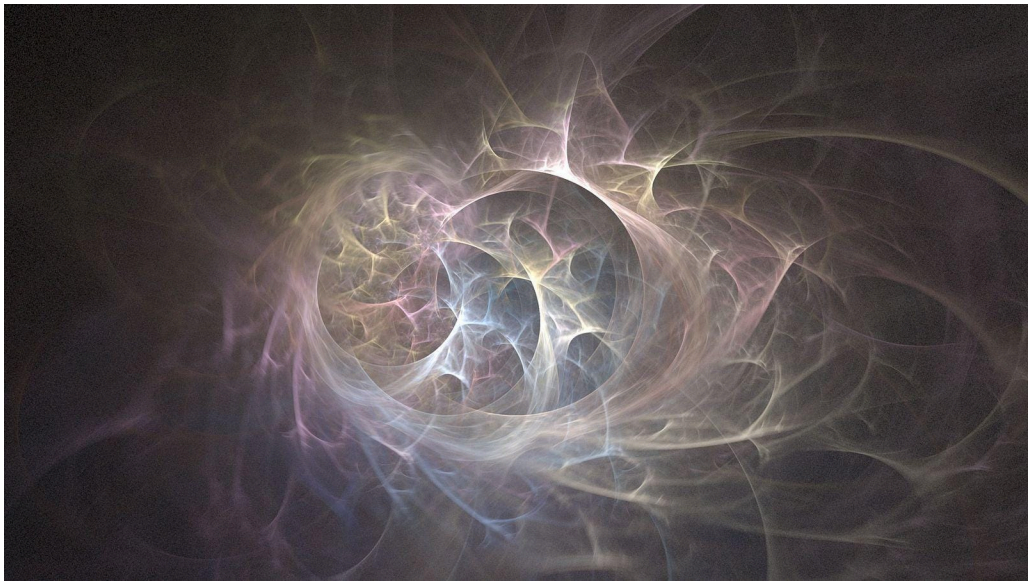


15.64 *In Test(e)-Fil(e)*

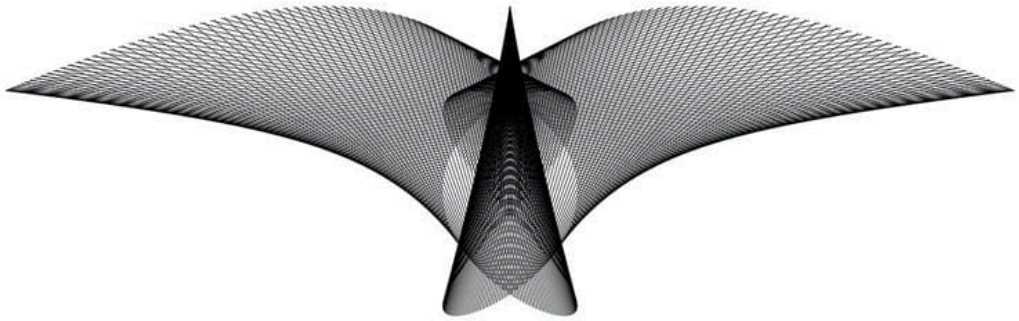


15.65 *Electric Sheep* fractal image

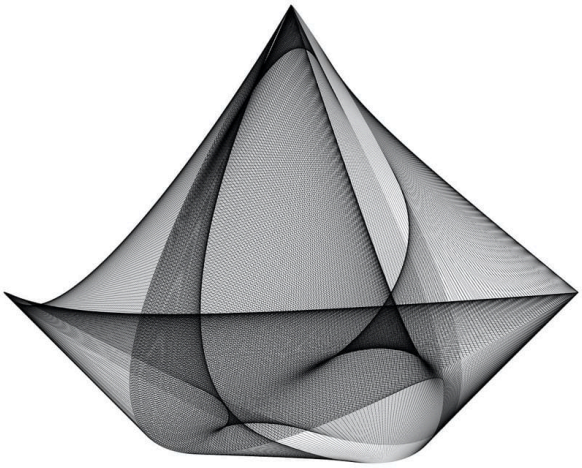
Scott Draves (born 1968) is a video artist who invented Fractal Flames using iterative functions to generate fractal images by mapping tones and colors. The fractals are generally drawn in 2D on a computer and then transformed by iterating, overlapping, transmuting, or copying the fractals. Fractals can become continually changing screen savers or printed as art (15.65, 15.66).



15.66 Fractal image



15.67 A Bird in Flight



15.68 Boat

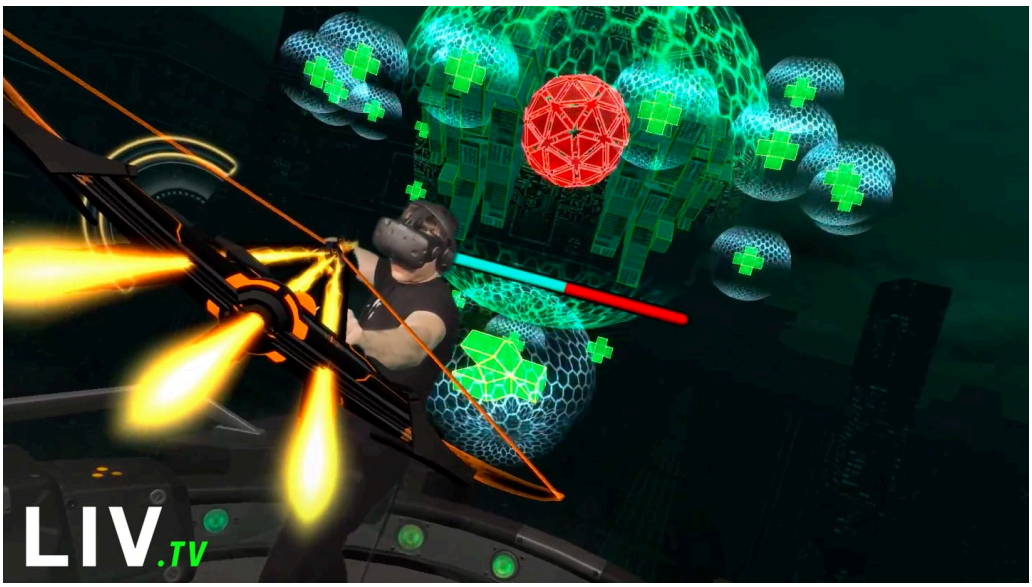
Hamid Naderi Yeganeh (born 1990) is an Iranian, an artist and a mathematician well-known for how he developed formulas to create tessellations and fractals or images of real objects (15.67). He writes complex programs to generate lines into shapes, altering a few lines, changing the shape, and developing different figures. He believes he achieved the boat (15.68) by accident as he continually changed the formulas.

Helaman Ferguson (born 1940), who studied both art and mathematics at the universities, receiving a Ph.D. in mathematics, frequently made mathematically based sculptures. With another mathematician, he created a new Euclidean algorithm to include three or more variables called the PSLQ algorithm. He used the algorithm to create *Umbilic Torus* (15.69), a large sculpture standing 8.5 meters high. Ferguson used computers as a specialized tool creating virtual images for his projects, and for *Umbilic*, he had to compose a program for the computer of over 25,000 movements, written to control the robotic arms used to cut the material for the torus, a 3-dimensional form with a single edge.



15.69 *Umbilic Torus*

Digital installations, like sculptural installations, are a method to create and view large digital projects with projection techniques. They may be something for viewers to simply look at, or the viewer may become part of the installation. The installation is to enhance the viewer's sensory perceptions or immerse the viewer in virtual reality. In a virtual space, a person moves through space, changing the images (15.70). Digital installations have the advantage of being tailored to fit in any space with different presentations, unlike sculptural installations, they are made to be in one space.



15.70 Mixed virtual reality

Anime is a term referring to the Japanese animated productions made by computer animation or drawn by hand. They usually have fantasy-like themes made with colorful graphics and vibrant characters. Anime productions focus on the settings and use of camera effects instead of character movements. The proportions and features of the characters are usually emotive with unusual eyes. Manga followed the stories of anime in graphic novel form, replicating the heroes of animation.

Akira Toriyama (born 1955) is a well-known Japanese artist who created *Dr. Slump* and *Dragon Ball* (15.71), one of the most popular series selling 230 million copies. Toriyama is honored as one of the people who changed how anime is created, an inspiration for any other artist. Toriyama facilitated Japanese animations' influence throughout the world. **Noriaki Kubo**, also known as Tite Kubo (born 1977), is known for his series *Bleach*. The *Bleach* 15.72) series was made into successful movies using the shonen style with a significant focus on action. He is known for quick cuts and dramatic angles and changes that form a distinctive angular look. Kubo does not use much art in the background but does use a lot of body mutilation or decay.

Eiichiro Oda (born 1975) is best known for his series *One Piece*, selling over 345 million. Individually, different parts of *One Piece* have broken publishing records in Japan. He also worked with other artists and combined parts from their work to make *Cross Epoch*. **Hiromu Arakawa** (born 1973) is known for the anime *Fullmetal Alchemist* which was adapted into two television series where she often appears herself as a bespectacled cow. She started her career with the publication *Stray Dog* and now has a new series called *Silver Spoon*, which is more realistic than her fantasy series *Fullmetal Alchemist*.



15.71 Dragon Ball Z.



15.72 Bleach

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9: ART OF ASIA

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9.1: Shanghai School of Art (Late 19th Century)

The 19th century Shanghai School of Art, located in the city of Shanghai, was similar to the Hudson School of Art. The institute produced prominent Chinese artists during the Qing Dynasty. The 1840 Taiping Rebellion triggered conflicts and ravaged cities, dispersing the artists who fled the cities. Most artists ended up in Shanghai, an open city with many European powers, and together the artists formed the Shanghai School of Art crafting a new culture influenced by the West, bringing innovative creativity and freedom in art. The artists wanted to purge the traditional and conservative for the trendy and ostentatious colorful art.

Wu Changshuo (1844-1927) was one of the most prominent painters and calligraphers of the Qing Dynasty. Changshuo rejuvenated the painting of birds and flowers by drawing on his traditional education and combining it with the new flair of painting after the Shanghai School of Art, as reflected in his painting, *Peonies, and Daffodil* (11.18). He used bright colors and exaggerated the shape and form of the peonies, and the smaller daffodils form an abstract grouping, the counterpoint of the color red and green. Changshuo was considered a master of traditional ink painting and the invention of new methods and styles.



11.18 *Peonies and Daffodil*

As art was taking an abrupt turn in China, **Zhao Zhiqian** (1829-1884) became one of the group leaders. He created an album of different plants entitled *Flowers* (11.19), depicting a bright and colorful display of red flowers and green leaves, in a nontraditional form. The bright, oversized flowers and leaves filled the page, lacking the usual standard technique. Zhiqian, also a calligrapher, included text on his paintings on the white background (11.20). The lack of details or depth gave the painters the freedom to explore and paint what they saw.



11.19 *From the album Flowers*



11.20 *From the album Flowers*

Ren Bonian (1840-1896) moved to Shanghai after the death of his father and instantly became a member of the Shanghai School of Art. Bonian fused traditional style with the new, more modern western influence creating diverse scenes of people, nature, and wildlife. The Song Dynasty influenced his work when he first began painting; however, as he grew older, he favored the freer style of modernized art. Bonian is well known for his figure paintings along with his flower and birds in natural settings. *Playing the Flute* (11.21) displays the figure in a natural outdoor setting, sitting by the water with his flute. Traditionally, the people were minor compared to the natural scenery; however, the figure is proportional to the landscape.



11.21 *Playing the Flute*

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9.2: Edo Period (1615 – 1868)

In Japan, the Edo Period lasted from 1603 to 1868, a period with expanded economic growth, flourishing arts and culture, and a strict societal structure for the people to follow. Controlled by a feudal system, two of the lower classes were local merchants and the artisans who produced art. At the beginning of the 19th century, three distinct styles of creativity emerged. The Heian culture perpetuated painting and changed the visual arts, the Ukiyo-e genre artists became the experts in the processes of woodblock prints, and with the spread of literature, the perfection of calligraphy was paramount to any composition.

Torii Kiyonaga (1752-1815) was one of the great masters who made full-color prints of courtesans and beautiful women. The process was complicated, and he carved a different woodblock for each color used in the image. The *Snowball Fight*(11.22) has multiple shades of gray, red, yellow, and black, each requiring a finely cut block. *Cooling on Riverside*(11.23), portrays three women, all dressed in colorful clothing, printed with a complicated set of blocks. The women in his prints were older and fuller than other artists. Frequently, he created diptychs or triptychs, making his work seem more significant and grander.



11.22 *Snowball Fight*



11.23 *Cooling on Riverside*

Ukiyo-e is a style of painting and printmaking based on several engraved plates, each color separately. **Katsushika Hokusai**

(1760-1849) was a master Ukiyo-e painter and produced one of the most notable and recognized prints in the world, the *Great Wave off Kanagawa* (11.24). Hokusai loved Mount Fuji and often traveled to paint his beloved mountain in a series entitled Thirty-six Views of Mount Fuji. The Great Wave depicts a tsunami type of wave threatening the boats in the water. Mt. Fuji is located on the coast near the center of the print, just under the soon to crash wave. Even though Mt. Fuji is Japan's tallest mountain, it appears small and unassuming under the wave. Hokusai uses perspective and delicate carvings, exposing the colors used to create this magnificent print.



11.24 The Great Wave Off Kanagawa

YouTube Video

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Utagawa Hiroshige (1797-1858), another distinguished Ukiyo-e artist, journeyed throughout Japan, sketching landscapes. Hiroshige's most famous series, the Fifty-three Stations of the Tokaiko, was based on travels Hiroshige took on trains around the countryside. *Kanbara* (11.25), a dark winter scene and *Travelers Surprised by Sudden Rain* (11.26), are examples of the detail he added to the images based on weather, requiring multiple woodblocks for the background colors. He produced an extensive portfolio of work; however, he gave up art to become a Buddhist monk.



11.25 *Kanbara*



11.26 *Travelers Surprised by Sudden Rain*

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9.3: Nihonga and Yoga Style

Nihonga Style		Yoga Style	
Tomioka Tessai	Two Divinities Dancing	Kuroda Seiki	Lakeside
Takeuchi Seiho	Tabby Cat	Asai Chu	Harvest
Uemura Shoen	Jo-No-Mai	Fujishima Takeji	Reminiscence of the Tempyo Era

Nihonga paintings are traditional Japanese artistic techniques and materials applied to modern paintings. The methods are based on a thousand years of Japanese art history, created on paper or silk in one or multiple colors. Monochrome works are created with ink made from ashes mixed with glue while polychrome works are created with colors made of minerals, shells, or other natural minerals that are ground up and mixed with binders. Many of the works are in the form of screens or panels and are not put under glass as in traditional paintings.

Yoga painting is based on western-style paintings by Japanese artists and uses techniques and materials found in European art. The term yoga was created to differentiate this style of art from the traditional style of Japanese art. Yoga painting is based on oil paints, ink, pastels, watercolors, all resources used by European artists and introduced to Japan by the Christian missionaries.

Nihonga style painters

Tomioka Tessai (1837 –1924) was a painter and calligrapher and considered to be one of the first major artists of the Nihonga style. His original name was Yusuke, but he used Tessai as his pseudonym. *Two Divinities Dancing,* (13.77) was painted in 1924 on eginu (silk) using brushes and inks. The gradations of black ink are controlled by the artist, who carefully regulates how much water and pressure are added to the brush. **Takeuchi Seihō** (1864 - 1942), also a Japanese painter of the Nihonga genre, was one of the founders of Nihonga. His worked for over half a century and was thought of as the master of the prewar painters. *Tabby Cat* (13.78) depicts the careful and precision Nihonga style painting of a spotted tabby cat. It has a short tail, which was common in Japan, the cat is in the form of an “S” when viewing its back while the cat is looking back at us while grooming itself.



13.77 T*wo Divinities Dancing*

Uemura Shōen (1875 – 1949) (real name was Uemura Tsune) was an important female artist in Japan. She was known primarily for her bijinga paintings of beautiful women in the Nihonga style, although she did create work on historical themes and traditional subjects. *Jo-no-Mai* (13.79) was inspired by a dance performed during the play *Soshi-arai Komachi*. The exquisitely painted Geisha woman seems to float on the canvas.



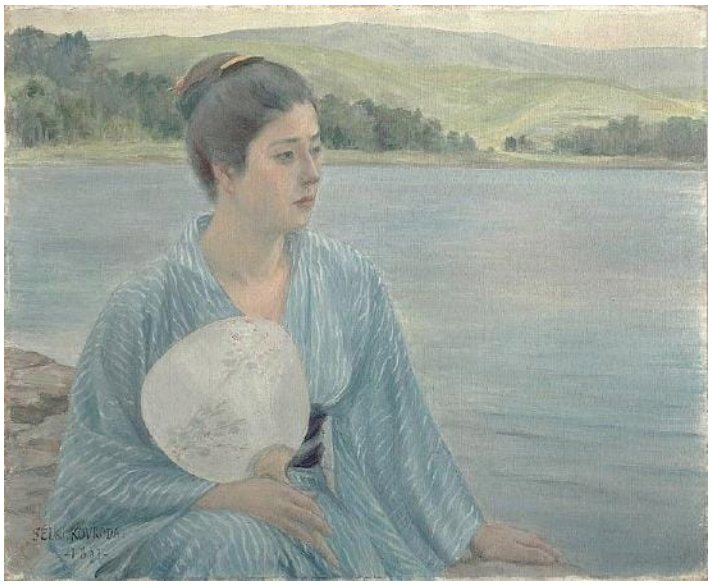
13.78 *Tabby Cat*



13.79 *Jo-no-Mai*

Yoga style painters

One of the leaders of the Yoga movement was **Kuroda Seiki** (1866-1924), who brought Western ideas to Japan. Studying art in Paris, Seiki was influenced by Impressionism and Post-impressionism. *Lakeside* (13.80) was a Plein aire painting similar to how the great masters painted in France, showing a young woman at a lake. **Asai Chū** (1856-1907) was known for his pioneering work to develop the Yoga style in Japan and clearly shows the influence of Impressionism and Realism in his painting *Harvest* (13.81), displaying colors unusual in Japanese paintings. **Fujishima Takeji** (1867–1943) developed his style of using Romanticism and Impressionism within the Yoga style in Japan, as portrayed in *Butterflies* (13.82). He used oil paint and a natural composition with shadows creating depth, yet still portraying the woman closeup with butterflies.



13.80 *Lakeside*



13.81 *Harvest*



13.82 *Butterflies*

YouTube Video

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9.4: The Muromachi Period

Zen Ink Painting

During the Muromachi period (1333–1578), Zen Buddhism played an influential role in the development of Zen ink painting in Japan.

Learning Objectives

Distinguish the techniques of the Yamato-e, Sumi-e, Sansuiga, and Shigajiku styles of Japanese Zen Ink painting

Key Takeaways

Key Points

- The development of the great Zen monasteries in Kamakura and Kyoto had a great influence on the visual arts of the Muromachi period.
- The foremost painter of the new Sumi-e style was Sesshū Tōyō (1420–1506), whose most dramatic works were completed in the Chinese splashed-ink (Haboku) style.
- The Sumi-e style was highly influenced by calligraphy, employing the same tools and style as well as its Zen philosophy.
- By the end of the 14th century, monochrome landscape paintings (sansuiga) had found patronage by the ruling Ashikaga family and were the preferred genre among Zen painters, gradually evolving from its Chinese roots to a more Japanese style.
- Another style that developed during the Muromachi period was Shigajiku (詩), or paintings accompanied by poetry; this style had its roots in China, where painting and poetry were seen as inherently connected.

Key Terms

- **calligraphy**: The art of writing letters and words with decorative strokes.
- **Koan**: A story, dialogue, question, or statement, which is used in Zen practice to provoke the "great doubt" and test a student's progress.
- **shogunate**: A hereditary military dictator in Japan during the period from 1185 to 1868 (with exceptions).

Background: The Muromachi Period

During the Muromachi period (1333–1578), also known as the Ashikaga period, a profound change took place in Japanese culture. The Ashikaga clan took control of the shogunate and moved its headquarters back to Kyoto, to the Muromachi district of the city. With the return of government to the capital, the popularizing trends of the Kamakura period came to an end, and cultural expression took on a more aristocratic, elitist character. During the Muromachi Period, Zen Buddhism rose to prominence—especially among the elite Samurai class, who embraced the Zen values of personal discipline, concentration, and self-development.

Impact on the Arts

The establishment of the great Zen monasteries in Kamakura and Kyoto had a major impact on the visual arts. Because of secular ventures and trading missions to China organized by Zen temples, many Chinese paintings and objects of art were imported into Japan, profoundly influencing Japanese artists working for Zen temples and the shogunate. These imports not only changed the subject matter of painting, but they also modified the use of color; the bright colors of Yamato-e yielded to the monochromes of painting in the Chinese manner of Sui-boku-ga (水) or Sumi-e (墨). This style mainly used only black ink—the same as used in East Asian calligraphy.

Sesshū Tōyō and the Haboku Style

The foremost painter of the new Sumi-e style was Sesshū Tōyō (1420–1506), a Rinzai priest who traveled to China in 1468–69 and studied contemporary Ming painting. Some of his most dramatic works are in the Chinese splashed-ink (Haboku) style. Upon returning to Japan, Sesshū built himself a studio and established a large following; these painters are now referred to as the Unkoku-rin school or School of Sesshū.

To make one of the calligraphic and highly stylized Haboku paintings, the painter would visualize the image and then make swift broad strokes onto the paper, resulting in a splashed and abstract composition. This was all done with meditative concentration. This impressionistic style of painting was supposed to capture the true nature of the subject. The Sumi-e style was highly influenced by calligraphy, using the same tools and style as well as its Zen philosophy. To paint in this style, the practitioner had to clear his mind and apply the brushstrokes without too much thinking, termed *mushin* (無) by the Japanese philosopher Nishida Kitaro. The concept of mushin is central to many Japanese arts, including the art of the sword, archery, and the tea ceremony.



Haboku-Sansui, Sesshū, 1495, ink on silk: Splashed-ink style landscape by Sesshū Tōyō (1420–1506)

Sansuiga

By the end of the 14th century, monochrome landscape paintings (sansuiga) had found patronage by the ruling Ashikaga family and became the preferred genre among Zen painters, gradually evolving from their Chinese roots to a more Japanese style. An important landscape painter during this period was Tenshō Shūbun, a monk at the Kyoto temple of Shōkoku-ji who traveled to Korea and studied under Chinese painters. He returned to Japan in 1404 and settled in Kyoto, then the capital city. He became director of the court painting bureau that had been established by Ashikaga shoguns, who were influential art patrons. Shūbun's best known landscape painting, designated as a National Treasure in Japan, is *Reading in a Bamboo Grove*, now kept in the Tokyo National Museum.



Detail of *Reading in a Bamboo Grove*, 1446, Shūbun: Tenshō Shūbun's (1414–1463) best known landscape painting.

Shigajiku

Another style that developed in the Muromachi period is Shigajiku (詩). This is usually a painting accompanied by poetry and has its roots in China, where painting and poetry were seen as inherently connected. This style grew out of literary circles; an artist would usually be given a subject to paint, and the poets would compose accompanying verses to be written above the work.

A famous example is the scroll *Catching a Catfish with a Gourd* (Hyōnen-zu 瓢), located at Taizō-in, Myōshin-ji, Kyoto. Created by the priest-painter Josetsu (c. 1386–1428), it includes 31 verses of many Zen priests inscribed above the painting. In the foreground of the painting, a man is depicted on the bank of a stream holding a small gourd and looking at a large slithery catfish. Mist fills the middle ground, and the background mountains appear to be far in the distance. The painting was commissioned by the 4th Shogun of the Muromachi Period, Ashikaga Yoshimochi (1386–1428), and was based on the nonsensical riddle: "How do you catch a catfish with a gourd?" The painting and accompanying poems capture both the playfulness and the perplexing nature of Zen buddhist Koans, which were supposed to aid the Zen practitioner in their meditation.

In the late Muromachi period, ink painting had migrated out of the Zen monasteries into the art world in general. Artists from the Kano School and the Ami School adopted the style and themes but introduced a more plastic and decorative effect that would continue into modern times.

Zen Dry Rock Gardens

Zen dry rock gardens were created at temples of Zen Buddhism during the Muromachi Period to imitate the intimate essence of nature.

Learning Objectives

Describe the features of the Zen dry rock gardens of the Muromachi Period

Key Takeaways

Key Points

- The Muromachi Period in Japan was characterized by political rivalaries that frequently led to wars, but also by an extraordinary flourishing of Japanese culture. It saw the beginning of Noh theater, the Japanese tea ceremony, the shoin style of Japanese architecture, and the zen garden.

- In Kyoto in the 14th and 15th century, a new kind of garden designed to stimulate meditation began to appear at the important zen temples.
- These new zen dry rock gardens were usually relatively small, surrounded by a wall, and meant to be seen while seated from a single viewpoint outside the garden.
- The invention of the zen garden was closely connected with developments in Japanese ink landscape paintings. Japanese painters such as Sesshū Tōyō (1420–1506) and Soami (1472–1525) greatly simplified their views of nature, showing only the most essential aspects of nature.
- The most famous of all zen gardens in Kyoto is Ryōan-ji, built in the late 15th century when, for the first time, the zen garden became purely abstract.

Key Terms

- **Noh theater**: A major form of classical Japanese musical drama that has been performed since the 14th century; many characters are masked, with men playing both male and female roles.
- **shoin**: A type of audience hall in Japanese architecture that was developed during the Muromachi period; the term originally meant a study and a place for lectures on the sūtra within a temple, but later it came to mean just a drawing room or study.

Background: The Muromachi Period

The Muromachi Period in Japan, which took place at roughly the same time as the Renaissance in Europe, was characterized by political rivalries that frequently led to wars. However, it was also characterized by an extraordinary flourishing of Japanese culture. It saw the beginning of Noh theater, the Japanese tea ceremony, the shoin style of Japanese architecture, and the zen garden.

A New Kind of Garden

Zen Buddhism was introduced into Japan at the end of the 12th century. It quickly achieved a wide following, particularly among the Samurai class and war lords, who admired its doctrine of self-discipline. The gardens of the early zen temples in Japan resembled Chinese gardens at the time, with lakes and islands. However, in Kyoto in the 14th and 15th century, a new kind of garden appeared at the important zen temples. These zen gardens were designed to stimulate meditation. “Nature, if you made it expressive by reducing it to its abstract forms, could transmit the most profound thoughts by its simple presence,” Michel Baridon, a well-known researcher, wrote. “The compositions of stone, already common China, became in Japan, veritable petrified landscapes, which seemed suspended in time, as in a certain moment of Noh theater, which dates to the same period.”

Saihō-ji

The first garden to begin the transition to this new style is considered by many experts to be Saihō-ji, The Temple of the Perfumes of the West—popularly known as Koke-dera, the Moss Garden—in the western part of Kyoto. The Buddhist monk and zen master Musō Kokushi transformed a Buddhist temple into a zen monastery in 1334 and built the gardens. The lower garden of Saihō-ji is in the traditional Heian Period style: a pond with several rock compositions representing islands. The upper garden is a dry rock garden featuring three rock “islands.” The first, called Kameshima (the island of the turtle), resembles a turtle swimming in a “lake” of moss. The second, Zazen-seki, is a flat meditation rock that is believed to radiate calm and silence. The third island is the kare-taki, a dry “waterfall” composed of a stairway of flat granite rocks. The moss that now surrounds the rocks and represents water was not part of the original garden plan; it grew several centuries later when the garden was left untended. However, it is now the most famous feature of the garden.



The moss gardens of Saihō-ji: Golden Pond in the center of the moss garden.

Tenryū-ji

Muso Kokushi built another temple garden at Tenryū-ji, known as the Temple of the Celestial Dragon. This garden appears to have been strongly influenced by Chinese landscape paintings of the Song Dynasty, which feature mountains rising in the mist and suggest great depth and height. The garden at Tenryū-ji has a real pond with water and a dry waterfall of rocks, appearing similar to a Chinese landscape. Saihō-ji and Tenryū-ji show the transition from the Heian style garden toward a more abstract and stylized view of nature.

Ginkaku-ji

The gardens of Ginkaku-ji, also known as the Silver Pavilion, are also attributed to Muso Kokushi. This temple garden includes a traditional pond garden, but it had a new feature for a Japanese garden: an area of raked white gravel with a perfectly shaped mountain of white gravel, resembling Mount Fuji, in the center. The scene is called ginshanada, or “sand of silver and open sea.” This garden feature became known as kogetsudai, or “small mountain facing the moon.” After this garden was built, similar small Mount Fujis made of sand or earth covered with grass appeared in Japanese gardens for centuries afterwards.



Silver Pavilion at Ginkaku-ji, a Buddhist temple in Kyoto, Japan: At the gardens at Ginkaku-ji, commonly known as the Silver Pavilion, the viewer can see the perfectly shaped mountain of white gravel, resembling Mount Fuji, in the center.

Ryōan-ji

The most famous of all zen gardens in Kyoto is Ryōan-ji, built in the late 15th century where, for the first time, the zen garden became purely abstract. The garden is a rectangle of 340 square meters. Placed within it are 15 stones of different sizes, carefully composed in five groups: one group of five stones, two groups of three, and two groups of two stones. The stones are surrounded by white gravel, which is carefully raked every day by the monks. The only vegetation in the garden is some moss around the stones. The garden is meant to be viewed from a seated position on the veranda of the hōjō, the residence of the abbot of the monastery.



Ryōan-ji (late 15th century) in Kyoto, Japan, a famous example of a zen garden: The most famous of all zen gardens in Kyoto is Ryōan-ji, built in the late 15th century where for the first time the zen garden became purely abstract.

Daisen-in

The garden at Daisen-in (1509–1513) took a more literary approach than Ryōan-ji. A “river” of white gravel represents a metaphorical journey through life—beginning with a dry waterfall in the mountains, passing through rapids and rocks, and ending

in a tranquil sea of white gravel with two gravel mountains.



A mountain, waterfall, and gravel “river” at Daisen-in (1509–1513): The garden at Daisen-in took a more literary approach than Ryōan-ji, with its “river” of white gravel representing a metaphorical journey through life.

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9.5: The Momoyama Period

Japanese Architecture in the Momoyama Period

The ornate castle architecture and interiors of the Momoyama period were a reflection of both a feudal lord's power and a new aesthetic sense.

Learning Objectives

Explain the relevance of ornate castle architecture and interiors of Momoyama architecture

Key Takeaways

Key Points

- During the Momoyama period (1573–1603), Japan underwent a process of unification after a long period of civil war, and rulers Oda Nobunaga and Toyotomi Hideyoshi built castles as symbols of their power. Typically, castles build during this period consisted of a central tower or tenshu surrounded by gardens and fortified buildings.
- The dark interiors of castles were often decorated by artists, and the spaces were separated using sliding fusuma panels and byōbu folding screens.
- The ornate castle architecture and interiors, adorned with painted screens embellished with gold leaf, marked a clear departure from the somber monotones favored during the previous Muromachi period.
- The shoin style, or a style of Japanese residential architecture that forms the basis of today's traditional-style Japanese houses, had its origins within the earlier Muromachi period and continued to be refined during the Momoyama period.
- Ōsaki Hachiman-gū (大) is a Shinto shrine in Aoba-ku, Sendai, Miyagi, Japan and is a fine example of Momoyama architecture.

Key Terms

- **daimyo**: A lord during the Japanese feudal period.
- **hip-and-gable**: An East Asian style of roof architecture in which a hip roof slopes down on all four sides and integrates a gable on two opposing sides; it is usually constructed with two large sloping roof sections in the front and back respectively, while the two sides each are usually constructed with a smaller roof section.

Overview: Architecture in the Momoyama Period

During the Momoyama period (1573–1603), Japan underwent a process of unification after a long period of civil war. It was marked by the rule of Oda Nobunaga and Toyotomi Hideyoshi, men who built castles as symbols of their power: Nobunaga in Azuchi, the seat of his government, and Hideyoshi in Momoyama. The Ōnin War during the previous Muromachi period had led to the rise of castle architecture in Japan. By the time of the Momoyama period, each domain was allowed to have one castle of its own.

The Momoyama period was a period of interest in the outside world, while it also saw the development of large urban centers and the rise of the merchant class. The ornate castle architecture and interiors, adorned with painted screens embellished with gold leaf, were a reflection of both the power of the feudal lord (known as a daimyo) and a new aesthetic sense that marked a clear departure from the somber monotones favored during the previous Muromachi period. A specific genre that emerged at this time was called the Namban style—exotic depictions of European Christian priests, traders, and other "southern barbarians."

Castle Architecture

Typically, castles during this period consisted of a central tower or tenshu surrounded by gardens and fortified buildings. All of this was set within massive stone walls and surrounded by deep moats. The dark interiors of castles were often decorated by

artists, and the spaces were separated using sliding fusuma panels and byōbu folding screens.



Byobu: A six-panel byōbu folding screen from the 17th century painted with nature imagery.

Matsumoto, Kumamoto, and Himeji (popularly known as the White Heron castle) are excellent examples of the castles of the period, while Nijo Castle in Kyōto is an example of castle architecture blended with that of an imperial palace, to produce a style that is more in keeping with the Chinese influence of previous centuries.



Matsumoto: Matsumoto Castle in Matsumoto, Nagano, completed in 1600.

Residential Architecture

The shoin style, or a style of Japanese residential architecture that forms the basis of today's traditional-style Japanese houses, had its origins within the earlier Muromachi period and continued to be refined during the Momoyama period. Verandas linked the interiors of residential buildings with highly cultivated exterior gardens. Fusuma (vertical rectangular panels that can slide from side to side) and byōbu (folding screens) became highly decorated with paintings, and often an interior room with shelving and an alcove (tokonoma) was used to display art work (typically a hanging scroll).

Ōsaki Hachiman-gū

Ōsaki Hachiman-gū (大) is a Shinto shrine in Aoba-ku, Sendai, Miyagi, Japan and is a fine example of Momoyama architecture.

The main shrine building (社 shaden) is the oldest extant structure in which the worship hall and the main sanctuary are interconnected under the same roof in the shape of an H (a structure known as ishi-no-ma-zukuri). It is a single-storied structure consisting of a main sanctuary (honden) and a worship hall (haiden), which are joined via a connecting passage called ishi-no-ma. All three structures are under a single roof covered with shake shingles. The sanctuary and worship hall are both built with a hip-and-gable roof, to which a simple gabled roof of the ishi-no-ma connects. On the front of the building is an attached triangular dormer with a decorative bargeboard of concave shape; the entrance is covered by an elaborate canopy.



Ōsaki Hachiman-gū shrine in Sendai city: The main shrine building is an example of Momoyama architecture.

Shoin Rooms

A shoin is a type of audience hall in Japanese architecture that was developed during the Muromachi period and refined during the Momoyama period.

Learning Objectives

Discuss the changes in Japanese shoin rooms during the Momoyama Period

Key Takeaways

Key Points

- *Shoin* originally referred to a study and a place for lectures on the sūtra within a temple, but later it came to mean simply a drawing room or study.
- The emerging architecture of the Muromachi period was subsequently influenced by the increasing use and appearance of shoin. One of the most noticeable changes in architecture to arise from the shoin came from the practice of lining the floors of the room with tatami mats.
- The architecture surrounding and influenced by the shoin quickly developed many distinguishing features, such as the tokonoma (an elevated recess built into the wall to display art) and chigaidana (shelving structures built into the tokonoma to display smaller objects).
- Occurring at the same time as the development of shoin architecture was the rise in popularity of fusuma, or sliding doors used to divide rooms.

Key Terms

- **tatami**: Straw matting, in a standard size, used as a floor covering in Japanese houses.

- **sūtra**: An aphorism (or line, rule, formula) or a collection of such aphorisms in the form of a manual or, more broadly, a text in Hinduism or Buddhism.
- **tokonoma**: A recess in a domestic interior in which a hanging scroll, flower arrangement, or other art is displayed.
- **fusuma**: A vertical rectangular sliding panel, often painted or decorated, used in Japan as a door or movable wall.

Overview

A shoin (書, drawing room or study) is a type of audience hall in Japanese architecture that was developed during the Muromachi period. The term originally referred to a study and a place for lectures within a temple, but later it came to mean simply a drawing room or study. The shoin-zukuri style takes its name from these rooms. In a shoin-zukuri building, the shoin is the room dedicated to the reception of guests.



The Shiro-shoin at Hongan-ji: Shoin is a type of audience hall in Japanese architecture.

Development of the Shoin

The foundations for the design of today's traditional Japanese residential houses were established in the late Muromachi period and refined during the ensuing Momoyama period. Shoin-zukuri, a new architectural style influenced by Zen Buddhism, developed during that time from the earlier Heian period's palaces and the subsequent residential style favored by the warrior class during the Kamakura period.

One of the most noticeable changes in architecture to arise from the shoin came from the practice of lining floors with tatami mats. Since tatami mats have a standardized size, the floor plans for shoin rooms had to be developed around the proportions of the tatami mat; this in turn affected the proportions of doors, the height of rooms, and other aspects of the structure. Before the shoin popularized the practice of lining floors with tatami mats, it had been standard to only bring out a single tatami mat for the highest-ranking person in the room to sit on.

The architecture surrounding and influenced by the shoin quickly developed many other distinguishing features. Because guests sat on the floor rather than on furniture, they were positioned at a lower vantage point than their Chinese counterparts at that time, who were accustomed to using furniture. This lower vantage point generated such developments as suspended ceilings, which functioned to make the room feel less expansive and also resulted in the ceilings rafters no longer being visible, as they were in China. The new suspended ceilings also allowed for more elaborate and ornate decoration.

Other characteristics to arise from the lower vantage point were the tokonoma and chigaidana. The tokonoma was an elevated recess built into the wall to create a space for displaying Chinese art, which was popular at the time, at a comfortable eye level. The chigaidana, or "staggered shelves," were shelving structures built into the tokonoma to display smaller objects. Fusuma, or sliding doors, were also becoming a popular means to divide rooms. As a result, columns began to be created that were square-shaped to accommodate the sliding doors.

The asymmetry of the tokonoma and chigaidana pair, as well as the squared pillars, differentiated the shoin design from the contemporary Chinese design of the time, which preferred symmetric pairs of furniture and round pillars. Soon after its advent, shoin architecture became associated with these evolving elements as it developed into the predominant format for formal gathering rooms.

The Tea Ceremony

The art of the tea ceremony flourished during the Momoyama period and was influenced by Zen principles of imperfection and transience.

Learning Objectives

Describe the cultural relevance of the Japanese Tea Ceremony

Key Takeaways

Key Points

- The Momoyama period saw the budding of what is generally regarded as Japanese traditional culture as we know it today.
- The Japanese tea ceremony developed as a transformative practice centered around the aesthetic of *wabi-sabi,* a concept derived from Zen Buddhism that emphasizes simplicity, humility, impermanence, and intense appreciation of the immediate experience.
- Murata Jukō is known as the founder of the tea ceremony as a spiritual practice. He was the first to emphasize the concept of wabi-sabi in the aesthetic of the ceremony.
- Sen Rikyū (1522–1591) is the most famous and revered tea master in the history of the tea ceremony. His teachings perfected many newly developed forms in architecture and gardens, art, and the full development of the Way of Tea.
- Sen Rikyū emphasized several key aspects of the ceremony, including rustic simplicity, directness of approach, and honesty of self; he was also responsible for the creation of hand-moulded Raku teabowls.

Key Terms

- **chanoyu**: A traditional Japanese tea ceremony in which matcha is prepared and presented.
- **wabi-sabi**: A Japanese aesthetic that derives from imperfection and transience.

Introduction

The Japanese tea ceremony or *chanoyu*, also known as the Way of Tea, is a Japanese cultural ritual involving the cemeronial preparation and presentation of *matcha* or powdered green tea. Loose leaf green tea or *sencha* is also used, but far less commonly. Zen Buddhism was a formative influence in the development of the tea ceremony.

History of the Tea Ceremony

The art of the tea ceremony flourished during the Momoyama period (ca. 1568–1603). Both Oda Nobunaga—the initiator of the unification of Japan under the shogunate in the late 16th century—and his successor Toyotomi Hideyoshi lavished time and money on this pastime, collecting tea bowls and other implements, sponsoring lavish social events, and patronizing acclaimed masters of the tea ceremony.

By the 16th century, tea drinking had spread to all levels of society in Japan. Sen Rikyū (1522–1591) is perhaps the most well-known and still revered figure in the history of the tea ceremony. He was driven by the concept of ichi-go ichi-e, a philosophy that each meeting should be treasured, for it can never be reproduced. His teachings perfected many newly developed forms in architecture, gardens, art, and the full development of the Way of Tea. He also reestablished and emphasized several key aspects of the ceremony, including rustic simplicity, directness of approach, and honesty of self. The principles he set forward—harmony, respect, purity, and tranquility—are still central to the tea ceremony today.



The tea ceremony flourished during the Momoyama period: An open tea house serving matcha (right) and a peddler selling decoctants (left). The monk clothing depicts the relationship between matcha culture, tea ceremony, and Buddhism.

Cultural Relevance of the Tea Ceremony

The Japanese tea ceremony developed as a transformative practice and began to evolve its own aesthetic over the years. Murata Jukō is known as an early developer of the ceremony as a spiritual practice; he studied Zen Buddhism under the monk Ikkyū, who revitalized Zen in the 15th century, and this is considered to have influenced his use of the Zen concept of *wabi-sabi* in the aesthetic of the tea ceremony.

"Wabi" represents the inner spiritual experiences of human life. Its original meaning indicates quiet or sober refinement, or subdued taste characterized by humility, restraint, simplicity, naturalism, profundity, imperfection, and asymmetry. "Sabi," on the other hand, represents the outer material side of life. Originally, it meant "worn," "weathered," or "decayed." Together, *wabi-sabi* emphasizes simplicity, humility, consciousness of impermanence, and intense appreciation of the immediate experience, and this was reflected in the aesthetics of the tea ceremony.

Tea Ceremony Objects

Tea equipment is called chadōgu. A wide range of chadōgu are available and different styles and motifs are used for different events and in different seasons. All of the tools for the tea ceremony are handled with exquisite care. They are scrupulously cleaned before and after each use and before storing, and some are handled only with gloved hands. Some items, such as the tea storage jar "chigusa," were so revered that they were given proper names like people.

The pottery used for the tea ceremony is often simple and natural, in accordance with wabi-sabi, and came to transform the manner in which the Japanese viewed ceramic ware. Tea master Sen Rikyū was involved in the innovation of Raku teabowls with the collaboration of a tile maker named Raku Chōjirō, prompted by his preference for simple, rustic items made in Japan rather than the expensive Chinese ware that was in fashion at the time. These hand-moulded and glazed vessels have become intimately connected with the tea ceremony and are still in use to the present day.

The following are a few of the essential components:

- The chakin, a small rectangular white linen or hemp cloth mainly used to wipe the tea bowl.
- The tea bowl, available in a wide range of sizes and styles, with different styles used for thick and thin tea. Shallow bowls, which allow the tea to cool rapidly, are used in summer, while deep bowls are used in winter. Bowls over four hundred years old are in use today. The best bowls are thrown by hand, and irregularities and imperfections are prized and often featured prominently as the "front" of the bowl.
- The tea caddy, a small lidded container in which the powdered tea is placed for use in the tea-making procedure.
- The tea scoop, generally carved from a single piece of bamboo, ivory, or wood and used to scoop tea from the tea caddy into the tea bowl. Different styles and colors are used in various tea traditions.

- The tea whisk, used to mix the powdered tea with the hot water and typically carved from a single piece of bamboo.

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9.6: The Edo Period

Rinpa School Painting in the Edo Period

In the early years of the Edo period, some of Japan's finest expressions in painting were produced by the Rinpa School.

Learning Objectives

Identify key attributes of Rinpa painting during the Edo period

Key Takeaways

Key Points

- In the early years of the Edo period, the full impact of Tokugawa policies had not yet been felt, and some of Japan's finest expressions in architecture and painting were produced by the Rinpa School.
- Rinpa artists worked in various formats, notably screens, fans, hanging scrolls, woodblock printed books, lacquerware, ceramics, and kimono textiles. Many Rinpa paintings were used on the sliding doors and walls (fusuma) of noble homes.
- In 1615, Hon'ami Kōetsu founded the Rinpa School of painting by establishing an artistic community of craftsmen supported by wealthy merchant patrons in northeastern Kyoto.
- Kōetsu's collaborator, Tawaraya Sōtatsu, maintained an atelier in Kyoto and produced commercial paintings such as decorative fans and folding screens; Sōtatsu specialized in decorated paper, to which Kōetsu added calligraphy.
- Like Kōetsu, Sōtatsu pursued the classical Yamato-e genre, but he also pioneered a new technique with bold outlines and striking color schemes.
- The Rinpa School was revived in the Genroku era (1688–1704) by Ogata Kōrin and Ogata Kenzan; Kōrin's innovation was to depict nature as an abstract using numerous color and hue gradations and mixing colors on the surface to achieve eccentric effects.

Key Terms

- **lacquerware**: A decorative object coated with lacquer.
- **swordsmith**: A maker of swords.

Background: The Edo Period

In the Edo (江) or Tokugawa (徳) period between 1603 to 1868, Japan was under the rule of the Tokugawa shogunate, a form of military rule headed by the shogun. The period was characterized by economic growth, strict social order, isolationist foreign policies, increased environmental protection, and popular enjoyment of the arts. It was officially established in Edo on March 24, 1603 by Tokugawa Ieyasu (1543–1616). The period came to an end with the Meiji Restoration on May 3, 1868, after the fall of Edo to forces loyal to the Emperor.

One of the dominant themes in the Edo period was the repressive policies of the shogunate and the attempts of artists to escape these strictures. The foremost of these strictures was the closing of the country to foreigners and the imposition of strict codes of behavior affecting many aspects of life, including the clothes one wore, the person one married, and the activities one could or should not pursue. In the early years of the Edo period, however, the full impact of Tokugawa policies had not yet been felt, and some of Japan's finest expressions in architecture and painting were produced by the Rinpa School.

The Rinpa School

Style and Technique

Rinpa artists worked in various formats, notably screens, fans, hanging scrolls, woodblock printed books, lacquerware, ceramics, and kimono textiles. Many Rinpa paintings were used on the sliding doors and walls (fusuma) of noble homes. Subject matter and style were often borrowed from Heian period traditions of Yamato-e, with elements from Muromachi ink paintings, Chinese Ming Dynasty flower-and-bird paintings, and Momoyama period Kanō School developments. The stereotypical standard painting in the Rinpa style involves simple natural subjects such as birds, plants, and flowers with the background filled in with gold leaf. Emphasis on refined design and technique became more pronounced as the Rinpa style developed.

Development of the School

Rinpa is one of the major historical schools of Japanese painting. In 1615, Hon'ami Kōetsu founded an artistic community of craftsmen, supported by wealthy merchant patrons of the Nichiren Buddhist sect at Takagamine in northeastern Kyoto. Merchants, who were the lowest of the four social classes and often considered unproductive members of society, were increasingly relied on by the samurai for the production of consumer goods and artistic works. Both the affluent merchant town elite and the old Kyoto aristocratic families favored arts that followed classical traditions, and Kōetsu obliged by producing numerous works of ceramics, calligraphy, and lacquerware. Kōetsu's collaborator, Tawaraya Sōtatsu, maintained an atelier in Kyoto and produced commercial paintings such as decorative fans and folding screens. Sōtatsu specialized in making decorated paper with gold or silver backgrounds, which Kōetsu assisted by adding calligraphy.

The Founders: Hon'ami Kōetsu and Tawaraya Sōtatsu

Both artists came from families of cultural significance. Kōetsu came from a family of swordsmiths who had served the imperial court and great warlords and shoguns. Kōetsu's father evaluated swords for the Maeda clan, as did Kōetsu himself. However, Kōetsu was less concerned with swords and more interested in painting, calligraphy, lacquerwork, and the Japanese tea ceremony (he later created several Raku ware tea bowls). His own painting style was flamboyant, recalling the aristocratic style of the Heian period.

Sōtatsu also pursued the same classical Yamato-e genre as Kōetsu, but he pioneered a new technique with bold outlines and striking color schemes. Two of his most famous works include the folding screens *Wind and Thunder Gods* (風 Fūjin Raijin-zu), located in Kennin-ji temple in Kyoto, and *Matsushima* (松) at the Freer Gallery in Washington, DC.



Early Rinpa School work: Portion of Sōtatsu's *Fūjin Raijin-zu* (*Wind and Thunder Gods)*. 17th century.

Ogata Kōrin and Ogata Kenzan

The Rinpa school was revived in the Genroku era (元 1688–1704) by Ogata Kōrin and his younger brother Ogata Kenzan, sons of a prosperous Kyoto textile merchant. Kōrin's innovation was to depict nature as an abstract, using numerous color and hue gradations, mixing colors on the surface to achieve eccentric effects, and liberally using precious substances like gold and pearl.

Kōrin's masterpiece *Red and White Plum Trees* (紅 Kōhakubai-zu, c. 1714–15) is now at the MOA Museum of Art in Atami, Shizuoka. As a dramatic composition, it established the direction of Rinpa for the remainder of its history. Kōrin collaborated with Kenzan in painting designs and calligraphy on his brother's pottery. Kenzan remained a potter in Kyoto until after Kōrin's death in 1716, when he began to paint professionally. Other Rinpa artists active in this period were Tatebayashi Kagei, Tawaraya Sōri, Watanabe Shikō, Fukae Roshū, and Nakamura Hōchū.



Portion of Ogata Kōrin's Kōhakubai-zu: Kōrin's *Red and White Plum Trees* (1714–15) established the direction of Rinpa for the remainder of its history.

Sakai Hōitsu

Rinpa was revived again in 19th century Edo by Sakai Hōitsu (1761–1828), a Kanō School artist whose family had been one of Ogata Kōrin's sponsors. Sakai published a series of 100 woodcut prints based on paintings by Kōrin, and his painting *Summer and Autumn Grasses* (夏 Natsu akikusa-zu) is painted on the back of Kōrin's *Wind and Thunder Gods* screen and is now at the Tokyo National Museum.

Kanō School Painting in the Edo Period

The Kanō School, which had a naturalistic style, was the dominant style of the Edo period (1603 – 1868).

Learning Objectives

Describe the defining characteristics of the Kano School during the Edo Period, and distinguish it from literati painting

Key Takeaways

Key Points

- The Kanō School began by reflecting a renewed influence from Chinese painting, and it continued to produce monochrome brush paintings in the Chinese style over the years.

- However, the school simultaneously developed a brightly colored and firmly outlined style for large panels, which reflected distinctively Japanese traditions.
- The school was supported by the shogunate, effectively representing an official style of art; under the Edo period in which art and culture were strictly regulated, this essentially monopolized the field of painting.
- Kanō School artists worked mainly for the nobility, shoguns, and emperors, covering a wide range of styles, subjects, and formats.
- While initially innovative, from the 17th century onward, the artists of the school became increasingly conservative and academic in their approach.

Key Terms

- **Kanō school**: One of the most famous schools of Japanese painting, and the dominant style of painting from the late 15th century until 1868, when the Meiji period began.
- **literati**: Well-educated, literary people; intellectuals who are interested in literature.

Overview: The Kanō School

The Kanō School (狩) was the dominant style of painting during the Edo period. The Kanō family itself produced a series of major artists over several generations, and a large number of unrelated artists trained in workshops of the school. Some artists married into the family and changed their names, while others were adopted, creating a family known for its artistic innovations.

The Style of the School

The school began by reflecting a renewed influence from Chinese painting, and it continued to produce monochrome brush paintings in the Chinese style over the years. However, it simultaneously developed a brightly colored and firmly outlined style for large panels, which reflected distinctively Japanese traditions. Kanō Motonobu, a Japanese painter and member of the Kano School, is particularly known for expanding the school's repertoire through his bold artistic techniques and patronage. Many of the works during this period combined the forceful quality of work from the earlier Momoyama period with the tranquil depiction of nature and more refined use of color typical of the current Edo period.

The school was supported by the shogunate, effectively representing an official style of art; under the Edo period in which art and culture were strictly regulated, this essentially monopolized the field of painting. The Kanō School drew on the Chinese tradition of literati painting by scholar-bureaucrats, but the Kanō painters were firmly professional artists: they were very generously paid if successful and received formal workshop training in the family workshop (similar to European painters of the Renaissance or Baroque period). Kanō painters worked primarily for the nobility, shoguns, and emperors, covering a wide range of styles, subjects, and formats. While initially innovative, from the 17th century onward, the artists of the school became increasingly conservative and academic in their approach.



Kanō Tan'yu, Spring Landscape (1672): Tan'yū headed the Kajibashi branch of the Kanō School in Edo and painted in many castles, including the Imperial palace. He used a less bold but extremely elegant style, which tended to become stiff and academic in the hands of less talented imitators.

The range of forms, styles, and subjects that were established in the early 17th century continued to be developed and refined without major innovation for the next two centuries. Although the Kanō School was the most successful in Japan, the distinctions between its work and the work of other schools tended to diminish over time, as all schools worked in a range of styles and formats, making the attribution of unsigned works often unclear. By the end of the Edo period and the beginning of the Meiji period (1868), the Kanō School had divided into many different branches.

Japanese Literati Painting in the Edo Period

An important art trend during the Edo period was the bunjinga or Nanga School, a kind of literati painting highly influenced by China literati.

Learning Objectives

Discuss literati painting in Edo Japan and its debt to China

Key Takeaways

Key Points

- Japanese bunjinga paintings—usually in monochrome black ink, sometimes with light color, and nearly always depicting Chinese landscapes or similar subjects—were patterned after Chinese literati painting.
- Due to the Edo period policy of sakoku, Japanese literati artists were left with an incomplete view of Chinese literati ideas, and the bunjinga style emerged from a fusion of Chinese and Japanese ideals.
- Japanese literati were not members of an academic, intellectual bureaucracy like their Chinese counterparts; while the Chinese literati were academics aspiring to be painters, the Japanese literati were professionally trained painters aspiring to be academics and intellectuals.
- Bunjinga paintings almost always depicted traditional Chinese subjects, and artists focused almost exclusively on landscapes, birds, and flowers.
- As Japan became exposed to Western culture at the end of the Edo period, many bunjinga artists began to incorporate stylistic elements of Western art into their own.

Key Terms

- **sakoku**: The foreign relations policy of Japan in which strict regulations were applied to commerce and foreign relations by the shogunate; the policy stated that, with the exception of certain circumstances, no foreigner could enter nor could any Japanese citizen leave the country on penalty of death; the policy was enacted by the Tokugawa shogunate from 1633–39 and remained in effect until 1853, with the arrival of the Black Ships of Commodore Matthew Perry and the forcible opening of Japan to Western trade.
- **Bunjinga**: A school of Japanese painting that flourished in the late Edo period among artists who considered themselves literati, or intellectuals; also known as Nanga.

Rise of Bunjinga

An important trend in the Edo period was the rise of the bunjinga genre, a kind of literati painting, also known as the Nanga School or Southern Painting school. This genre started as an imitation of Chinese scholar-amateur painters of the Yuan Dynasty, whose works and techniques came to Japan in the mid-18th century. Later bunjinga artists considerably modified both the techniques and the subject matter of this genre to create a blending of Japanese and Chinese styles. Exemplars of this style include Ike no Taiga, Uragami Gyokudo, Yosa Buson, Tanomura Chikuden, Tani Buncho, and Yamamoto Baiitsu.



Fishing in Springtime by Ike no Taiga (1747): Bunjinga paintings most often depicted traditional Chinese subjects. Artists focused almost exclusively on landscapes, birds, and flowers.

As part of the Nanga School, the bunjinga style of Japanese painting flourished in the late Edo period among artists who considered themselves literati, or intellectuals. While each of these artists was unique and independent, they all shared an admiration for traditional Chinese culture. Their paintings—usually in monochrome black ink, sometimes with light color, and nearly always depicting Chinese landscapes or similar subjects—were patterned after Chinese literati paintings, called wenrenhua. Poetry or other inscriptions were also an important element of these paintings and were often added by friends of the artist, rather than the artist themselves.

China's Influence

Chinese literati painting focused on expressing the rhythm of nature rather than the realistic depiction of it. However, the artist was encouraged to display a cold lack of affection for the painting, as if he, as an intellectual, was above caring deeply about his work. Ultimately, this style of painting was an outgrowth of the idea of the intellectual, or literati, as a master of all the core traditional arts—painting, calligraphy, and poetry.

Under the Edo period policy of sakoku, Japan was cut off from the outside world almost completely. Its contact with China persisted, although this was greatly limited. What little did make its way into Japan was either imported through Nagasaki or produced by the Chinese people living there. As a result, the bunjinga artists who aspired to the ideals and lifestyles of the Chinese literati were left with a rather incomplete view of Chinese literati ideas and art. Bunjinga grew, therefore, out of what did come to Japan from China, including Chinese woodblock-printed painting manuals and an assortment of paintings widely ranging

in quality.



Yearning for a Pleasurable Place in Mountains of the Heart by Kameda Bôsai, 1816: Kameda Bôsai (1752–1826) was a well-known Japanese literati painter.

Bunjinga was also shaped by the great differences in culture and environment of the Japanese literati as compared to their Chinese counterparts. The form was, to a great extent, defined by its rejection of other major schools of art like the Kano and Tosa Schools. In addition, the literati themselves were not members of an academic, intellectual bureaucracy, as their Chinese counterparts were. While the Chinese literati were academics aspiring to be painters, the Japanese literati were professionally trained painters aspiring to be academics and intellectuals.

Unlike other schools of art that pass on their specific style to their students, every bunjinga artist displayed unique elements in their creations, and many diverged greatly from the stylistic elements employed by their forebears. As Japan became exposed to Western culture at the end of the Edo period, some bunjinga artists began to incorporate stylistic elements of Western art into their own.



8 Daoist Immortals by Tani Bunchō: Tani Bunchō (1763–1841) was a Japanese literati painter and poet.

Ukiyo-e Woodblock Prints in the Edo Period

With the rise of popular culture in the Edo period, a style of woodblock prints called ukiyo-e became a major art form.

Learning Objectives

Describe the ukiyo-e woodblock prints of Edo Japan, and the social milieu they most famously depicted

Key Takeaways

Key Points

- With the rise of popular culture in the Edo period, a style of woodblock prints called ukiyo-e became a major art form.
- Its techniques were fine tuned to produce colorful prints of everything from daily news to schoolbooks. Subject matter ranged from Kabuki actors and the demimonde to courtesans and famous landscapes.
- Ukiyo-e prints began to be produced in the late 17th century, with Harunobu producing the first polychrome print in 1764.
- The dominant artistic figure of the 19th century was Hokusai's contemporary, Hiroshige, a creator of romantic and somewhat sentimental landscape prints.

Key Terms

- **Hiroshige**: (1797–1858) A Japanese ukiyo-e artist and one of the last great artists in that tradition.
- **ukiyo-e**: A Japanese woodblock print or painting depicting everyday life.
- **Katsushika Hokusai**: (1760–1849) A Japanese artist famous for his woodblock print series Thirty-six Views of Mount Fuji, which includes perhaps the most famous Japanese woodblock print, The Great Wave off Kanagawa.

Overview

With the rise of popular culture in the Edo period, a style of woodblock prints called ukiyo-e became a major art form. Its techniques were fine tuned to produce colorful prints of everything from daily news to schoolbooks. Subject matter ranged from Kabuki actors and courtesans to famous landscapes. By 1800, ukiyo-e flourished alongside Rinpa and literati painting.

The school of art best known in the West is that of the ukiyo-e paintings and woodblock prints of the demimonde—the world of the Kabuki theater and the brothel district. Ukiyo-e prints began to be produced in the late 17th century, and required a highly involved process that included a designer, engraver, printer, and publisher. Suzuki Harunobu produced the first polychrome (multicolor) print in 1764, and print designers of the next generation, including Torii Kiyonaga and Utamaro, created elegant and sometimes insightful depictions of courtesans.

Notable Artists

The best known work of ukiyo-e from the Edo period is the woodblock print series. *Thirty-six Views of Mount Fuji* (富 Fugaku Sanjūroku-kei, c. 1831), which includes the internationally recognized print *The Great Wave off Kanagawa,* was created during the 1820s by Katsushika Hokusai (1760–1849). Hokusai was influenced by such painters as Sesshu and other styles of Chinese painting. While Hokusai's work prior to this series is certainly important, it was not until this series that he gained broad recognition. It was also *The Great Wave* print that initially received, and continues to receive, acclaim and popularity in the Western world.



The Great Wave off Kanagawa, Hokusai's most famous print, the first in the series *Thirty-six Views of Mount Fuji*: Although it is often used in tsunami literature, there is no reason to suspect that Hokusai intended it to be interpreted in that way. The waves in this work are sometimes mistakenly referred to as tsunami (津), but they are more accurately called okinami (沖), great off-shore waves.

The dominant artistic figure of the 19th century was Hokusai's contemporary, Hiroshige, a creator of romantic and somewhat sentimental landscape prints. The odd angles and shapes through which Hiroshige often viewed landscapes, with his emphasis on flat planes and strong linear outlines, had a profound impact on such Western artists as Edgar Degas and Vincent van Gogh. Through artworks held in Western museums, these same printmakers would later exert a powerful influence on the imagery and aesthetic approaches used by early Modernist poets like Ezra Pound and Richard Aldington.



Hiroshige's *Upright Tōkaidō* depicts Hakone.: This print shows travelers and porters crossing a steep pass in the mountains at the Hakone station on the Tōkaidō Road.

Ukiyo-e was closely linked to the bunjinga, or literati, style of painting that emerged during the same period. Just as ukiyo-e artists chose to depict figures from life outside of the strictures of the Tokugawa shogunate, bunjinga artists turned to Chinese culture and based their paintings on those of Chinese scholar-painters. The exemplars of this style include Ike no Taiga, Yosa Buson, Tanomura Chikuden, and Yamamoto Baiitsu.

Zenga Painting in the Edo Period

Zenga is the Japanese term for the practice and art of Zen Buddhist painting and calligraphy, which developed during the Edo period.

Learning Objectives

Describe Zenga and its relation to Zen Buddhism

Key Takeaways

Key Points

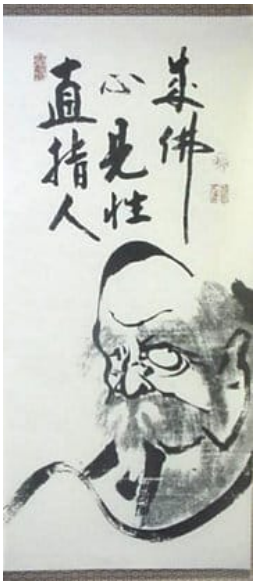
- Zenga is a style of Japanese ink-based calligraphy and painting.
- In many instances of Zenga, calligraphy and images are combined in the same piece; the calligraphy denotes a poem, or saying, that teaches some element of the path of Zen.
- The brush painting in Zenga is characteristically simple, bold, and abstract.
- In keeping with individual paths to enlightenment, nearly any subject matter can lend itself to Zenga; however the enso, sticks, and Mt. Fuji are the most common elements.

Key Terms

- **Ensō**: A Japanese word meaning “circle” and a concept strongly associated with Zen.
- **Zenga**: The Japanese term for the practice and art of Zen Buddhist painting and calligraphy.

Overview: Zenga Painting

Zenga is the Japanese term for the practice and art of Zen Buddhist painting and calligraphy; it is associated with the Japanese tea ceremony and also various martial arts. As a noun, Zenga is a style of Japanese calligraphy and painting done in ink. In many instances, both calligraphy and image will be merged within the same piece. The calligraphy denotes a poem or saying that teaches some element of the path of Zen; the brush painting is characteristically simple, bold, and abstract.



Example of Zen painting, Edo period: This Japanese scroll calligraphy of Bodhidharma reads: “Zen points directly to the human heart, see into your nature and become Buddha.” A man’s face is drawn under the calligraphy. It was created by Hakuin Ekaku (1685 to 1768).

Development of Zenga

Though Zen Buddhism had arrived in Japan at the end of the 12thcentury, Zenga art didn't come into its own until the beginning of the Edo period in 1600. In keeping with individual paths to enlightenment, nearly any subject matter can and has lent itself to Zenga; however, the most common elements depicted were the ensō, sticks, and Mt. Fuji. In Zen Buddhism, an ensō is a circle that is hand-drawn in one or two uninhibited brushstrokes to express a moment when the mind is free to let the body create. The ensō symbolizes absolute enlightenment, strength, elegance, the universe, and mu (the void), and it is characterized by a minimalism born of Japanese aesthetics.



Ensō: Though nearly any subject matter can and has lent itself to Zenga paintings, one of the most common elements depicted was the ensō, a symbol of enlightenment.

Japanese aesthetics used in Zenga paintings were shaped by a set of ancient ideals that include *wabi* (transient and stark beauty), *sabi* (the beauty of natural patina and aging), and *yūgen* (profound grace and subtlety). These ideals, along with others, underpin much of Japanese cultural and aesthetic norms on what is considered tasteful or beautiful. Japanese aesthetics now encompass a variety of ideals; some of these are traditional, while others are modern and sometimes influenced by other cultures.

Crafts in the Edo Period

Traditional Japanese handicrafts associated with the Edo period include temari (a toy handball for children), doll-making, lacquerware, and weaving.

Learning Objectives

Name the traditional Japanese handicrafts developed during the Edo period

Key Takeaways

Key Points

- The craft of making temari or handballs evolved into an art in the early Edo period. These balls were made from strips of old kimono silk and exquisitely embroidered with complex decorative stitching.
- Another craft that developed during the Edo period, when Japan was closed to most international trade, was elaborate doll-making; a market of wealthy individuals would pay for the most beautiful doll sets for their homes or as gifts.
- Japanese lacquerwork reached its peak in the 17th century, when lacquer was used to decorate a range of everyday items; the famous lacquerer Ogata Korin introduced a greater use of pewter and mother of pearl in lacquerware.

- Other important crafts during the Edo period include nishijin weaving, yuzen dying, and the production of wadokei or Japanese clocks.

Key Terms

- **Hinamatsuri**: A traditional Japanese doll festival held every year on March 3rd.
- **Edo**: Former name of Tokyo.
- **temari**: A folk craft born in ancient Japan from the desire to amuse and entertain children with a toy handball.
- **gofun**: A smooth, porcelain-like substance made from ground oyster shell.
- **lacquer**: A glossy, resinous material used as a surface coating.

Temari

Of the many and varied traditional handicrafts of Japan, the one closely associated with the Edo period (1600–1868) is the ancient craft of temari. Temari means “handball” in Japanese, and it is a folk craft born in ancient Japan from the desire to amuse and entertain children with a toy handball. Temari is said to have its origins from Kemari (football), brought to Japan from China about 1400 years ago. These balls were constructed from the remnants of old kimonos; pieces of silk fabric were wadded up to form a rough ball, and this preliminary ball was then further wrapped in additional strips of fabric. Temari-making gradually became an art, and the initially purely functional stitching assumed a decorative and detailed quality over the years, displaying intricate embroidery.

Temari-making grew as a pastime for noble women in the early part of the Edo period, with women of the aristocracy and upper class competing in creating increasingly more intricate and beautiful balls. Over the years and region by region, the women of Japan explored the craft and improved it. Noisemakers were added to the inside of the balls, Japanese designs mimicked the colors of nature, and the brilliant colors of kimono silk were used to stitch eye-catching patterns.



Temari: Temari balls are a folk art form that originated in China and was introduced to Japan around the 7th century A.D.

Doll-Making

Another craft that developed during the Edo period, while Japan was closed to most international trade, was doll-making. During this time, there was a market of wealthy individuals who would pay for the most beautiful doll sets for display in their homes or as valuable gifts. Sets of dolls came to include larger and more elaborate figures. The competitive trade was eventually regulated by the government, meaning that doll-makers could be arrested or banished for breaking laws restricting materials and heights.

Hina dolls are the dolls for Hinamatsuri, the doll festival held annually on March 3rd. They can be made of many materials, but the classic hina doll has a pyramidal body of elaborate, many-layered textiles stuffed with straw and/or wood blocks; carved wood hands (and in some cases feet) covered with gofun; a head of carved wood or molded wood compo covered with gofun, with

set-in glass eyes (though before about 1850, the eyes were carved into the gofun and painted); and human or silk hair. A full set comprises at least 15 dolls representing specific characters, with many accessories (dogu); however, a basic set consists of a male-female pair, often referred to as the Emperor and Empress.



Hinamatsuri Hina Dolls, the Emperor with Two Handmaidens: Fine dollmaking developed during the Edo period (1603-1867).

Lacquerwork

Japanese lacquerwork reached its peak in the 17th century during the Edo period. Lacquer was used both for solely decorative objects as well as everyday items, such as combs, tables, bottles, headrests, small boxes, and writing cases. The most famous lacquerer-painter of the time was Ogata Korin, who was the first artist to use mother of pearl and pewter in larger quantities in lacquerware.



Lacquered Writing Box by Ogata Korin, ca. 1700.: This writing box made of black lacquered wood with gold, maki-e, abalone shells, silver, and corroded lead strip decorations dates from the 18th century and reflects the skill of the Edo painter and lacquerer Ogata Korin.

Other Crafts

Several techniques of Japanese weaving and dying also thrived during the Edo period. Nishijin weaving involved weaving many

different types of colored yarn together to form decorative designs. In yuzen, or the paste-resist method of dying, designs were applied to textiles using stencils and rice paste, resulting in the imitation of aristocratic brocades, which were forbidden to commoners by laws of the Edo period.

Another Edo period craft that reflected contemporary Japan's interest in electrical phenomena and mechanical sciences was the development of wadokei, or Japanese clockwatches. These were typically made of brass or iron in the lantern clock design and driven by weights.

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9.7: The Modern Period

Japanese Art in the Meiji Period

The art of the Meiji period (1868–1912) was marked by a division between European and traditional Japanese styles.

Learning Objectives

Explain how the conflict caused by Europeanization and modernization during the Meiji Period was reflected in the artwork of the time

Key Takeaways

Key Points

- The Meiji period (September 1868 through July 1912) represents the first half of the Empire of Japan, during which Japanese society moved from being an isolated feudalism to its modern form.
- During this period, western style painting (Yōga) was officially promoted by the government, which sent promising young artists abroad for studies and hired foreign artists to establish an art curriculum at Japanese schools.
- After an initial burst of western style art, there was a revival of appreciation for traditional Japanese styles (Nihonga) led by art critic Okakura Kakuzo and educator Ernest Fenollosa.
- In the 1880s, western style art was banned from official exhibitions and was severely criticized by critics. Supported by Okakura and Fenollosa, the Nihonga style evolved with influences from the European pre-Raphaelite movement and European romanticism.
- In 1907, with the establishment of the Bunten exhibitions, both competing groups—Yōga and Nihonga—found mutual recognition and co-existence and even began the process toward mutual synthesis.

Key Terms

- **pre-Raphaelite movement**: An art movement founded by a group of English painters, poets, and critics with the intention of reforming art by rejecting what they considered to be the mechanistic approach first adopted by the Mannerist artists who succeeded Raphael and Michelangelo.
- **feudalism**: A social system based on personal ownership of resources, personal fealty of a lord by a subject, and a hierarchical social structure reinforced by religion.
- **Romanticism**: An artistic, literary, and intellectual movement that originated in Europe toward the end of the 18th century and in most areas was at its peak from 1800 to 1840; partly a reaction to the Industrial Revolution, it was also a revolt against aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature.

Overview: The Meiji Period

The Meiji period (明 Meiji-jidai) was an era in Japanese history that extended from September 1868 through July 1912. This period represents the first half of Japan's time as an imperial power. Fundamental changes affected Japan's social structure, internal politics, economy, military, and foreign relations. Japanese society moved from being an isolated feudalism to its modern form. In art, this period was marked by the division into competing European and traditional indigenous styles. In 1907, with the establishment of the Bunten exhibition under the aegis of the Ministry of Education, both competing groups found mutual recognition and co-existence and even began the process towards mutual synthesis.

The Yōga Style

During the Meiji period, Japan underwent a tremendous political and social change in the course of the Europeanization and

modernization campaign organized by the Meiji government. Western style painting (Yōga) was officially promoted by the government, which sent promising young artists abroad for studies. The Yōga style painters formed the Meiji Bijutsukai (Meiji Fine Arts Society) to hold its own exhibitions and to promote a renewed interest in western art. Foreign artists were also hired to come to Japan to establish an art curriculum in Japanese schools. The Yōga style encompassed oil painting, watercolors, pastels, ink sketches, lithography, etching, and other techniques developed in western culture.



Yōga style painting of the Meiji period by Kuroda Seiki (1893): Yōga, in its broadest sense, encompasses oil painting, watercolors, pastels, ink sketches, lithography, etching, and other techniques developed in western culture. However, in a more limited sense, Yōga is sometimes used specifically to refer to oil painting.

The Nihonga Style

After an initial burst of western style art, however, the pendulum swung in the opposite direction. Led by art critic Okakura Kakuzo and educator Ernest Fenollosa, there was a revival of appreciation for traditional Japanese styles (Nihonga). In the 1880s, western style art was banned from official exhibitions and was severely criticized by critics. Supported by Okakura and Fenollosa, the Nihonga style evolved with influences from the European pre-Raphaelite movement and European romanticism. Paintings of this style were made in accordance with traditional Japanese artistic conventions, techniques, and materials based on traditions over a thousand years old.



Nihonga style painting: *Black Cat* by Kuroki Neko, 1910): Nihonga style paintings were made in accordance with traditional Japanese artistic conventions, techniques, and materials. While based on traditions over a thousand years old, the term was coined in the Meiji period of the Imperial Japan to distinguish such works from Western style paintings, or Yōga.

Japanese Art in the Showa Period

During the Shōwa period, Japan shifted toward totalitarianism until its defeat in World War II, when it led an economic and cultural recovery.

Learning Objectives

Create a timeline describing the upheaval, occupation, democratic reforms, and economic boom of the pre- and post-war Shōwa period

Key Takeaways

Key Points

- The Shōwa period in Japanese history corresponds to the reign of the Shōwa Emperor, Hirohito, from December 25, 1926 through January 7, 1989.
- Japanese painting in the pre-war Shōwa period was largely dominated by the work of Yasui Sōtarō (1888–1955) and Umehara Ryūzaburō (1888–1986).
- During World War II, government controls and censorship meant that only patriotic themes could be expressed, and many artists were recruited into the government propaganda effort.
- After the end of World War II in 1945, many artists began working in art forms derived from the international scene, moving away from local artistic developments into the mainstream of world art.

Key Terms

- **Treaty of San Francisco**: A treaty between Japan and part of the Allied Powers, officially signed by 48 nations on September 8, 1951 and coming into force on April 28, 1952; representing the official conclusion of World War II, it ended Japan's position as an imperial power and allocated compensation to Allied civilians and former prisoners of war who had suffered Japanese war crimes.
- **Surrealism**: An artistic movement and an aesthetic philosophy, pre-dating abstract expressionism, that aims for the liberation of the mind by emphasizing the critical and imaginative powers of the subconscious.

- **fascism**: A political regime having totalitarian aspirations, ideologically based on a relationship between business and the centralized government, business-and-government control of the market place, repression of criticism or opposition, a leader cult, and exalting the state and/or religion above individual rights.

Overview: The Shōwa Period

The Shōwa period in Japanese history corresponds to the reign of the Shōwa Emperor, Hirohito (裕), from December 25, 1926 through January 7, 1989. The Shōwa period was longer than the reign of any previous Japanese emperor. During the pre-1945 period, Japan moved toward political totalitarianism, ultra-nationalism, and fascism, culminating in Japan's invasion of China in 1937. This was part of an overall global period of social upheavals and conflicts such as the Great Depression and the Second World War.

Defeat in the Second World War brought radical change to Japan. For the first and only time in its history, Japan was occupied by foreign powers. This occupation by the United States on behalf of the Allied Forces (which included the Soviet Union, the United Kingdom, and China) lasted seven years. Allied occupation brought forth sweeping democratic reforms, leading to the end of the emperor's status as a living god and the transformation of Japan into a democracy with a constitutional monarch. In 1952, with the Treaty of San Francisco, Japan became a sovereign nation once more and underwent an economic revitalization. In these ways, the pre-1945 and post-war periods regard completely different states: the pre-1945 Shōwa period (1926–1945) concerns the Empire of Japan, while the post-1945 Shōwa period (1945–1989) was a part of the State of Japan.

Art in the Pre-War Shōwa Period

Japanese painting in the pre-war Shōwa period was largely dominated by Yasui Sōtarō (1888–1955) and Umehara Ryūzaburō (1888–1986). These artists introduced the concepts of pure art and abstract painting to the Nihonga tradition (a style based on traditional Japanese art forms) and thus created a more interpretative version of that genre. Yasui Sōtarō was strongly influenced by the realistic styles of the French artists Jean-François Millet, Pierre-Auguste Renoir, and Paul Cézanne; he incorporated clear outlines and vibrant colors in his portraits and landscapes, combining western realism with the softer touches of traditional Nihonga techniques. This trend was further developed by Leonard Foujita (also known as Fujita Tsuguharu) and the Nika Society to encompass surrealism. To promote these trends, the Independent Art Association was formed in 1930.



Portrait of Chin-Jung (1934) by Yasui Sōtarō. The National Museum of Modern Art, Tokyo.: Yasui Sōtarō was strongly influenced by the the realistic styles of the French artists Jean-François Millet, Pierre-Auguste Renoir and, in particular, Paul Cézanne. He incorporated clear outlines and vibrant colors in his portraits and landscapes, combining western realism with the softer touches of traditional Nihonga techniques.

By the early 20th century, European art forms were also introduced into Japanese architecture. Their marriage with traditional Japanese styles of architecture produced notable buildings like the Tokyo Train Station and the National Diet Building that still exist today.



Tokyo Station: Tokyo Station opened on December 20, 1914, and was heavily influenced by European architectural styles.

Art in the Post-War Shōwa Period

During World War II, government controls and censorship meant that only patriotic themes could be expressed, and many artists were recruited into the government propaganda effort. After the end of World War II in 1945, many artists began working in art forms derived from the international scene, moving away from local artistic developments into the mainstream of world art. Traditional Japanese conceptions endured, however, particularly in the use of modular space in architecture, certain spacing intervals in music and dance, a propensity for certain color combinations, and characteristic literary forms.

Japanese Art after World War II

After World War II, Japanese artists became preoccupied with the mechanisms of urban life and moved from abstraction to anime-influenced art.

Learning Objectives

Describe the flourishing of painting, calligraphy, and printmaking after World War II

Key Takeaways

Key Points

- In the post-World War II period of Japanese history, the government-sponsored Japan Art Academy (Nihon Geijutsuin) was formed in 1947, containing both nihonga and yōga divisions.
- After World War II, painters, calligraphers, and printmakers flourished in the big cities, particularly Tokyo, and became preoccupied with the mechanisms of urban life, reflected in the flickering lights, neon colors, and frenetic pace of their abstractions.
- After the abstractions of the 1960s, the 1970s saw a return to realism strongly flavored by the “op” and “pop” art movements, embodied in the 1980s in the explosive works of Ushio Shinohara.
- By the late 1970s, the search for Japanese qualities and a national style caused many artists to reevaluate their artistic ideology and turn away from what some felt were the empty formulas of the West. Contemporary paintings began to make conscious use of traditional Japanese art.
- There are also a number of contemporary painters in Japan whose work is largely inspired by anime subcultures and other aspects of popular and youth culture, such as the work of Takashi Murakami.

Key Terms

- **Rinpa school**: One of the major historical schools of Japanese painting, created in 17th-century Kyoto by Hon'ami Kōetsu (1558–1637) and Tawaraya Sōtatsu (d. c. 1643).
- **Nitten**: The annual Japan Art Academy Awards and the premier art exhibition in Japan.

Japanese Art After World War II

Welcoming the new post-World War II period of Japanese history, the government-sponsored Japan Art Academy (Nihon Geijutsuin) was formed in 1947. The Academy contained both nihonga (traditional Japanese) and yōga (European-influenced) divisions. Government sponsorship of art exhibitions had ended, but they were replaced by private exhibitions, such as the Nitten, on an even larger scale. Although the Nitten was initially the exhibition of the Japan Art Academy, since 1958 it has been run by a separate private corporation. Participation in the Nitten became almost a prerequisite for nomination to the Japan Art Academy.

The arts of the Edo and prewar periods (1603–1945) had been supported by merchants and urban people, but they were not as popular as the arts of the postwar period. After World War II, painters, calligraphers, and printmakers flourished in the big cities—particularly Tokyo—and became preoccupied with the mechanisms of urban life, reflected in the flickering lights, neon colors, and frenetic pace of their abstractions. Styles of the New York-Paris art world were fervently embraced. After the abstractions of the 1960s, the 1970s saw a return to realism strongly flavored by the "op" and "pop" art movements, embodied in the 1980s in the explosive works of Ushio Shinohara.

Ushio Shinohara

Japanese painter Ushio Shinohara paint boxing at SUNY New Paltz, 2012.

Many such outstanding avant-garde artists worked both in Japan and abroad, winning international prizes. Some of these artists felt more identified with the international school of art rather than anything specifically Japanese. By the late 1970s, the search for Japanese qualities and a national style caused many artists to reevaluate their artistic ideology and turn away from what some felt were the empty formulas of the West. Contemporary paintings within the modern idiom began to make conscious use of traditional Japanese art forms, devices, and ideologies.

Mono-ha

Mono-ha is the name given to group of 20th century Japanese artists. The mono-ha artists explored the encounter between natural and industrial materials, such as stone, steel plates, glass, light bulbs, cotton, sponge, paper, wood, wire, rope, leather, oil, and water, arranging them in mostly unaltered, ephemeral states. The works focus as much on the interdependency of these various elements and the surrounding space as on the materials themselves. A number of mono-ha artists turned to painting to recapture traditional nuances in spatial arrangements, color harmonies, and lyricism.

Nihonga, Rinpa, and Kano Influence

Japanese-style, or nihonga painting continued in a pre-war fashion, updating traditional expressions while retaining their intrinsic character. Some artists within this style still painted on silk or paper with traditional colors and ink, while others used new materials, such as acrylics.

Many other older schools of art were still practiced, most notably those of the Edo and pre-war periods. For example, the decorative naturalism of the Rinpa school, characterized by brilliant, pure colors and bleeding washes, was reflected in the work of many artists of the postwar period in the 1980s art of Hikosaka Naoyoshi. The realism of Maruyama Ōkyo's School and the calligraphic and spontaneous Japanese style of the gentlemen-scholars were both widely practiced in the 1980s. At times, all of these schools (along with older ones, such as the Kano School ink traditions) were drawn on by contemporary artists in the Japanese style and in the modern idiom. Many Japanese-style painters were honored with awards and prizes as a result of renewed popular demand for Japanese-style art beginning in the 1970s. More and more, the international modern painters also drew on the Japanese schools as they turned away from Western styles in the 1980s. The tendency had been to synthesize East and West, and some artists such as Shinoda Toko had already leapt the gap between the two. Shinoda's bold sumi ink abstractions were inspired by traditional calligraphy but were realized as lyrical expressions of modern abstraction.

Anime Influence

There are also a number of contemporary painters in Japan whose work is largely inspired by anime subcultures and other aspects of popular and youth culture. Takashi Murakami is perhaps among the most famous and popular of these, along with the other artists in his Kaikai Kiki studio collective. His work centers on expressing issues and concerns of post-war Japanese society through seemingly innocuous forms. He draws heavily from anime and related styles but produces paintings and sculptures in media more traditionally associated with fine arts, intentionally blurring the lines between commercial, popular, and fine arts.



Sculpture by Japanese artist Takashi Murakami at Versailles, France. 2007–2010 bronze and gold leaf.: Takashi Murakami is perhaps the most famous and popular contemporary Japanese artist whose work is largely inspired by anime subcultures and other aspects of popular and youth culture.

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9.8: The Middle Kingdom

Art of the Middle Kingdom

The art of China, once known as the Middle Kingdom, arguably has the oldest continuous tradition in the world.

Learning Objectives

Discuss the painting, sculpture, pottery, and decorative arts of the Middle Kingdom

Key Takeaways

Key Points

- The decorative arts are extremely important in Chinese culture, and much of the finest work was produced in large workshops or factories by essentially unknown artists.
- Most of the best ceramics and textiles were produced by Imperial factories and distributed on a massive scale to demonstrate the wealth and power of the emperors.
- The two main techniques in Chinese painting are *Gong-bi* (meaning “meticulous” and using highly detailed brushstrokes for precise details) and *ink and wash painting* (watercolor or brush painting).
- Artists from the Han (202 BCE) to the Tang (618–906 CE) dynasties primarily painted the human figure, while the time from the Five Dynasties period to the Northern Song period (907–1128 CE) is known as the great age of Chinese landscape.
- Chinese ritual bronzes from the Shang and Western Zhou Dynasties still exert an influence over Chinese art.
- Large religious sculpture is primarily Buddhist, dating from the 4th to the 14th century.

Key Terms

- **zoomorphic**: Having the shape, form, or likeness of an animal.
- **Silk Road**: An extensive interconnected network of trade routes across Asia, North and Northeast Africa, and Europe, historically used by silk traders.
- **Confucius**: Western name of Kong Qiu (孔), an influential Chinese philosopher who lived from 551 – 479 BCE.

Overview: Art in China

In China, the group of states in the central plain was commonly called Zhōngguó (中) and Zhōnghuá (中). In the 19th century the term meaning ” Middle Kingdom ” emerged as the formal name of the country. The Chinese were not unique in regarding their country as “central”, as many civilizations have had this view.

Chinese art has arguably the oldest continuous tradition in the world, marked by an unusual degree of continuity within and consciousness of that tradition. This is a departure from the Western collapse and gradual recovery of classical styles . The decorative arts are extremely important in China, and much of the finest work was produced in large workshops or factories by essentially unknown artists. Much of the best work in ceramics, textiles, and other techniques was produced over a long period by the various Imperial factories or workshops, which was used by the court as well as distributed internally and abroad on a massive scale to demonstrate the wealth and power of the Emperors. In contrast , ink wash painting developed aesthetic values depending on the imagination of the artist, similar to and predating the art traditions of the West.

Painting

Traditional Chinses painting involves similar techniques to calligraphy, using a brush dipped in black or colored ink painted on paper or silk. The finished work can be mounted on hanging scrolls or handscrolls. Traditional painting was also done on album

sheets, walls, lacquerware , folding screens, and other media .

Techniques

The two main techniques in Chinese painting are *Gong-bi* (meaning “meticulous” and using highly detailed brushstrokes that delimit details very precisely) and *ink and wash painting* (watercolor or brush painting). Artists from the Han (202 BCE) to the Tang (618–906 CE) dynasties primarily painted the human figure. Much known of early Chinese figure painting comes from burial sites, where paintings were preserved on silk banners, lacquered objects, and tomb walls. Early tomb paintings were meant to protect the dead or help their souls get to paradise; others illustrated the teachings of Confucius or depicted scenes of daily life.

The Five Dynasties period to the Northern Song period (907–1128 CE) is known as the *“great age of Chinese landscape”*. In the north, artists such as Jing Hao, Li Cheng , Fan Kuan, and Guo Xi painted pictures of towering mountains using strong black lines , ink wash, and sharp, dotted brushstrokes to suggest rough stone. In the south, Dong Yuan, Juran, and other artists painted the rolling hills and rivers of their native countryside in peaceful scenes with softer, rubbed brushwork. These became the classical styles of Chinese landscape painting.



Dong Yuan, *Xiao and Xiang Rivers*. 10th century: Dong Yuan painted the rolling hills and rivers of his native countryside using soft, rubbed brushwork.



A Solitary Temple Amid Clearing Peaks (晴), Li Cheng (c. 919 – c. 967 CE): Li Cheng was among the great landscape painters from northern China.

Sculpture

Chinese ritual bronzes from the Shang and Western Zhou Dynasties still exert an influence over Chinese art. Many are cast with

complex patterned and zoomorphic decoration. The spectacular Terracotta Army was assembled for the tomb of Qin Shi Huang, the first emperor of a unified China from 221–210 BCE, to enable the deceased to enjoy the same lifestyle in the afterlife. Smaller figures in pottery or wood were placed in tombs for centuries afterwards, peaking in quality in the Tang Dynasty.



Crossbow men from the Terracotta Army, interred by 210 BCE, Qin Dynasty: The spectacular Terracotta Army was assembled for the tomb of Qin Shi Huang, the first emperor of a unified China from 221–210 BCE.

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9.9: The Neolithic Age

Ceramics in Neolithic China

Painted pottery emerged during the Neolithic period of the Yangshao and Longshan cultures.

Learning Objectives

Compare and contrast the pottery of the Yangshao and Longshan cultures of the Neolithic era

Key Takeaways

Key Points

- Ceramics began in China during the New Stone Age in the period of the Yangshao and Longshan cultures .
- The earliest earthenware of the Yangshao culture was molded by hand. The potter's wheel was invented much later during the Longshan culture.
- Yangshao artisans created fine white, red, and black painted pottery with human facial, animal, and geometric designs.
- The Longshan culture was known for its polished black pottery created with excellent skill.

Key Terms

- **Neolithic**: Also known as the New Stone Age, a period in the development of human technology beginning from 10,200-8500 BCE and ending around between 4500 and 2000 BCE, depending on the part of the world.

Background

The invention of pottery and ceramics marked the advent of the New Stone Age in China around 6,000 years ago. The earliest earthenware was molded with clay by hand and fired at a temperature of about 500-600 degrees Celsius. Painted pottery emerged during the Yangshao and Longshan cultures.

Yangshao

The Yangshao was a Neolithic culture that existed extensively along the central Yellow River in China from around 5000 BCE to 3000 BCE. These people flourished mainly in the provinces of Henan, Shaanxi, and Shanxi.

Yangshao artisans created fine white, red, and black painted pottery with human faces, animals, and geometric designs. Unlike the later Longshan culture, the Yangshao culture did not use pottery wheels. Excavations found the bodies of children buried in painted pottery jars.



Yangshao Bowl: Human-faced fish decoration bowl, 5000-4000 BCE, from Banpo Village, Shaanxi.

Longshan

The Longshan were a late Neolithic culture in China, centered in the central and lower Yellow River. They existed just after the Yangshao culture, from about 3000 BCE to 2000 BCE.

The Longshan culture was distinguished by its advanced pottery skills, including the use of pottery wheels. This culture's most noted creation is highly polished, black pottery, also known as eggshell pottery because of its thin walls. Eggshell pottery has also been discovered in the Yangzi River valley and as far as the southeastern coast of modern China, a clear indication that Neolithic agricultural subgroups of the greater Longshan culture spread across the ancient boundaries of China.



Longshan Pottery: Black eggshell pottery of the Longshan culture.

The Neolithic population in China reached its peak during the Longshan culture. Toward the end of the era, the population decreased sharply; this was matched by the disappearance of high-quality black pottery in ritual burials.

Jade in Neolithic China

Jade has been used in virtually all periods of Chinese history. The earliest jades of the Neolithic Period were often quite simple and without ornamentation.

Learning Objectives

Describe the jade work and religious architecture of the Liangzhu culture

Key Takeaways

Key Points

- During Neolithic times, the known sources of nephrite jade in China were the Ningshao area in the Yangtze River Delta (during the Liangzhu culture , 3400–2250 BCE) and in the Liaoning province in Inner Mongolia (during the Hongshan culture, 4700–2200 BCE).
- Jade was used to create many utilitarian and ceremonial objects from indoor decorative items to jade burial suits, reflecting the ancient Chinese belief that jades would confer immortality or prolong life and prevent decay.
- The *bi* (a circular disc with a hole) and *cong* (a vessel that is square on the outside and circular on the inside) are only found in jade from early periods and are thought to have had religious or cosmic significance.
- The Liangzhu culture was the last Neolithic jade culture in the Yangtze River Delta of China. Liangzhu jade is characterized by large, finely worked ritual jades, commonly incised with the taotie motif .

Key Terms

- **Taotie**: A motif commonly found on Chinese ritual bronze vessels from the Shang and Zhou Dynasties, typically consisting of a frontal, bilaterally symmetrical zoomorphic mask with a pair of raised eyes and no lower jaw area.

Jade has been used in virtually all periods of Chinese history and generally accords with the characteristic decorative style of each period. The earliest jades of the Neolithic Period are often quite simple and unornamented, used as ritual or decorative versions of the tools and weapons in ordinary use. These are presumed to have been symbols of political power or possibly religious authority.

Sources of Jade

During Neolithic times, the known sources of nephrite jade in China for utilitarian and ceremonial items were the now-depleted deposits in the Ningshao area in the Yangtze River Delta (during the Liangzhu culture, 3400–2250 BCE) and in an area of the Liaoning province in Inner Mongolia (during the Hongshan culture, 4700–2200 BCE). As early as 6000 BCE, Dushan Jade, a jade substitute found near Mount Du, has also been mined. In the Yin Ruins of the Shang Dynasty in Anyang, Dushan Jade ornaments were unearthed in the tombs of the Shang kings.

Jade Objects

Jade was used to create utilitarian and ceremonial objects ranging from indoor decorative items to jade burial suits, reflecting the ancient Chinese belief that jades would confer immortality or prolong life and prevent decay. The *bi* and *cong* are objects only found in jade in early periods, thought to have had religious or cosmic significance. The *bi* is a circular disk with a hole, originally plain but increasingly decorated over time, and the *cong* is a vessel that's square on the outside but circular on the inside. In later literature, the *cong* represents the earth and the *bi* represents the sky.



Neolithic *cong*, 3rd millennium BCE: The cong is a Chinese jade vessel, square on the outside but circular on the inside.

Jade in the Liangzhu Culture

The Liangzhu culture (3400-2250 BCE) was the last Neolithic jade culture in the Yangtze River Delta of China. Its influence extended from around Lake Tai north to Nanjing and the Chang Jiang, east to Shanghai and the sea, and south to Hangzhou. The culture was highly stratified , as jade, silk, ivory , and lacquer artifacts were found exclusively in elite burials, while simple pottery was more commonly found in the plots of common individuals. The site at Liangzhu was discovered in Yuhang County, Zhejiang, and initially excavated by Shi Xingeng in 1936.

Liangzhu Jade

The jade from this culture is characterized by large, finely worked ritual jades, commonly incised with the *taotie* motif. The most exemplary artifacts from the culture were its *cong* (cylinders, the largest of which weighs 3.5 kg), *bi* (discs) and *Yue axes* (ceremonial axes). Jade pendants found were engraved with representations of small birds, turtles, and fish. Many Liangzhu jade artifacts had a white, milky, bone-like aspect due to their tremolite rock origin and the influence of water-based fluids at burial sites, although jade made from actinolite and serpentine were also common.



Liangzhu Jade Bi: Jade bi from the Liangzhu culture; the ritual object is a symbol of wealth and military power.

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9.10: The Bronze Age

Ceramics and Bronze in the Shang Dynasty

The artwork of the Shang dynasty, notably bronze pieces, has been discovered through archaeological excavations.

Learning Objectives

Describe the advancements of bronze casting and pottery during the Shang dynasty

Key Takeaways

Key Points

- The Shang Dynasty ruled in the Yellow River Valley during the second millennium BCE.
- Tens of thousands of bronze , jade , stone, bone, and ceramic artifacts have been obtained from the Ruins of Yin and other excavation sites, providing a great deal of insight into Shang culture and artwork.
- While many Shang royal tombs have been raided, bronze vessels , stoneware and pottery vessels, bronze weapons, jade figures, hair combs, and bone hair pins were found at the intact Tomb 5 at Yinxu.
- Chinese bronze casting and pottery both advanced during the Shang dynasty, with bronze commonly used for art rather than weapons.
- As far back as 1500 BCE, the early Shang Dynasty engaged in large-scale production of bronze vessels and weapons.

Key Terms

- **piece-mold**: A method of casting in which the object is first designed as a model and then enclosed in a clay mold that can be cut into pieces for removal from the model.
- **oracle bones**: Pieces of ox scapula or turtle plastron used for pyromancy – a form of divination – in ancient China, mainly during the late Shang dynasty.
- **bronze**: A natural or man-made alloy of copper, usually of tin with one or more other metals.

Overview: Shang Dynasty

The Shang Dynasty, also known as the Yin Dynasty according to traditional historiography, ruled in the Yellow River valley in the second millennium BCE. The Shang are estimated to have succeeded the previous Xia Dynasty from circa 1766-1556 BCE and ruled until the following Zhou Dynasty circa 1122-1046 BCE.

Artifacts from the Shang Dynasty

The artwork of the Shang Dynasty has been discovered through numerous archaeological digs. In particular, excavation work at the Ruins of Yin, identified as the last Shang capital , uncovered eleven major Yin royal tombs and the foundations of palaces and ritual sites containing weapons of war and the remains from animal and human sacrifices . Tens of thousands of bronze, jade, stone, bone, and ceramic artifacts have been obtained. The workmanship on the bronze attests to a high level of civilization .

Many Shang royal tombs were ravaged by grave robbers in ancient times; however, in the spring of 1976, the discovery of Tomb 5 at Yinxu revealed a tomb that was not only undisturbed, but one of the most richly furnished Shang tombs ever discovered. With more than 200 bronze ritual vessels and 109 inscriptions of Lady Fu Hao's name, archaeologists realized they had stumbled across the tomb of the militant consort to King Wu Ding, as described in 170 to 180 Shang oracle bones . Bronze vessels, stoneware and pottery vessels, bronze weapons, jade figures, hair combs, and bone hairpins were found.



Tomb of Fu Hao: With more than 200 bronze ritual vessels and 109 inscriptions of Lady Fu Hao's name, archaeologists realized they had stumbled across the tomb of the militant consort to King Wu Ding, as described in 170 to 180 Shang oracle bones.

Ceramic and Bronze Work

Chinese bronze casting and pottery greatly advanced during the Shang dynasty, with bronze often used for art as well as for weapons. Shang-era ceramics grew more detailed during this era as technical skill advanced, though they did not yet reach the skill of the following Han Dynasty. Various excavations have yielded pottery fragments containing short sequences of symbols, suggesting early forms of writing that differed across regions. The Shang had a fully developed system of writing preserved on bronze inscriptions and a small number of writings on pottery, jade, horn, and oracle bones.



White pottery pot with geometric design : Shang dynasty (1600–1100 BC)

As far back as circa 1500 BCE, the early Shang Dynasty engaged in large-scale production of bronzeware vessels and weapons. This required a large labor force that could handle the mining, refining, and transportation of the necessary copper, tin, and lead ores, as well as official managers to oversee both hard laborers and skilled artisans.

The Shang royal court and aristocrats required a vast amount of bronze vessels for various ceremonial purposes and events of religious divination. Official rules even decreed how many bronze containers of each type a nobleman or noblewoman of a certain rank could own. Bronze was also used for the fittings of spoke-wheeled chariots, which appeared in China around 1200 BCE.



Shang dynasty bronze ding vessel: The Shang royal court and aristocrats required a vast amount of different bronze vessels for various ceremonial purposes and events of religious divination.

With the increased amount of bronze available, the army could also better equip itself with an assortment of bronze weaponry. Bronze and stones weapons were an integral part of Shang society, and Shang infantry were armed with máo (矛) spears, yuè (鉞) pole-axes, gē (戈) pole-based dagger-axes, composite bows, and bronze or leather helmets.



A bronze axe of the Shang dynasty: Bronze weapons were an integral part of Shang society, and Shang infantry were armed with a variety of stone and bronze weaponry.

Bronze under the Zhou Dynasty

The art of the Zhou Dynasty was characterized by the introduction of iron and the refinement of elaborate bronzework.

Learning Objectives

Discuss the advancements and cultural adaptations of the Zhou Dynasty, including bronze and ironware

Key Takeaways

Key Points

- The Zhou Dynasty (1046–256 BCE) was a Chinese dynasty that followed the Shang Dynasty and preceded the Qin Dynasty.
- Though iron was introduced to China during the Zhou Dynasty, this period produced what many consider the zenith of Chinese bronzeware.
- Zhou bronzework borrowed heavily from the earlier Shang Dynasty, as demonstrated by the practice of casting inscriptions in bronze vessels and the design of the vessels themselves.
- Many large bronzes bear cast inscriptions. These comprise the bulk of surviving early Chinese writing and have helped historians and archaeologists piece together the history of China.
- Chinese bronze artifacts are generally either utilitarian , such as spear points and other tools or weapons, or ceremonial/ritual , such as more elaborate versions of everyday vessels in precious materials.

Key Terms

- **taotie**: A motif common on Chinese ritual bronze vessels from the Shang and Zhou dynasties. The design typically consists of a frontal, bilaterally symmetrical zoomorphic mask with a pair of raised eyes and no lower jaw area.
- **Oracle bones**: Pieces of shell or bone, normally from ox scapulae or turtle plastrons, used for scapulimancy – a form of divination – in ancient China, mainly during the late Shang dynasty.

The Zhou Dynasty (1046–256 BCE) was a Chinese dynasty that followed the Shang Dynasty and preceded the Qin Dynasty. Although the Zhou Dynasty lasted longer than any other dynasty in Chinese history, the actual political and military control of China by the Ji family lasted only until 771 BCE, a period known as the Western Zhou. Though iron was introduced to China during the Zhou Dynasty, this period of produced what many consider the zenith of Chinese bronzeware.

Cultural Influences

The archaeological record suggests that the Zhou were cultural opportunists. They were quick to adopt the material culture of the Shang, perhaps as a way of establishing their legitimacy. Zhou art also borrowed heavily from the Shang, illustrated by the casting of inscriptions in bronze vessels and the design of the vessels themselves.

Bronze Inscriptions

Many large bronzes bear cast inscriptions. These comprise the bulk of surviving early Chinese writing and have helped historians and archaeologists piece together the history of China, especially during the Zhou Dynasty. The bronzes of the Western Zhou Dynasty document large portions of history not found in the surviving texts of the time, and the medium of cast bronze lends the record a permanence not enjoyed by manuscripts. These inscriptions are commonly subdivided into four parts: a reference to the date and place, the naming of the event commemorated, the list of gifts given to the artisan in exchange for the bronze, and a dedication. These reference points have enabled historians to place most of the vessels within a certain time frame of the Western Zhou period and trace the evolution of the vessels and the events they record.

Uses and Types of Bronze

Chinese bronze artifacts are generally either utilitarian, such as spear points and other tools or weapons, or ceremonial/ritual, such as more elaborate versions in precious materials of everyday vessels. The majority of surviving Chinese ancient bronze artifacts are ritual forms rather than the practical equivalents. Weapons such as daggers and axes had a sacrificial meaning, symbolizing the heavenly power of the ruler. The strong religious associations of bronze objects led to a development of a great number of vessel types and shapes, which became regarded as classic and totemic and were copied in other periods of Chinese art, often in other media such as porcelain .



Zhou Dynasty bronze sword: An Eastern-Zhou bronze sword excavated from Changsa, Hunan Province

Examples of ritual bronze vessels include the numerous large sacrificial tripods known as *dings* and other distinct shapes such as *gui* and *zun*. *Dings* are prehistoric ancient Chinese cauldrons, standing upon legs with a lid and two facing handles. They are one of the most important Chinese ritual bronzes and were generally made in two shapes: round vessels with three legs and rectangular vessels with four, the latter often called *fanding*. They were used for cooking, storage, and ritual offerings to the gods or to ancestors. *Gui* are bowl-shaped ancient Chinese ritual bronze vessels used to hold offerings of food and for ancestral tombs. *Zun* are wine and sacrificial vessels characterized by a tall cylindrical shape with no handles or legs and a mouth slightly broader than the body. In the late Zhōu Dynasty, this type of vessel became exceedingly elaborate, often taking the shape of animals and abandoning the traditional shape.



Zhou Bronze: A Western Zhou bronze gui vessel, c. 1000 BC.

The ritual books of China during the Zhou Dynasty describe who was allowed to use what kinds of sacrificial vessels. The king of Zhou, for example, used 9 dings and 8 gui vessels; a duke was allowed to use 7 dings and 6 guis; a baron could use 5 dings and 3 guis; and a nobleman was allowed to use 3 dings and 2 guis. Surviving identified Chinese ritual bronzes from the Zhou Dynasty tend to be highly decorated, often with the *taotie* motif with highly stylized animal faces including demons, symbolic animals, and abstract symbols.

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9.11: The Qin Dynasty

The Qin Dynasty

The Qin Dynasty (221-206 BCE), though short-lived, is remembered for its military strength and its unification of China.

Learning Objectives

Describe the establishment of the first imperial dynasty of China and the architecture, literature, weaponry, and sculpture it produced

Key Takeaways

Key Points

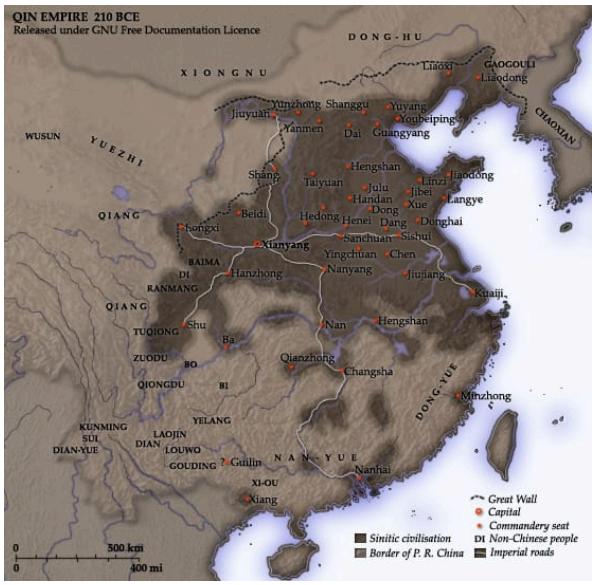
- In the mid and late 3rd century BCE, the Qin accomplished a series of swift conquests, eventually gaining control over the whole of China and creating a unified nation.
- During its reign , the Qin Dynasty achieved increased trade, improved agriculture, and revolutionary developments in military tactics, transportation, and weaponry, such as the sword and crossbow.
- The Dynasty is known for several impressive feats in architecture, sculpture, and other art, such as the beginnings of the Great Wall of China, the construction of the Terracotta Army, and the standardization of the writing system.

Key Terms

- **Qin Shihuang**: The self-proclaimed first Emperor of the Qin Dynasty.
- **Warring States Period**: A period in ancient China following the Spring and Autumn period and concluding with the victory of the state of Qin in 221 BCE, creating a unified China under the Qin Dynasty.
- **legalism**: A philosophy of focusing on the text of written law to the exclusion of the intent of law, elevating strict adherence to law over justice, mercy, grace and common sense.

History: The Qin Dynasty

The Qin Dynasty was the first imperial dynasty of China, lasting only 15 years from 221 to 206 BCE. The strength of the Qin state was greatly increased by the legalist reforms of Shang Yang in the 4th century BCE, during the Warring States Period . Legalism is a philosophy of focusing on the text of written law to the exclusion of the intent of law, elevating strict adherence to law over justice, mercy, grace, and common sense. In the mid and late 3rd century BCE, the Qin accomplished a series of swift conquests, first ending the powerless Zhou Dynasty and eventually destroying the remaining six of the major states, thus gaining control over the whole of China. This resulted in the first-ever unified China.



Map of the Qin Empire, 210 BCE: The territories marked with red dots show the approximate extent of Qin political control at the death of Qin Shi Huang in 210 BCE.

Accomplishments of the Qin Dynasty

During its reign over China, the Qin Dynasty achieved increased trade, improved agriculture, and revolutionary developments in military tactics, transportation, and weaponry. Qin Shihuang , the self-proclaimed first Emperor of the Qin Dynasty, made vast improvements to the military, which used the most advanced weaponry of its time. The sword was invented during the previous Warring States Period, first made of bronze and later of iron. The crossbow had been introduced in the 5th century BCE and was more powerful and accurate than the composite bows used earlier; it could also be rendered ineffective by removing two pins, which prevented enemies from capturing a working crossbow.



Picture of Qin Dynasty Arcuballista Bolts shown with Regular Handheld Crossbow Bolts, 5th-3rd century B.C.: The crossbow was introduced in the 5th century BC and was more powerful and accurate than the composite bows used earlier.

The Dynasty is also known for many impressive feats in architecture, sculpture, and other art, such as the beginnings of the Great Wall of China, the construction of the Terracotta Army, and the standardization of the writing system.

Decline of the Dynasty

Despite its military strength, however, the Dynasty did not last long. When Qin Shihuang died in 210 BCE, his son was placed on the throne by two of the previous emperor's advisers, who attempted to influence and control the administration of the entire dynasty through him. The advisers fought among themselves, however, which resulted in both their deaths and that of the second Qin emperor. Popular revolt broke out a few years later, and the weakened empire soon fell to a Chu lieutenant, who went on to found the Han Dynasty. Despite its rapid end, the Qin Dynasty influenced future Chinese empires, particularly the Han, and the European name for China is thought to be derived from it.

Architecture of the Qin Dynasty

Qin architecture is characterized by defensive structures and elements that conveyed authority and power, as exemplified by the early beginnings of the Great Wall.

Learning Objectives

Examine the characteristics of architecture created under the Qin Dynasty

Key Takeaways

Key Points

- Architecture from the previous Warring States Period had several definitive aspects which carried into the Qin Dynasty .
- City walls used for defense were made longer, and secondary walls were often built to separate the different districts.
- Versatility in federal structures was emphasized to create a sense of authority and absolute power, conveyed by architectural elements such as high towers, pillar gates, terraces, and high buildings.
- Qin Shihuang , the self-proclaimed first Emperor, is responsible for the initial construction of what later became the Great Wall of China, which he built along the northern border to protect his empire against the Mongols .

Key Terms

- **Qin Shihuang**: The self-proclaimed first Emperor of the Qin Dynasty.
- **Great Wall of China**: A series of fortifications made of stone, brick, tamped earth, wood, and other materials, generally built along an east-to-west line across the historical northern borders of China to protect the Chinese states and empires against the raids and invasions of the nomadic groups of the Eurasian Steppe.

The Qin Dynasty was the first imperial dynasty of China, lasting from 221 to 206 BCE. The Dynasty followed the Warring States Period and resulted in the unification of China, ending 15 years later with the introduction of the Han Dynasty.

Architecture from the Warring States Period had several definitive aspects which carried into the Qin Dynasty. City walls used for defense were made longer, and secondary walls were often built to separate the different districts. Versatility in federal structures was emphasized to create a sense of authority and absolute power, conveyed by architectural elements such as high towers, pillar gates, terraces, and high buildings.

The Beginnings of the Great Wall

During its reign over China, the Qin sought to create an imperial state unified by highly structured political power and a stable economy able to support a large military. The Qin central government minimized the role of aristocrats and landowners to have direct administrative control over the peasantry, who comprised the overwhelming majority of the population and thus made up a large labor force. This allowed for the construction of ambitious projects such as the wall on the northern border now known as the Great Wall of China.

Qin Shihuang, the first self-proclaimed emperor of the Qin Dynasty, developed plans to fortify the northern border against the nomadic Mongols. The result was the initial construction of what later became the Great Wall of China, built by joining and strengthening the walls made by the feudal lords. These were expanded and rebuilt multiple times by later dynasties, also in

response to threats from the north.



The Great Wall of China at Jinshanling: The initial construction of what would become the Great Wall of China began under Qin Shihuang during the Qin Dynasty.

Literature of the Qin Dynasty

Under the Qin Dynasty, a standardized system of Chinese writing was created. This unified Chinese culture for thousands of years.

Learning Objectives

Discuss the goals of literature produced during the Qin Dynasty

Key Takeaways

Key Points

- Prime Minister Li Si standardized the writing system across the whole country. This unified Chinese culture for thousands of years.
- Li Si is credited with creating the “lesser-seal” style of calligraphy , also known as small seal script. This served as a basis for the modern Chinese writing system and is still used in cards, posters, and advertising today.
- In 221 BC, Qin Shihuang , the first Qin emperor, conquered all of the Chinese states and governed with a single philosophy known as legalism . This encouraged severe punishments, particularly when the emperor was disobeyed.
- An attempt to purge all traces of the old dynasties and their philosophies led to the infamous burning of books and burying of scholars incident in 213 BCE.
- In an attempt to consolidate power, Qin Shihuang ordered the burning of all books on non-legalist philosophical viewpoints and intellectual subjects; scholars who refused to submit their books were executed.

Key Terms

- **logographic**: A writing system based on characters that represent a word or phrase, such as Chinese characters, Japanese kanji, and some Egyptian hieroglyphs.
- **legalism**: A philosophy focusing on the text of written law to the exclusion of the intent of law, elevating strict adherence to law over justice, mercy, grace, and common sense.

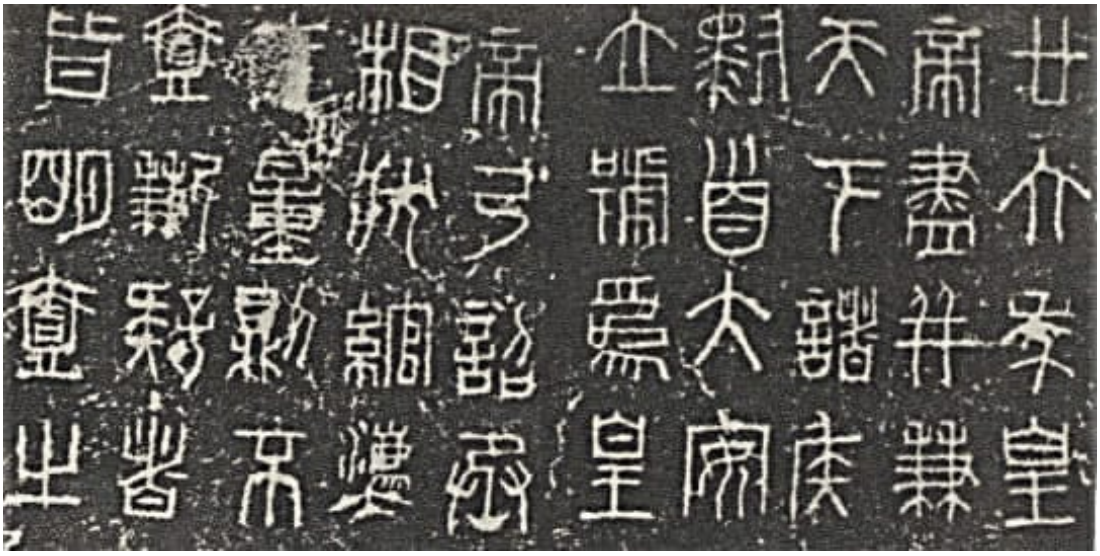
Li Si and the Standardization of Writing

The written language of the Qin Dynasty (221-206 BCE) was logographic like that of the Zhu; each written character represented a

word or phrase, as opposed to letters as in the English alphabet. As one of his most influential achievements, prime minister Li Si of the Qin Dynasty standardized the writing system to be of uniform size and shape across the whole country. This had a unifying effect on Chinese culture that lasted thousands of years. Li Si is also credited with creating the “lesser-seal” style of calligraphy, also known as small seal script. This served as a basis for the modern Chinese writing system and is still used in cards, posters, and advertising today.

Before the Qin conquest of the last six of the Warring States of Zhou China, local styles of characters evolved independently for centuries, producing what are called the “Scripts of the Six States” or “Great Seal Script”. Under one unified government however, the diversity was deemed undesirable as it hindered timely communication, trade, taxation, and transportation. In addition, independent scripts could express dissenting political ideas.

As a result, coaches, roads, currency, laws, weights, measures, and writing were systematically unified under the Qin. Characters different than those found in Qin were discarded, and Li Si’s small seal characters became the standard for all regions within the empire. This policy came into effect around 220 BCE, the year after Qin’s unification of the Chinese states, and was introduced by Li Si and two ministers.



Small Seal Script: Small seal script is an archaic form of Chinese calligraphy standardized and promulgated as a national standard by Li Si, prime minister under the Qin Dynasty.

The Burning of Books

One of the more drastic measures to eradicate the old schools of thought during the Qin Dynasty was the infamous burning of books and burying of scholars incident. This decree, passed in 213 BCE, almost single-handedly gave the Qin Dynasty a bad reputation in history. In an attempt to consolidate power, Qin Shihuang ordered the burning of all books on non-legalist philosophical viewpoints and intellectual subjects. All scholars who refused to submit their books were executed. As a result, only texts considered productive by the legalists (largely discussing pragmatic subjects such as agriculture, divination, and medicine) were preserved.

A Consolidation of Power

During the previous Warring States period, the Hundred Schools of Thought comprised many philosophies proposed by Chinese scholars, including Confucianism . In 221 BC, Qin Shihuang, the first Qin emperor, conquered all of the Chinese states and governed with a single philosophy known as legalism. This encouraged severe punishments, particularly when the emperor was disobeyed. Individuals’ rights were devalued when they conflicted with the government’s or the ruler’s wishes, and merchants and scholars were considered unproductive and fit for elimination. During the dynasty, Confucianism—along with all other non-legalist philosophies—was suppressed by the First Emperor.



Killing the Scholars and Burning the Books (18th century Chinese painting): In 213 BCE, Qin Shihuang ordered the burning of all books on non-legalist philosophical viewpoints and intellectual subjects. All scholars who refused to submit their books were executed.

Sculpture of the Qin Dynasty

The Qin Dynasty is perhaps best known for the impressive Terracotta Army, built to protect Qin Shihuang in the afterlife.

Learning Objectives

Evaluate the sculpture of the Qin Dynasty

Key Takeaways

Key Points

- The Qin, under the leadership of emperor Qin Shihuang , accomplished a series of swift conquests and gained control over all of China, unifying it as a country for the first time.
- The Qin made many advancements in sculpture during their short reign, building on techniques practiced by the previous Zhou Dynasty .
- The most famous example of sculpture under the Qin Dynasty was a project commissioned during Qin Shihuang's rule known as the Terracotta Army, intended to protect the emperor after his death.
- The Terracotta Army consists of more than 7,000 life-size terracotta figures of warriors and horses, buried with Qin Shihuang after his death in 210–209 BCE.
- Originally, the figures were painted with bright pigments of pink, red, green, blue, black, brown, white, and lilac; however, much of the color coating flaked off or faded.
- The figures were constructed in several poses, including standing infantry, kneeling archers, and charioteers with horses.

Key Terms

- **terracotta**: A type of earthenware, clay-based unglazed or glazed ceramic, in which the fired body is porous.
- **Qin Shihuang**: The self-proclaimed first Emperor of the Qin Dynasty.

The Qin Dynasty was the first imperial dynasty of China, lasting from 221 to 206 BCE. The Dynasty followed the Warring States Period and ended after only 15 years with the Han Dynasty. The Qin, under the leadership of its first self-proclaimed emperor Qin Shihuang, accomplished a series of swift conquests, first ending the powerless Zhou Dynasty and eventually destroying the remaining six of the major states and gaining control of all of China. Under the Qin, it was unified as a country for the first time. The Qin made many advancements in sculpture during their short reign, building on techniques practiced by the previous Zhou

Dynasty.

The Terracotta Army

The most famous example of sculpture under the Qin Dynasty was a project commissioned during Qin Shihuang's rule known as the Terracotta Army, intended to protect the emperor after his death. The Terracotta Army was inconspicuous due to its underground location and thus not discovered until 1974. The "army" of sculptures consists of more than 7,000 life-size terracotta figures of warriors and horses that were buried with Qin Shihuang after his death in 210–209 BCE. The three pits containing the Terracotta Army were estimated in 2007 to hold more than 8,000 soldiers, 130 chariots with 520 horses, and 150 cavalry horses, the majority of which remained buried in the pits nearby Qin Shi Huang's mausoleum . Non-military terracotta figures were found in other pits, including officials, acrobats, strongmen, and musicians.

Style of the Figures

The figures were painted in bright pigments before they were placed in the vault , and the original colors of pink, red, green, blue, black, brown, white, and lilac were visible when the pieces were first unearthed. However, exposure to air has caused the pigments to fade and flake off, revealing their natural terracotta color. The figures were constructed in several poses, including standing infantry, kneeling archers, and charioteers with horses. They vary in height according to their roles, with the generals tallest, and each figure's head appears to be unique, with a variety of facial features, expressions, and hair styles. Along with the colored lacquer finish, the individual facial features would have given the figures a realistic feel.



The Terracotta Army: The Terracotta Army consists of more than 7,000 life-size terracotta figures of warriors and horses, buried with the first Emperor of Qin in 210 BCE.

Construction

The terracotta army figures were manufactured in workshops by government laborers and local craftsmen using local materials. Heads, arms, legs, and torsos were created separately and then assembled. Eight face molds were most likely used, with clay added after assembly to provide individual facial features. It is believed that the legs were made using the same process used for terracotta drainage pipes. This would classify the process as assembly line production, with specific parts manufactured and assembled after being fired, as opposed to being crafted from one solid piece and subsequently fired. In those times of tight imperial control, each workshop was required to inscribe its name on items produced to ensure quality control.

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9.12: The Han Dynasty

Philosophy and Art of the Han Dynasty

Spanning more than four centuries, the Han Dynasty period is considered a golden age in Chinese history. This period was strongly influenced by Confucianism.

Learning Objectives

Discuss the influence of Han philosophy and art on this golden age in Chinese history

Key Takeaways

Key Points

- The Han Dynasty was an imperial dynasty of China, preceded by the Qin Dynasty (221–207 BCE) and succeeded by the Three Kingdoms (220–280 CE).
- The Dynasty is separated into two periods: the Western Han (206 BCE – 9 CE) and the Eastern Han (25–220 CE).
- The early Western Han court simultaneously accepted the philosophical teachings of Legalism , Huang-Lao Daoism, and Confucianism in making state decisions and shaping government policy.
- However, the Han court under Emperor Wu gave Confucianism exclusive patronage . In 136 BCE, he abolished all academic chairs not associated with the Confucian Five Classics and encouraged officials to receive a Confucian-based education at the Imperial University that established in 124 BCE.
- Han Dynasty poetry was dominated by the fu genre , intermediary pieces between poetry and prose in which a place, object, feeling, or other subject is described in detail and from as many angles as possible.

Key Terms

- **Confucianism**: An ethical and philosophical system developed from the teachings of the Chinese philosopher by the same name (551–479 BCE). It emphasizes the ethics of filial piety, harmonious relationships, ritual, and righteousness.
- **Legalism**: A utilitarian political and realist reform-oriented philosophy meant to strengthen government and reinforce adherence to the law, stressing a strict system of punishments and rewards to maintain law and order.

Overview: The Han Dynasty

The Han Dynasty was an imperial dynasty of China, preceded by the Qin Dynasty (221–207 BCE) and succeeded by the Three Kingdoms (220–280 CE). It was founded by the rebel leader Liu Bang, known posthumously as Emperor Gaozu of Han. It was briefly interrupted by the Xin Dynasty (9–23 CE) of the former regent Wang Mang, an interim that separates the Han into two periods: the Western Han (206 BCE – 9 CE) and the Eastern Han (25–220 CE). Spanning more than four centuries, the Han Dynasty is considered a golden age in Chinese history. To this day, China's majority ethnic group refers to itself as the "Han people," and Chinese characters are referred to as "Han characters".



Map of the Han dynasty in 100 BC: The Han Dynasty (seen shaded in purple) was an imperial dynasty of China, preceded by the Qin Dynasty (221–207 BCE) and succeeded by the Three Kingdoms (220–280 CE).

Han Philosophy

The early Western Han court simultaneously accepted the philosophical teachings of Legalism, Huang-Lao Daoism, and Confucianism in making state decisions and shaping government policy. However, the Han court under Emperor Wu gave Confucianism exclusive patronage.

Confucianism

Confucianism is an ethical and philosophical system developed from the teachings of the Chinese philosopher Confucious (551–479 BCE). Confucianism originated as an "ethical-sociopolitical teaching" during the Spring and Autumn Periods, but during the Han Dynasty it developed metaphysical and cosmological elements. At the core of Confucian ethics were the virtues of filial piety, harmonious relationships, ritual , and righteousness.

Unlike the original ideology espoused by Confucius , Han Confucianism in Emperor Wu's reign was the creation of Dong Zhongshu (179–104 BCE). Dong was a scholar and minor official who aggregated the ethical Confucian ideas of ritual, filial piety, and harmonious relationships with the five phases (the natural cycles that governed Heaven, Earth, and Man) and yin-yang cosmologies. Dong's synthesis justified the imperial system of government within the natural order of the universe.

Education

In 136 BCE, Emperor Wu abolished all academic chairs (boshi 博) not dealing with the Confucian Five Classics and encouraged nominees for office to receive a Confucian-based education at the Imperial University that he established in 124 BCE. The Imperial University grew in importance as the student body grew to over 30,000 by the 2nd century CE. A Confucian-based education was also made available at commander-level schools, and private schools opened in small towns where teachers earned respectable incomes from tuition payments.

Notable Texts

Some important texts were created and studied by scholars during this time. Philosophical works written by Yang Xiong (53 BCE – 18 CE), Huan Tan (43 BCE – 28 CE), Wang Chong (27–100 CE), and Wang Fu (78–163 CE) questioned whether human nature was innately good or evil and posed challenges to Dong's universal order. *The Records of the Grand Historian* by Sima Tan (d. 110 BCE) and his son Sima Qian (145–86 BCE) established the standard model for all of imperial China's Standard Histories, such as

the *Book of Han* written by Ban Biao (3–54 CE), his son Ban Gu (32–92 CE), and his daughter Ban Zhao (45–116 CE). There were dictionaries such as the *Shuowen Jiezi* by Xu Shen (c. 58 – c. 147 CE) and the *Fangyan* by Yang Xiong. Biographies on important figures were written by various gentrymen.

Han dynasty poetry was dominated by the fu genre, which achieved its greatest prominence during the reign of Emperor Wu. Fu are intermediary pieces between poetry and prose in which a place, object, feeling, or other subject is described and rhapsodized in exhaustive detail and from as many angles as possible. Classical fu composers attempted to use an extensive vocabulary and included many rare and archaic terms in their compositions . Fu poems employ alternating rhyme and prose, varying line length, close alliteration, onomatopoeia, loose parallelism, and extensive cataloging of their topics.

Burial Goods of the Han Dynasty

The Han Dynasty is considered a golden age in Chinese history in which a great deal of art was produced, including burial goods.

Learning Objectives

Describe the materials individuals were buried with during the Han Dyansty

Key Takeaways

Key Points

- One of the most well-known styles of art during the Han Dynasty was burial art, which evolved between the Western and Eastern Han periods.
- During the Western Han period, burial goods were usually wares and pieces of art that had been used by the tomb occupant during life.
- During the Eastern Han period, stylistic goods, wares, and artwork found in tombs were usually made exclusively for burial.
- Common items used for burial during the Eastern Han period included miniature models of ceramic towers, querns, water wells, pigsties, pestling shops, and farm fields with pottery pigs, dogs, sheep, chickens, and ducks.
- Although many items placed in tombs were commonly used wares and utensils, it was considered taboo to bring objects specified for burial into living quarters or the imperial palace.
- The Han Dynasty was known for jade burial suits, ceremonial suits made of pieces of jade in which members of the royalty were buried.
- One of the earliest known depictions of a landscape in Chinese art comes from a pair of hollow-tile door panels from a Western Han Dynasty tomb near Zhengzhou, dated 60 BCE.

Key Terms

- **jade**: An ornamental rock used for hardstone carving since prehistoric periods.

Overview: The Han Dynasty

The period of the Han Dynasty spanned more than four centuries and is considered a golden age in Chinese history during which a great deal of art was produced. The dynasty has been divided into the Western Han (206 BCE – 9 CE) and the Eastern Han (25–220 CE) periods. One of the most well-known legacies of the Han Dynasty is burial art, which evolved between the Western and Eastern Han periods.

Art of the Han Dynasty

Burial Goods

During the Western Han period, burial goods consisted of wares and pieces of art used by the tomb occupant when he or she was alive. During the Eastern Han period, however, stylistic goods, wares, and artwork found in tombs were usually made exclusively

for burial and not previously used by the deceased.

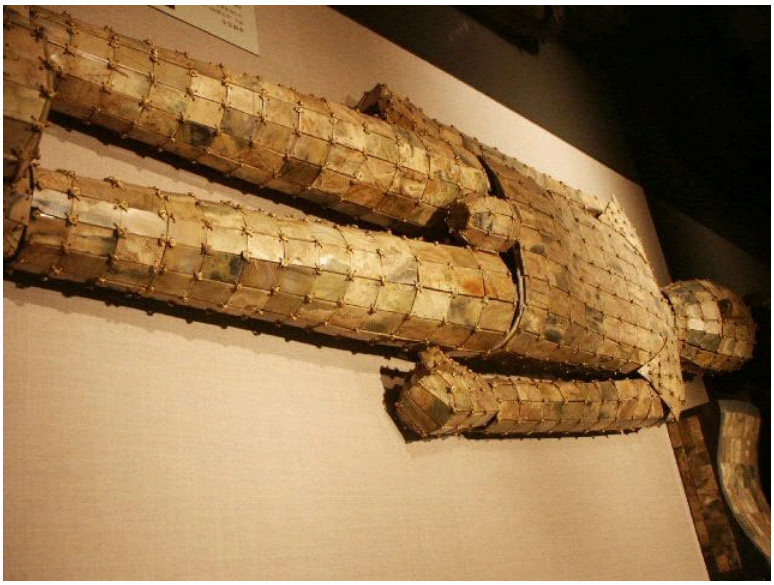
Common items for burial during the Eastern Han period included miniature ceramic towers—usually watchtowers and urban residential towers—which provide historians with clues about lost wooden architecture. In addition to towers, there were also miniature models of querns (hand mills for grinding grain), water wells, pigsties, pestling shops, and farm fields with pottery pigs, dogs, sheep, chickens, and ducks. Although many items placed in tombs were commonly used wares and utensils, it was taboo to bring objects specified for burial into living quarters or the imperial palace. This ban was lifted once the objects were properly announced at funeral ceremonies , where they became known as mingqi (明/冥, “fearsome artifacts,” “objects for the dead,” or “brilliant artifacts”).



Model of Han ceramic tomb: A model of a Han ceramic tomb of a multiple-story residential tower with a first-floor gatehouse and courtyard, mid-floor balcony, windows, and clearly distinguished support brackets.

Other Tomb Art

The Han Dynasty was known for jade burial suits, ceremonial suits made of pieces of jade in which members of royalty were buried. One of the earliest known landscape depictions in Chinese art comes from a pair of hollow-tile door panels from a Western Han Dynasty tomb near Zhengzhou, dated 60 BCE. A scene of continuous depth recession is conveyed by the zigzag of lines representing roads and garden walls, giving the impression that one is looking down from the top of a hill. This scene was made by the repeated impression of stamps on the clay while it was still soft, before firing . The oldest known classically painted Chinese landscape is a work by Zhan Ziqian of the later Sui Dynasty (581–618 CE).



A Han Dynasty Jade burial suit: A Jade burial suit is a ceremonial suit made of pieces of jade in which royal members in Han Dynasty were buried.

Architecture of the Han Dynasty

Remains of Han Dynasty architecture include ruins of brick and rammed earth walls, rammed earth platforms, and funerary stone pillar gates.

Learning Objectives

Describe the building materials, layout, and architectural characteristics of Han palace halls, towers, tombs, and other abodes

Key Takeaways

Key Points

- Surviving architecture from the Han Dynasty includes ruins of brick and rammed earth walls (including above- ground city walls and underground tomb walls), rammed earth platforms for terraced altars and halls, funerary stone or brick pillar -gates, and scattered ceramic roof tiles. Timber was the chief building material in Han architecture, used for grand palace halls, multi-story towers, multi-story residential halls, and humble abodes.
- Walls of frontier towns and forts in Inner Mongolia were typically constructed with stamped clay bricks instead of rammed earth. Thatched or tiled roofs were supported by wooden pillars, since the addition of brick, rammed earth, or mud walls did not actually support the roof. Stone and plaster were also used for domestic architecture.
- Valuable clues about Han architecture can be found in burial artwork of ceramic models, paintings, and carved or stamped bricks discovered in tombs and other sites.

Key Terms

- **pillar**: A large post, often used as supporting architecture.
- **crenellations**: The battlements of a castle or other building.
- **dougong**: A unique structural element of interlocking wooden brackets, one of the most important elements in traditional Chinese architecture.
- **rammed earth**: A construction material made by compressing dirt.

Surviving architecture from the Han Dynasty includes ruins of brick and rammed earth walls (including above-ground city walls and underground tomb walls), rammed earth platforms for terraced altars and halls, funerary stone or brick pillar-gates, and scattered ceramic roof tiles that once adorned timber halls. Sections of the Han-era rammed earth Great Wall still exist in Gansu province,

along with the frontier ruins of thirty beacon towers and two fortified castles with crenellations .

Building Materials

Timber was the chief building material in Han Dynasty architecture, used for grand palace halls, multi-story towers, multi-story residential halls, and humble abodes. However, due to the rapid decay of wood over time and its susceptibility to fire, the oldest wooden buildings found in China (which include several temple halls of Mount Wutai) date no earlier than the Tang Dynasty (618–907 CE).

Walls of frontier towns and forts in Inner Mongolia were typically constructed with stamped clay bricks instead of rammed earth. Thatched or tiled roofs were supported by wooden pillars, since the addition of brick, rammed earth, or mud walls did not support the roof. Stone and plaster were used for domestic architecture. Tiled eaves projecting outward were built to distance falling rainwater from the walls; they were supported by dougong brackets that were sometimes elaborately decorated. Molded designs usually decorated the ends of roof tiles, as seen in artistic models of buildings and in surviving tile pieces.



The Gaoyi Que, a stone-carved pillar-gate (que): A stone-carved pillar-gate, or que (闕), 6 m (20 ft) in total height, located at the tomb of Gao Yi in Ya'an, Sichuan province, was built during the Eastern Han Dynasty (25-220 CE). Notice the stone-carved decorations of roof tile eaves, despite the fact that Han Dynasty stone que (part of the walled structures around tomb entrances) lacked wooden or ceramic components (but often imitated wooden buildings with ceramic roof tiles).

Styles of Architecture

Tombs and Houses

Valuable clues about Han architecture can be found in an artwork of ceramic models, paintings, and carved or stamped bricks discovered in tombs and other sites. Han tombs were laid out like underground houses, comparable to the scenes of courtyard houses found on tomb bricks and in three-dimensional models. Han homes had a courtyard area (some had multiple courtyards), with slightly elevated halls connected by stairways. Multi-story buildings included the main colonnaded residence halls built around the courtyards as well as watchtowers. The halls were built with intersecting crossbeams and rafters usually carved with decorations; stairways and walls were plastered over to produce a smooth surface and then painted.

Tower Architecture

There are Han-era literary references to tall towers in the capital cities. They often served as watchtowers, astronomical observatories, and religious establishments meant to attract the favor of immortals . It is unknown whether miniature ceramic models of residential towers and watchtowers found in Han Dynasty tombs are faithful representations of such timber towers; nevertheless, they reveal vital clues about lost timber architecture.

Only a handful of ceramic models of multi-story towers exist from the pre-Han and Western Han eras, though hundreds of existing models were made during the Eastern Han period. Model towers could be fired as one piece in the kiln or assembled from several different ceramic pieces. Each model is unique, yet they share common features such as a walled courtyard at the bottom, a balcony with balustrades and windows for every floor, and roof tiles capping and concealing the ceiling rafters. There were also door knockers, human figures peering out of the windows or standing on the balconies, and model pets such as dogs in the courtyard. Perhaps the most direct evidence to suggest that miniature ceramic towers represent of real-life Han timber towers are the tile patterns. Artistic patterns found on the circular tiles that cap the eave-ends on the miniature models are exact matches of patterns found on roof tiles excavated at sites such as the royal palaces in Chang'an and Luoyang.

Other Types of Buildings

Other ceramic models from the Han burial sites reveal a variety of building types. These include multi-story storehouses such as granaries, courtyard houses with multi-story halls, kiosks, walled gate towers, mills, factories and workshops, animal pens, outhouses, and water wells. Even models of single-story farmhouses show great detail, including tiled roofs and courtyards. Models of granaries and storehouses had tiled rooftops, dougong brackets, windows, and stilt supports raising them above ground level. Han models of water wells sometimes feature tiny tiled roofs supported by beams that house the rope pulley used for lifting a bucket.

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9.13: The Six Dynasties Period

Painting during the Six Dynasties Period

During the Six Dynasties period (220–589 CE), people began to write about art and appreciate painting for its own beauty.

Learning Objectives

Summarize the Six Principles of painting according to Xie He and draw a timeline of the eras within the Six Dynasties

Key Takeaways

Key Points

- The Six Dynasties period takes its name from the six ruling dynasties of the era: the Eastern Wu (222–280), Jin (265–420), Liu Song (420–479), Southern Qi (479–502), Liang (502–557), and Chen (557–589) Dynasties.
- Individual artists began to rise to attention, such as Gu Kaizhi. Many illustrated Confucian moral themes—such as the preferred behavior of a wife to her husband or of children to their parents—with gracefully drawn figures.
- Xie He—a writer, art historian, and critic in 5th century China—is most famous for outlining six points to consider when judging a painting, taken from the preface to his book, *The Record of the Classification of Old Painters*.
- Xie He's six elements include: 1) Spirit Resonance, 2) Bone Method, 3) Correspondence to the Object, 4) Suitability to Type, 5) Division and Planning, and 6) Transmission by Copying.

Key Terms

- **vitality**: Energy or vigor.
- **Confucian**: One who follows the teachings of Confucius.

The Six Dynasties period (220–589 CE) takes its name from the six ruling dynasties of the era: the Eastern Wu Dynasty (222–280), Jin Dynasty (265–420), Liu Song Dynasty (420–479), Southern Qi Dynasty (479–502), Liang Dynasty (502–557), and Chen Dynasty (557–589). During the Six Dynasties period, people began to write about art and appreciate painting for its own beauty. Individual artists began to rise to attention, such as Gu Kaizhi.

Many illustrated Confucian moral themes—such as the preferred behavior of a wife to her husband or of children to their parents—with gracefully drawn figures.



Luoshenfu, Gu Kaizhi (344-406 CE): The painting *Luoshenfu* by artist Gu Kaizhi, painted during the Six Dynasties Period.

The Six Principles

Xie He—a writer, art historian, and critic in 5th century China—is most famous for outlining six points to consider when judging a painting. These were taken from the preface to his book, *The Record of the Classification of Old Painters,* written circa 550 CE. According to him, the six elements that define a painting are:

1. *Spirit Resonance,* or vitality , which refers to the flow of energy that encompasses theme, work, and artist. Xie He said that without Spirit Resonance, there was no need to explore a painting further.
2. *Bone Method,* or the way of using the brush, which refers not only to texture and brush strokes, but also to the close link between handwriting and personality. In his day, the art of calligraphy was inseparable from that of painting.
3. *Correspondence to the Object,* or the depicting of form , which includes shapes and lines .
4. *Suitability to Type,* or the application of color, which includes layers, value , and tone .
5. *Division and Planning,* or placing and arrangement, which corresponds to composition , space , and depth.
6. *Transmission by Copying,* or the copying of models, which means not only from life but also from works of antiquity .



Tomb mural: Murals from a tomb of the Six Dynasties period (550-577 CE) in Jiuyuangang, Xinzhou, showing a rural hunting scene on horseback.

Calligraphy during the Six Dynasties Period

The calligraphic tradition of East Asia originated in China and greatly advanced during the Six Dynasties period.

Learning Objectives

Describe the evolution of Chinese calligraphy from ancient China to the Six Dynasties

Key Takeaways

Key Points

- Chinese calligraphy is an artistic writing form widely practiced and revered in the Sinosphere , which includes China, Japan, Korea, and Vietnam.
- The various styles of calligraphy adhere to general standards. Chinese calligraphy and ink and wash painting are closely related, accomplished using similar tools and techniques.
- In ancient China, painting and calligraphy were the most highly appreciated arts in court circles. They were done almost exclusively by amateurs, aristocrats, and scholar-officials who had the leisure to perfect the technique.
- Invented in the 1st century, paper gradually replaced silk as the backdrop for calligraphy. Original writings by famous calligraphers have been highly valued throughout China's history and are mounted on scrolls and hung on walls like paintings.
- Some of the most famous Chinese calligraphers, including Wang Xizhi, lived during the Six Dynasties period.
- Wang Xizhi's most famous work is the *Lanting Xu,* the preface to a collection of poems written by a number of poets who gathered at Lan Ting, near the town of Shaoxing in Zhejiang province.

Key Terms

- **literati**: A person who engages in critical study, thought, and reflection about the reality of society.
- **sinosphere**: Areas and countries that have been heavily influenced by Chinese culture.
- **soot**: Fine black or dull brown particles of amorphous carbon and tar produced by the incomplete combustion of coal or oil.
- **ink and wash painting**: An East Asian type of brush painting of Chinese origin that uses the same black ink as in East Asian calligraphy; also known as literati painting.

Background: Calligraphy and Ancient China

Calligraphy, a visual art related to writing, is the design and execution of lettering with a broad tip brush or other instrument. The calligraphic tradition of East Asia originated in China and is widely practiced and revered in the Sinosphere (a designation that often includes China, Japan, Korea, and Vietnam). The various styles of calligraphy in the tradition adhere to a general standards. Chinese calligraphy and ink and wash painting are closely related, as they are accomplished using similar tools and techniques. Chinese painting and calligraphy are distinguished from other cultural arts because they emphasize motion and tend to be charged with dynamic life.

In ancient China, painting and calligraphy were the most highly appreciated arts in court circles; they were done almost exclusively by amateurs, aristocrats, and scholar-officials who had the leisure to perfect the technique and sensibility necessary for great brushwork. Calligraphy was considered the purest form of painting. The implements included the brush pen made of animal hair and black inks made from pine soot and animal glue. Writing and painting were done on silk, gradually replaced after the invention of paper in the 1st century. Original writings by famous calligraphers have been valued throughout China's history; they are mounted on scrolls and hung on walls as paintings are.



Palace Lady detail from Admonitions of the Instructress to the Palace Ladies: In ancient China, painting and calligraphy were the most highly appreciated arts in court circles; they were done almost exclusively by amateurs, aristocrats, and scholar-officials who had the leisure to perfect the technique and sensibility necessary for great brushwork.

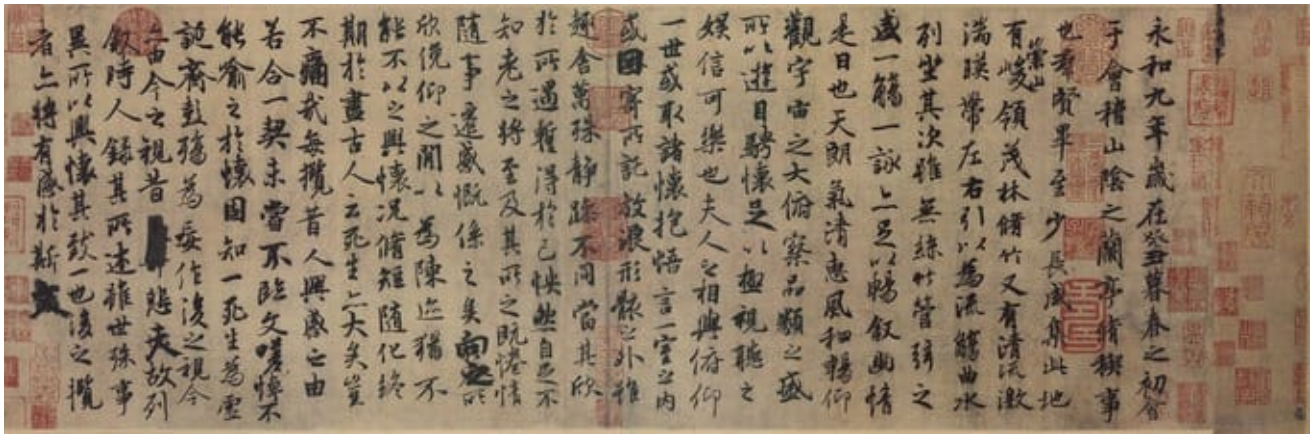
Calligraphy during the Six Dynasties

Some of the most famous Chinese calligraphers lived during the Six Dynasties period. The Six Dynasties refers to the dynasties during the periods of the Eastern Wu Dynasty (222–280), Jin Dynasty (265–420), Liu Song Dynasty (420–479), Southern Qi Dynasty (479–502), Liang Dynasty (502–557), and Chen Dynasty (557–589).

Wang Xizhi and the *Lanting Xu*

One of these famous calligraphers was Wang Xizhi, who lived during the 4th century CE in the middle of the Jin Dynasty. His most famous work is the *Lanting Xu,* the preface to a collection of poems written by a number of poets who gathered at Lan Ting near the town of Shaoxing in Zhejiang province. Wang Xizhi was traditionally referred to as the Sage of Calligraphy and is considered one of the most esteemed Chinese calligraphers of all time and a master of all forms, especially the running script. The Emperor Taizong admired his works greatly. In addition to the Wang Xizhi's esteem in China, he has been and remains influential in Japanese calligraphy.

The *Lantingji Xu* is a famous work of calligraphy by Wang Xizhi composed in the year 353 CE. Written in semi-cursive script, it is among the best-known pieces of calligraphy in Chinese history and is often copied. This work began as the preface to a seminal collection of Chinese nature poetry but developed a life of its own. The preface describes an event during that year's Spring Purification Festival in which 42 literati , including Xie An and Sun Chuo, were present at a gathering at the Orchid Pavilion near Shaoxing, Zhejiang, at which they composed poems, played music, and enjoyed wine. The preface consists of 324 Chinese characters in 28 lines . The character zhī (之) appears 20 times, but no two appearances look the same, a feature that constitutes calligraphic excellence. This celebrated work of literature flows rhythmically and gave rise to several Chinese idioms .



Main text of a Tang Dynasty copy of Wang Xizhi's *Lantingji Xu,* by Feng Chengsu.: Throughout Chinese history, many copies were made of the Lantingji Xu, which described the beauty of the landscape around the Orchid Pavilion and the get-together of Wang Xizhi and his friends. The original is lost; however, some believe it was buried in the mausoleum of Emperor Taizong of Tang. This Tang copy made between 627-650 CE is considered the best of the copies that has survived.

Architecture during the Six Dynasties Period

The Six Dynasties (220-589 CE) in Chinese history was a time of great advancements in architecture.

Learning Objectives

Characterize the architecture and art of the Six Dynasties

Key Takeaways

Key Points

- The Six Dynasties generally includes the periods of the Three Kingdoms (220–280 CE), the Jin Dynasty (265–420 CE), and the Southern and Northern Dynasties (420–589 CE).
- By the 6th century, Buddhism had spread with tremendous momentum throughout China and dramatically influenced Chinese architecture.
- Although multiple-story towers such as guard towers and residential apartments existed in previous periods, it was during this time that the Chinese transformed the rounded earthen mound of the stupa into the towering pagoda to house the sacred buried relics of Buddha at its core.
- The Songyue Pagoda, built in 523, is the oldest extant pagoda in China; its unique many-sided shape may represent an early attempt to merge the Chinese architecture of straight edges with the circular style of Buddhism from the Indian subcontinent.
- Although mostly only ruins of brick and rammed earth walls and towers from the Six Dynasties have survived, information on ancient Chinese architecture can be discerned from realistic clay models of buildings created as funerary items.
- The Jin Dynasty was particularly known for miniature models of buildings used to decorate the tops of "soul vases" and for its celadon porcelain wares.

Key Terms

- **celadon**: Ceramic ware with a pale green glaze.
- **ensemble**: A group of separate things that contribute to a coordinated whole.

Background: The Six Dynasties

The Six Dynasties is a collective term for six Chinese dynasties during the periods of the Three Kingdoms (220–280 CE; also known as the Eastern Wu or the Cao Wei), the Jin Dynasty (265–420 CE), and the Southern and Northern Dynasties (420–589

CE), which included the Liu Song, Southern Qi, Liang, and Chen Dynasties. During this time, the Chinese people made great advancements in architecture.

Architecture in the Six Dynasties

By the 6th century, Buddhism had spread with tremendous momentum throughout China, and Chinese culture was adjusting and adapting its traditions to include Buddhism worship. This also had a profound influence on architecture. Although multiple-story towers such as guard towers and residential apartments existed in previous periods, the distinct Chinese pagoda tower (used for storing Buddhist scriptures) evolved during the Six Dynasties period from the stupa, which came from Buddhist traditions of protecting sutras in ancient India. The Chinese transformed the rounded earthen mound of the stupa into the towering pagoda to house the sacred buried relics of Buddha at its core.

The Songyue Pagoda, built in 523, is the oldest extant pagoda in China, enduring primarily because it was constructed from brick instead of wood. The unique many-sided shape of the Songyue Pagoda may represent an early attempt to merge the Chinese architecture of straight edges with the circular style of Buddhism from the Indian subcontinent. The perimeter of the pagoda decreases as it rises, as seen in Indian and Central Asian Buddhist cave temple pillars and the later round pagodas in China.



Songyue Pagoda: A circular-based stone-constructed Buddhist pagoda built in 523 CE during the Southern and Northern Dynasties period of the Six Dynasties. It is the oldest existent stone Chinese pagoda. Earlier wooden Chinese pagodas have not survived.

Funerary Models

Tombs of members of the ruling Xiao family, with sculptural ensembles in various states of preservation , are located near Nanjing. The best surviving example of a monumental statuary from the Liang Dynasty is the ensemble of the Tomb of Xiao Xiu (475–518 CE), a brother of Emperor Wu, located in Qixia District east of Nanjing.

Although mostly only ruins of brick and rammed earth walls and towers from the Six Dynasties have survived, information on ancient Chinese architecture (especially wooden architecture) can be discerned from realistic clay models of buildings created as funerary items. These depicted miniature versions of Six Dynasties architecture. Throughout the Six Dynasties, miniature models of buildings or entire architectural ensembles were made to decorate the tops of “soul vases” (*hunping*) found in many tombs of that period. In addition to illustrating architecture, jar designs often incorporated animal and Buddhist figures.



Eastern Wu artwork depicting architecture: A green-glaze ceramic jar from the Three Kingdoms (or Eastern Wu) period with human figures, birds, and architecture, on display in the Nanjing Museum.



Jar of the Western Jin: Jar designs of the Jin Dynasty often incorporated architectural designs as well as animal and Buddhist figures.

Advances in Technology

Technology advanced significantly during the relatively short Three Kingdoms (220-280 CE) period, including in the realm of architecture. Shu chancellor Zhuge Liang invented the wooden ox, an early form of the wheelbarrow, and improved on the repeating crossbow. Wei mechanical engineer Ma Jun is considered the equal of his predecessor Zhang Heng. He invented a hydraulic-powered mechanical puppet theater for Emperor Ming of Wei; square-pallet chain pumps for irrigation of gardens in Luoyang; and the ingenious design of the South Pointing Chariot, a non-magnetic directional compass operated by differential gears.



Pottery Palace: Though from the Han Dynasty (c. 2nd century BCE – 2nd century CE), this pottery palace provides a good example of pottery created for elite burial that illustrates the architecture of the time.

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9.14: The Tang Dynasty

Architecture during the Tang Dynasty

Since the Tang Dynasty, Chinese architecture has had a major influence on the architectural styles of Korea, Vietnam, and Japan.

Learning Objectives

Describe the influence of architecture from the Tang dynasty on Korea, Vietnam, and Japan

Key Takeaways

Key Points

- Chinese culture flourished and further matured during the Tang Dynasty , considered an age of great advancements of architecture, poetry, and other arts.
- From the Tang Dynasty (618–907) onward, brick and stone architecture gradually became more common and replaced wooden edifices.
- The earliest examples of this transition can be seen in building projects such as the Zhaozhou Bridge of 605 or the Xumi Pagoda of 636, though stone and brick architecture was used in subterranean tomb architecture of earlier dynasties.
- The tombs and mausoleums of imperial family members are counted as part of the imperial tradition in architecture. These above-ground earthen mounds and pyramids had subterranean shaft-and-vault structures lined with brick walls.
- Nanchan Temple in Shanxi Province was built in 782 CE, and its Great Buddha Hall is currently China's oldest preserved timber building.
- Chang'an was the capital city of the Tang Dynasty, as in the earlier Han and Jin dynasties, and was made famous for its checkerboard pattern of main roads with walled and gated districts.

Key Terms

- **shaft**: In architecture, the body of a column; the cylindrical pillar between the capital and base.
- **Qianling Mausoleum**: Tomb site located in Shaanxi province, China, built by 684 (with additional construction until 706); the tombs house the remains of various members of the royal Li family.

Background: The Tang Dynasty

The Sui Dynasty (589–618 CE) was a short-lived Imperial Chinese dynasty. Preceded by the Southern and Northern Dynasties, it unified China for the first time after over a century of north-south division. The Sui Dynasty was followed by the Tang Dynasty, which ruled from June 18, 618 until June 1, 907 CE, when the Five Dynasties and Ten Kingdoms Period began.

The Tang Dynasty was founded by the Li family, who seized power during the decline and collapse of the Sui Empire. The first half of the Tang Dynasty's rule was largely a period of progress and stability until the An Lushan Rebellion and subsequent decline of central authority in the later half of the dynasty. The dynasty was interrupted briefly by the Second Zhou Dynasty (October 8, 690 – March 3, 705), when Empress Wu Zetian seized the throne, becoming the only Chinese empress to reign in her own right. Chinese culture flourished and further matured during the Tang era, considered the greatest age for Chinese poetry. Architecture also greatly advanced during this time.

Architecture of the Tang Dynasty

Brick and Stone

Beginning in the Tang Dynasty, Chinese architecture has had a major influence on the architectural styles of Korea, Vietnam,

and Japan. From the Tang Dynasty onward, brick and stone architecture gradually became more common and replaced wooden edifices. The earliest examples of this transition can be seen in building projects such as the Zhaozhou Bridge (completed in 605) or the Xumi Pagoda (built in 636). However, stone and brick architecture was used in the subterranean tomb architecture of earlier dynasties.



The Xumi Pagoda: This square-base stone and brick pagoda was built in the year 636 CE during the reign of Emperor Taizong of the Tang Dynasty (618-907). It stands at a height of 48 m (157 ft) and has been well preserved since its initial construction. The monastery that once surrounded the pagoda, however, has largely been destroyed, with the exception of a few structures.

In the realm of structural engineering and technical Chinese architecture, government standard building codes were outlined in the early Tang book of the *Yingshan Ling* (National Building Law). Fragments of this book have survived in the *Tang Lü* (The Tang Code), while the Song dynasty architectural manual of the *Yingzao Fashi* (State Building Standards) by Li Jie in 1103 is the oldest existing technical treatise on Chinese architecture that has survived in full. During the reign of Emperor Xuanzong of Tang (712–756), 34,850 registered craftsmen served the state, managed by the Agency of Palace Buildings (Jingzuo Jian).

Tombs and Mausoleums

The tombs and mausoleums of imperial family members, such as the 8th century Tang Dynasty tombs at the Qianling Mausoleum , are counted as part of the imperial tradition in architecture. These above-ground earthen mounds and pyramids had subterranean shaft-and-vault structures lined with brick walls since at least the Warring States (481–221 BCE) period.

Temple Architecture

Buddhist temples were also commonplace in the Tang Dynasty, such as the Nanchan Temple near the town of Doucun on Wutaishan, in Shanxi Province. The temple was built in 782 CE, and its Great Buddha Hall is currently China's oldest preserved timber building extant, as wooden buildings are prone to fire and destruction. Not only is Nanchan Temple an important architectural site, it also contains an original set of artistically important Tang sculptures dating from the period of its construction. Seventeen sculptures share the hall's interior space with a small stone pagoda.



Nanchan Temple: Nanchan Temple, built during the late 8th century

As the oldest extant timber-frame building in China, The Great Buddha Hall is key to understanding Chinese architectural history. The humble building is a three- bay square hall 10 meters deep and 11.75 meters across the front. The roof is supported by twelve pillars implanted directly into a brick foundation, and the hip-gable roof is supported by brackets. The hall does not contain interior columns or a ceiling, nor are there struts supporting the roof in between the columns, which indicates that this is a low-status structure. The hall contains several features of Tang Dynasty halls, including its longer central front bay and the use of camel-hump braces.

Chang'an

Chang'an was the capital city of the Tang Dynasty as in the earlier Han and Jin dynasties. The roughly square city was built with six miles of outer walls running east to west and more than five miles of outer walls running north to south. The royal palace, the Taiji Palace, stood north of the city's central axis. From the large Mingde Gates located mid-center of the main southern wall, a wide city avenue stretched all the way north to the central administrative city, behind which was the Chentian Gate of the royal palace, or Imperial City. Intersecting this were numerous streets running east to west and north to south. These main intersecting roads formed 108 rectangular wards with walls and four gates each, each filled with multiple city blocks. The city was made famous for this checkerboard pattern of main roads with walled and gated districts.

Of these 108 wards in Chang'an, two (each the size of two regular city wards) were designated as government-supervised markets, and other spaces were reserved for temples, gardens, and ponds. Throughout the entire city, there were 111 Buddhist monasteries, 41 Daoist abbeys , 38 family shrines, two official temples, seven churches of foreign religions, 10 city wards with provincial transmission offices, 12 major inns, and six graveyards. Some city wards were filled with open public playing fields or the backyards of lavish mansions for playing horse polo and cuju football. In 662, Emperor Gaozong moved the imperial court to the Daming Palace, which became the political center of the empire and served as the royal residence of the Tang emperors for more than 220 years.

Painting during the Tang Dynasty

The Tang Dynasty is considered a golden age in Chinese civilization, and Chinese figure painting developed dramatically during this time.

Learning Objectives

Describe the advancements of the "painting of people" style, the shuimohua style, the shan-shui style, and painting on architectural structures that occurred during the Tang Dynasty

Key Takeaways

Key Points

- Figure painting reached the height of elegant realism in the art of the court of Southern Tang (937-975).
- Buddhist painting and court painting—including paintings of the Buddha, monks, and nobles—played a major role in the development of painting.
- The landscape (*shan-shui*) painting technique developed quickly in this period and reached its first maturation.
- The painting of people also peaked. The outstanding master in this field is Wu Daozi , referred to as the "Sage of Painting."

Key Terms

- **Wu Daozi**: (680–740) A Chinese artist of the Tang Dynasty, famous for initiating new myths in his artwork.
- **Wang Wei**: (699-759) A Tang Dynasty poet, musician, painter, and statesman; one of the most famous men of arts and letters of his time.

During the Tang Dynasty , considered a golden age in Chinese civilization , Chinese painting developed dramatically both in subject matter and technique. The advances that characterized Tang Dynasty painting had a lasting influence in the art of other countries, especially in East Asia (including Korea, Japan, and Vietnam) and central Asia.

Developments in Painting

During the early Tang period, the painting style was mainly inherited from the previous Sui Dynasty. The "painting of people" developed greatly during the Tang Dynasty, primarily due to paintings of the Buddha, monks, and nobles known as court paintings. Figure painting reached the height of elegant realism in the art of the court of Southern Tang (937-975). The theory of painting also developed during this time as Buddhism , Taoism , and traditional literature influenced the art form. Paintings on architectural structures, such as murals, ceiling paintings, cave paintings, and tomb paintings, were very popular, exemplified in the paintings of the Mogao Caves in Xinjiang.

Painting of People

Brothers Yan Liben and Yan Lide were among the most prolific painters of this period. Yan Liben was the personal portraitist to the Emperor Taizong, and his most notable works include the *Thirteen Emperors Scroll*.



Yan Liben, Thirteen Emperors Scroll (detail): Yan Liben was the personal portraitist to the Emperor Taizong.

The outstanding master in this field is Wu Daozi, referred to as the "Sage of Painting". Wu's works include *God Sending a Son*

and *The Teaching Confucius,* and he created a new technique of drawing known as “Drawing of Water Shield.” Most Tang artists outlined figures with fine black lines and used brilliant colors and elaborate detail. However, Wu Daozi used only black ink and freely painted brushstrokes to create ink paintings that were so exciting, crowds gathered to watch him work. Ink paintings were no longer preliminary sketches or outlines to be filled in with color; instead, they were valued as finished works of art.



Wu Daozi, The Teaching Confucius (685-758): The painting of people peaked under the Tang Dynasty.

Landscapes

The great poet Wang Wei first created the brush and ink painting of *shan-shui,* literally “mountains and waters.” He also combined literature, especially poetry, with painting. The use of line in painting became much more calligraphic than in the early period. Li Sixun and Li Zhaodao (father and son) were the most famous painters of shan-shui. In these landscapes, which were monochromatic and sparse (a style that is collectively called *shuimohua*), the purpose was not to reproduce exactly the appearance of nature (the technique of realism) but rather to grasp an emotion or atmosphere so as to catch the “rhythm” of nature.

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9.15: The Song Dynasty

The Song Dynasty

The Song Dynasty was highly influenced by Buddhism and Neo-Confucianism, which were reflected in its art.

Learning Objectives

Discuss the significance of Neo-Confucianism and literature on the art of the Song dynasty

Key Takeaways

Key Points

- Advances in landscape and portrait painting heightened the visual arts during the Song Dynasty .
- The elite engaged in the arts as accepted pastimes of the cultured scholar-official, including painting, composing poetry, and writing calligraphy .
- Emperor Huizong was a renowned artist as well as a patron of the arts, and his court entourage included painters, calligraphers, poets, and storytellers.
- In philosophy, Chinese Buddhism had waned in influence, but it retained its hold on the arts and the charities of monasteries.
- Buddhism had a profound influence upon the budding movement of Neo- Confucianism , led by Cheng Yi (1033–1107) and Zhu Xi (1130–1200), which strongly influenced the art of the time.
- Different clothing styles distinguished peasants, soldiers, artisans, merchants, scholars, and officials.

Key Terms

- **Neo-Confucianism**: A moral, ethical, and metaphysical Chinese philosophy that originated with Han Yu and Li Ao (772-841) in the Tang Dynasty and became prominent during the Song and Ming dynasties.
- **Buddhism**: The religion and philosophy founded by the Indian teacher Gautama Buddha.
- **calligraphy**: The art of writing letters and words with decorative strokes.

The Song Dynasty ruled China between 960 and 1279 CE and is divided into two distinct periods, Northern and Southern. During the Northern Song (960–1127), the capital was in the northern city of Bianjing (now Kaifeng) and the dynasty controlled most of what is now Eastern China. The Southern Song (1127–1279) refers to the period after the Song lost control of its northern half to the Jurchen Jin dynasty in the Jin-Song Wars.

The Song dynasty restored unity and became the richest, most skilled, and most populous country on earth. The population doubled in size during the 10th and 11th centuries, growth made possible by expanded rice cultivation in central and southern Song, the use of early-ripening rice from southeast and southern Asia, and widespread food surplus. The Song was the first government in world history to issue banknotes or paper money and the first Chinese government to establish a permanent navy.

The Proliferation of Art

Social life during the Song Dynasty was vibrant. Citizens gathered to view and trade precious artworks, the populace intermingled at public festivals and private clubs, and cities had lively entertainment quarters. The spread of literature and knowledge was enhanced by the rapid expansion of woodblock printing and the 11th-century invention of movable-type printing. Technology, science, philosophy, mathematics, and engineering flourished over the course of the Song. Philosophers such as Cheng Yi and Zhu Xi reinvigorated Confucianism with new commentary, infused with Buddhist ideals and emphasized a new organization of classic texts that brought out the core doctrine of Neo-Confucianism. The visual arts were heightened by new developments such as advances in landscape and portrait painting, and the elite engaged in the arts as accepted pastimes of the cultured scholar-official, including painting, composing poetry, and writing calligraphy.

The imperial courts of the emperor's palace were filled with his entourage of court painters, calligraphers, poets, and storytellers. Emperor Huizong was a renowned artist as well as a patron of the arts. One venerated court painter was Zhang Zeduan (1085–1145), who painted an enormous panoramic painting, *Along the River During the Qingming Festival*. Emperor Gaozong initiated a massive art project during his reign, known as the Eighteen Songs of a Nomad Flute, from the life story of Cai Wenji (b. 177).

The Significance of Literature in Art

Poet and statesman Su Shi and his associate Mi Fu were highly influential in the development of literature during the Song era. Poetry and literature profited from the rising popularity and development of the ci form , a type of lyric poetry. Enormous encyclopedic volumes were compiled, such as works of historiography and treatises on technical subjects. Chinese travel literature also became popular with the writings of geographer Fan Chengda (1126–1193) and Su Shi, the latter of whom wrote the daytrip essay known as *Record of Stone Bell Mountain* that used persuasive writing to argue a philosophical point. Although an early form of the local geographic gazetteer existed in China since the 1st century, the matured form known as "treatise on a place,, or *fangzhi*, replaced the old "map guide", or *tujing,* during the Song Dynasty.

The Influence of Buddhism and Neo-Confucianism

In philosophy, Chinese Buddhism had waned in influence, but it retained its hold on the arts and on the charities of monasteries. Buddhism also had a profound influence upon the budding movement of Neo-Confucianism, led by Cheng Yi (1033–1107) and Zhu Xi (1130–1200). Neo-Confucianism was an attempt to create a more rationalist and secular form of Confucianism by rejecting superstitious and mystical elements of Taoism and Buddhism that influenced the philosophy during and after the Han Dynasty. Although the Neo-Confucianists were critical of Taoism and Buddhism, the two did have an influence on the philosophy, and the Neo-Confucianists borrowed terms and concepts from both. However, unlike the Buddhists and Taoists, who saw metaphysics as a catalyst for spiritual development, religious enlightenment , and immortality, the Neo-Confucianists used metaphysics to develop a rationalist ethical philosophy.

Mahayana Buddhism influenced Fan Zhongyan and Wang Anshi through its concept of ethical universalism, while Buddhist metaphysics had a deep impact upon the pre- Neo- Confucian doctrine of Cheng Yi. The philosophical work of Cheng Yi in turn influenced Zhu Xi. Although his contemporary peers did not accept his writings, Zhu's commentary and emphasis upon the Confucian classics of the Four Books as an introductory corpus to Confucian learning formed the basis of the Neo-Confucian doctrine. By the year 1241, under the sponsorship of Emperor Lizong, Zhu Xi's Four Books and his commentary became standard requirements of study for those attempting to pass the civil service examinations.



Wood Bodhisattva: A wooden and gilded statue of the Buddha (bodhisattva) from the Chinese Song Dynasty (960-1279), from the Shanghai Museum.

The influence of both Buddhism and Neo-Confucianism can be seen in much of the artwork at the time, including the painted

artwork of Lin Tinggui's *Luohan Laundering*. A well-known Neo-Confucian motif includes paintings of Confucius , Buddha, and Lao Tzu all drinking out of the same vinegar jar, associated with the slogan "The three teachings are one!" However, the ideology of Buddhism was highly criticized and even scorned by some. The statesman and historian Ouyang Xiu (1007–1072) called the religion a "curse" that could only be remedied by uprooting it from Chinese culture and replacing it with Confucian discourse. Buddhism would not see a true revival in Chinese society until the Mongol rule of the Yuan Dynasty , with Kublai Khan's sponsorship of Tibetan Buddhism and Drogön Chögyal Phagpa as the leading lama. The Christian sect of Nestorianism—which entered China in the Tang era—was also revived in China under Mongol rule.



Portrait of the Zen Buddhist monk Wuzhun Shifan (1238): Portrait of the Zen Buddhist monk Wuzhun Shifan, painted in 1238.

The Art of Clothing

Clothing was made of hemp or cotton cloths in either black and white. Trousers were acceptable for peasants, soldiers, artisans, and merchants, although wealthy merchants might choose to wear more ornate clothing and male blouses that came below the waist. Acceptable apparel for scholar-officials was rigidly defined by social ranking system. Each official was able to display his status by wearing different-colored traditional silken robes that hung to the ground around his feet, specific types of headgear, and even specific styles of girdles that displayed his graded-rank of officialdom.
However, as time went on this rule of rank-graded apparel for officials was not as strictly enforced.

Women wore long dresses, blouses that came down to the knee, skirts, and jackets with long or short sleeves, while women from wealthy families could wear purple scarves around their shoulders. The main difference in women's apparel from that of men was that it was fastened on the left, not on the right.

Painting under the Song Dynasty

Painting during the Song Dynasty (960–1279) reached a new level of sophistication with further development of landscape painting.

Learning Objectives

Compare and contrast the Northern and Southern Song styles of painting

Key Takeaways

Key Points

- The shan shui style painting—"shan" meaning mountain, and "shui" meaning river—became prominent in Chinese landscape art. Distant mountain peaks rise out of high clouds and mist, while streaming rivers run from afar into the foreground.
- The Northern Song period (960–1127) was characterized by large, sweeping landscapes, influenced by political ideals of bringing order to large societal issues.
- In contrast , the Southern Song period (1127–1279) was more interested in reforming society from the bottom up and on a much smaller scale, and their paintings reflected this in smaller, more intimate scenes.
- The imperial courts of the emperor's palace were filled with his entourage of court painters, calligraphers, poets, and storytellers. One of the greatest landscape painters of the court was Zhang Zeduan , who painted the original *Along the River During Qingming Festival* scroll.

Key Terms

- **Taoism**: A Chinese mystical philosophy traditionally founded by Lao-tzu in the 6th century BCE that teaches conformity to the tao by unassertive action and simplicity.
- **Zhang Zeduan**: (1085–1145) A famous Chinese painter of the Song Dynasty, who lived during the transitional period from the Northern Song to the Southern Song and was instrumental in the early history of the Chinese landscape art style known as shan shui.
- **Neo-Confucian**: A moral, ethical, and metaphysical Chinese philosophy that originated with Han Yu and Li Ao (772-841) in the Tang Dynasty and became prominent during the Song and Ming dynasties.

Introduction



***Snow Mountains* by Guo Xi, located in the Shanghai Museum.**: Guo Xi, a representative landscape painter in the Northern Song dynasty, is known for depicting mountains, rivers, and forests in winter. This piece shows a of deep and serene mountain valley covered with snow and several old trees struggling to survive on precipitous cliffs. This masterpiece uses light ink and magnificent composition to express his open artistic conception.

Painting during the Song Dynasty (960–1279) reached a new level of sophistication with further development of landscape

painting. The *shan shui* style painting—"shan" meaning mountain and "shui" meaning river—became prominent in Chinese landscape art. The emphasis on landscape painting in the Song period was grounded in Chinese philosophy. Taoism stressed that humans were but tiny specks among vast and greater cosmos, while Neo-Confucianist writers often pursued the discovery of patterns and principles that they believed caused all social and natural phenomena. While the painting of portraits and closely viewed objects such as birds on branches were held in high esteem by the Song Chinese, landscape painting was paramount.

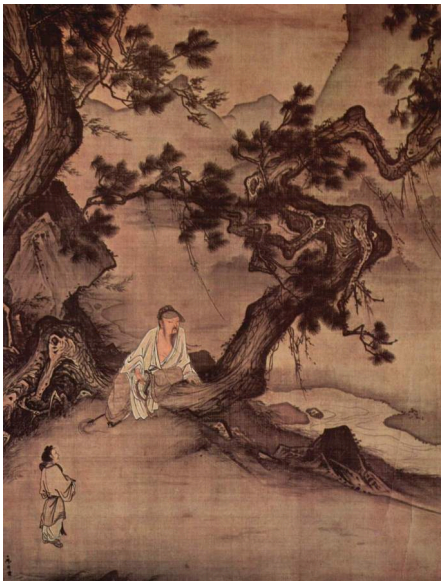
Techniques

Artists of the time mastered the formula of intricate and realistic scenes in the foreground and vast open space in the background. Distant mountain peaks rise out of high clouds and mist, while streaming rivers run from afar into the foreground. Immeasurable distances are conveyed through blurred outlines and impressionistic treatment of natural phenomena.

Northern and Southern Song

There was a significant difference in painting trends between the Northern Song period (960–1127) and Southern Song period (1127–1279). The paintings of Northern Song officials were influenced by their political ideals of bringing order to the world and tackling the largest issues affecting the whole of their society; as such, their paintings often depict huge, sweeping landscapes. On the other hand, Southern Song officials were more interested in reforming society from the bottom up and on a much smaller scale, a method they believed had a better chance for success. Their paintings often focus on smaller, more intimate scenes, while the background is bereft of detail as a realm without substance or concern for the artist or viewer .

This change in attitude from one era to the next stemmed from the rising influence of Neo-Confucian philosophy. Adherents to Neo-Confucianism focused on reforming society from the bottom up, not the top down, which can be seen in their efforts to promote small private academies during the Southern Song instead of the large state-controlled academies seen in the Northern Song era.



Ma Lin, Listening to the Wind (1246): Southern Song officials were interested in reforming society from the bottom up and on a small scale. Hence, their paintings often focused on small, visually closer, and more intimate scenes, while the background was often depicted as bereft of detail as a realm without substance or concern for the artist or viewer.

Influential Painters

Ma Yuan and Xia Gui

Ma Yuan was a Southern Song painter of the Song Dynasty. His works and those of Xia Gui formed the basis of the so-called Ma-Xia school of painting and are considered among the finest from the period. Although a very versatile painter, Ma is known today primarily for his landscape scrolls. A characteristic feature of his paintings is the so-called "one-corner" composition , in

which the actual subjects of the painting are pushed to a corner or a side, leaving vast open spaces. As court painters, Ma Yuan and Xia Gui used strong black brushstrokes to sketch trees and rocks and pale washes to suggest misty space.



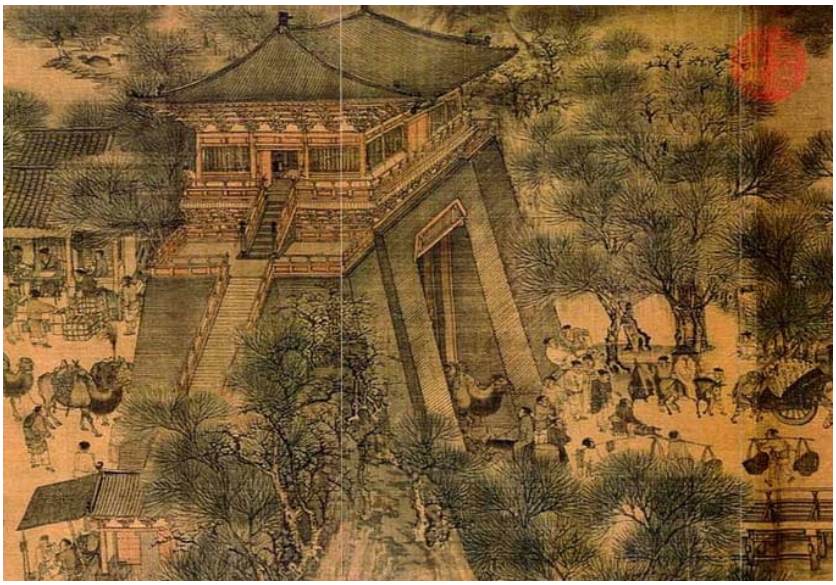
Walking on Path in Spring by Ma Yuan (马远 c.1190 – 1279年)): Ma Yuan was one of the most prominent Chinese painters of the Song Dynasty.

Su Shi and Mi Fu

Painting became an art of high sophistication, associated with the gentry class as one of their main artistic pastimes along with calligraphy and poetry. During the Song Dynasty, avid art collectors often met in groups to discuss their own paintings and rate those of colleagues and friends. The poet and statesman Su Shi (1037–1101) and his accomplice Mi Fu (1051–1107) often partook in these affairs, borrowing art pieces to study, copy, or exchange. They created a new kind of art that used their skills in calligraphy to make ink paintings. From this time onward, many painters strove to freely express their feelings and capture the inner spirit of their subject instead of depicting its outward appearance. The small round paintings popular in the Southern Song were often collected into albums, with poets creating compositions on the side to match the theme and mood of the painting.

Zhang Zeduan, Yi Yuanji, and Other Court Painters

The imperial courts of the emperor's palace were filled with his entourage of court painters, calligraphers, poets, and storytellers. One of the greatest landscape painters given patronage by the Song court was Zhang Zeduan (1085–1145), who painted the original *Along the River During Qingming Festival* scroll, one of the most well-known masterpieces of Chinese visual art. Emperor Gaozong of Song (1127–1162) commissioned an art project of numerous paintings for the *Eighteen Songs of a NomadFlute*, based on the poet Cai Wenji (177–250 AD) of the earlier Han Dynasty. Yi Yuanji achieved a high degree of realism painting animals, in particular monkeys and gibbons.



Detail of the original “Along the River during Qingming Festival” by Zhang Zeduan, early 12th century: Zhang Zeduan was instrumental in the early history of the Chinese landscape art style known as shan shui. Zhang’s original painting of the *Along the River During the Qingming Festival* reveals much about life in China during the 11th-12th century. Its depiction of different people interacting with one another reveals the nuances of class structure and the many hardships of urban life. It also displays accurate depictions of technological practices found in Song China.

Ceramics under the Song Dynasty

Ceramics from the Southern Song dynasty focused primarily on small, intimate scenes.

Learning Objectives

Distinguish the characteristics of painting and ceramics in the Southern Song style from its counterpart in the North

Key Takeaways

Key Points

- The Song Dynasty (960–1279 CE) was a culturally rich and sophisticated age for China. Great advancements were made in the ceramics , painting, and other visual arts.
- In 1004, Emperor Zhenzong established the city of Jingdezhen as the main production hub for imperial porcelain ; during the Song and following Yuan dynasties , porcelain made in the city and other southern Chinese kiln sites used crushed and refined pottery stones alone.
- The making of glazed and translucent porcelain and celadon wares with complex use of enamel was highly developed during the Song period. Longquan celadon wares were particularly popular.
- Black and red lacquerwares of the Song period featured beautifully carved artwork of miniature nature scenes, landscapes, or decorative motifs .
- Trends in illustration styles among the gentry shifted from the Northern (960–1127) to Southern Song (1127–1279) periods, influenced in part by the gradual embrace of the Neo-Confucian political ideology at court.

Key Terms

- **celadon**: A term for ceramics denoting both wares glazed in the jade green color (also known as greenware) and a type of transparent glaze, often with small cracks, that was first used on greenware but later used on other porcelains.
- **Neo-Confucianism**: A moral, ethical, and metaphysical Chinese philosophy that originated with Han Yu and Li Ao (772-841) in the Tang Dynasty and became prominent during the Song and Ming dynasties.

- **shan shui style**: A style of Chinese painting that depicts scenery or natural landscapes such as mountains, rivers, and waterfalls, using brush and ink rather than conventional paints.

The Song Dynasty (960–1279 CE) was a culturally rich and sophisticated age for China. Great advancements were made in the visual arts, music, literature, and philosophy. Officials of the ruling bureaucracy reached new heights of education in Chinese society, while general culture was enhanced by widespread printing, growing literacy, and various arts.

Advances in Ceramics

Appreciation of the arts among the gentry flourished during the Song Dynasty, especially in painting and ceramics. The city of Jingdezhen (also Jingde Zhen) has been a central place of production of ceramics since the early Han dynasty; in 1004, Emperor Zhenzong established the city as the main production hub for imperial porcelain. During the Song and following Yuan dynasties, porcelain made in the city and other southern Chinese kiln sites used crushed and refined pottery stones.



Porcelains from the Song Dynasty: *Left item:* A Northern Song qingbai-ware vase with a transparent blue-toned ceramic glaze, from Jingdezhen, 11th century. *Center item:* A Northern or Southern Song qingbai-ware bowl with incised lotus decorations, a metal rim, and a transparent blue-toned glaze, from Jingdezhen, 12th or 13th century; *Right item:* A Southern Song miniature model of a granary with removable top lid and doorway, qingbai porcelain with transparent blue-toned glaze, Jingdezhen, 13th century.

Longquan Celadon

The making of glazed translucent porcelain and celadon wares with complex use of enamels became highly developed during the Song period. Longquan celadon wares were particularly popular. These were produced in kilns in the city of Longquan, located in Lishui prefecture in southwestern Zhejiang Province. More than 200 kiln sites have been discovered in Longquan, comprising one of the largest historical ceramic producing areas in China. Southern Song celadons display a great variety of shape and glaze color, and Japanese tea masters and collectors have treasured examples with a distinctive bluish glaze termed *kinutaseiji*. Chinese collectors have noted a greater variety of Longquan ware and devised a special vocabulary to describe them, such as *meizi ching* or “plum green” celadon. After the end of the Southern Song period, Longquan celadon experienced expanded production and lessened quality.



Longquan celadon ware vase: A Longquan ware celadon vase, Song Dynasty, 13th century, from the Nantoyōsō Collection, Japan.

Illustrations

Black and red lacquerwares of the Song period featured beautifully carved artwork of miniature nature scenes, landscapes, or decorative motifs. Trends in illustration styles among the gentry shifted from the Northern (960–1127) to Southern Song (1127–1279) periods, influenced in part by the gradual embrace of the Neo-Confucian political ideology at court. Even though intricate ceramics and lacquerware, often painted with closely-viewed objects like birds on branches, were held in high esteem by the Song Chinese, landscape painting was paramount during this era.



Song Dynasty ding ware porcelain bottle, 11th century: The making of glazed and translucent porcelain and celadon wares with complex use of enamels was developed further during the Song period.

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9.16: Korea

Three Kingdoms Period

The Three Kingdoms of Korea included the Goguryeo, Baekje, and Silla Kingdoms from roughly the first century BCE to the 7th century CE.

Learning Objectives

Outline the Goguryeo, Baekje, and Silla periods that made up Korea's Three Kingdoms

Key Takeaways

Key Points

- The concept of the Three Kingdoms of Korea refers to the kingdoms of Goguryeo (37 BCE – 668 CE), Baekje (18 BCE – 660 CE), and Silla (57 BCE – 935 CE).
- The Baekje and Silla Kingdoms dominated the southern part of the peninsula, while the Goguryeo Kingdom controlled the Liaodong Peninsula, Manchuria, and the northern half of the Korean Peninsula.
- The spread of Buddhism inspired the Goguryeo kings to commission art and architecture dedicated to the Buddha.
- Baekje Buddhist sculpture is characterized by its naturalness, warmth, and harmonious proportions that exhibit a unique Korean style .
- In the 7th century, allied with China under Tang dynasty , Silla unified the Korean Peninsula for the first time in Korean history, forming a national identity.

Key Terms

- **archaic**: Of or characterized by antiquity; old-fashioned, quaint, antiquated.
- **Silk Road**: An ancient network of trade routes which for centuries were central to cultural interaction through regions of the Asian continent, connecting the West and East from China to the Mediterranean Sea.

The concept of the Three Kingdoms of Korea refers to Goguryeo (37 BCE – 668 CE; later known as Goryeo, from which the name Korea is derived), Baekje (18 BCE – 660 CE), and Silla (57 BCE – 935 CE). The three kingdoms occupied parts of Manchuria, present-day China and Russia, and the Korean Peninsula. The Baekje and Silla Kingdoms dominated the southern part of the peninsula while the Goguryeo Kingdom controlled the Liaodong Peninsula, Manchuria, and the northern half of the Korean Peninsula. In the 7th century, allied with China under Tang dynasty, Silla unified the Korean Peninsula for the first time in Korean history, forming a national identity.

After the fall of Goguryeo and Baekje, the Tang dynasty established a short-lived military government to administer parts of the Korean peninsula. However, as a result of the Silla-Tang Wars (670–676 CE), Silla forces expelled the Protectorate armies from the peninsula in 676. All three kingdoms shared a similar culture and language. Their original religions were shamanistic, but were increasingly influenced by Chinese culture, particularly Confucianism and Taoism . In the 4th century, Buddhism was introduced to the peninsula and spread rapidly, briefly becoming the official religion of all three kingdoms.

Goguryeo

Goguryeo was located in the northern and central parts of the Korean Peninsula and the southern and central parts of inner and outer Manchuria. The Kingdom was an active participant in the power struggle for control of the Korean peninsula and was also associated with the foreign affairs of neighboring polities in China and Japan. Goguryeo was a powerful empire and one of the great powers in East Asia until it was defeated by a Silla–Tang China alliance in 668. After its fall, its territory was divided among the states of Later Silla, Balhae, and Tang China.

Art in Goguryeo

Buddhism was introduced to Goguryeo in 372 CE because of its proximity to the northern Chinese states such as the Northern Wei. Buddhism inspired the Goguryeo kings to commission art and architecture dedicated to the Buddha. Notable aspects of Goguryeo art include tomb murals that vividly depict everyday aspects of life in the ancient kingdom as well as its culture. Goguryeo painting was influential in East Asia, including Japan, as seen in the wall murals of Horyu-ji. Mural painting spread to the Baekje and Silla kingdoms as well. The murals portray Buddhist themes and provide valuable insight into the kingdom, such as knowledge about architecture and clothing. These murals also marked the early beginnings of Korean landscape paintings and portraiture.



Goguryeo Moon: A Goguryeo tomb mural.

Baekje

Baekje, located in southwest Korea, alternately battled and allied with Goguryeo and Silla as the three kingdoms expanded control over the peninsula. At its peak in the 4th century, Baekje controlled most of the western Korean peninsula, expanded as far north as Pyongyang, and may have even held territories in China. It became a significant regional sea power with political and trade relations with China and Japan.

Art in Baekje

Baekje is considered the kingdom with the greatest art among the three states; it also introduced a significant Korean influence into the art of Japan. Baekje Buddhist sculpture is characterized by its naturalness, warmth, and harmonious proportions that exhibit a unique Korean style. Another example of Korean influence is the use of the distinctive “Baekje smile,” a mysterious expression found on many Baekje statutes. While there are no surviving examples of wooden architecture, the Mireuksa site holds the foundation stones of a destroyed temple and two surviving granite pagodas , suggesting what Baekje architecture may have looked like. The tomb of King Muryeong also held a number of artifacts preserved from the Baekje era, including flame-like gold pins, gilt-bronze shoes, gold girdles (a symbol of royalty), and swords with gold hilts decorated with dragons and phoenixes.

Silla

The Silla Kingdom was the most isolated from the Korean peninsula because it was situated in the southeast; the kingdom was also the last to adopt Buddhism and foreign cultural influences. Silla eventually conquered the other two kingdoms, Baekje in 660 and Goguryeo in 668. Thereafter, Unified Silla (or Later Silla) occupied most of the Korean Peninsula, while the northern part re-emerged as Balhae, a successor-state of Goguryeo. After nearly 1,000 years of rule, Silla fragmented into the brief Later Three Kingdoms, Silla, Hubaekje, and Taebong, handing over power to its successor dynasty Goryeo in 935.

Art in Silla

The Silla Kingdom tombs were mostly inaccessible to looters, so many examples of Korean art have been preserved. The Silla

craftsmen were famed for their gold-crafting ability, which has similarities to Etruscan and Greek techniques as exemplified by gold earrings and crowns. Silla crowns were made from pure gold and had tree and antler-like adornments, suggesting a shamanistic tradition. Because Silla gold artifacts bear similarities to European techniques and glass and beads depicting blue-eyed people were found in royal tombs, many believe the Silk Road extended all the way to Korea.

Architecture and Art in the Unified Silla Period

The Silla craftsmen were famed for their gold-crafting ability and Buddhist architecture.

Learning Objectives

Describe the gold-crafting, Seokguram grotto, and Bulguksa temple of the Unified Silla Period

Key Takeaways

Key Points

- The Silla craftsmen were famed for their gold-crafting ability, which shares similarities with Etruscan and Greek techniques as exemplified by gold earrings and crowns.
- The most notable objects of Silla art are its crowns made from pure gold. They have tree and antler-like adornments, suggesting a shamanistic tradition.
- Unified Silla was a time of great artistic output in Korea, especially in Buddhist art. Famous examples include the Seokguram grotto and the Bulguksa temple.
- Bulguksa is a head temple of the Jogye Order of Korean Buddhism in the North Gyeongsang province in South Korea, home to seven national treasures .
- The Seokguram Grotto is a hermitage and part of the Bulguksa temple complex, exemplifying some of the best Buddhist sculptures in the world.

Key Terms

- **hermitage**: A house or dwelling where a hermit lives.

The Silla Kingdom was the most isolated of the Three Kingdoms Period because it was situated in the southeast part of the peninsula. As such, the kingdom was the last to adopt Buddhism and foreign cultural influences. Silla eventually conquered the other two kingdoms, Baekje in 660 and Goguryeo in 668; thereafter, Unified Silla occupied most of the Korean Peninsula for close to 1,000 years.

Unified Silla Art

Unified Silla was a time of great artistic output in Korea, especially in Buddhist art. Because Silla Kingdom tombs were mostly inaccessible to looters, many examples of Korean art have survived from this era. The Silla craftsmen were famed for their gold-crafting ability, which shares similarities with Etruscan and Greek techniques as exemplified by gold earrings and crowns. Silla gold crows were made from pure gold and had tree and antler-like adornments, suggesting a shamanistic tradition. Because Silla gold artifacts bear similarities to European techniques—and because glass and beads depicting blue-eyed people were found in royal tombs—many believe that the Silk Road extended all the way to Korea.

Examples of Unified Silla art include the Seokguram grotto and the Bulguksa temple. Two pagodas on the ground , the Seokgatap and Dabotap, are also unique examples of Silla masonry and artistry. Craftsmen created massive temple bells, reliquaries , and statutes. The capital city of Unified Silla was nicknamed the “city of gold” because of the use of gold in many objects of art.

Bulguksa Temple

Bulguksa is a head temple of the Jogye Order of Korean Buddhism in the North Gyeongsang province in South Korea. It is home to seven national treasures, including the Dabotap and Seokgatap stone pagodas, Cheongun-gyo (Blue Cloud Bridge), and two

gilt-bronze statues of Buddha. The temple is classified as Historic and Scenic Site No. 1 by the South Korean government, and in 1995, Bulguksa was added to the UNESCO World Heritage List together with the Seokguram Grotto.

The entrance to the temple, Sokgyemun, has a double-sectioned staircase and bridge that leads to the inside of the temple compound. The stairway is 33 steps high, corresponding to the 33 steps to enlightenment . There are two pagodas on the temple site, which is unusual. The three-story Seokgatap (Sakyamuni Pagoda), which stands at 8.2 meters, is a traditional Korean-style stone pagoda with simple lines and minimal detailing. Dabotap (Many Treasure Pagoda) is 10.4 meters tall and dedicated to the Many Treasures Buddha mentioned in the Lotus Sutra . In contrast to Seokgatap, Dabotap is known for its highly ornate structure.

Daeungjeon, the Hall of Great Enlightenment, is the main hall, which enshrines the Sakyamuni Buddha and was first built in 681. Behind the main hall stands Museoljeon, the Hall of No Words, which gets its name from the belief that Buddha's teachings could not be taught by words alone. It is one of the oldest buildings in the complex and was probably first built in 670. The Gwaneumjeon (Avalokitesvara's Shrine) houses an image of the Avalokitesvara, the Bodhisattva of Perfect Compassion, and stands at the highest point of the complex.



Bulguksa Temple: Together with the Seokguram Grotto, the Bulguksa Temple was added to the UNESCO World Heritage List in 1995.

Seokguram Grotto

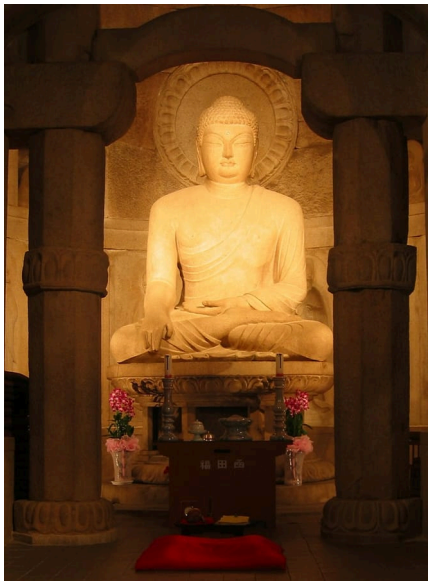
The Seokguram Grotto is a hermitage and part of the Bulguksa temple complex. It lies four kilometers east of the Bulguksa temple on Mt. Tohamsan, in Gyeongju, South Korea. The grotto overlooks the East Sea (Sea of Japan) and rests 750 meters above sea level. It is classified as National Treasure No. 24 by the South Korean government, and in 1995 it was added to the UNESCO World Heritage List together with the Bulguksa Temple. It exemplifies some of the best Buddhist sculptures in the world.

An India tradition of carving the image of Buddha in stone and stupas in cliff walls and natural caves spread to China and Korea. The geology of the Korean Peninsula, which contains an abundance of hard granite, is not conducive to carving stone images into cliff walls, and so Seokguram is an artificial grotto made from granite and is unique in design. The small size of the grotto indicates that it was probably used exclusively by the Silla royalty.

The grotto is symbolic of a spiritual journey into Nirvana. Pilgrims were to start at Bulguksa or at the foot of Mt. Tohamsan, a holy mountain to the Silla. There was a fountain at the entrance of the shrine where pilgrims could refresh themselves. Inside the grotto, the antechamber and corridor represented the earth while the rotunda represented heaven. The grotto is shaped by hundreds of granite stones; no mortar was used and the structure was held together instead by stone rivets . The construction of the grotto also utilized natural ventilation.

The basic layout of the grotto includes an arched entrance which leads into a rectangular antechamber and then a narrow corridor lined with bas-reliefs leading into the main rotunda. The centerpiece of the granite sanctuary is a Buddha statue seated on a lotus throne with legs crossed. The Buddha has a serene expression of meditation; it is surrounded by fifteen panels of bodhisattvas, arhats, and ancient Indian gods and accompanied by ten statues in niches along the rotunda wall. The grotto also contains

40 different figures representing Buddhist principles and teachings; the grotto itself was built around these statues in order to protect them from weathering. The ceiling of the grotto is decorated with half moons, and the top is decorated with a lotus flower. Silla architects used symmetry and employed the concept of the golden rectangle.



Seokguram Buddha: Buddha at Seokguram in South Korea, World Heritage picture.

The Gorguryeo Tombs

Notable aspects of Goguryeo art can be found in tomb murals that vividly depict everyday aspects of life in the ancient kingdom.

Learning Objectives

Describe the famous tomb murals of the Goryeo Dynasty

Key Takeaways

Key Points

- The Goguryeo Kingdom, which ruled from 37 BCE–668 CE, spanned much of Manchuria and the northern half of Korea.
- Because of its proximity to the northern Chinese states such as the Northern Wei, Buddhism was first introduced to the Goguryeo Kingdom in 372 CE. Buddhism inspired the Goguryeo kings to commission art and architecture dedicated to the Buddha.
- Notable aspects of art from this kingdom can be found in the Complex of Goguryeo Tombs, which was designated as a World Heritage Site by UNESCO.
- It is thought that the complex was used as a burial site for kings, queens, and other members of the royal family.
- Tomb murals vividly depict everyday aspects of life and culture in the ancient kingdom, and Goguryeo painting was highly influential to other art throughout East Asia, including the wall murals of Horyu-ji in Japan.
- Goguryeo tomb paintings are noted for their vigor, imagery , detail, and originality.

Key Terms

- **artifact**: An object such as a tool, weapon or ornament of archaeological or historical interest, especially such an object found at an archaeological excavation.

Background: The Goguryeo Kingdom

The Goguryeo Kingdom, which ruled from 37 BCE–668 CE, spanned much of Manchuria and the northern half of Korea. Goguryeo was an active participant in the power struggle for control of the Korean peninsula and was also associated with the foreign affairs of neighboring polities in China and Japan. Goguryeo was a powerful empire and one of the great powers in East Asia until it was defeated by a Silla–Tang China alliance in 668. After its fall, the territory was divided among the states of Later Silla, Balhae and Tang China.

Because of its proximity to the northern Chinese states such as the Northern Wei, Buddhism was first introduced to the Goguryeo Kingdom in 372 CE. Buddhism inspired the Goguryeo kings to commission art and architecture dedicated to the Buddha.

Goguryeo Tombs

Notable aspects of art from this kingdom can be found in the Complex of Goguryeo Tombs, designated as a World Heritage Site by UNESCO. It is thought the complex was used as a burial site for kings, queens and other members of the royal family. Tomb murals vividly depict everyday aspects of life and culture in the ancient kingdom, and Goguryeo painting was highly influential to other art throughout East Asia, including the wall murals of Horyu-ji in Japan. Goguryeo tomb paintings are noted for their vigor, imagery, detail, and originality.

While looting of the tombs has left little physical evidence of the kingdom, the murals portray varied Buddhist themes and provide valuable insight into the kingdom, including details such as its architecture and clothing. These murals also illustrate the early beginnings of Korean landscape paintings and portraiture. The murals are strongly colored and depict people of Goguryeo dancing, wearing elaborate white dresses, enjoying festivities such as the annual Dongmaeng Festival (held in October to worship the gods and ancestors), and hunting. Religious practices, from Buddhism to traditional mythologies, are also illustrated. The people of Goguryeo worshiped ancestors and considered mythical beasts and animals to be sacred, frequently depicting them in tomb paintings. The phoenix and dragon were both worshiped, while the Samjogo, the three-legged crow that represented the sun, was considered the most powerful of the three.



Goguryeo Mural Art: The murals of Goguryeo are strongly colored and show daily life and Korean mythologies of the time.

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9.17: India

Pre-Iconic Buddhist Art and Architecture

Buddhist Pre-Iconic art originated in India in the 6th century BCE and avoided anthropomorphic representations of the Buddha.

Learning Objectives

Discuss Pre-Iconic Buddhist art and architecture

Key Takeaways

Key Points

- Buddhist art flourished in India following the establishment of Buddhism .
- Buddhist art in India has two phases: the Pre-Iconic phase where the Buddha was represented by abstract symbols instead of anthropomorphic figures, and the Iconic phase during which representations of the Buddha in human form developed for the first time.
- Early Buddhist art incorporated specifically Buddhist symbols such as the eight-spoked *dharmachakra*, the wheel of life that symbolized the Buddha's teaching of the path to enlightenment .
- Another characteristic feature of Buddhist architecture was the stupa , a mound-like structure housing the relics of holy men.
- Although India had a long sculptural tradition and a mastery of rich iconography , the Buddha was never represented in human form during this time, but only through symbols such as the wheel, a footprint, an empty seat, or as a character in a jataka tale .

Key Terms

- **anthropomorphic**: Having the form or attributes of a human.
- **stupa**: A dome-shaped Buddhist monument, used to house Buddhist relics.
- **frieze**: Any sculptured or richly ornamented band in a building or, by extension, in rich pieces of furniture.

Introduction: Buddhism and Buddhist Art

Buddhism is a religion indigenous to the Indian subcontinent that emerged in the 5th and 4th centuries BCE. The religion is based on the teachings of the Buddha ("the awakened one"), who according to tradition lived from 563 to 483 BCE; however, scholars hold that he might have lived as much as a century later. As with any figure so intertwined with philosophical or spiritual implications, it is sometimes difficult to differentiate myth and legend from historical fact about the life of the Buddha.

Born to a royal family and originally named Siddhartha Gautama, the Buddha left his family and all worldly possessions to live as an ascetic and achieve enlightenment. At the age of 35, Siddhartha became known as the Buddha, the "enlightened one," and began to teach his philosophy of "The Middle Way" (a middle path between the extremes of luxury during the first part of his life and the asceticism of the second part) in the eastern part of the Indian subcontinent during the 6th and 5th centuries BCE.

Buddhist art flourished in India following the establishment of the religion, which had a sizeable base of followers. In India, there are two broad phases of Buddhist art: the Pre-Iconic (5th—1st centuries BCE) and Iconic (1st century CE—present) phase. As Buddhism expanded outside of India from the 1st century CE onward, Buddhist art and architecture came into contact with different cultures that were adopting new artistic influences.

Early Buddhist Architecture

Buddhist architecture emerged after the Buddha's death, building on the model of the Brahminist Hindu temple that contained

an inner sanctum, a surrounding ambulatory route, and a columned porch. They incorporated specifically Buddhist symbols such as the eight-spoked *dharmachakra*, the wheel of life that symbolized the Buddha's teaching of the path to enlightenment. The Mahabodhi Temple at Bodh Gaya in the 1st century BCE became a model for similar structures in Burma and Indonesia. Another characteristic feature of Buddhist architecture was the stupa, a mound-like structure housing the relics of holy men. The Great Stupa at Sanchi is the oldest stone structure of its kind in India and was commissioned by the Maurya emperor Ashoka the Great in the 3rd century BCE. It contains the relics of the Buddha and is decorated with fine examples of Pre-Iconic Buddhist sculpture.



The Great Stupa at Sanchi: The Great Stupa at Sanchi is decorated with fine examples of Pre-Iconic Buddhist sculpture.

Early Buddhist Art

During the 2nd to 1st century BCE, sculptures became more explicit, representing episodes of the Buddha's life and teachings. These took the form of votive tablets or sculptural friezes , usually in relation to the decoration of stupas. Although India had a long sculptural tradition and a mastery of rich iconography, the Buddha was never represented in human form during this time, but only through Buddhist symbolism . The friezes and tablets avoided anthropomorphic representations of the Buddha, even in scenes where other human figures were present.

Because artists were reluctant to depict the Buddha anthropomorphically, they developed sophisticated aniconic symbols to avoid doing so. His presence was indicated through symbols such as the wheel, a footprint, an empty seat, or as a character in a jataka tale. This tendency remained as late as the 2nd century CE in the southern parts of India in the art of the Amaravati School. It has been argued that earlier anthropomorphic representations of the Buddha may have been made of wood and may have perished since then; however, no related archaeological evidence has been found.



Footprint of the Buddha: Footprint of the Buddha. 1st century, Gandhara.

Iconic Buddhist Sculpture and Painting

Buddhist art during the Iconic phase largely evolved as it came into contact with other cultures in Asia.

Learning Objectives

Describe the Iconic phase of Buddhist art

Key Takeaways

Key Points

- Unlike the Pre-Iconic phase where the Buddha was represented by abstract symbols, the Iconic phase of Buddhist art showed representations of the Buddha in human form for the first time.
- The initial impact of Islam on Buddhist art was generally destructive, as Muslim invaders destroyed many Buddhist monasteries and artifacts . By the end of the 12th century, Buddhism in India remained only in select regions of the country.
- A revival of Buddhism began in 1891, when Anagarika Dharmapala founded the Maha Bodhi Society with the aim of restoring ancient Buddhist shrines and temples that had been neglected or damaged.
- There are two separate strands of Buddhist art in Asia: the Northern Branch, which encompasses Central Asia, China, Japan, and Korea where Mahayana Buddhism is practiced; and the Southern Branch, which encompasses Sri Lanka and Southeast Asia where Theravada Buddhism is practiced.

Key Terms

- **Anthropomorphic**: Having the form or attributes of a human.

From Pre-Iconic to Iconic

Anthropomorphic representations of the Buddha began to emerge in the 1st century CE in Northern India. During this new Iconic phase, representations of the Buddha in human form developed for the first time, following centuries of Pre-Iconic art in which the Buddha was represented by abstract symbols.

The two main centers of creation have been identified as Gandhara, in today's North West Frontier Province in Pakistan, and the

region of Mathura in central northern India. The art of Gandhara had benefited from centuries of interaction with Greek culture by this time, following the conquests of Alexander the Great in 332 BCE. This led to the development of Greco-Buddhist art, a specific form characterized by wavy hair, detailed flowing drapery, and shoes or sandals. The Buddhist art of Mathura, in contrast , was based on native Indian traditions. The two styles were characterized by a high degree of realism and strongly influenced each other.



Gandhara Buddha: Representation of the Buddha in the Greco-Buddhist art of Gandhara, 1st century CE. This showcases the wavy hair and detailed flowing drapery typical of the style.

Buddhist art continued to develop in India through the 4th and 6th centuries CE. The pink sandstone sculptures of the Gupta period were particularly influential in Southeast Asia, and it was during this empire that the “ideal form” of the Buddha appeared, becoming the model for future generations.

By the 10th century, the creation of new Buddhist art in India was waning, and by the 12th century it had largely disappeared due to the expansion of Islam. The initial impact of Islam on Buddhist art was generally destructive, as Muslim invaders destroyed many Buddhist monasteries and artifacts. By the end of the 12th century, Buddhism in India remained only in select regions of the country. It continued, however, to expand through the Himalayan kingdoms and in East and Southeast Asia. A revival of Buddhism began in 1891, when Anagarika Dharmapala founded the Maha Bodhi Society with the aim of restoring ancient Buddhist shrines and temples that had been neglected or damaged.

Expansion of Different Styles

As Buddhism expanded outside of India from the 1st century CE onward, Buddhist art and architecture came into contact with different cultures that were adopting new artistic influences. Central and Eastern Asia practiced Mahayana Buddhism, which formed the Northern branch of Buddhist art. Southeast Asia and Sri Lanka practiced Theravada Buddhism, which formed the Southern branch of Buddhist art.

Northern Buddhist Art

The Silk Road transmission of Buddhism to Central Asia, China, and ultimately Japan and Korea started in the 1st century CE, where the Mahayana branch of Buddhism was developed and practiced. Buddhist art persisted for several centuries in Bactria (modern Afghanistan) and Central Asia until the advent of Islam in the 7th century CE. The art, along with the religion, spread from eastern Central Asia to China, which favored solemn and abstract representations of the Buddha under the Northern Dynasties of the 5th and 6th centuries and more lifelike, classically Indian depictions under the Tang Dynasty until 845.

Buddhism was introduced in Japan in the 6th century and adopted by the state in the 7th. Numerous temples and monasteries were built in Japan, and countless sculptures and paintings were made under governmental sponsorship. Japan also developed an extremely rich figurative art for the pantheon of Buddhist deities .

Southern Buddhist Art

Buddhism traveled to Southeast Asia through maritime trade routes in the Indian Ocean. The Pali and Sanskrit languages and the Indian script, together with Mahayana Buddhism, Theravada Buddhism, Brahmanism, and Hinduism , were transmitted from direct contact, through sacred texts, and through Indian literature such as the Ramayana and the Mahabharata. Theravada Buddhism was transmitted to Burma, Siam (Thailand), lower Cambodia, Southern Vietnam, and Indonesia. This largely influenced the direction Buddhist art would take in Southeast Asia.

Several very powerful empires formed in Southeast Asia between the 9th and 13th centuries. These powers, including the Sri Vijaya Empire based in Sumatra, the Khmer Empire in Cambodia, and the ethnic Thai kingdom of Sukhothai, were very active in Buddhist architectural and artistic creation. The construction of vast Buddhist temple complexes played a particularly important role.

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9.18: Jain Art

Jain Architecture

Jainism has played an important influence on the development of architectural styles in India.

Learning Objectives

Describe the popular themes and characteristics of Jain architecture

Key Takeaways

Key Points

- Jainism is a transtheistic religion prescribing non-violence toward all living beings; it originated in the Indian subcontinent in the 6th century BCE.
- Jainism has influenced and contributed to many artistic spheres in India, such as painting, sculpture, and architecture.
- Modern and medievial Jains built many temples, especially in western India. The earliest Jain monuments were temples based on the Brahmanical Hindu temple plan and monasteries for Jain monks.
- Among the earliest Jain monuments are the Udayagiri and Khandagiri Caves in Orissa, carved out as residential blocks for Jain monks during the reign of King Kharavela of Kalinga (193–170 BCE).
- Built under Chalukya rule in Rajasthan between the 11th and 13th centuries CE, the Dilwara Temple complex consists of five ornately carved marble temples, each dedicated to a different Tirthankara .

Key Terms

- **iconography**: The branch of art history that studies the identification, description, and the interpretation of the content of images.
- **Tirthankara**: A Jain term for a person who achieves enlightenment through asceticism and who then becomes a role model teacher for those seeking spiritual guidance.

Jainism

Jainism is a transtheistic religion prescribing non-violence toward all living beings. It originated in the Indian subcontinent in the 6th century BCE. Its founder Mahavira (c. 540–468 BCE) was born into a royal family but renounced worldly life to become an ascetic and establish the central tenets of Jainism.

Jainism found favor with the merchant classes and also with several powerful rulers. Chandragupta Maurya (born c. 340 BCE, ruled c. 320–298 BCE), the founder of the great Maurya Empire, had succeeded in conquering almost the entire Indian subcontinent; however he abdicated his throne at the age of 42 to become a Jain monk. Samprati, also an emperor of the Maurya dynasty and the grandson of Ashoka the Great (304–232 BCE) also became a Jain. Both Chandragupta and Samprati were responsible for spreading Jainism in southern and eastern India.

Jain Architecture

Modern and medieval Jains built many temples, especially in western India. The earliest Jain monuments were temples based on the Brahmanical Hindu temple plan and monasteries for Jain monks. For the most part, artists in ancient India belonged to non-denominational guilds who were prepared to lend their services to any patron , whether Hindu, Buddhist, or Jain. Many of the styles they used were a function of the time and place rather than the particular religion. Therefore, Jain art from this period is stylistically similar to Hindu or Buddhist art, although its themes and iconography are specifically Jain. With some minor variations, the western style of Indian art endured throughout the 16th century and into the 17th century. The rise in Islam

contributed to the decline of Jain art but did not result in its total elimination.

Udayagiri and Khandagiri Caves

Among the earliest Jain monuments are the Udayagiri and Khandagiri Caves, located near the city of Bhubaneshwar in Orissa, India. These caves are partly natural and partly manmade and were carved out as residential blocks for Jain monks during the reign of King Kharavela of Kalinga (193–170 BCE). The caves bear inscriptions and sculptural friezes depicting Tirthankaras, elephants, women, and geese.

The Dilwara Temples

Built under Chalukya rule in Rajasthan between the 11th and 13th centuries CE, the Dilwara Temple complex consists of five ornately carved marble temples, each dedicated to a different Tirthankara. The largest temple in the complex, the Vimal Vasahi Temple, was built in 1021 and is dedicated to the Tirthankara Rishabha. Among its most remarkable features are the *rang manda*, a grand hall supported by 12 pillars and surmounted by a breathtaking central dome , and the *navchowki*, a collection of nine rectangular ceilings, also richly carved. The pillars in the main hall are carved into the likenesses of women playing musical instruments and the 16 *vidyadevis,* or goddesses of knowledge; each holds a symbol representing her individual branch of learning.



Domed ceiling detail: This image shows the interior of a richly carved marble dome in the Dilwara Temple complex representing Jain Tirthankaras.

Jain Sculpture

Jain sculpture is characterized most often by nude representations of saviors or deities in meditative postures.

Learning Objectives

Evaluate the motifs underlying Jain sculpture

Key Takeaways

Key Points

- Jain art is stylistically similar to Hindu or Buddhist art, although its themes and iconography are specifically Jain.

- Common themes in Jain painting and sculpture are the *Tirthankaras,* or saviors; the *yakshas* and *yakshinis*, or supernatural guardian deities, and symbols such as the lotus and the swastika, which represent peace and well-being.
- Ayagapata is a type of votive slab or tablet associated with worship in Jainism; the slabs are decorated with objects and designs central to Jain worship such as the stupa , dharmacakra, and triratna.
- The colossal monolithic statue of Bahubali, carved in 981 CE out of a single block of granite and standing 57 feet high, is one of the most sacred pilgrimage sites for Jain worshipers.

Key Terms

- **Tirthankara**: A Jain term for a person who achieves enlightenment through asceticism and who then becomes a role model teacher for those seeking spiritual guidance.
- **iconography**: The branch of art history that studies the identification, description, and the interpretation of the content of images.

Themes within Jain Sculpture



The Two Jain Tirthankaras, British Museum: This sculpture represents two Tirthankaras, or founders of Jainism. On the left is Rishabha, who was the first of the 24 tirthankaras. On the right is Mahavira, the last of those 24, who consolidated and reformed the religious and philosophical system.

For the most part, artists in ancient India belonged to non-denominational guilds who were prepared to lend their services to any patron , whether Hindu, Buddhist, or Jain. Many of the styles they used were a function of the time and place rather than the particular religion. Therefore, Jain art from this period is stylistically similar to Hindu or Buddhist art, although its themes and iconography are specifically Jain. With some minor variations, the western style of Indian art endured throughout the 16th century and into the 17th century. The rise in Islam contributed to the decline of Jain art but did not result in its total elimination.

Jain iconography mostly has a sage in sitting or standing meditative posture without any clothes. Popular themes and icons in Jain art include the *Tirthankaras* (Jain saviors, or human beings who achieved the ultimate spiritual salvation and served as role models for society), *yakshas* and *yakshinis* (supernatural male and female guardian deities), and holy symbols such as the lotus and the swastika, which symbolized peace and well-being.

Figures on various seals from the Indus Valley Civilization are similar to Jain images: nude and in a meditative posture. The earliest known Jain image is in the Patna museum, dated approximately to the 3rd century BCE. Bronze images of the 23rd Tirthankara, Pārśva, can be seen in the Prince of Wales Museum, Mumbai, and in the Patna museum; these are dated to the 2nd

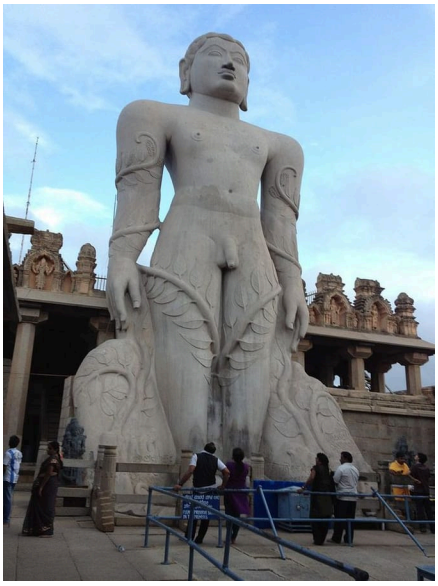
century BCE. A sandalwood sculpture of Mahāvīra was carved during his lifetime, according to tradition. Later the practice of making images of wood was abandoned, with other materials being substituted.

Ayagapata

Ayagapata is a type of votive slab or tablet associated with worship in Jainism. Many of these stone tablets, some dating back to the 1st century CE, were discovered during excavations at ancient Jain sites such as Kankali Tila near Mathura , India. These slabs are decorated with objects and designs central to Jain worship such as the stupa, dharmacakra, and triratna, and were often used as offerings or for worship.

The Statue of Bahubali

A colossal monolithic statue of Bahubali at Shravanbelagola, the Jain siddha (one who has attained spiritual salvation), is located in Karnataka in southern India. This statue is one of the most sacred pilgrimage sites for Jain worshipers. The statue was carved in 981 CE out of a single block of granite; it stands 57 feet high and is completely nude, as is customary in the Jain tradition.



The statue of Gommateshwara Bahubali: The 57 foot high Gommateshwara statue at Shravanabelagola, Karnataka, was built in 981 CE.

Jain Illustrated Manuscripts

Jain illustrated manuscripts, originally painted on palm leaf, were characterized by sharp outlines and depictions of Jain saviors.

Learning Objectives

Discuss the characteristics of illustrated manuscripts produced by the Jain

Key Takeaways

Key Points

- Jain illustrated manuscripts were painted on palm leaf and relied on sharp outlines for effect, becoming progressively more angular and wiry until barely a trace of naturalism was left.
- The figures are shown in profile, as the full-face view was reserved for the Jain Tirthankaras . Only a few colors are used, including yellow, green, blue, black, and red.

- Common themes in Jain painting and sculpture are the *Tirthankaras,* or saviors; the *yakshas* and *yakshinis,* or supernatural guardian deities, and symbols such as the lotus and the swastika, which represent peace and well-being.
- The earliest illustrations were simple icons in small panels, but they gradually became more elaborate, depicting scenes from the lives of various Tirthankaras in detail.
- From the 14th century onward, the increased availability of paper allowed the production of larger and more elaborate Jain illustrated manuscripts.

Key Terms

- **Tirthankara**: A Jain term for a person who achieves enlightenment through asceticism and who then becomes a role model teacher for those seeking spiritual guidance.
- **palm leaf**: A material used for writing and the creation of manuscripts in South Asia and Southeast Asia dating back to the 5th century BCE, and possibly much earlier.

Illustrated Manuscripts in the Jain Tradition

A large number of illustrated manuscripts commissioned by members of the Jain community have survived from between the 1oth and 14th centuries, representing the Western Indian style of art. Painted on palm leaf, these illustrations relied on sharp outlines for effect, becoming progressively more angular and wiry until barely a trace of naturalism is left. The figures are shown in profile, as the full-face view was reserved for the Jain *Tirthankaras*. A common feature of this style is the projection of an eye beyond the face shown in profile, meant to indicate the second eye, which would not be visible in this position. Only a few colors are used, including yellow, green, blue, black, and red. The earliest illustrations were simple icons in small panels, but they gradually became more elaborate, depicting scenes from the lives of various Tirthankaras in detail.

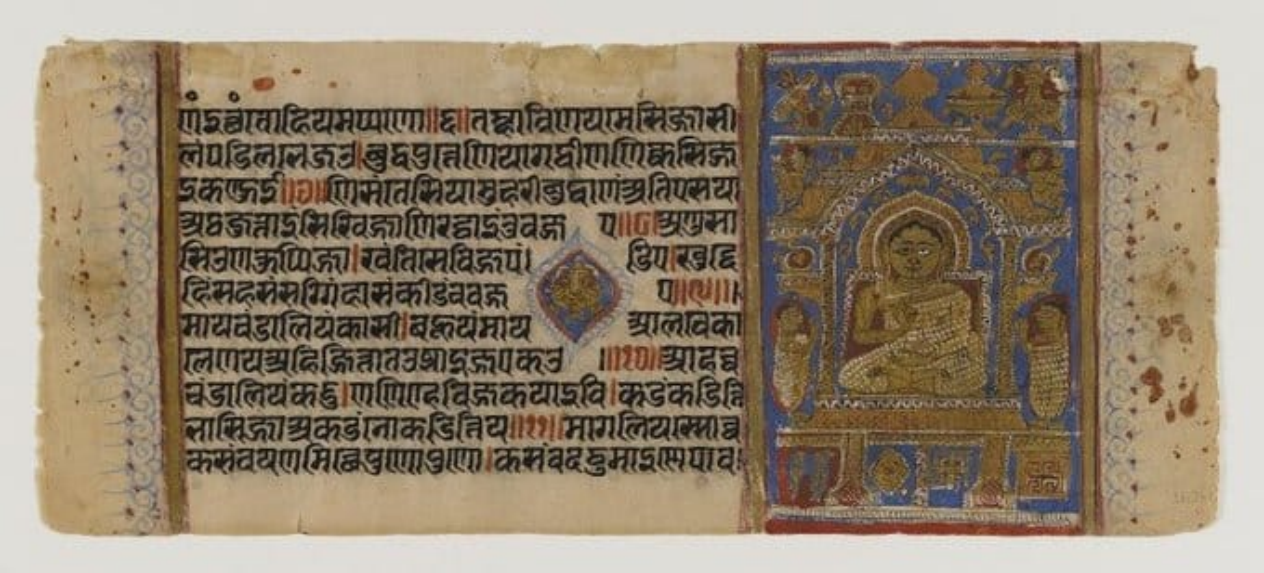
Common themes in Jain painting and illustrated manuscript, similar to other forms of Jain art, include the *Tirthankaras* (Jain saviors, or human beings who achieved the ultimate spiritual salvation and served as role models for society), *yakshas* and *yakshinis* (supernatural male and female guardian deities), and holy symbols such as the lotus and the swastika, which symbolized peace and well-being.

The Tirthankaras

Most of the Jain paintings and illustrations depict historical events, known as *Panch Kalyanaka,* from the life of the Tirthankaras. Rishabha, the first Tirthankara, is usually depicted in either the lotus position or *kayotsarga,* the standing position. He is distinguished from other Tirthankara by the long locks of hair falling to his shoulders. Incidents of his life, such as his marriage and Indra marking his forehead, are often depicted in paintings; other paintings show him presenting a pottery bowl to his followers, painting a house, weaving, and being visited by his mother Marudevi. Each of the 24 Tirthankara is associated with distinctive emblems, which are listed in texts such as Tiloyapannati, Kahavaali, and Pravacanasaarodhara.

Advances Over Time

The increased availability of paper from the late 14th century enabled artists to paint more elaborate illustrations. A 15th century manuscript of Kalpasutra, a Jain text containing the biographies of the Tirthankaras, is particularly opulent. The text is written in gold and the margins are illuminated with figural patterns. Paintings in lavish blue, gold, and red, testifying to the wealth of the patron , often take up an entire page.



Jain Kalpasutra manuscript: This illustration is from a Jain Kalpasutra manuscript, 1470—1500 CE. It uses opaque watercolor and gold on paper.

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9.19: Hindu Art

Architecture of Hindu Temples

Hindu architecture, representing a plurality of beliefs, is commonly divided into the northern Nagara and southern Dravidian styles.

Learning Objectives

Differentiate between the northen Nagara and southern Dravidian styles of Hindu temple architecture

Key Takeaways

Key Points

- Hindu art represents a plurality of beliefs and has deeply influenced the painting, sculpture, and architecture of the Indian subcontinent. Architecture and sculpture are inextricably linked in Hindu temples, which are usually devoted to a number of different deities .
- A Hindu temple generally consists of an inner sanctum, in which the idol of the deity is housed; a congregation hall; and sometimes an antechamber and porch.
- Two main styles of temples exist in India: the north Indian *Nagara* style, characterized by a beehive shaped central tower, and the south Indian *Dravidia* style, characterized by a graduated tower with multiple layered pavilions.
- The period between the 6th and 12th centuries was marked by the appearance of a large number of Hindu states and was a productive and creative period for Hindu temple architecture.

Key Terms

- **shikhara**: The tower surmounting a Hindu temple.
- **om**: A sacred, mystical syllable used to invoke God in Hindu prayer and meditation.

Introduction: Hinduism and Hindu Art

Hinduism is the predominant religion of the Indian subcontinent. Dating back to the Iron Age , it is often called the oldest living religion in the world. Hinduism has no single founder and is a conglomeration of diverse traditions and philosophies rather than a rigid set of beliefs. Most Hindus believe in a single supreme God who appears in many different manifestations as *devas* (celestial beings or deities), and they may worship specific devas as individual facets of the same God.

Hindu art reflects this plurality of beliefs, and Hindu temples, in which architecture and sculpture are inextricably connected, are usually devoted to different deities. Deities commonly worshiped include Shiva the Destroyer; Vishnu in his incarnations as Rama and Krishna; Ganesha, the elephant god of prosperity; and different forms of the goddess Shakti (literally meaning “power”), the primordial feminine creative principle. These deities are often portrayed with multiple limbs and heads, demonstrating the extent of the god’s power and ability. Hindu art is also characterized by a number of recurring holy symbols, including the *om* , an invocation of the divine consciousness of God; the swastika, a symbol of auspiciousness; and the lotus flower, a symbol of purity, beauty, fertility, and transcendence.

Hindu Temples

A Hindu temple generally consists of a *garba griha* (“womb chamber”), the inner sanctum in which the *murti* , or idol of the deity, is housed; a congregation hall; and sometimes an antechamber and porch. The *garba griha* is surmounted by a *shikhara* , or tower. Two main styles of temples exist in India: the northern Nagara style and the southern Dravida style.

The Nagara Style

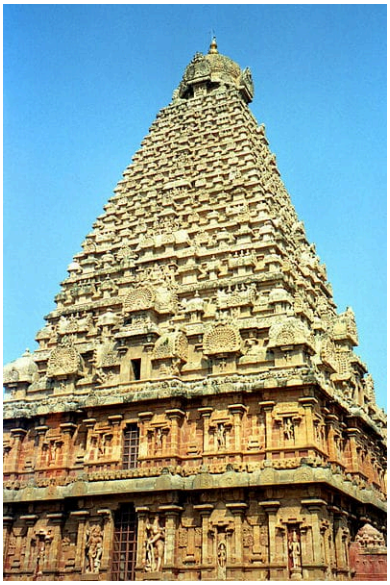
In the northern Nagara style, the *shikhara* takes the shape of a curvilinear beehive. The temple is a square with a number of graduated projections in the middle of each side, giving a cruciform shape with a number of re-entrant angles on each side. The projections in the plan are also carried upwards to the top of the *shikhara,* giving a strong emphasis on vertical lines in elevation .



Lingaraj Temple, Bhubaneshwar, Orissa: The 11th century Lingaraj Temple is a fine example of the north Indian Nagara style of temple architecture, marked by its curvilinear, beehive-shaped shikhara.

The Dravidian Style

In the southern Dravidian style, the tower or *gopuram* consists of progressive smaller stories of pavilions. These temples were square in plan and pyramidal in shape; included porches (*mandapams)* and pillard halls (*chaultris or chawadis);* and contained tanks or wells for water to be used for sacred purposes or the convenience of the priests.



Brihadeeswarar Temple Gopuram Detail: The Brihadeeswarar Temple in Tanjore has the tallest Dravida style tower (216 feet) in India. The multiple stories are ornately carved.

History and Well-Known Temples

The earliest Hindu temples found in India date back to the Gupta period (ca. 320–550 CE); one of these is the Dashavatara Vishnu Temple in Deogarh in central India, built ca. 500 CE. The period between the 6th and 12th centuries was marked by the appearance of a large number of states, most of which were ruled by Hindu dynasties . This was a deeply productive and creative period for Hindu temple architecture, and many beautiful examples survive to the present day. Some surviving works include the monumental , rock-cut Kailashnath Temple (754–774 CE) dedicated to Shiva at Ellora in the western state of Maharashtra; the 11th century Brihadeeswarar Temple in Tanjore in the southern state of Tamil Nadu, which is India's largest temple; and the Sun Temple (1238–1250 CE) at Konarak in Orissa. Although many Hindu temples were destroyed during the period of Muslim rule in India (12th to 18th centuries), Hindu influence on Indian art and architecture has withstood the test of time and continues to shape works of art.

Hindu Sculpture

Hindu sculpture represents the themes of its religion through its depiction of deities and recurring symbols, such as the lotus flower.

Learning Objectives

Evaluate the religious themes that contribute to an understanding of Hindu sculpture

Key Takeaways

Key Points

- Most Hindus believe in a single supreme God who appears in many different manifestations as *devas,* or celestial beings or deities ; Hindu sculpture reflects this plurality of beliefs.
- Because religion and culture are inseparable with Hinduism , recurring symbols such as the gods and their reincarnations, the lotus flower, and extra limbs make their appearances in many sculptures of Hindu origin.
- Deities are often portrayed with multiple limbs and heads, demonstrating the extent of the God's power and ability.
- Hindu sculpture is characterized by recurring holy symbols such as the *om* , an invocation of the divine consciousness of God; the swastika, a symbol of auspiciousness; and the lotus flower, a symbol of purity, beauty, fertility, and transcendence.
- Sculpture is inextricably linked with architecture in Hindu temples, which are usually devoted to a number of different deities.

Key Terms

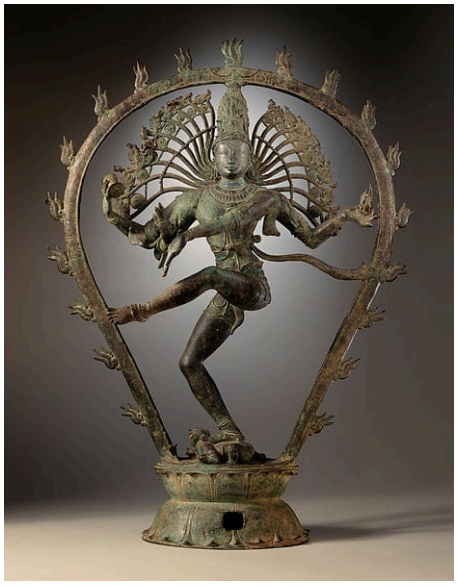
- **Hinduism**: A religion or a way of life found most notably in India and Nepal; with over one billion followers, it is the world's third largest religion by population.
- **dharma**: A key concept with multiple meanings in the Indian religions Hinduism, Buddhism, Sikhism, and Jainism; in Hinduism, it signifies behaviors that are considered to be in accord with the order that makes life and universe possible, including duties, rights, laws, conduct, virtues, and "right way of living."

Themes of Hindu Art and Sculpture

Hinduism is a conglomeration of diverse traditions and philosophies rather than a rigid set of beliefs. Most Hindus believe in a single supreme God who appears in many different manifestations as *devas* (celestial beings or deities), and they may worship specific devas as individual facets of the same God. Hindu sculpture, as seen in other forms of Hindu art, reflects this plurality of beliefs. Because religion and culture are inseparable with Hinduism, recurring symbols such as the gods and their reincarnations, the lotus flower, extra limbs, and even the traditional arts make their appearances in many sculptures of Hindu origin.

Depictions of Deities

Deities commonly worshiped and portrayed through sculpture include Shiva the Destroyer; Vishnu in his incarnations as Rama and Krishna; Ganesha, the elephant god of prosperity; and different forms of the goddess Shakti (literally meaning “power”), the primordial feminine creative principle. These deities are often portrayed with multiple limbs and heads, demonstrating the extent of the god’s power and ability. For example, the goddess Sarasvati is always depicted with a minimum of four arms: two of the arms will be playing a vina, representing the tuning of her knowledge; her other two hands often hold prayer beads and a scripture, both of which represent her devotion to her spirituality. As the goddess of learning and art, she is depicted in this way as very capable and powerful in her area of expertise.



Shiva Nataraja, the Lord of the Dance: Nataraja from Tamil Nadu, India. Chola dynasty copper alloy sculpture, ca. 950–1000 CE. The deity is depicted as having multiple arms, as is common for idols of Hindu gods.

Symbols in Hindu Sculpture

Hindu sculpture is also characterized by a number of recurring holy symbols, including the *om*, an invocation of the divine consciousness of God; the swastika, a symbol of auspiciousness; and the lotus flower, a symbol of purity, beauty, prosperity, fertility, and transcendence. The lotus flower is associated with these attributes due to its own process of blossoming: the flower grows out of mud and rests atop the water in which it grows, illustrating the hardship it must endure in order to achieve maximum beauty. Many deities have their name based on the Sanskrit word for lotus, such as *Lakshimi*. In addition to these symbols, flowers, birds, animals, instruments, symmetric mandala drawings, objects, and idols are all part of symbolic iconography in Hinduism.

Connection to Architecture

Sculpture is inextricably linked with architecture in Hindu temples, which are usually devoted to a number of different deities. The Hindu temple style reflects a synthesis of arts, the ideals of dharma , beliefs, values , and the way of life cherished under Hinduism. Elaborately ornamented with sculpture throughout, these temples are a network of art, pillars with carvings, and statues that display and celebrate the four important and necessary principles of human life under Hinduism—the pursuit of *artha* (prosperity, wealth), the pursuit of *kama* (pleasure, sex), the pursuit of *dharma* (virtues, ethical life), and the pursuit of *moksha* (release, self-knowledge).

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9.20: Sultanate of Delhi

Architecture under the Sultanate of Delhi

Indo-Islamic architecture emerged in India under the Delhi Sultanate during the 13th to 16th centuries.

Learning Objectives

Describe the Islamic architecture patronized by the Delhi Sultanate

Key Takeaways

Key Points

- The Delhi Sultanate refers to the five short-lived Muslim kingdoms of Turkic and Pashtun (Afghan) origin that ruled the territory of Delhi between 1206 and 1526 CE.
- The early rulers of the Delhi Sultanate are often viewed as iconoclastic pillagers, best known for their indiscriminate destruction of Hindu, Buddhist, and Jain temples and enacting prohibitions of anthropomorphic representations in art.
- The Delhi Sultanate's greatest contribution to Indian fine arts , however, was the introduction of Islamic architectural features, including true domes and arches , and the integration of Indian and Islamic styles of architecture.
- Built by the first sultan of Delhi, the Qutb Minar is the tallest minaret in India, the walls of which are covered with Indian floral motifs and verses from the Quran.
- The Alai Darwaza is the main gateway on the southern side of the Quwwat-ul-Islam mosque in the Qutb complex; built in 1311 CE, it features the earliest surviving true dome in India.
- There is little architecture remaining from the Sayyid and Lodi periods, but a few fine examples survive in the Lodi Gardens in Delhi, including the tomb of Mohammad Shah, the last sultan of the Sayyid Dynasty , built in 1444.

Key Terms

- **corbel**: A structural member jutting out of a wall to carry a superincumbent weight.
- **iconoclastic**: Characterized by attack on established beliefs or institutions.
- **anthropomorphic**: Having the form or attributes of a human.

The Delhi Sultanate

The Delhi Sultanate refers to the five short-lived Muslim kingdoms of Turkic and Pashtun (Afghan) origin that ruled the territory of Delhi between 1206 and 1526 CE. In the 16th century, the last of their line was overthrown by the Mughals, who established the the Mughal Empire in India.

The five dynasties included:

- the Mamluk Dynasty (1206–1290)
- the Khilji Dynasty (1290–1320)
- the Tughlaq Dynasty (1320–1414)
- the Sayyid Dynasty (1414–1451)
- the Afghan Lodi Dynasty (1451–1526)

Architecture under the Delhi Sultanate

The early rulers of the Delhi Sultanate are often viewed as iconoclastic pillagers, best known for their indiscriminate destruction of Hindu, Buddhist, and Jain temples. They enacted Islamic prohibitions of anthropomorphic representations in art, which had been common at the time. However, the fusion of indigenous and Muslim customs and styles under the Delhi Sultanate gave rise

to the beginnings of Indo-Islamic art and architecture, which reached its zenith in later years under the Mughal emperors. The Sultanate's greatest contribution to the fine arts of India lies in their advances in architecture.

The Qutb Minar

Qutb-ud-din Aibak, the governor of Delhi and, subsequently, the first sultan of the Delhi Sultanate (ruling from 1206–1210 CE), started the construction of the Qutb Minar in 1192, which was completed after his death by his successor Iltutmish. Made of fluted red sandstone and marble, the Qutb Minar is the tallest minaret in India, standing at a height of 238 feet. It comprises several superposed flanged and cylindrical shafts , separated by balconies supported by Muqarnas corbels (an architectural ornamentation reminiscent of stalactites employed in traditional Islamic and Persian architecture). The walls of the minaret are covered with Indian floral motifs and verses from the Quran.



The Qutb Minar and the Alai Darwaza: One of the earliest and best known of the Delhi Sultanate architectural monuments, and also the tallest minaret in India. Its accompanying gateway, the Alai Darwaza, bears the first surviving true dome in India.

The Qutb Minar is located in Mehrauli Archeological Park, which also contains other fine examples of Delhi Sultanate architecture, including the tomb of the sultan Balban (who reigned from 1266–1287 CE), the first known building in India to feature a true arch. Another building of historical importance in the development of Indo-Islamic architecture is the Alai Darwaza, the main gateway on the southern side of the Quwwat-ul-Islam mosque in the Qutb complex. Built in 1311 CE by the second Khilji sultan of Delhi, Ala-ud-din Khilji, it features the earliest surviving true dome in India.

The Tomb of Mohammad Shah

There is little architecture remaining from the Sayyid and Lodi periods, but a few fine examples survive in the Lodi Gardens in Delhi, including the tomb of Mohammad Shah, the last sultan of the Sayyid Dynasty, built in 1444. It is characterized by an octagonal main chamber with Islamic pointed arches, stone *chhajjas* (projecting eaves supported by carved brackets borrowed by Muslim empires from Hindu architecture), and *guldastas* (ornamental flower-shaped pinnacles) on the roof, both of which would eventually become common features of Mughal architecture.

Painting under the Sultanate of Delhi

The paintings of the Delhi Sultanate represent a period of inventiveness and the development of an influential Indo-Persian style of art.

Learning Objectives

Discuss the Indo-Persian style of painting supported by the Delhi Sultanate

Key Takeaways

Key Points

- Despite Islamic injunctions against anthropomorphic figures in art, the Delhi Sultanate patronized a vast cannon of painting and artistic work.
- The Delhi Sultanate developed an Indo-Persian style of painting that drew heavily from schools in Iran and Jain paintings.
- Features of Delhi Sultanate paintings that are based on Indian traditions include groups of people standing in rows and identical poses, narrow bands of decoration running across the width of the painting, and bright and unusual colors.
- The paintings of the Delhi Sultanate represent a period of inventiveness that set the stage for the development of the Mughal and Rajput schools of art, which thrived from the 16th to the 19th centuries.

Key Terms

- **iconoclastic**: Characterized by attack on established beliefs or institutions.
- **Jain**: An ancient Indian religion belonging to the śramaṇa tradition and prescribing ahimsa (non-violence) toward all living beings to the most possible extent.
- **anthropomorphic**: Having the form or attributes of a human.
- **Timurid**: A dynasty of Turco-Mongol lineage descended from Timur, a 14th century conqueror who established empires in Central Asia and the Indian subcontinent.

Overview: Painting Under the Delhi Sultanate

The early rulers of the Delhi Sultanate are often viewed as iconoclastic pillagers, best known for their indiscriminate destruction of Hindu, Buddhist, and Jain temples. They enacted prohibitions of anthropomorphic representations in art, which had been common at the time. Scholars previously believed that the Delhi Sultanate did not patronize painting because of this Islamic injunction against the portrayal of living beings in art; however, literary evidence and the discovery of illustrated manuscripts from the period suggests otherwise. Indeed, royal painting workshops appear to have flourished under more liberal rulers.

Painting Style

The painting style of the Delhi Sultanate borrowed heavily from the flourishing traditions of Islamic painting abroad, resulting in the development of an Indo-Persian style. This style was based essentially on the schools of Iran but influenced by the individual tastes of Indian rulers and local styles, including Jain styles of painting. It is now believed that numerous painters and architects were invited from foreign countries, and illustrated manuscripts, handily transported, must have been easily available.

Features of Delhi Sultanate paintings that are based on Indian traditions include groups of people standing in rows and identical poses, narrow bands of decoration running across the width of the painting, and bright and unusual colors that replace the muted hues found in earlier Timurid paintings.

History and Notable Works

The earliest known examples date from the 15th century, including a copy of the *Shahnama,* or Book of Kings, created under Lodi rule. This work of art bears a close relationship to contemporary Jain paintings. Other notable works include the *Khamseh* (“Quintet”) of Amir Khosrow of Delhi, a Bostan painted in Mandu, and a manuscript of the Ne’mat-nameh painted for a sultan of Malwa in the opening years of the 16th century. The illustrations of the Ne’mat-nameh manuscript are derived from the Turkmen style of Shiraz but show clear Indian features adapted from the local version of the western Indian style.

Though the western Indian style was essentially conservative, it was not unfailingly so. It began to show signs of change over the years, most notably in two manuscripts from Mandu, a Kalpa-sutra and a Kalakacaryakatha of about 1439, and a Kalpa-sutra

painted at Jaunpur in 1465. These works were done in the opulent manner of the 15th century, but for the first time the quality of the line is different, and the uncompromisingly abstract expression begins to make way for a more human and emotional mood.

By the opening years of the 16th century, a new and vigorous style had come into being. Although derived from the western Indian style, it is clearly independent, full of the most vital energy, deeply felt, and profoundly moving. The earliest dated example is an Aranyaka Parva of the Mahabharata (1516), and among the finest are series illustrating the Bhagavata-Purana and the Caurapañcashika of Bilhana. A technically more refined variant of this style, preferring a fine line, meticulous ornamentation, and the pale, cool colors of Persian derivation, existed contemporaneously and is best illustrated by a manuscript of the ballad Candamyana by Mulla Daud (c. first half of the 16th century). The early 16th century thus appears to have been a period of inventiveness and set the stage for the development of the Mughal and Rajput schools, which thrived from the 16th to the 19th centuries.



Rustam Kills the Turanian Hero Alkus with his Lance: Shahnama, Delhi Sultanate, c. 1450. This miniature comes from a manuscript made by an artist who was highly influenced by Jain art from western India. Both the intense palette and the depiction of figures differ from those found in other Islamic painting.

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9.21: Vijayanagar Empire

Architecture in the Vijayanagar Empire

The Vijayanagar Empire ruled in South India from 1336 until 1646 and left a lasting legacy of architecture, sculpture, and painting.

Learning Objectives

Describe the key features of religious, courtly, and civic architecture of the Vijayanagar Empire

Key Takeaways

Key Points

- Vijayanagar architecture is a vibrant combination of the Chalukya, Hoysala, Pandya, and Chola styles , which evolved from prior empires in earlier centuries. It is also influenced by later Deccan and Dravidian styles.
- Preferred for its durability, local hard granite was the building material of choice, as it had been for the Badami Chalukyas.
- Vijayanagar temples are characterized by ornate pillared halls and *rayagopuram*s, or monumental towers adorned with life-sized figures of gods and goddesses that stand at the entrance of the temple.
- The courtly architecture of Vijayanagar is generally made of mortar mixed with stone rubble and often shows secular styles with Islamic-influenced arches , domes , and vaults .

Key Terms

- **balustrade**: A row of balusters topped by a rail, serving as an open parapet, as along the edge of a balcony, terrace, bridge, staircase, or the eaves of a building.
- **monolithic**: Formed of a single massive rock or stone.

Background: The Vijayanagar Empire

The Vijayanagar Empire was a Hindu empire based in the Deccan plateau region of South India. Established in 1336 by Harihara I (who ruled from 1336–1356 CE), it enjoyed its greatest political and cultural prominence under Emperor Krishna Deva Raya (who ruled from 1509–1529 CE) and lasted until 1646, when it was conquered by the Muslim Sultans of Bijapur and Golkonda.

The empire's patronage enabled its fine arts and literature to rise to new heights, and its legacy of sculpture, painting, and architecture influenced the development of the arts in South India long after the empire came to an end. There were great innovations in Hindu temple construction during this period, and many diverse temple building traditions and styles in South India came together in the Vijayanagar style of architecture, the finest examples of which are to be found in the capital Hampi.

Vijayanagar Architecture

Vijayanagar era architecture can be broadly classified into religious, courtly, and civic architecture. Its style is a harmonious combination of the Chalukya, Hoysala, Pandya, and Chola styles that evolved in earlier centuries and represents a return to the simplicity and serenity of the past. Preferred for its durability, local hard granite was the building material of choice, as it had been for the Badami Chalukyas; however, soapstone, which was soft and easily carved, was also used for reliefs and sculptures.

Temples

Vijayanagar temples are surrounded by strong enclosures and characterized by ornate pillared *kalyanamandapa* (marriage halls); tall *rayagopuram*s (carved monumental towers at the entrance of the temple) built of wood, brick, and stucco in the Chola style;

and adorned with life-sized figures of gods and goddesses. This *dravida* style became popular during the reign of Krishnadeva Raya and is seen in South Indian temples constructed over the next two centuries.

Vijayanagar temples are also known for their carved pillars , which depict charging horses, figures from Hindu mythology, and *yali* (hippogriphs). Some of the larger temples are dedicated to a male deity , with a separate shrine intended for the worship of his female counterpart. Some famous temples exemplifying the Vijayanagar style include the Virupaksha Temple at Hampi and the Hazara Rama temple of Deva Raya I.



Virupaksha Temple, Hampi: This temple has a particularly fine example of the tall, ornate rayagopuram popularized by Vijayanagar architecture.



Pillars at Chandikesvara Temple in Hampi: Pillars of Vijayanagar temples are often engraved with images of yali, or hippogriffs.

Palaces and Courtly Architecture

No royal palace structures from the Vijayanagar period have survived intact, and most of what is known about them has been drawn from archaeological excavations at Hampi. Most of the palaces faced east or north and stood within compounds surrounded by high, tapering stone and earth walls. They were built on raised granite platforms with multiple tiers of mouldings decorated with carved friezes . Palaces usually spanned multiple levels and had tall flights of stairs flanked on either side by balustrades carved with *yali* and elephants. Pillars and beams were made of wood and the roofs of brick and lime concrete. The courtly architecture of Vijayanagar was generally made of mortar mixed with stone rubble and often shows secular styles with

Islamic-influenced arches, domes, and vaults.

Sculpture in the Vijayanagar Empire

Vijayanagar sculpture can most commonly be seen in the reliefs, pillars, and monolithic statues of temples.

Learning Objectives

Explain the key traits inherent to the sculpture of the Vijayanagar Empire

Key Takeaways

Key Points

- The mingling of South Indian styles under the Vijayanagar Empire resulted in a richness not seen in earlier centuries, including a focus on reliefs and sculpture that surpassed that seen previously in India.
- Soapstone, which was soft and easily carved, was commonly used for reliefs and sculptures. To cover the unevenness of the stone, artists employed brightly painted plaster to smooth over and finish rough surfaces.
- Sculpture was integrally linked with architecture in the creation of Vijayanagar temples.
- Large life-size figures of men, women, gods, and goddesses adorn many Vijayagara temples, and temple pillars often have engravings of charging horses or hippogryphs (*yali*) and other elements of Hindu mythology.
- Another element of the Vijayanagar style is the carving and consecration of large monolithic statues, such as the Sasivekalu Ganesha and Kadalekalu Ganesha at Hampi.

Key Terms

- **Vijayanagar Empire**: A Hindu state based in the Deccan plateau region of South India that reigned from 1336–1646 CE, when it was conquered by the Muslim Sultans of Bijapur and Golkonda.
- **gopuram**: A monumental tower, usually ornate, at the entrance of any temple, especially in Southern India.
- **hippogryphs**: A legendary creature that has the front half of an eagle and the hind half of a horse.

Vijayanagar Sculpture

The Vijayanagar Empire's patronage enabled its fine arts and literature to rise to new heights. Its legacy of sculpture, painting, and architecture influenced the development of the arts in South India long after the empire came to an end. The mingling of South Indian styles resulted in a richness not seen in earlier centuries, including a focus on reliefs in addition to sculpture that surpassed that seen previously in India.

Sculpture Material

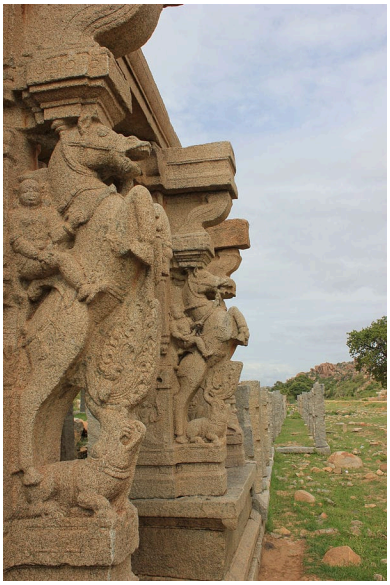
Preferred for its durability, local hard granite was the building material of choice for architecture; however, soapstone, which was soft and easily carved, was commonly used for reliefs and sculptures. While the use of granite reduced the density of sculptured works, granite was a more durable material for the temple structure. Because granite is prone to flaking, few pieces of individual sculptures reached the high levels of quality seen in previous centuries. In order to cover the unevenness of the stone used in sculptures, artists employed brightly painted plaster to smooth over and finish rough surfaces.

Temple Sculpture

Sculpture was integrally linked with architecture in the creation of Vijayanagar temples. Large life-size figures of men, women, gods, and goddesses adorn the gopuram of many Vijayagara temples. Temple pillars often have engravings of charging horses or hippogryphs (*yali*)—horses standing on hind legs with their fore legs lifted and riders on their backs. The horses on some pillars stand seven to eight feet tall. On the other side of the pillar are often carvings from Hindu mythology.

Another element of the Vijayanagar style is the carving and consecration of large monolithic statues, such as the Sasivekalu

Ganesha and Kadalekalu Ganesha at Hampi; the Gommateshvara (Bahubali) monoliths in Karkala and Venur; and the Nandi bull in Lepakshi. Examples of this style can also be seen in the Vijayanagara temples of Kolar, Kanakagiri, Shringeri and other towns of Karnataka; the temples of Tadpatri, Lepakshi, Ahobilam, Tirumala Venkateswara, and Srikalahasti in Andhra Pradesh; and the temples of Vellore, Kumbakonam, Kanchi, and Srirangam in Tamil Nadu.



Horse Pillars in Vijayanagar Temple: Kudure gombe (horse doll) pillars in a mantapa at Hampi.

Painting in the Vijayanagar Empire

Painting in the Vijayanagar Empire, which evolved into the Mysore style of painting, is best illustrated in the elaborate wall paintings of temples.

Learning Objectives

Discuss the characteristics of painting in the Vijayanagar Empire

Key Takeaways

Key Points

- The Vijayanagar school of painting is renowned for its frescoes of Hindu gods and goddesses and scenes from Hindu mythology on temple walls and ceilings.
- Absorbing the local artistic traditions and customs, the Vijayanagar school of painting gradually evolved into many styles of painting in South India, including the Mysore and Tanjore schools of painting.
- Mysore paintings are known for their elegance, muted colors, and attention to detail; they are characterized by delicate lines , intricate brush strokes, graceful delineation of figures, and the discreet use of bright vegetable colors and lustrous gold leaf .
- Vijayanagar painting is most commonly represented in elaborate manuscripts and wall paintings in Hindu temples.

Key Terms

- **Mysore painting**: An important form of classical South Indian art that originated in and around a town with this name in Karnataka, and evolved from the paintings of Vijayanagar times during the reign of the Vijayanagar Kings.
- **chitrakar**: A caste within the Newar community of the Kathmandu Valley in Nepal; traditionally painters and mask makers.

The Vijayanagar School and Mysore Painting

In addition to architecture and sculpture, the Vijayanagar emperors were enthusiastic patrons of painting. The Vijayanagar school of painting was renowned for its frescoes of Hindu mythological themes on temple walls and ceilings. The rulers of Vijayanagar encouraged literature, art, architecture, religious, and philosophical discussions. With the fall of the Vijayanagar empire after the Battle of Talikota in 1565 CE, the artists who were under royal patronage migrated to various other places such as Mysore, Tanjore, and Surpur.

Absorbing the local artistic traditions and customs, the Vijayanagar school of painting gradually evolved into many styles of painting in South India, including the Mysore and Tanjore schools of painting. Mysore painting, an important form of South Indian classical painting, developed out of Vijayanagar painting and originated in the southern town of Mysore, in Karnataka, during the reign of the Vijayanagar emperors.

Characteristics of Vijayanagar Painting

Mysore paintings are known for their elegance, muted colors, and attention to detail. Popular themes include Hindu gods and goddesses and scenes from Hindu mythology. The paintings are characterized by delicate lines, intricate brush strokes, graceful delineation of figures, and the discreet use of bright vegetable colors and lustrous gold leaf. More than mere decorative pieces, the paintings are designed to inspire feelings of devotion and humility in the viewer . The painter's individual skill in giving expression to various emotions is therefore of paramount importance to this style of painting.

The ancient painters in Mysore prepared their own materials. The colors were from natural sources of vegetable, mineral, leaves, stones, and flowers. Brushes were made with squirrel hairs for delicate work, and for superfine lines, a brush made of pointed blades of a special variety of grass was used. Due to the long lasting quality of the earth and vegetable colors used, the original Mysore paintings still retain their freshness and luster even today.

Examples

Wall Paintings

Vijayanagar art includes wall paintings such as the Dashavatara (the Ten Avatars of Vishnu) and the Girijakalyana (the marriage of Parvati, Shiva's consort) in the Virupaksha Temple at Hampi; the Shivapurana murals (the Tales of Shiva) at the Virabhadra temple at Lepakshi; and those at the Kamaakshi and Varadaraja temples at Kanchi.



Painted Ceiling, Virupaksha Temple: 15th century painting, depicting scenes from Hindu mythology in red and gold.

Manuscripts

The most famous of the manuscripts detailing the various nuances of the Mysore school is the Sritattvanidhi, a voluminous work of 1500 pages prepared under the patronage of Mummadi Krishnaraja Wodeyar. This pictorial digest is a compendium of illustrations of gods, goddesses, and mythological figures with instructions to painters on an incredible range of topics concerning composition placement, color choice, individual attributes, and mood. The seasons, eco-happenings, animals, and plant world are also effectively depicted in these paintings as co-themes or contexts.

Other Sanskrit literary sources such as the Visnudharmottara Purana , Abhilasitarthacintamani, and Sivatatvaratnakara also highlight the objectives and principles of painting, methods of preparing pigments , brushes, qualifications of the *chitrakar* (the traditional community of painters), and the technique to be followed.

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9.22: The Nayak Dynasty

Nayak Architecture

The Nayak reign in South India was renowned for its unique style of temple architecture.

Learning Objectives

Describe the temple architecture of the Nayak Dynasty

Key Takeaways

Key Points

- The Nayak dynasties emerged in South India after the downfall of the Vijayanagar Empire in 1565, when the Nayak military governors declared independence; they then ruled from the 16th to 18th century.
- Nayak rule was noted for its administrative reforms, its artistic and cultural achievements, and the creation of a unique style of temple architecture. Nayak architectural style was characterized by elaborate hundred- and thousand-pillared *mandapas* (outdoor temple halls), the high *gopurams* (towers) with painted stucco statues on the surface, and long corridors.
- Nayak civic architecture combines Dravidian and Islamic styles, as exemplified by the palace erected by King Thirumalai Nayak of the Madurai Nayak dynasty in 1636 CE.

Key Terms

- **Dravidian**: An architectural idiom that emerged in the Southern part of the Indian subcontinent or South India, consisting primarily of temples with pyramid shaped towers that are constructed of sandstone, soapstone, or granite.
- **mandapa**: In South Indian architecture, a pillared hall or porch fronting a Hindu temple that may be attached or detached from the building.
- **gopuram**: A monumental tower, usually ornate, at the entrance of a temple, especially in Southern India.
- **embossed**: With raised letters or images on the surface.
- **foliated**: Having a structure of thin layers.

Background: The Nayak Dynasty

The Nayak Dynasty emerged in South India after the collapse of the Vijayanagar Empire. The Nayaks, former military governors of the Vijayanagar emperors, declared their independence in 1565 and established their own kingdoms, ruling from the 16th through 18th centuries. Nayak rule was noted for its administrative reforms, its artistic and cultural achievements, and the creation of a unique style of temple architecture. They also renovated temples that had been sacked by the Delhi Sultans. Thanjavur painting, a famous South Indian school of classical painting, also emerged under the Nayaks.

Nayak Architecture

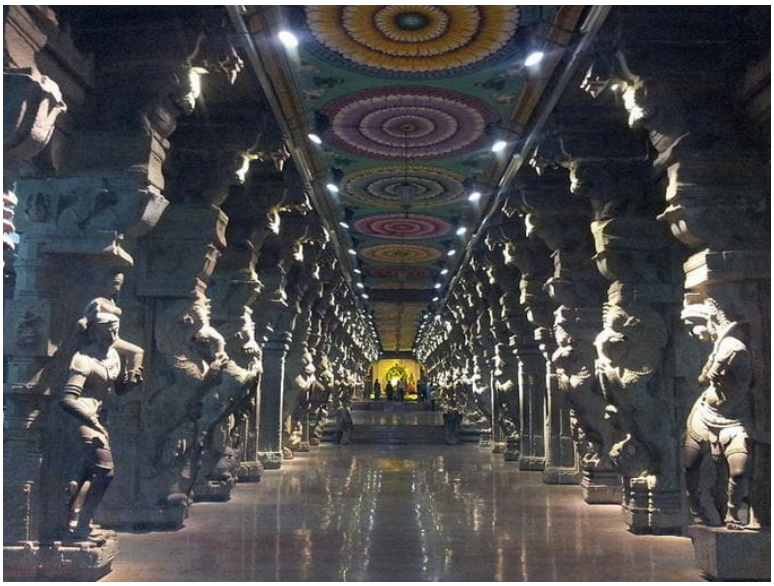
Temples

There are many distinguishing features of Nayak temple architecture as pioneered by the Nayaks of Madurai and Tanjore. Among the main characteristics are the long corridors; the carved hundred-pillared and thousand-pillared *mandapas* (outdoor temple halls or porches); and the high, multi-storied *gopurams* (towers adorning the entrance of a temple), richly decorated with brightly-painted stone and stucco statues of animals, gods, and demons.



Gopuram, Meenakshi Amman Temple: *Gopurams* from the Nayak Period are adorned with brightly painted stucco statues of gods and goddesses, demons, and animals, both real and mythical.

Arguably the greatest example of the Nayak style is the Meenakshi Amman Temple at Madurai that was built between 1623 and 1655 CE. The temple has 10 ornate *gopurams* and a hall with 985 pillars , each of which is a sculpture in the Dravidian style.



Hall of a Thousand Pillars, Meenakshi Amman Temple: Each pillar in these Nayak, many pillared temple halls is carved in the shape of a god, goddess, or mythical beasts such as the griffin.

The temple complex also includes a sacred temple tank, the *Porthamarai Kulam*, or Pond with the Golden Lotus. A portico on the west side of the tank contains remnants of Nayak paintings from the 17th and 18th centuries.

Civic Architecture

Nayak civic architecture combines Dravidian and Islamic styles, as exemplified by the palace erected by King Thirumalai Nayak of the Madurai Nayak dynasty in 1636 CE. The palace features an octagonal throne room topped by a dome that rises 70 feet, held up by massive circular columns linked by Islamic pointed arches . The structure was constructed using foliated brickwork and the surface details finished in stucco mixed from shell lime and egg whites to provide a smooth and glossy texture .

Nayak Painting

In addition to its architecture, the Nayak Dynasty in South India was renowned for the development of Tanjore painting.

Learning Objectives

Discuss painting of the Nayak Dynasty

Key Takeaways

Key Points

- The Nayak Dynasty is known not only for its unique style of architecture, but also for its mural and wall paintings.
- The style of Thanjavur painting originated under the Nayaks of Thanjavur around 1600 CE, and one can see the influence of Deccani, Vijayanagar, Maratha, and even European or Company styles of painting.
- Renowned for their surface richness, vivid colors, compact composition , glittering gold foils overlaid on delicate but extensive gesso work, and inlay of glass beads or semi-precious gems, these paintings serve primarily as devotional icons .
- The subjects of most paintings are Hindu gods, goddesses, and saints; there are also many instances when Jain , Sikh , Muslim, other religious and even secular subjects were depicted in Thanjavur paintings.
- Artists under Nayak rule also painted murals and frescoes on the walls of temples and other buildings, mostly featuring religious subjects or images of royal power.
- The Nayaks issued coins made of gold and copper that featured figures of the king, animals, and Hindu gods and goddesses such as Shiva and Parvati.

Key Terms

- **Thanjavur**: A city in the South Indian state of Tamil Nadu and an important center of South Indian religion, art, and architecture; known for its particular style of painting that emerged under the Nayak Dynasty in 1600 CE.
- **Puranas**: A vast genre of Indian literature about a wide range of topics, particularly myths, legends, and other traditional lore.

Thanjavur Painting

Ruling from the 16th through 18th centuries in South India, the Nayak Empire was noted for its administrative reforms, its artistic and cultural achievements, and the creation of a unique style of temple architecture. In addition, Thanjavur painting, a famous South Indian school of classical painting, emerged under the Nayaks.

Characteristics

Thanjavur painting originated under the Nayaks of Thanjavur (anglicized as Tanjore) around 1600 CE, and one can see the influence of Deccani, Vijayanagar, Maratha, and even European or Company styles of painting. Renowned for their surface richness, vivid colors, compact composition, glittering gold foils overlaid on delicate but extensive gesso work, and inlay of glass beads or semi-precious gems, these paintings serve primarily as devotional icons. The subjects of most paintings are Hindu gods, goddesses, and saints.

Episodes from Hindu Puranas , *Sthala-puranas,* and other religious texts were visualized and painted with the main figure or figures placed in the central section of the picture, surrounded by several subsidiary figures, themes, and subjects. The figures are static and often located inside decorated arches or curtains. Eyes are broad and the outer lines are either brown or red, except for the god Krishna's eyes, which are depicted in blue. There are also many instances when Jain, Sikh, Muslim, other religious and even secular subjects were depicted in Thanjavur paintings.



Thanjavur Painting: A Thanjavur painting of Krishna and Rukmani.

Process

Thanjavur panel paintings were usually done on solid wooden planks. The artist began by making a preliminary sketch of the image on a base of cloth pasted onto the wood and applying a mixture of zinc oxide and adhesive to the base. After the drawing was completed, the jewelry and apparel on the image were decorated with semi-precious stones, lace, or thread. They applied a mixture of chalk powder and African gum for an embossed look, and the painting was covered with gold foil and finished with dyes to color the figures. Artists under Nayak rule also painted murals and frescoes on the walls of temples and other buildings, mostly featuring religious subjects or images of royal power.



The Nayaka Murals: These murals illustrate images of Nayak Kings and Queens at Srirangam Temple, with inscriptions in the Kannada language.

Coins

The Nayaks issued coins made of gold and copper that featured figures of the king, animals, and Hindu gods and goddesses such as Shiva and Parvati. Both real and mythical, depictions of animals included bears, elephants, lions, and fish (the emblem of the Pandyas who had ruled Madurai before the Vijayanagar and Nayak rulers). The coins also carry inscriptions in Tamil, Telugu,

Kannada, and Nagari scripts.

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9.23: The Mughal Period

Architecture of the Mughal Period

Mughal architecture is an Indo-Islamic architectural style that developed in India under the patronage of the Mughal Empire.

Learning Objectives

Differentiate between the architectural accomplishments under the reigns of Akbar, Jahangir, Shah Jahan, and Aurangzeb

Key Takeaways

Key Points

- Mughal architecture is a remarkably symmetrical and decorative amalgam of Persian, Turkish, and Indian architecture.
- Mughal architecture first developed and flourished during the reign of Akbar the Great (1556–1605), where it was known for its extensive use of red sandstone as a building material.
- Humayun's Tomb, the sandstone mausoleum of Akbar's father, was built during this period of Mughal architecture.
- Architecture reached its peak in refinement and attention to detail under Shah Jahan (1628–1658), who commissioned the famous Taj Mahal , a white marble mausoleum dedicated to his wife Mumtaz Mahal.
- Mughal architecture began to decline after the death of the emperor Aurangzeb in 1707.

Key Terms

- **finial**: Any decorative fitting at the peak of a gable or on the top of a flagpole, fence post, or staircase newel post.
- **pietra dura**: Hard and fine stones in general, as used for inlay and distinguished from the softer stones used in building.
- **mausoleum**: A large stately tomb or a building housing such a tomb or several tombs.
- **lattice**: A flat panel constructed with widely spaced crossed thin strips of wood or other material, commonly used as a garden trellis.

Overview: Mughal Architecture

Mughal architecture is the distinctive Indo-Islamic architectural style that developed in northern and central India under the patronage of Mughal emperors from the 16th to the 18th century. It is a remarkably symmetrical and decorative amalgam of Persian, Turkish, and Indian architecture. The Mughals were also renowned for creating exquisite gardens in the Persian *charbagh* layout, in which the quadrilateral gardens were divided by walkways or flowing water into four smaller parts.

Architecture Under Akbar

Early Mughal architecture first developed during the reign of Akbar the Great (1556–1605), who commissioned palaces, mosques , gardens, and mausoleums. The architecture was a synthesis of Persian, Turkic, Timurid Iranian, Central Asian, and Indian Hindu and Muslim styles. Akbari architecture is also remarkable for its large scale use of sandstone, evident both in the construction of Fatehpur Sikri, Akbar's royal city, and Akbar's own tomb in Sikandra. The mosque at Fatehpur Sikri boasts the Buland Darwaza, the largest gateway of its kind in India. Early Mughal mosques had massive enclosed courtyards and domed shallow prayer halls.

Tomb of Humayun

One of the most stellar accomplishments of Mughal architecture under Akbar is the tomb of his father Humayun, situated in Delhi. Commissioned in 1562 by Humayun's wife, Hamida Banu Begum, and designed by a Persian architect, Humayun's Tomb was the first garden tomb on the Indian subcontinent and the first structure to use red sandstone on such a large scale. It is also the first Indian building to use the Persian double dome , with an outer layer supporting a white marble exterior—a material not

seen in earlier Mughal architecture—and the inner layer giving shape to the cavernous interior volume . The use of indigenous Rajasthani decorative elements is particularly striking, including the small canopies or *chhatris* (elevated, dome shaped pavilions) surrounding the central dome. It boasts the use of the *pietra dura* technique, with marble and even stone inlay ornamentation in geometrical and arabesque patterns on the facade of the mausoleum, and *jali* or latticed stone carving decoration. This style of decorative facade was an important addition to Mughal architecture and flourished in later Mughal mausolea, including the Taj Mahal.



Humayun's Tomb: Humayun's Tomb, seen from the main gateway.

Architecture Under Jahangir

Under the rule of Jahangir (1605—1627), Mughal architecture became more Persian than Indian. Jahangir's great mosque at Lahore is a good example of the Persian style and is covered with enameled tiles. At Agra, the tomb of Itmad-ud-Daula, completed in 1628, was built entirely of white marble and decorated in elaborate *pietra dura* mosaic , an inlay technique of using cut and fitted, highly polished colored stones to create images.

Architecture Under Shah Jahan

The vision of Shah Jahan (1628—1658) introduced a delicate elegance and detail to Mughal architecture, illustrated in the Jama Masjid in Delhi, the Moti Masjid situated within the Agra Fort, and the Sheesh Mahal in the Lahore Fort, which makes spectacular use of *pietra dura* and complex mirror work. Shah Jahan's most famous achievement, however, is indisputably the Taj Mahal.

The Taj Mahal

Located in Agra, the Taj Mahal is a white marble mausoleum built between 1632 and 1648 by Shah Jahan in memory of his third wife, Mumtaz Mahal. Constructed by 20,000 men, it represents the Islamic garden of paradise and is widely regarded as the greatest achievement in Mughal architecture.



The Taj Mahal: The Taj Majal, built under Shah Jahan, represents the Islamic garden of paradise and is widely regarded as the greatest achievement in Mughal architecture.

The mausoleum rests in the middle of a large square plinth and has four almost identical facades, each with a large arch-shaped doorway. It is topped by a large double dome and a finial , combining both the traditional Islamic motif of the crescent moon and the Hindu symbol of the trident, associated with the god Shiva. The central dome is adorned with a lotus design and is surrounded by four smaller *chhatri*s, each of which also has the same lotus motif. Four tall minarets extend from the corners of the plinth.

The exterior decorations of the Taj Mahal include calligraphy , abstract forms , verses from the Koran, and vegetable motifs, executed in paint, stucco , carvings, and *pietra dura* work. The interior decorations also feature inlay work of precious and semi-precious gemstones. Muslim tradition forbids elaborate decoration of graves, and the bodies of Shah Jahan and Mumtaz Mahal are interred in a plain crypt underneath the mausoleum. However, the inner tomb features two cenotaphs, or false tombs, that are richly decorated with inlays of semi-precious stones forming vines and flowers and surrounded by *jali* screens, or latticed screens with ornamental patterns constructed through the use of calligraphy and geometry.



Inside the inner tomb: This is an example of *pietra dura* inlay work and lattice carvings from the interior of the Taj Mahal.

Aurangzeb and Later Mughal Architecture

During Aurangzeb's reign (1658–1707), brick and rubble with stucco ornamentation replaced squared stone and marble as the

building materials of choice. Aurangzeb was responsible for additions to the Lahore Fort: building one of the 13 gates, which was named for him, and building the Badshahi mosque, a structure constructed from brick with red sandstone facades. In general, however, Mughal architecture had begun to decline during Aurangzeb's reign, a process that would accelerate after his death.

Painting of the Mughal Period

Mughal miniature painting was a blend of Persian and Indian styles that developed in Mughal courts between the 16th and 19th centuries.

Learning Objectives

Compare and contrast the Akbar, Jahangir, Shah Jahan, and Aurangzeb periods of Mughal painting

Key Takeaways

Key Points

- Mughal painting emerged from the Persian miniature painting tradition, with additional Hindu, Buddhist, and Jain influences; it usually took the form of book illustrations or single sheets preserved in albums.
- There are four periods commonly associated with Mughal art, each named for the emperor under whom the art form developed: the Akbar Period, the Jahangir Period, the Shah Jahan Period, and the Aurangzeb and Later Mughal Period.
- The emperor Akbar set up a large atelier with artists from all parts of his empire. The atelier was responsible for illustrating books on a variety of subjects and developed the methods and techniques used by subsequent Mughal painters.
- The emperor Jahangir was influenced by European art and encouraged his atelier to emulate the single point perspective favored by European painters, unlike the flattened, multi-layered style traditionally used in miniature painting.
- While the artistic focus of the Mughal court shifted primarily to architecture under Shah Jahan, painting continued to flourish; the style became notably more rigid, and the colors used became jewel-like in their brilliance. The emperor Aurangzeb (1658–1707) did not encourage Mughal painting, and only a few portraits survive from his court. Mughal painting essentially came to an end during the reign of Shah Alam II (1759–1806).

Key Terms

- **miniature**: A small, highly detailed painting or portrait.
- **atelier**: A workshop or studio meant for an artist, designer, or fashion house.

Overview: Mughal Painting

Mughal painting is a style of South Asian miniature painting that developed in the courts of the Mughal Emperors between the 16th and 19th centuries. It emerged from the Persian miniature painting tradition with additional Hindu, Buddhist, and Jain influences. Mughal painting usually took the form of book illustrations or single sheets preserved in albums. There are four periods commonly associate with Mughal art, each named for the emperor under whom the art form developed: the Akbar Period, the Jahangir Period, the Shah Jahan Period, and the Aurangzeb Period.

Origins

Mughal painting was an amalgam of Ilkhanate Persian and Indian techniques and ideas. Under the Delhi Sultanate, the early 16th century had been a period of artistic inventiveness during which a previously formal and abstract style had begun to make way for a more vigorous and human mode of expression. After Mughal victory over the Delhi Sultanate in 1526, the tradition of miniature painting in India further abandoned the high abstraction of the Persian style and began to adopt a more realistic style of portraiture and of drawing plants and animals.

The Akbar Period (1556–1605)

It was under the reign of Akbar the Great (1556–1605) that Mughal painting came into its own. Trained in painting in his youth by the Persian master ‘Abd al-Samad, Akbar was responsible for setting up the first atelier of court painters, which he staffed with artists from all parts of India whose work he took a keen interest in. This atelier was chiefly responsible for illustrating books on a variety of subjects: histories, romances, poetry, legends, and fables of both Persian and Indian origin.

One of the greatest achievements of Mughal painting under Akbar may be found in the stupendously illustrated *Hamzanama* or *Dastan-e-Amir Hamza,* a narration of the legendary exploits of Amir Hamza, the uncle of Muhammad . The size of this manuscript was unprecedented: spanning 14 volumes , it originally contained 1400 illustrations of an unusually large size (approx. 25″ x 16″). Only about 200 of these original illustrations survive today. It took 14 years (1562–1577) and over a hundred men to complete. The paintings mark a significant departure from the Persian style in their bent towards naturalism , vigorous portrayal of movement and emotion, and bold color. Each form is individually modeled, and the figures are interrelated in closely unified compositions . Depth is indicated by a preference for diagonals.



The Battle of Mazandaran: This painting is number 38 in the 7th volume of the *Hamzanama*. It depicts a battle scene in which the protagonists, Khwajah ‘Umar and Hamzah, and their armies engage in fierce battle. Originally clearly depicted, the faces were erased by iconoclasts and then repainted in more recent times. Only the face of the groom wearing an orange turban in the center of the left edge has been left untouched.

Methods and Techniques Under Akbar

The methods most commonly used by Mughal painters were first developed in Akbar’s great atelier. Illustrations were usually executed by groups of painters, including a colorist (who was responsible for the actual painting) and specialists in portraiture and the mixing of colors. Leading this group was the designer, an artist of the highest caliber, who formulated the composition and sketched the outline into the spaces in the manuscripts designated by the calligraphers for illustration. A thin wash of white was then applied, through which the outline remained visible. The colors were then applied in several thin layers and rubbed down with an agate burnisher to produce a glowing, enamel-like finish. The colors used were mostly mineral and sometimes vegetable dyes, and the fine brushes were made from squirrel’s tail or camel hair.

The Jahangir Period (1605–1627)

Like his father Akbar, the emperor Jahangir showed a keen interest in painting and maintained his own atelier. The tradition of illustrating books assumed secondary importance to portraiture during Jahangir’s reign because of the emperor’s own preference for portraits. Among the finest works of his reign are elaborate court scenes depicting him surrounded by his courtiers. These

are large scale exercises in portraiture, and the likeness of each figure is produced faithfully. The composition lacks the vigor, movement, and vivid color characterized by the works of Akbar's reign; the figures are more formally ordered, the colors soft and harmonious, and the brushwork particularly fine. Mughal paintings during Jahangir's reign also boast magnificent floral and geometric borders.

European Influence

Jahangir was also deeply influenced by European painting, having come into contact with the English crown and received gifts of oil paintings from England. He encouraged his atelier to emulate the single point perspective favored by European painters, unlike the flattened, multi-layered style traditionally used in miniature painting. These influences are evident in the illustrations of the *Jahangirnama,* a biographical account of Jahangir's own life. In addition to portraits, many works included plant and animal studies and became part of lavishly finished albums. Most illuminated manuscripts were created by a single painter.



Jahangir in Darbar: Illustration of a court scene from the *Jahangirnama,* c. 1620. Jahangir makes a public appearance on a balcony as a large group of courtiers stand below.

The Shah Jahan Period (1628–1658)

While the artistic focus of the Mughal court shifted primarily to architecture under Shah Jahan, painting continued to flourish. The style became notably more rigid, and portraits resembled abstract effigies . Paintings of this period were particularly opulent, as the colors used became jewel-like in their brilliance. Popular themes included musical parties, lovers in terraces and gardens—sometimes locked in intimate embraces—and ascetics and holy men.

The Aurangzeb and Late Mughal Period (1658–1809)

The emperor Aurangzeb (1658–1707) did not encourage Mughal painting, and only a few portraits survive from his court. Most of these were accomplished in the cold, abstract style of Shah Jahan. While the art form had gathered sufficient momentum to invite patronage in other courts—Muslim, Hindu, and Sikh alike—the absence of strong imperial backing ushered in a decline of the art form. A brief revival occurred during the reign of Muhammad Shah (1719–1748), who was passionately devoted to the arts, but this was only temporary. Mughal painting essentially came to an end during the reign of Shah Alam II (1759–1806), and the artists of his disintegrated court contented themselves with copying masterpieces of the past.

Rajput Painting of the Mughal Period

Rajput miniature painting developed in the courts of the Hindu Rajputs between the 16th and 19th centuries.

Learning Objectives

Describe the different techniques and schools associated with both the Rajasthani and the Pahari styles of Rajput painting

Key Takeaways

Key Points

- Rajput painting flowed primarily from the indigenous Western Indian style of manuscript illustration that had flourished in the 14th and 15th centuries, but was also greatly influenced by Mughal painting.
- Rajput painting usually took the form of miniatures in manuscripts or on single sheets kept in albums, although examples of this style can also be found on the walls of Rajput palaces, forts, and mansions.
- Popular themes include the life of the god Krishna; scenes from Hindu epics; pictorial representations of the ragamala (musical modes); women, lovers and romance; portraits; and court and hunting scenes.
- Rajput painting can be divided into two styles: the Rajasthani style, associated with the Rajput courts in Rajasthan, and the Pahari style, associated with the Rajput courts of the Himalayan foothills.

Key Terms

- **Stylized**: Represented according to some convention, rather than in a realistic or literal manner.
- **lyricism**: Depth of feeling and imagination.

Overview: The Hindu Rajput Kingdoms

The Rajputs are members of patrilineal clans in western, central, and northern India who rose to prominence between the 6th and 12th centuries. From the beginning of the 9th century, these Rajput dynasties dominated many parts of northern India, and they established the overwhelming majority of Hindu princely states in Rajasthan and Surashtra in northwestern India, which they ruled until the 20th century. Some important dynasties include the Chauhan Dynasty of Ajmer and Delhi (956–1192); the Solanki Dynasty of present day Gujarat (945–1297); and the Chandela Dynasty of the Bundelkhand Region of central India (10th to 13th centuries). During the period of Islamic invasions (11th through 16th centuries), the Rajput kingdoms proved to be the primary obstacle to the complete Muslim conquest of Hindu India.

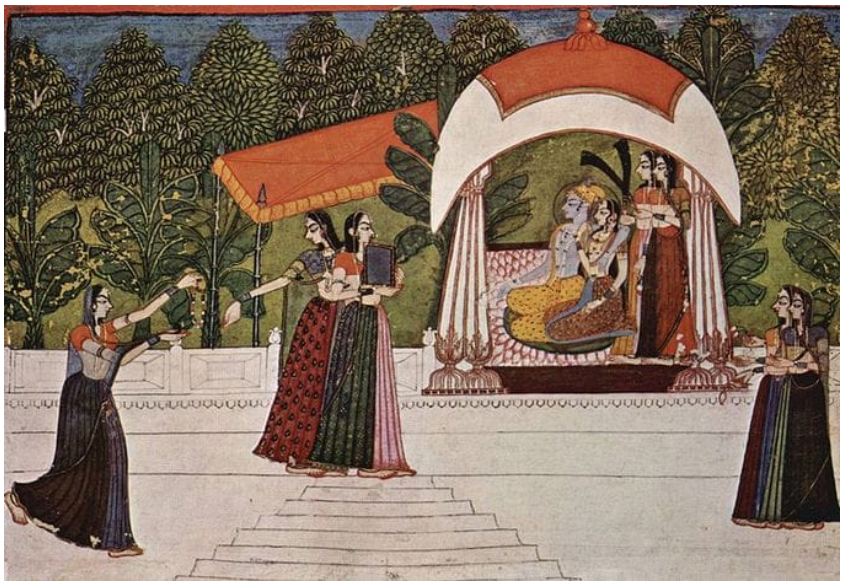
Rajput and Mughal Relations

Under the Mughal emperor Akbar's reign (1556–1605 CE), the Rajputs accepted Mughal authority in exchange for religious accommodation and were admitted into the emperor's court. Many Rajputs assumed positions in Akbar's government and army or formed marital alliances with him. Mughal-Rajput relations suffered, however, under the reign of the Mughal emperor Aurangzeb (1658–1707), who did not pursue the policy of religious accommodation of his predecessors.

Through their many centuries of rule in northern India, the Rajputs built spectacular temples, forts, and palaces and were eager patrons of painting. Rajput and Mughal art and architecture were also important influences on one another once the two powers came into contact.

Rajput Painting

Rajput painting is the style of Indian miniature painting associated with the royal courts of the Rajputs between the 16th and the 19th centuries. It flowed primarily from the indigenous Western Indian style of manuscript illustration that had flourished in the 14th and 15th centuries, but it was also greatly influenced by Mughal painting. Rajput painting usually took the form of miniatures in manuscripts or on single sheets kept in albums, although examples of this style can also be found on the walls of Rajput palaces, forts, or *havelis* (mansions). Early Rajput painting was almost exclusively devoted to the life and deeds of Krishna, the Hindu cowherd god. Other popular themes included scenes from Hindu epics, the *Ramayana* and the *Mahabharata*; pictorial representations of the *ragamala* (musical modes); women, lovers, and romance; portraits; and court and hunting scenes.



Krishna and Radha in a Pavilion: An 18th century Rajput painting by the artist Nihâl Chand, chief painter at the court of Kishangarh. Krishna and his companions are by far the most popular theme of Rajput painting.

The colors used in Rajput painting were extracted from minerals, plant sources, conch shells, beetle wings, and sometimes even precious stones. Gold and silver were also used. The preparation of these colors was a lengthy process that could take weeks to accomplish. The brushes used were very fine, in keeping with the requirements of fine miniature painting.

Styles of Painting

Rajput painting can be divided into two styles: the Rajasthani style, associated with the Rajput courts in Rajasthan, and the Pahari style, associated with the Rajput courts of the Himalayan foothills.

The Rajasthani Style

Emerging in the last decades of the 16th century, Rajasthani art is usually divided into four major schools, each centered on different courts and based on differences in artistic style. These four schools are the Mewar school, the Marwar school, the Hadoti school, and the Dhundar school.

- The Mewar school is associated with the courts of Chavand, Nathwara, Devgarh, Udaipur, and Sawar and is characterized by simplicity and vivid colors. It produced a large number of devotional paintings for the pilgrim trade.



Maharana Sangram Singh II of Mewar: Udaipur, Mewar, 1725–35. Opaque watercolor on paper, set with pearls and precious stones. This is a good example of portraiture in the Rajput style and of the Mewar School's work.

- The Marwar school is associated with the courts of Kishangarh, Bikaner, Jodhpur, Nagaur, Pali, and Ghanerao courts. It is best known for its fine miniature portraits from the second half of the 17th century and a large body of highly stylized and colorful painting from the 19th century.
- The Hadoti school is associated with the courts of Kota, Bundi, and Jhalawar and is remarkable for its vivid portrayal of movement, strength, and vitality , best seen in depictions of hunting and sports scenes.
- The Dhundar school is associated with the courts of Amber, Jaipur, Shekhawati, and Uniara and is characterized by formal yet rich portraits, very large paintings of the deeds of Krishna, and Western influences in the 19th century.

The Pahari Style

The Pahari style of miniature painting and book illustration developed in the independent states of the Himalayan foothills between the 17th and 18th centuries and began to decline after 1800. This style consists of two schools: the Basohli school and the Kangra school.

- The Basohli school flourished toward the end of the 17th century; it is best known for its bold use of color, intense emotionality, stylized facial types shown in profile with prominent eyes, and distinctive depictions of jewelry.
- The Kangra school emerged in the mid-18th century as the Basohli style began to fade and is characterized by curving lines , calmer colors, and delicate lyricism .



Utka Nayika: A Lady Awaits Her Lover in the Forest: An example of Pahari painting from the Kangra school dated between 1775–1780. The subject matter—lovers and romance—is a popular theme in Rajput painting.

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9.24: Contemporary Indian Art

Contemporary Indian Art

Contemporary Indian art fuses multiple concepts and forms of media to express both traditional Indian and non-traditional themes.

Learning Objectives

Discuss the influence of the Progressive Artist's Group, Ray's development of Pseudorealism, and the development of contemporary architecture in India

Key Takeaways

Key Points

- Toward the end of the 19th century, the Bengal School of Art helped to reconnect Indian artists with their heritage past and helped pave the way for the modernist movement.
- After India gained independence in 1947, a group of artists formed the Progressive Artist's Group, which profoundly changed Indian art.
- Often showing the influence of Western styles , modern Indian art tends to be inspired by Indian themes and images.
- After the economic liberalization of India in the 1990s, artists continued to introduce new concepts outside of previous academic traditions, such as the Pseudorealism of Devajyoti Ray.

Key Terms

- **idiom**: An artistic style (for example, in art, architecture, or music); an instance of such a style.
- **diaspora**: A dispersed group, such as the Jews outside of the land of Israel.

The Bengal School of Art

Western and colonial influence replaced much of traditional Indian painting during the end of the 19th century until the Bengal School of Art, established by Abanindranath Tagore and E. B. Havell, consciously attempted to reconnect Indian artists with their past. Paving the way for the future modernist movement, the Bengal School did a great deal to reshape contemporary taste by drawing inspiration from the past and bringing awareness to the heritage of Indian artists. As of 2012, there has been a resurgence of interest in the Bengal School of Art among scholars and connoisseurs, and the School continues to produce some of the best artists of modern India today, including Ganesh Pyne, Manishi Dey, Nirmal Dutta, Nilima Dutta, Jahar Dasgupta, Bikash Bhattacharjee, Sudip Roy, Devajyoti Ray, and Paresh Maiti.

Post-Independence Indian Art

By the time India gained independence in 1947, several schools of art in India provided access to modern techniques and ideas. This same year a group of six artists (K. H. Ara, S. K. Bakre, H. A. Gade, M. F. Husain, S. H. Raza, and F. N. Souza) founded the Progressive Artist's Group, a group aimed at establishing new ways of expressing Indian art in the post-colonial era. Though the group was dissolved in 1956, it was profoundly influential in changing the idiom of Indian art.

Modern Indian art typically shows the influence of Western styles but is often inspired by Indian themes and images. For example, S. H. Raza's works are mainly abstracts in oil or acrylic with a very rich use of color, replete with icons from Indian cosmology as well as its philosophy. F. N. Souza uses an expressionistic style to illustrate both the highs and lows of Indian social life. M. F. Husain utilized a modified Cubist style to create narrative paintings. Jayasri Burman works primarily in watercolor, using rich, strong hues and bold themes to portray female figures or mythic elements, such as hybrid animals with human heads. Other well-

known artists associated with the group—and who continue to be influential today—include Bal Chabda, Manishi Dey, Mukul Dey, V. S. Gaitonde, Ram Kumar, Tyeb Mehta, and Akbar Padamsee.



F. N. Souza – Balzac etcetera, 1971: Artist Souza uses an expressionistic style to capture aspects of Indian life in his paintings.

From the 1990s onward, Indian artists began to increase the number of forms they used in their work. After the economic liberalization of the country that occurred during that decade, Indian art began to introduce new concepts and to work both within and outside of previous academic traditions. For example, artist Devajyoti Ray introduced a new genre of art called Pseudorealism, in which he used offbeat colors and abstract shapes to create imagery depicting regular scenes of Indian life. Akbar Padamsee, a contemporary Indian artist and painter, has worked with various mediums, from oil painting , plastic emulsion, water color, sculpture, and printmaking to computer graphics and photography. He has also worked as a filmmaker, sculptor, photographer, engraver, and lithographer. Other leading artists exploring radical new directions in both painting and sculpture include Subodh Gupta, Narayanan Ramachandran, Vivan Sundaram, and Jitish Kallat. The abstract painter Natvar Bhavsar and postminimalist sculptor Anish Kapoor have gained attention in the international art market, and other major artists continue to gain international recognition among both the Indian diaspora and non-Indian audiences.



Turning the World Upside Down by Anish Kapoor: Contemporary artist Anish Kapoor utilizes postminimalism in sculptural work.



Sitting Bridgette: While not a work of Devajyoti Ray, this painting is a good example of the pseudorealistic style.

Contemporary Architecture, Fashion, and Other Forms of Art

Outside of painting, the 1980s were marked by the growth of fashion schools in India, increased involvement of women in the fashion industry, and a widespread modification to Indian clothing as Indian and Western styles began to fuse.

Contemporary Indian architecture tends to be cosmopolitan, with extremely compact and densely populated cities. Mumbai's Nariman Point is famous for its Art Deco buildings; other notable works include the Lotus Temple in New Delhi (also known as the Bahá'í House, recognized for its flower-like shape) and modern urban developments like Chandigarh.

The India Art Fair, previously known as the India Art Summit, is an Indian modern and contemporary art fair held annually in New Delhi. First held in 2008, it is India's largest art fair and includes paintings, sculptures, photography, mixed media , prints, drawings, and video art . Its fourth edition , held in 2012, canvassed 98 exhibitors from 20 countries. Over the years, the fair has showcased Indian modernists (including those from the Progressive Artists' Group), Indian diaspora artists, contemporary Indian art, international artists, and art from the subcontinent.

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9.25: Thai Art

Thai Buddhist Sculpture

The history of Thai Buddhist sculpture can be divided into three broad phases: the Dwaravati period, the Sukhothai period, and the Ayutthaya period.

Learning Objectives

Identify the primary features of the Dwaravati, Sukhothai, and Ayutthaya periods in Thailand

Key Takeaways

Key Points

- Traditional Thai art primarily consists of Buddhist art with influences from Thai folklore and Hinduism; Thai sculptures most often depict images of the Buddha and other characters from Buddhist and Hindu mythology.
- From the 1st to the 7th centuries, art in Thailand was influenced by direct contact with Indian traders and the expansion of the Mon Kingdom, leading to the creation of Hindu and Buddhist art inspired by Indian traditions.
- The history of Buddhist sculpture in Thailand until the 18th century can be divided into three broad phases: the Dwaravati period (6th–11th centuries), the Sukhothai (13th–15th centuries) period, and the Ayutthaya period (14th–18th centuries).
- The Indian styles of the Amaravati and Gupta empires formed the basis of much of Dwaravati art, which produced both Hindu and Buddhist images, usually taking the form of monumental statues. The Sukhothai period witnessed the development of four classic postures of the Thai Buddha: walking, standing, sitting, and reclining. Later Thai art was highly influenced by Sukhothai images and continued to imitate these postures.
- Artists of the late Ayutthaya period usually depicted the Buddha in royal attire, set on ornate bases. Sculptures were often gilded, or decorated with gold leaf in free-form designs on lacquer backgrounds.

Key Terms

- **aureole**: Any luminous or colored ring that encircles something; often a circle of light or halo surrounding a deity.
- **yaksha**: A spirit that watches over the treasures hidden in the earth and tree roots.
- **Mon**: A people living primarily in Myanmar (also known as Burma) and Thailand; one of the earliest peoples to reside in Southeast Asia and who were responsible for the spread of Buddhism in Burma and Thailand.

Background: Traditional Thai Art

Traditional Thai art primarily consists of Buddhist art and, to a lesser extent, Hindu-influenced Thai folklore. From the 1st to the 7th centuries, art in Thailand was influenced by direct contact with Indian traders and the expansion of the Mon Kingdom, leading to the creation of Hindu and Buddhist art inspired by the Gupta tradition of India. Thai sculptures most often depict images of the Buddha and other characters from Buddhist and Hindu mythology, while Thai paintings comprise book illustrations and painted ornamentation of temples and palaces. The history of Buddhist sculpture in Thailand until the 18th century can be divided into three broad phases: the Dwaravati period, the Sukhothai period, and the Ayutthaya period.

Buddhist Sculpture in Thailand

Dwaravati Period (6th–11th centuries)

The Indian styles of the Amaravati and Gupta empires formed the basis of much of Dwaravati art, which produced both Hindu and Buddhist images, usually taking the form of monumental statues. From the 9th century onward, Mahayana influences such as the Cambodian Khmer style in the north and the Sri Vijaya style in the south became more important. Dwaravati art came to

represent the Mahayana pantheon , portraying multiple creations of Bodhisattvas , or enlightened beings.

Three important styles of portraying the Buddha emerged during the Dwaravati period:

1. Buddha in the Tribhanga (leaning) position, with Indian features and no aureole .
2. Buddha in the Amaravati style with loosely folded legs, a continuous eyebrow, flat nose, thick lips, and a lotus-shaped aureole.
3. A square-faced Buddha with a cleft chin, Khmer features, and fully folded legs, sitting on a lotus base.



Head of Buddha, Dvaravati Kingdom, 8th–9th Century: The continuous eyebrow and thick lips of this sculpture are characteristic of the Amaravati style patronized by Dwaravati.

Sukhothai Period (13th–15th centuries)

Theravada Buddhism from Sri Lanka arrived in Thailand for the first time the 13th century, at the same time that the Sukhothai kingdom was established in north-central Thailand. Theravada Buddhism had a considerable influence on Sukhothai art, which favored highly stylized images of the Buddha—images cast with the intention of depicting his superhuman traits and in keeping with his canonical defining marks, as set out in ancient Buddhist texts. Sukhothai Buddhas usually had finely curled hair, a slight smile, broad shoulders, and a slender oval face and were accompanied by a flame-shaped aureole. Small anatomical details were frequently omitted to emphasize the Buddha's spiritual aspects.

The Sukhothai period witnessed the development of four classic postures of the Thai Buddha: walking, standing, sitting, and reclining. Later Thai art was highly influenced by Sukhothai images and continued to imitate these postures.



Bronze Walking Buddha, Thailand, Sukhothai Kingdom, 15th Century: The Sukhothai period witnessed the development of Buddha images in a walking position.

Ayutthaya Period (14th–18th centuries)

Ayutthaya sculptures were executed in stone, bronze , and brick and stucco . The period was characterized by juxtaposed rows of Buddha figures. The influence of the Sukhothai period continued to loom large, particularly in bronze Buddha images, which were portrayed in Sukhothai poses. Artists of the late Ayutthaya period usually depicted the Buddha in royal attire, set on ornate bases. Sculptures were often gilded, or decorated with gold leaf in free-form designs on lacquer backgrounds.



Standing Buddha, Thailand, Ayutthaya kingdom, 16th Century: Gilded sculptures of the Buddha became popular during the Ayutthaya period.

Thai Painting

Thai painting traditionally took the form of book illustrations and ornamentation of temples and palaces.

Learning Objectives

Detail the components that are common to Thai painting

Key Takeaways

Key Points

- While Thai sculptures most often depict images of the Buddha and other characters from Buddhist and Hindu mythology, Thai paintings traditionally comprised book illustrations and painted ornamentation of temples and palaces.
- Paintings of Thai Buddha from different periods have a number of distinctive styles , and contemporary Thai art often combines traditional Thai elements with modern techniques.
- Traditional Thai paintings show subjects in two dimensions without perspective , and the size of each element in the picture reflects its degree of importance.
- The most frequent themes for Thai painting are illustrations of the Jataka tales , events from the life of the Buddha, the Buddhist heavens and hells, and scenes from daily life.
- Paintings from the mid-19th century onward began to show the influence of Western art, for example, with the introduction of perspective.

Key Terms

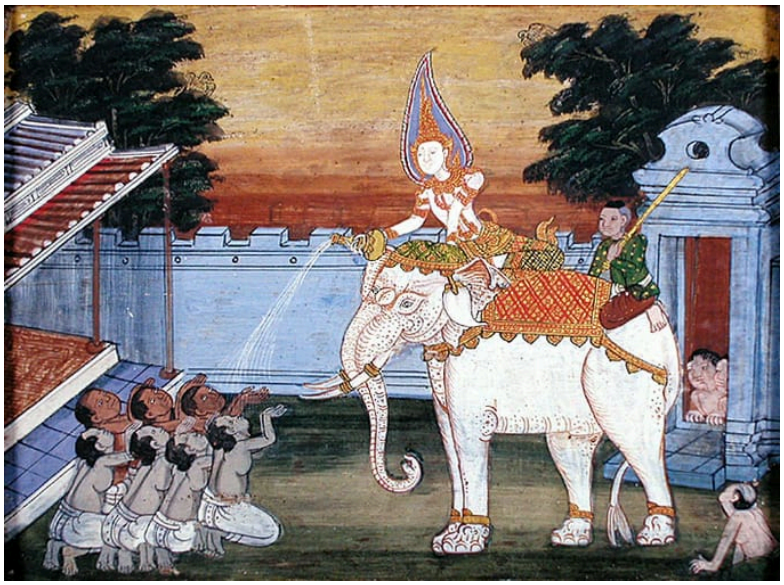
- **Jataka tales**: A voluminous body of literature native to India concerning the previous births and lives of Gautama Buddha, in both human and animal form.
- **perspective**: In the graphic arts, an approximate representation on a flat surface (such as paper) of an image as it is seen by the eye: objects are smaller as their distance from the observer increases.

Overview

Traditional Thai art primarily consists of Buddhist art and, to a lesser extent, Hindu-influenced Thai folklore. While Thai sculptures most often depict images of the Buddha and other characters from Buddhist and Hindu mythology, Thai paintings traditionally comprised book illustrations and painted ornamentation of temples and palaces. Paintings of Thai Buddha from different periods have a number of distinctive styles, and contemporary Thai art often combines traditional Thai elements with modern techniques.

Themes of Thai Painting

Traditional Thai paintings show subjects in two dimensions without perspective. An important element in the composition is the apportioning of areas: the main elements in the image are isolated from one another by space transformers, which eliminate the intermediate ground that would otherwise imply perspective. The size of each element in the picture reflects its degree of importance. Perspective was introduced only as a result of Western influence in the mid-19th century.



Thai Painting of the 19th Century: A depiction of a white elephant in 19th century Thai art.

The most frequent themes for Thai painting are illustrations of the Jataka tales (a vast body of fables about the previous incarnations of the Buddha, both in human and animal form), events from the life of the Buddha, the Buddhist heavens and hells, and scenes from daily life. The paintings reflect a blend of Thai folklore and traditional Buddhist iconography .

Historical Progression

The Sukhothai period began in the 13th century in the Sukhothai kingdom and dominated through the 15th century. Painted images often consisted of decorations of gold leaf in free-form designs on a lacquer background. Images of Buddha during this period are elegant, with sinuous bodies and slender, oval faces. This style emphasized the spiritual aspect of the Buddha and tried to follow the canonical defining marks of a Buddha, as they are set out in ancient Pali texts:

Skin so smooth that dust cannot stick to it; Legs like a deer; Thighs like a banyan tree; Shoulders as massive as an elephant's head; Arms round like an elephant's trunk, and long enough to touch the knees; Hands like lotuses about to bloom; Fingertips turned back like petals; head like an egg; Hair like scorpion stingers; Chin like a mango stone; Nose like a parrot's beak; Earlobes lengthened by the earrings of royalty; Eyelashes like a cow's; Eyebrows like drawn bows.

Painting following the Sukhothai period was more elaborate, with Buddha images often depicted in royal attire. Paintings from the mid-19th century onward began to show the influence of Western art, such as the use of perspective.



Ramakien in Wat Phra Kaew: Hanuman on his chariot, a scene from the Ramakien in Wat Phra Kaew, Bangkok.

Thai Buddhist Architecture

The most common form of Buddhist architecture seen in Thailand is the *wat,* or monastery temple, which is characterized by multiple-tiered roofs.

Learning Objectives

Discuss the influence of Buddhism on Thai architecture

Key Takeaways

Key Points

- With few exceptions, a Thai temple usually consists of two parts: the *phuttawat,* the area dedicated to the Buddha, and the *sanghawat,* the living quarters of the Buddhist monks.
- Temples typically have two or three tiers, although royal temples may have four. The use of multiple roof tiers is more aesthetic than functional, as it has the effect of lightening the roof's massive appearance.
- Roofs of Thai temples are further decorated with finials known as *lamyong,* sculpted in a serpentine shape and resembling the feathers of Garuda, a mythical bird-like creature from Hindu and Buddhist mythology.

Key Terms

- **wat**: A buddhist temple in Thailand, Cambodia, or Laos.
- **finial**: Any decorative fitting at the peak of a gable, or on the top of a flagpole, fence post, or staircase newel post.

Buddhist Monastery Temples

The most common form of Buddhist architecture seen in Thailand is the *wat,* or monastery temple. Although wat architecture has seen many changes in Thailand in the course of history, and there are many differences in layout and style , most monasteries adhere to the same principles. With few exceptions, a Thai temple usually consists of two parts: the *phuttawat,* the area dedicated to the Buddha, and the *sanghawat,* the living quarters of the Buddhist monks.

Roof Forms

Multiple roof tiers are an important element of the Thai temple—a technique reserved only for the roofs of temples, palaces, and important public buildings. Temples typically have two or three tiers, although royal temples may have four. The use of multiple roof tiers is more aesthetic than functional. Because temple halls are large, their roof areas are also quite large, and multiple tiers have the effect of lightening the roof's massive appearance. The lowest tier is the largest, with a smaller middle layer and the smallest tier on top. Individual layers themselves have multiple breaks as well—a double-tiered roof might have two to four breaks in each tier, for example—that further lighten the effect and create dynamic visual rhythms.

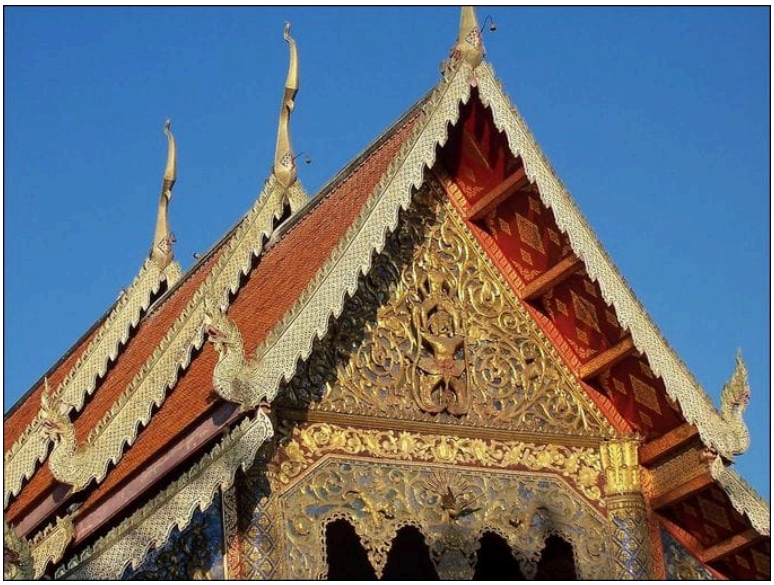
In northern temples, the roof area tends to be larger, sweeping low toward the ground to cover more of the wall. The lower tiers telescope farther to the entrance. In central Thai temples, the lower tiers telescope just a short distance beyond the top roof at the gable ends.



Phra Maha Chedi Si Ratchakan at Wat Pho, Bangkok.: Thai Buddhist monasteries, or *wats*, are known for their elaborate tiered roofs.

Roof Finials

Roofs of Thai temples are typically decorated with finials attached to the bargeboard, the long, thin panel on the edge of the roof at the gable ends. The most common finial is called the *lamyong*, sculpted in a serpentine shape and resembling the feathers of Garuda, a mythical bird-like creature from Hindu and Buddhist mythology. The *lamyong* is surmounted by a large, curving ornament called the *chofah*, which represents the beak of Garuda. Temples may also be decorated with sculptures and paintings of other mythical beings from Hindu and Buddhist iconography , including the many-armed gods Vishnu and Shiva, the elephant god Ganesh, the *naga* or serpent deity , and the ghost-banishing giant Yaksha . A roof with multiple breaks or tiers will have identical finials at the bottom of each section.



Wat Phra Singh in Chiang Mai: The roofs of wats were commonly decorated with finials of mythical creatures.

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9.26: Burmese Art

Burmese Art

Burmese art has been influenced primarily by Theravada Buddhism, with additional influences from India, Thailand, and China.

Learning Objectives

Discuss the art and architecture of the Burmese Pyu culture, the Pagan Empire, the Innwa style of the Ava Kingdom, the Mandalay style of the Konbaung dynasty, and the Shan style

Key Takeaways

Key Points

- Buddhist art and architecture first began to flourish in Burma under the Pyu city-states (2nd century BCE—mid-11th century CE). The Pyu imported Buddhism from India and built solid stupas that served as inspiration for later Burmese temples.
- Under the Pagan Empire (849–1297 CE), two types of Buddhist temples developed: the stupa- style solid temple and the gu-style hollow temple.
- Innovations in temple architecture of the Pagan period include pointed arches , vaulted chambers, and the pentagonal temple plan.
- There are three popular styles of Buddha images in Burma: the Ava style, the Mandalay style, and the Shan style.

Key Terms

- **mudra**: Any of several formal symbolic hand postures used in classical dance of India and in Hindu and Buddhist iconography.
- **jataka tales**: A voluminous body of literature native to India concerning the previous births (jāti) of the Buddha, in both human and animal form.
- **pagoda**: An Asian religious building, especially a multistory Buddhist tower, erected as a shrine or temple.
- **bodhisattva**: In Buddhism, an enlightened being—existing beyond the Western scientific thought of physical reality—resembling the Western notion of angels but with a wealth of its own nuances and expectations.

Overview

The Republic of the Union of Myanmar, also known as Burma, is a sovereign state in Southeast Asia bordered by Bangladesh, India, China, Laos, and Thailand. Both the names “Burma” and “Myanmar” are derived from the name of the *Bamar* ethnic group. The name Burma has been in use in English since the 18th century; however in 1989, the country’s military government officially changed the country’s name from Burma to Myanmar. The renaming remains a contested issue, and many political and ethnic opposition groups and countries continue to use “Burma” because they do not recognize the legitimacy of the ruling military government. Burma continues to be used in English by the governments of many countries, such as Australia, Canada, and the United Kingdom. Official United States policy retains Burma as the country’s name, although both are sometimes used interchangeably.

Burmese art has been influenced primarily by Theravada Buddhism and the culture of the Mon people, with additional influences from India, Thailand, and China. Themes are commonly drawn from Buddhist and Hindu cosmology and myths. Burma is particularly renowned for its richness of Buddhist architecture, and is justifiably called “The Land of Pagodas ,” as Buddhist monasteries and gilded pagodas dot the landscape.

Background: Pyu Art

Buddhist art and architecture began to flourish in Burma under the Pyu city-states (2nd century BCE—mid-11th century CE). Pyu culture was heavily influenced by trade with India, and Buddhism was imported along with various Indian cultural and architectural concepts. While Theravada Buddhism was the primary religion of the Pyu kingdoms, archaeological finds indicate that Tantric Buddhism, Mahayana Buddhism, and Hinduism were also present. Figures from the Mahayana and Tantric pantheons were represented in Pyu art, including Avalokiteshwara (a bodhisattva who embodies compassion) and Tara (a female Tantric meditation deity); Hindu deities, including the Hindu holy trinity of Brahma, Vishnu, and Shiva; and the goddess Lakshmi.

Starting from the 4th century CE, the Pyu began to build stupas and other religious buildings. The styles, ground plans, and construction techniques used are very similar to those of Amaravati and Nagarjunakonda in the Andhra region in present-day south-eastern India. By the 7th century, the tall cylindrical solid stupas, characteristic of the Pyu reign, had emerged in the city of Sri Ksetra. These solid stupas served as models for later pagodas.

The Pagan Dynasty (849–1297 CE)

The Pyu city-states declined in the early 9th century CE when a new group of ethnic Burmans from the north entered and raided their lands, establishing the Pagan dynasty and eventually overtaking the Pyu realm in the late 10th century. The Pagan state lasted from 849 until 1297 CE, laying the foundations for Burmese language and culture and the spread of Theravada Buddhism through all of Burma. The Pagan Empire is famous for its religious architecture: over 2,000 temples from the period survive to the present day. In addition to setting the model for subsequent Buddhist stupas and temples, the Pagan period also witnessed the production of beautiful jeweled statues of the Buddha.

Architecture during this time was built in two broad styles: the stupa-style solid temple inherited from the Pyu city-states, and the gu-style hollow temple.



Pagan plains today: A view of the stupas in Bagan (formerly Pagan), the capital of the Pagan Empire.

Stupa-style Temples

During the Pagan period, the stupa developed into a longer, more cylindrical form than its Pyu predecessors at Sri Ksetra. By the 11th century, it had assumed a bell-like form, surmounted by a series of increasingly smaller rings placed one on top of the other and rising to a point. A lotus or banana-bud topped these rings. Three or four rectangular terraces served as the base for a pagoda, often decorated by a gallery of terracotta tiles depicting the Jataka tales . One of the earliest examples of Pagan temple architecture is the Shwezigon Pagoda in Nyaung-U. It is considered a prototype of Burmese stupas and consisted of a bell-shaped goldleaf-gilded stupa surrounded by smaller temples and shrines.



Shwezigon pagoda: Completed in 1102 CE, this is one of the earliest examples of Pagan stupa-style Buddhist temples. It is marked by a solid, bell-shaped stupa.

Gu-style Temples

The hollow gu-style temple comes in two basic styles: the one-face design with one main entrance, and the four-face design with four main entrances. The primary features of these temples are pointed arches and vaulted chambers, both of which became larger and grander during the Pagan period. Vaulting was an innovation that developed independently in Pagan itself around the 11th century, and the masonry of these vaulted buildings is astonishingly perfect and durable. Another architectural innovation arising in Pagan is the Buddhist temple with the pentagonal floor in order to honor the Maitreya Buddha, a future Buddha foretold of in Buddhist mythology.

Later Kingdoms

The Pagan Empire was succeeded by the Ava Kingdom, which ruled Upper Burma from 1364 to 1555 CE. Ava rule was marked by the popularization of the Innwa style of Buddha, in which the Buddha is depicted with large protruding ears, exaggerated eyebrows that curve upward, half-closed eyes, thin lips, and a hair bun that is pointed at the top. Ava statues of the Buddha are also usually portrayed in the *bhumisparsha mudra* , in which the figure is seated with the right hand reaching for the ground, palm facing inward.

The Innwa style continued to be popular in Burma until the end of the 18th century, when a markedly new style of Buddha image, the Mandalay style, emerged under the Konbaung dynasty (1752–1885). The face of the Buddha in the Mandalay style was natural and fleshy with realistically slanted eyebrows, slightly slanted eyes, thicker lips, and a round hair bun. These statues were portrayed wearing flowing, draped robes. Three postures were commonly depicted: reclining, standing, or sitting. Another common style of the Buddha image is the Shan style, inherited from the Shan people who inhabit the highlands of Burma. Buddhas in the Shan style have angular features, large and prominently-pointed noses, and small, thin mouths.



Mandalay-style Buddha statue, Shwedagon pagoda, Yangon, Myammar: This gilded statue of the Buddha has naturally slanted brows, slanted eyes, and a round hair bun characteristic of the Mandalay style.

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9.27: Vietnamese Art

Champa Art in Early Vietnam

Champa art and architecture in Vietnam was been formed by the interaction of local customs with Indian, Chinese, and Indonesian influences.

Learning Objectives

Describe the art and architecture of the Indic kingdom of Champa

Key Takeaways

Key Points

- Vietnamese art and architecture has a long, rich history and has been shaped by the interaction of local customs with foreign cultures . The Indic kingdom of Champa produced strongly Indianized Hindu-Buddhist art, with additional influences from Cambodia, China, and Java.
- Champa was an Indic civilization that flourished along the coasts of central and southern Vietnam between 500 and 1500 CE, lying on important trade routes that linked India, China, and the Indonesian islands.
- The artistic legacy of Champa consists of sandstone sculptures , both free-standing and in relief , and brick temples. Cham art and architecture synthesized themes from Hinduism , Buddhism , and different indigenous cults.
- The art and architecture of Champa reached its peak between the 7th and 10th centuries, after which it fell into a state of gradual decline. Worn out by external conflict, the kingdom fell in 1471 CE.

Key Terms

- **relief**: A type of artwork in which shapes or figures protrude from a flat background.

Overview: The Art of Vietnam

Vietnamese art and architecture has a long, rich history and has been shaped by the interaction of local customs with foreign cultures. While the art of Northern Vietnam was strongly influenced by Chinese domination and reflected Confucian and Mahayana Buddhist traditions, southern and central Vietnam were a part of the Indic kingdom of Champa (ca. 500–1500 CE). This region produced strongly Indianized Hindu-Buddhist art, with additional influences from Cambodia, China, and Java.

The Art of Champa

Champa was an Indic civilization that flourished along the coasts of central and southern Vietnam between 500 and 1500 CE, lying on important trade routes that linked India, China, and the Indonesian islands. The artistic legacy of Champa consists primarily of sandstone sculptures, both freestanding and in relief, and brick buildings. Most of the surviving art expresses religious themes, synthesized from Hinduism, Buddhism, and different indigenous cults.

The art and architecture of Champa reached its peak between the 7th and 10th centuries, after which it fell into a state of gradual decline. The civilization weakened under persistent conflict with external forces, culminating in 1471 CE with the conquest and obliteration of the capital Vijaya by the Đi Việt of northern Vietnam.

Champa Temples

The Cham built their temples from red brick. Temple complexes usually consisted of several parts: the *kalan* or sanctuary , usually in the form of a tower and used to house the deity ; the *mandapa* or entry hallway; the *kosagrha* or fire-house, used to house the

temple's valuables and to cook for the deity; and the *gopura* or gate-tower leading into the walled templed complex. This structure was typical for Hindu temples in general, not just in Champa but across Greater India. Some of the most significant temples of historical Champa include the temple of Yan Po Nagar outside of Nha Trong, dedicated to the Hindu goddess Bhagavati and built between the 8th and 13th centuries, and Po Klaung Garai near Phanh Rang.



Temple of Po Klaung Garai, Phanh Rang, Vietnam: The profile of this 13th century temple includes all the buildings typical of a Cham temple. From left to right one can see the kalan, the attached mandapa, the saddle-shaped kosgrha, and the gopura.

Champa Sculptures

The Cham were famous for both their freestanding sandstone statues and their relief carvings, with some preference for the latter. The subject matter was mostly drawn from the legends and religious traditions of India, and the sculptures feature Hindu and Buddhist deities, such as Shiva, Vishnu, Shakti (the divine feminine creative power in Hinduism), and Avalokiteshwara (the bodhisattva of compassion).

Cham sculptors also erected numerous *lingas,* or phallic posts connected with Shiva, and created some images that depart from Indian subject matter to reveal something of the lives and customs of the Cham. A few bronze sculptures and metal decorative items remain as well, dating from the 10th century CE. These include statues of Mahayana Buddhist deities such as Avalokiteshwara and Tara (a Buddhist female meditation deity), and bear a strong resemblance to the Indian Buddhist style of Amaravati.



The Dancers' Pedestal of Tra Kieu: 10th century Cham sculpture, sandstone. The figures are a dancing apsara (Hindu celestial nymph) and a gandharva (Hindu male nature spirit) musician.

Chinese Influences in Vietnamese Art

Northern Vietnamese art and architecture was highly influenced by over a century of Chinese domination.

Learning Objectives

Evaluate the influence of Chinese culture on Vietnamese art

Key Takeaways

Key Points

- The art of Northern Vietnam was strongly influenced by Chinese domination (111 BCE—939 CE), reflecting Confucian and Mahayana Buddhist traditions.
- During the millennium of Chinese domination, artists in the north of Vietnam began to apply newly learned Chinese techniques to art in conjunction with traditional indigenous methods, including advanced bronze-casting.
- The period of rule under the Lý Dynasty (1009–1225) is commonly considered a golden age in Vietnamese art, and its ceramics became famous across Southeast Asia and the Far East.
- Vietnam was conquered and ruled by the Ming Dynasty of China between 1407 and 1427 CE; during this period, many classical Vietnamese books were burned under an extreme process of sinicization .

Key Terms

- **sinicization**: To make Chinese in character or to change or modify by Chinese influence.

Overview

Vietnamese art and architecture has a long, rich history and has been shaped by the interaction of local customs with foreign cultures . Unlike the Champa art of southern and central Vietnam, the art of Northern Vietnam was strongly influenced by Chinese domination (2nd century BCE—10th century CE) and reflected Confucian and Mahayana Buddhist traditions.

The Art of Northern Vietnam

Early Chinese Domination

During the millennium of Chinese domination (111 BCE–939 CE), artists in the north of Vietnam began to apply newly learned Chinese techniques to art, specifically ceramics, in conjunction with art created using traditional indigenous methods, including advanced bronze-casting. Chinese-influenced philosophies such as Confucianism , Mahayana Buddhism , and Taoism left lasting impressions on Vietnamese culture and art, which continued to flourish between the 10th and 15th centuries after Chinese dominance had waned. However, the ceramics from this period were considerably influenced by the Tang and Song dynasties of China.

The Lý Dynasty

The period of rule under the Lý Dynasty (1009–1225 CE) is commonly considered a golden age in Vietnamese art, and its ceramics became famous across Southeast Asia and the Far East. Many Vietnamese landmarks were constructed during this period. The One Pillar Pagoda , for example, was built in 1049 and is widely regarded as one of Vietnam's most iconic Buddhist temples. The Temple of Literature is a Confucian temple in Hanoi, built in 1070 and reconstructed between 1225—1400, that housed the Imperial Academy, Vietnam's first national university. The temple layout is similar to that of the temple at Qufu, Shandong, Confuscius' birthplace. It covers an area of over 54,000 square meters, including the surrounding Lake of Literature, a park, and the interior courtyards, which are enclosed by a brick wall. In front of the Great Gate are four tall pillars, and on either side of the pillars are two *stelae,* or stone tablets commanding horsemen to dismount.



Temple of Literature, Main Gate, Hanoi: Built in 1070, this Confucian temple is one of the greatest Vietnamese landmarks constructed during the Lý Dynasty.

The Ming and Subsequent Dynasties

Vietnam was conquered and ruled by the Ming Dynasty of China between 1407 and 1427 CE. This period of Chinese domination was extremely harsh, and many classical Vietnamese books were burned as an extreme process of sinicization was enforced. Consequently, the art of this period was heavily influenced by the Ming Dynasty, a process that continued even after the liberation of Vietnam by the Lê Dynasty (1428–1788). The Nguyễn Dynasty, the last ruling dynasty of Vietnam, witnessed a renewed interest in ceramics and porcelain , which became famous and were imported to imperial courts across Asia.

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9.28: Indonesian Art

Indonesian Architecture

Indonesian architecture has been shaped by interaction between indigenous customs and foreign influences, including Hinduism, Buddhism, and Islam.

Learning Objectives

Summarize the developments of the golden age of Indonesian architecture

Key Takeaways

Key Points

- Indonesia has a particularly rich tradition of Hindu–Buddhist sculpture and architecture, and it was strongly influenced by India from the 1st century CE onward.
- Buddhist art in Indonesia reached its golden era under the Sailendra dynasty of the Sri Vijaya Empire between the 8th and 13th centuries.
- Sculpture flourished between the 8th and 10th centuries AD in Java and Bali, taking the form of free-standing statues or relief sculptures incorporated into temples. They are characterized by their delicacy and serenity of expression.
- Indonesian art enjoyed another golden age under the Majapahit Empire (1293–1500), during which a large number of Hindu–Buddhist brick temples were built, characterized by tall, slender-roofed red brick gates and a strong geometrical quality.
- By the 15th century, Islam had become the dominant religion in Indonesia, and local mosques reflected both indigenous and Islamic influences. They lacked the Islamic dome and had tall timber -tiered roofs similar to the pagodas of Balinese Hindu temples.

Key Terms

- **animism**: A belief that spirits inhabit some or all classes of natural objects or phenomena.
- **mandala**: Any ritualistic geometric design, symbolic of the universe, used as an aid to meditation, particularly in Hinduism and Buddhism.
- **syncretism**: The reconciliation or fusion of different systems or beliefs (or the attempt at such fusion).
- **candi**: Hindu and Buddhist temples and sanctuaries of Indonesia, mostly built during the 8th to 15th centuries; however, ancient non-religious structures such as gates, urban ruins, and bathing places are often also called by this name.

Overview: Indonesia

The culture and art of Indonesia has been shaped by interaction between local indigenous customs and multiple foreign influences. Situated on the ancient maritime trading routes between the Near East and the Far East, Indonesia was exposed to a multitude of foreign cultural practices and religions, including Hinduism , Buddhism , and Islam. The result is a complex fusion of many different customs, expressed in Indian art forms.

Architecture in Indonesia before 1200 CE

The Sri Vijaya Empire

Indonesia has a particularly rich tradition of Hindu–Buddhist sculpture and architecture, which was strongly influenced by India from the 1st century CE onward. The earliest Buddhist structures in Indonesia to survive to the present day are the 4th century Batujaya plastered brick stupas in West Java. However, Buddhist art reached its golden era under the Sailendra dynasty of the Sri

Vijaya Empire. The islands of Sumatra and Java in western Indonesia were the seat of the Sri Vijaya Empire (8th–13th centuries), which practiced Mahayana and Vajrayana Buddhism and were a major political and cultural influence in the Southeast Asian peninsula.



Bronze Maitreya statue, South Sumatra, Indonesia, c. 9th–10th century.: This bronze Bodhisattva Maitreya is an example of Sri Vijayan sculpture. The statue's distinctive crown incorporates a stupa in its design.

Stone and bronze sculpture flourished between the 8th and 10th century CE under the Sailendra dynasty in Java and Bali. These sculptures were either free-standing statues or relief sculptures and friezes incorporated into temples; they are characterized by their delicacy and serenity of expression.

Borobudur

The most outstanding example of this classical Hindu–Buddhist sculpture in Indonesia is found in the temple of Borobudur in central Java. Built in the 8th century, Borobudur is the largest Buddhist temple in the world and is supposed to represent a map of the Buddhist cosmos; it is a masterful combination of didactic narrative sculptures, spiritual symbolism , monumental design, and meditative serenity. The entire structure resembles a stupa, and when seen from above, looks like a *mandala* , a concentric diagram with spiritual significance in Buddhism. As part of its structure, it has 504 statues of the Buddha and 2,672 relief panels depicting the life of the Buddha. As a visitor ascends through the eight levels of the temple, the story unfolds from beginning to end. The last three levels simply contain stupas and statues of the Buddha.



Borobudur's main stupa, Java, Indonesia.: This image shows the main Stupa crowning the Borobudur, built in the 8th century by the Sailendra dynasty. The uppermost terrace has rows of bell-shaped stupas and Buddha images. The main stupa itself is empty, symbolizing perfect enlightenment.

Prambanan

Near Borobudur is the 9th century temple complex of Prambanan, one of the oldest and largest Hindu temples in Southeast Asia. The complex consists of eight main shrines, surrounded by 224 smaller ones. The Indian influence on the building is unmistakable, not only in the architectural style but also in the stone reliefs featuring scenes from the Hindu epic Ramayana, which adorn the outer walls of the main temples.

Architecture in Indonesia after 1200 CE

The Majapahit Empire

The decline of the Sri Vijaya Empire in the 11th century was accompanied by a corresponding decline in Buddhism and a shift of power to Eastern Java. The Majapahit Empire was established in 1293 and lasted until around 1500. The Majapahit rulers practiced a mix of Hinduism, Buddhism, and animism , and the religious architecture reflects this synthesis. Indonesian art enjoyed a golden age under Majapahit rule, and an enormous number of Hindu–Buddhist temples, or *candi,* were built during this period. The building material of choice was brick and mortar of vine sap and palm sugar. Majapahit architecture is characterized by tall and slender roofed red brick gates, a strong geometrical quality, and a sense of verticality, achieved through numerous horizontal lines . Majapahit influence can still be seen to the present day in Hindu temples in Bali.

Introduction of Islam

By the 15th century, Islam had become the dominant religion in Java and Sumatra, Indonesia's most populous islands. Islamic cultural and artistic influences were absorbed and reinterpreted in the local landscape, resulting in mosques that reflected both Indonesian and Islamic background, with additional influences from Hindu, Buddhist, and Chinese architecture. Indonesian mosques lacked the ubiquitous Islamic dome until the 19th century, and they had tall timber tiered roofs similar to the pagodas of Balinese Hindu temples.

Indonesian Painting

Indonesian painting has been shaped by a myriad of cultural influences, including Islam, Hinduism, Buddhism, and colonial forces.

Learning Objectives

Examine the characteristics of Indonesian painting during its golden age

Key Takeaways

Key Points

- Indonesian art has been shaped by interaction between indigenous customs and foreign influences, including Hinduism , Buddhism , and Islam .
- Indonesian painting before the 19th century was mostly restricted to the decorative arts, considered to be a religious and spiritual activity.
- Notable artwork includes the mural paintings on the long houses of the Kenyah people of Borneo , which are based on endemic natural motifs such as ferns and hornbills.
- A tradition of Balinese painting uses narrative imagery to depict scenes from Balinese legends and religious scripts; these paintings can usually found in Indonesian palm-leaf manuscripts and on the ceilings of Balinese temples.
- Under the influence of the Dutch colonial power, a trend toward Western- style painting emerged in the 19th century.
- The most famous indigenous 19th century Indonesian painter is Raden Saleh (1807–1877), who was the first indigenous artist to study in Europe and was heavily influenced by Romanticism .

Key Terms

- **Borneo**: The third-largest island in the world and the largest island in Asia.
- **Raden Saleh**: A pioneering Indonesian Romantic painter of Arab-Javanese ethnicity; he was considered to be the first “modern” artist from Indonesia (then Dutch East Indies), and his paintings corresponded with 19th century romanticism, which was popular in Europe at the time.

Overview: Art in Indonesia

The art and culture of Indonesia have been shaped by interactions between original indigenous customs and multiple foreign influences. Indonesia is centrally located along ancient trading routes between the Far East, South Asia, and the Middle East, resulting in art and paintings that are strongly influenced by a multitude of religions, including Hinduism, Buddhism, Confucianism , Islam, and Christianity.

Indonesian Painting Before the 19th Century

Indonesian painting before the 19th century was mostly restricted to the decorative arts, considered to be a religious and spiritual activity. Artists’ names were often anonymous, as the individual human creator was seen as far less important than his creation to honor the deities or spirits. Notable artwork includes the mural paintings on the long houses of the Kenyah people of Borneo, which are based on endemic natural motifs such as ferns and hornbills. Other traditional art includes the geometric wood carvings of the Toraja people of South Sulawesi.



Kenyah mural paintings: Kenyah mural painting in Long Nawang, East Kalimantan.

There is a tradition of Balinese painting that uses narrative imagery to depict scenes from Balinese legends and religious scripts. These classical paintings can usually be found in Indonesian lontar or palm-leaf manuscripts and on the ceilings of Balinese temples.

Indonesian Painting After the 19th Century

Under the influence of the Dutch colonial power, a trend toward Western style painting emerged in the 19th century. In the Netherlands, the term "Indonesian Painting" is often applied to the paintings produced by Dutch or other foreign artists who lived and worked in the former Netherlands-Indies. The most famous indigenous 19th century Indonesian painter is Raden Saleh (1807–1877), who was also the first indigenous artist to study in Europe. His art is heavily influenced by Romanticism.



The Arrest of Pangeran Diponegoro by Raden Saleh: Raden Saleh was perhaps the most famous indigenous 19th century Indonesian painter, and his work is heavily influenced by Romanticism and his training in Europe.

The 1920s to 1940s was a time of growing nationalism in Indonesia. The previous period of romanticism was not seen as a purely Indonesian movement and began to wane, and painters began to turn to the natural world for inspiration. Some examples of Indonesian painters during this period are the Balinese Ida Bagus Made and the realist Basuki Abdullah. The Indonesian Painters Association (or PERSAGI, 1938–1942) was formed during this period and established a contemporary art philosophy that saw

art as a reflection of the artist's individual views, as well as an expression of national cultural thoughts. During the 1960s, new elements were added when abstract expressionism and Islamic art began to be absorbed by the art community. The national identity of Indonesia was stressed by painters through the use of a realistic, documentary style.

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10: AFRICAN, OCEANIC, AND INDIGENOUS AMERICAN ART

10.1: Modern to Postmodern

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10.3: African Clothmaking

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10.1: Modern to Postmodern

Learning Objectives

- Differentiate between the categories of late Modernism and post Modernism in art.

Key Points

- The predominant term for art produced since the 1950s is Contemporary Art. The terminology often points to similarities between late Modernism and Postmodernism, although there are differences.
- Modern art, radical movements in Modernism, and radical trends regarded as influential and potentially as precursors to late Modernism and Postmodernism emerged around World War I and particularly in its aftermath.
- The discourse that encompasses the two terms Late Modernism and Postmodern art is used to denote what may be considered as the ultimate phase of modern art, as art at the end of Modernism or as certain tendencies of contemporary art.
- Late Modernism describes movements which arise from and react against trends in Modernism and rejects some aspect of Modernism, while fully developing the conceptual potentiality of the modernist enterprise.

Key Points

- **precursors**: That which precedes; a forerunner; a predecessor; an indicator of approaching events.

Background

The predominant term for art produced since the 1950s is Contemporary Art, although more specifically it might be used to refer to art created within a decade of the current moment. Not all art labeled 'contemporary' is modern or postmodern, and the term contemporary encompasses both artists who continue to work in modernist or late modernist traditions, as well as artists who reject Modernism for Postmodernism or other reasons. Arthur Danto argues explicitly in *After the End of Art* that contemporaneity is the broader term, and that postmodern objects represent a sub-sector of the contemporary movement which replaced modernity and Modernism.

Radical movements in modern art

Modern art, radical movements in Modernism, and radical trends regarded as influential and potential precursors to late Modernism and Postmodernism emerged around World War I and particularly in its aftermath. With the introduction of the use of industrial artifacts in art came movements such as Cubism, Dada, and Surrealism as well as techniques such as collage and art forms such as cinema and the rise of reproduction as a means of creating artworks. Pablo Picasso, Marcel Duchamp, and many others created important and influential works from found objects. There was about Modernism also a kind of implicit idea of the forward and inevitable movement of human culture. WWI and especially WWII disrupted this idea and made the Modern moment more problematic.

Late Modernism vs. Postmodernism

The discourse surrounding the terms Late Modernism and Postmodern art is fraught with many differing opinions. There are those who argue against any division into Modern and Post-Modern periods. Some don't believe that the period called Modernism is over or even near the end, and there certainly is no agreement that all art after Modernism is Post-Modern, nor that Post- Modern art is universally separated from Modernism; many critics see it as merely another phase in Modern art or another form of late Modernism. There is, however, a consensus that a profound change in the perception of works of art, and works of art themselves, has occurred and that a new era has been emerging on the world stage since at least the 1960s.

Late Modernism describes movements which arose from and react against trends in Modernism, rejecting some aspect of Modernism, while fully developing the conceptual potentiality of the modernist enterprise. In some descriptions Postmodernism as a period in art history is completed, whereas in others it is a continuing movement in Contemporary art. In art, the specific traits of Modernism which are cited generally consist of: formal purity, medium specificity, art for art's sake, the possibility of

authenticity in art, the importance or even possibility of universal truth in art, and the importance of an avant-garde and originality. This last point is one of particular controversy in art, where many institutions argue that being visionary, forward-looking, cutting edge, and progressive are crucial to the mission of art in the present, and that postmodern art therefore represents a contradiction of the value of art of our times.

One compact definition of Postmodernism is that it rejects Modernism's grand narratives of artistic direction, eradicates the boundaries between high and low forms of art, disrupts the genre and its conventions with collision, collage, pastiche, and fragmentation. Postmodern art comes from the viewpoint that all stances are unstable and insincere, and therefore irony, parody, and humor are the only positions which cannot be overturned by critique or later events.

Rauschenberg and Johns

Both men fought in WWII and used the Post-War G.I. Bill to study art. They met at the Black Mountain art school in North Carolina being run at that time by Josef and Annie Albers.

Eventually they became a couple and moved to New York City into two lofts in the same downtown building. Rauschenberg was already creating avant-garde art like his "all whites", or canvases painted in that single color. Many elements of the art might be seen in contrast to the preeminent movement of the day, Abstract Expressionism. The Combines of Rauschenberg which combined paint with found objects and other materials took Duchamp's Readymades one step further.



Robert Rauschenberg, Monogram, 1955-59. Combine: oil, paper, fabric, printed paper, printed reproductions, metal, wood, rubber shoe heel, and tennis ball on canvas with oil and rubber tire on Angora goat on wood platform mounted on four casters 42 x 63 1/4 x 64 1/2 inches Moderna Museet, Stockholm. RRF # 59.024 © 2019 Robert Rauschenberg Foundation. All right reserved. CC BY-NC 4.0

Johns used encaustic paint (pigment in hot wax), often over newsprint to mimic the brushwork of the Abstract Expressionists without the actual hand of the artist being involved. This ironic remove suggests the issues addressed by Post-Modern artists in the decades to come.



Jasper Johns, Target with Four Faces, 1955. Encaustic on newspaper and cloth over canvas surmounted by four tinted-plaster faces in wood box with hinged front; dimensions overall, with box open, 33 5/8 x 26 x 3″, box (closed) 3 3/4 x 26 x 3 1/2″, MoMA. © 2019 Jasper Johns / Licensed by VAGA, New York, NY, Fair Use

While their partnership was relatively short-lived, Rauschenberg and Johns inspired each other in a conversation that took Modern art in America to a new and unique place.

Happenings

Alan Kaprow was the major innovator behind the performances called Happenings in the 1950's and 60's. He studied at Columbia University with Meyer Shapiro, but also at the New School with John Cage whose experiments in "chance operations" and other ideas coming rom Cage's interest in Zen Buddhism were influential. Happenings were often a kind of street theater, although not all took place in the street, and involved a sometimes invited, sometimes ad hoc audience who would interact with whatever was going on. These often highly scripted events would become part of the environment that would become true Conceptual art. Both Happenings and Pop Art began to remove art from the rarified elite world of museums and galleries and insist on work that engaged with the contemporary world as it was. This disruptive and revolutionary mind-set was also part of the zeitgeist in America following the country's entrance into the Vietnam conflict. Revolution was in the air and artists were making work that was very much of the time.

Pop Art

Possibly the most popular form of American art is art that takes its name from that word – popular. Popular culture became the subject matter of much of the work made in the 50s and 60s. As we have seen, after WWII, American culture was in the ascendant and in England American G.I.'s brought magazines, records, and other elements of everyday life with them. Richard Hamilton was in art school at that time and found the images from America with its suggestion of consumer abundance fascinating.



Richard Hamilton, Just What is it that makes today's homes so different, so appealing?, 1956. Collage, 10 ¼ x 9 ¾", Tübingen Museum

In American, Andy Warhol was making paintings of subjects like water heaters taken from newspaper ads. He disliked the technique of painting which he has said was too personal. When he was introduced to silkscreen printing he began to make art using that technique with all of its deletion of the hand of the artist and incorporation of chance operations – registration could create large differences between canvases.



Andy Warhol, Marilyn Diptych, 1962. Silkscreen (acrylic paint) on canvas, 80.88 in × 114.00", Tate. Fair Use

Conceptual Art

Conceptual art is defined by concepts or ideas taking precedence over traditional aesthetic and material concerns.

Key Points

- Conceptual art emerged as a movement during the 1960s. In part, it was a reaction against formalism articulated by the influential New York art critic Clement Greenberg.
- Some have argued that conceptual art continued this dematerialization of art by removing the need for objects altogether, while others, including many of the artists themselves, saw conceptual art as a radical break with Greenberg's formalist Modernism.
- French artist Marcel Duchamp paved the way for the conceptualists, providing examples of prototypically conceptual works

such as his ready-mades.
- Conceptual artists began a far more radical interrogation of art than was previously possible. One of the first and most important things they questioned was the common assumption that the role of the artist was to create special kinds of material objects.
- The notion that art should examine its own nature was already a potent aspect of the influential art critic Clement Greenberg's vision of modern art during the 1950s.

Key Terms

- **conceptualist**: An artist involved in the conceptualism movement.
- **dematerialization**: The act or process of dematerializing.

Formalism, Dematerialization and the Commodification of Art

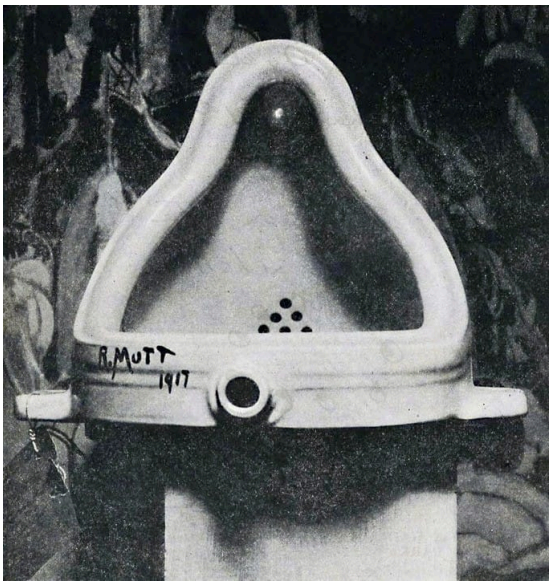
Conceptual art is defined by the concepts of a work taking precedence over the traditional aesthetic and material concerns. It began to emerge as a movement during the 1960s, in part as a reaction against formalism as then articulated by the influential New York art critic Clement Greenberg. According to Greenberg, modern art followed a process of progressive reduction and refinement toward the goal of defining the essential, formal nature of each medium. The task of painting, for example, was to define precisely what kind of object a painting truly is: what makes it a painting and nothing else. For example, if the nature of paintings is as flat canvas objects onto which colored pigment is applied, elements such as figuration, 3-D perspective illusion, and references to external subject matter were extraneous to the essence of painting and should thus be removed.

Some have argued that conceptual art continued this dematerialization of art by removing the need for objects altogether while others, including many of the artists themselves, saw conceptual art as a radical break with Greenberg's formalist Modernism. Later artists continued to share a preference for art to be self-critical and a distaste for illusion. However, by the end of the 1960s it was clear that Greenberg's stipulations for art to continue within the confines of each medium and exclude external subject matter no longer held traction. Lucy Lippard, an internationally known writer, art critic, activist and curator from the United States, was among the first writers to recognize the dematerialization at work in conceptual art and was an early champion of feminist art. Her book *Six Years: The Dematerialization of the Art Object from 1966 to 1972* remains a seminal text on the subject.

Conceptual art also reacted against the commodification of art, attempting subversion of the gallery or museum as the location and determiner of art and the art market as the owner and distributor of art. Many conceptual artists' work can therefore only be known through documentation such as photographs, written texts, or displayed objects, which some might argue are not in themselves the art. Conceptual art is sometimes reduced to a set of written instructions describing a work without actually making it, emphasizing the notion of the idea as more important than the artifact.

Precursors

French artist Marcel Duchamp paved the way for the conceptualists, providing examples of prototypically conceptual works such as the ready-mades. The most famous of Duchamp's ready-mades was *Fountain* (1917), a standard urinal basin signed by the artist with the pseudonym "R.Mutt" and submitted for inclusion in the annual, unjuried exhibition of the Society of Independent Artists in New York. (It was rejected.) In traditional terms, a commonplace object such as a urinal cannot be art because it is not made by an artist or with any intention of being art, nor is it unique or handcrafted. Duchamp's relevance and theoretical influence for future "conceptualists" was later acknowledged by US artist Joseph Kosuth in his 1969 essay, "Art After Philosophy," when he wrote, "All art (after Duchamp) is conceptual (in nature) because art only exists conceptually."



Marcel Duchamp, Fountain, 1917, photographed by Alfred Stieglitz at the 291 (Art Gallery) following the 1917 Society of Independent Artists exhibit, with entry tag visible. Duchamp's appropriation of a urinal as a piece of art challenged the prevailing definition of sculpture. PD

Historical Examples

In 1953, artist Robert Rauschenberg created *Erased De Kooning Drawing*, which was literally a drawing by Willem de Kooning that Rauschenberg erased. It raised many questions about the fundamental nature of art, challenging the viewer to consider whether erasing another artist's work could be a creative act, as well as whether the work was only "art" because the famous Rauschenberg had done it.

In 1960, Yves Klein carried out an action called *A Leap IntoThe Void*, in which he attempted to fly by leaping out of a window. As with much of conceptual art, the performance is largely presented through its documentation. In 1961, Robert Rauschenberg sent a telegram to the Galerie Iris Clert which said: "This is a portrait of Iris Clert if I say so" as his contribution to an exhibition of portraits. In 1969, Vito Acconci created *Following Piece*, in which he followed random members of the public until they disappeared into a private space. The piece is presented as photographs.

Contemporary Influence

The first wave of the conceptual art movement extended from approximately 1967 to 1978. Early concept artists like Henry Flynt, Robert Morris, and Ray Johnson influenced the later movement of conceptual art. Conceptual artists like Dan Graham, Hans Haacke, and Lawrence Weiner have proven influential on subsequent artists, and well-known contemporary artists such as Mike Kelley and Tracey Emin are sometimes labeled second- or third-generation conceptualists or post-conceptual artists.

Contemporary artists have addressed many of the concerns of the conceptual art movement. While they may or may not term themselves conceptual artists, ideas such as anti- commodification, social and/or political critique, and ideas/information as medium continue to be aspects of contemporary art, especially among artists working with installation art, performance art, net art, and electronic/digital art.

Minimalism

The term minimalism is used to describe a trend in design and architecture in which the subject is reduced to its necessary elements.

Key Points

- Minimalist design has been highly influenced by Japanese traditional design and architecture. In addition, the work of De Stijl artists is a major source of reference for this style.
- The term minimalism dates to the early 19th century and gradually became an important movement in response to the ornate

design of the previous period. Minimalist architecture became popular in the late 1980s in London and New York.
- The concept of minimalist architecture is to strip everything down to its essential qualities to achieve simplicity.
- Zen concepts of simplicity transmit the ideas of freedom and essence of living. Simplicity is not only an aesthetic value, it has a moral perception that looks into the nature of truth and reveals the inner qualities of materials and objects.

Key Terms

- **Zen**: A philosophy of calm reminiscent of that of the Buddhist denomination.
- **aesthetic**: Concerned with beauty, artistic impact, or appearance.

The term minimalism can be used to describe a trend in design and architecture in which the subject is reduced to only its necessary elements. Minimalist design in the west has been highly influenced by Japanese traditional design and architecture. In addition, the work of De Stijl artists is a major source of reference for this style. De Stijl expanded the ideas that could be expressed by using basic elements such as lines and planes organized in very particular manners.



Mies van der Rohe, Barcelona Pavilion: The reconstruction of Ludwig Mies van der Rohe's German Pavilion in Barcelona is minimalist in its use of space and pared down architectural elements

Architect Ludwig Mies van der Rohe adopted the motto "less is more" to describe his aesthetic of arranging the numerous necessary components of a building to create an impression of extreme simplicity. By enlisting every element and detail to serve multiple visual and functional purposes, such as designing a floor to also serve as the radiator or a massive fireplace to also house the bathroom, spaces become visually pared down and highly functional.

Minimalist architecture became popular in the late 1980s in London and New York, a few decades after the movement's prevalence in other art forms. White elements, cold lighting, large open spaces with minimal objects and furniture, and a simplified living space revealed the essential quality of buildings and attitudes toward life. While ornamentation is spare, it's not totally absent. Instead this style maintains the idea that all parts, details, and joinery have been reduced such that nothing could be further removed to improve the design.

Minimalist design and architecture accounts for light, form, material, space and location. In minimalist architecture, design elements convey the message of simplicity. The basic geometric forms, elements without decoration, simple materials and repetitions of structures represent a sense of order and essential quality. The movement of natural light in buildings reveals simple and clean spaces. In late 19th century, as the arts and crafts movement became popularized in Britain, people valued the attitude of "truth to materials." Minimalist architects humbly listen to figure, seeking essence and simplicity by rediscovering the valuable qualities in simple common materials.

The idea of simplicity appears in many cultures, especially the Japanese traditional culture of Zen Philosophy. Zen concepts of simplicity transmit the ideas of freedom and essence of living. Simplicity is not only an aesthetic value, but has a moral perception that considers the nature of truth and reveals the inner qualities of materials and objects for their essence. For example, the dry rock garden in Ryoan-ji temple demonstrates the concepts of simplicity from the considered setting of a few stones and a huge

empty space.



Ryoan-Ji Temple: Ryoan-Ji Temple is a Zen temple that exemplifies the minimalism and simplicity that is typical in Japanese design

Minimalism in Art

Minimalism as a movement in art is primarily identified in the late 1960s and 1970s with artists like Donald Judd, Agnes Martin, Dan Flavin, and Robert Morris. The objects of Donald Judd were often manufactured by others and installed by the artist. Sculpture was reductive and geometric, often rectangular metal boxes. Agnes Martin made paintings and drawings within the minimalist aesthetic by using primarily thin lines in repetitive patterns on a pale background. Stressing the basic materiality of either sculpture or painting stripped away what might have been seen as decorative or pretentious in Abstract Expressionism, for example.

Process Art or Post-Minimalism

Process-based art focuses on the creative journey instead of the end product.

Learning Objectives

- Contrast the focus of process art with that of product-focused artists.

Key Points

- The processes involved in creating art are any actions used to make a work of art.
- The process art movement began in the U.S. and Europe in the mid-1960s. It has roots in performance art and Dadaism.
- In process art, the ephemeral nature and insubstantiality of materials are often showcased and highlighted.
- Process art and environmental art are directly related. Process artists engage the primacy of organic systems, using perishable, insubstantial, and transitory materials.

Key Terms

- **ephemeral**: Something which lasts for a short period of time, fleeting.

Background

Process art is an artistic movement and creative sentiment in which end product is not the primary focus. The processes referred to are those of creating art: the gathering, sorting, collating, associating, patterning, and the initiation of actions that must be in place. Process art is concerned with actual creation and how actions can be defined as art, seeing the expression of the artistic

process as more significant than the product created by the process. Process art often focuses on motivation, intent, the rationale, with art viewed as a creative journey that doesn't necessarily lead to a traditional fine art object destination.

Process Art Movement

The process art movement began in the U.S. and Europe in the mid-1960s. It has roots in performance art, the Dada movement and, more traditionally, the drip paintings of Jackson Pollock. Change, transience, and embracing serendipity are themes in this movement. In 1968, the Guggenheim Museum hosted a groundbreaking exhibition and essay defining the movement by Robert Morris, noting: "Process artists were involved in issues attendant to the body, random occurrences, improvisation, and the liberating qualities of nontraditional materials such as wax, felt, and latex. Using these, they created eccentric forms in erratic or irregular arrangements produced by actions such as cutting, hanging, and dropping, or organic processes such as growth, condensation, freezing, or decomposition."



Bruce Nauman, Human Need/Desire/Hope/Dream, 1983. Like the live immediacy of performance art, process art is focused on the creative journey instead of a traditional fine art destination.

In process art, the ephemeral nature and insubstantiality of materials are often showcased and highlighted. Process art and environmental art are directly related: process artists engage the primacy of organic systems, using perishable, insubstantial, and transitory materials such as dead rabbits, steam, fat, ice, cereal, sawdust, and grass. The materials are often left exposed to natural forces like gravity, time, weather, or temperature in order to celebrate natural processes. The emphasis on material put these artists in contrast to the minimalists and so are sometimes also called Post-Minimal.

Eva Hesse came to America with her parents, observant Jews, to escape Nazi Germany in 1939. She studied at a number of institutions but completed a BA from Yale. Her work recalls the human body in abstract ways; shapes made of fiberglass and latex suggest interiors, like those of the body. She died at 34 of a brain tumor, but left behind a body of work over one decade that remains influential.

Process Art Precedents

Inspiring precedents for process art that are fundamentally related include indigenous rites, shamanic and religious rituals, and cultural forms such as sandpainting, sun dance, and tea ceremonies. For example, the construction process of a Vajrayana Buddhist sand mandala by monks from Namgyal Monastery in Ithaca, New York was recorded and exhibited online by the Ackland's Yager Gallery of Asian Art. The monks' creation of a Medicine Buddha mandala began February 26, 2001 and concluded March 21, 2001, and the dissolution of the mandala was on June 8, 2001, demonstrating that the process of creating the art was more important than preserving the finished product.

The Influence of Feminism

Feminist and intersectional sentiments in art have always existed in opposition to the white, patriarchal foundations and current

realities of western art markets and art history.

Learning Objectives

- Describe the origin, evolution, and influence of the feminist art movement during the late 20th century.

Key Points

- Feminism in art has always sought to change the reception of contemporary art and bring visibility to women within art history and practice.
- In line with the development of western civilization, art in the west has been built upon white, patriarchal, capitalist values, and while women artists have always existed they have largely been omitted from history.
- The women-in-arts movement corresponded with general developments in feminism in the 1960s and 1970s.
- One of the first self-proclaimed feminist art classes in the United States was started in the fall of 1970 at Fresno State University by visiting artist Judy Chicago. The students who formed the program included Susan Boud, Dori Atlantis, Gail Escola, Vanalyne Green, Suzanne Lacy, and Cay Lang.
- The strength of the feminist movement allowed for the emergence and visibility of many new types of work by women.
- From 1980 onward, art historian Griselda Pollock challenged the dominant museum models of art and history so excluding of women's artistic contributions. She helped articulate the complex relations between femininity, modernity, psychoanalysis, and representation.

Key Terms

- **feminism**: A social theory or political movement supporting the equality of both sexes in all aspects of public and private life; specifically, a theory or movement that argues that legal and social restrictions on females must be removed in order to bring about such equality.

Origins

Feminism in art has always sought to change the reception of contemporary art and bring visibility to women within art history and practice. In line with the development of western civilization, art in the west has been built upon white, patriarchal, capitalist values, and while women artists have always existed they have largely been omitted from history. Feminism has always existed and generally prioritizes the creation of an opposition to this system. Corresponding with general developments within feminism, the so-called "second wave" of the movement gained some prominence in the 1960s and flourished throughout the 1970s.

The Feminist Art Program

One of the first self-proclaimed feminist art classes in the United States, the Feminist Art Program, was started in the fall of 1970 at Fresno State University by visiting artist Judy Chicago. Chicago (born 1939) is an American feminist artist and writer known for her large collaborative art installation pieces which examine the role of women in history and culture. Chicago's work incorporates artistic skills stereotypically placed upon women, such as needlework, contrasted with stereotypical male skills such as welding and pyrotechnics. Chicago's masterpiece work is a mixed-media piece known as *The Dinner Party*, which is in the collection of the Brooklyn Museum.



Judy Chicago's installation "The Dinner Party" at the Brooklyn Museum of Art: The Dinner Party is an installation artwork by feminist artist Judy Chicago depicting place settings for 39 mythical and historical famous women

The students who formed the Feminist Art Program along with Judy Chicago included Susan Boud, Dori Atlantis, Gail Escola, Vanalyne Green, Suzanne Lacy, and Cay Lang. The group refurbished an off-campus studio space in downtown Fresno for artists to create and discuss their work "without male interference". Participants lived and worked in the studio, leading reading groups and collaborating on art. In 1971, the class became a full-time program at the university.

The program was different than a standard art class. Instead of the typical teaching of techniques and art history, students focused on raising their feminist consciousness. Students would share personal experiences about specific topics like money and relationships. It was believed that by sharing these experiences, students were able to insert more emotion into their artwork. Furthermore, instead of supporting the typical idea of artists being secluded and working as independent "geniuses," the class emphasized collaboration, a radical departure for the time period.

Feminist Art Movements: U.S and Europe

During the heyday of second wave feminism, women artists in New York began to come together for meetings and exhibitions. Collective galleries like A.I.R. Gallery were formed to provide visibility for art by feminist artists. The strength of the feminist movement allowed for emergence and visibility of many new types of work by women. Women Artists in Revolution (WAR) formed in 1969 to protest the lack of exposure for women artists. The Ad Hoc Women Artists' Committee (AWC) formed in 1971 to address the Whitney Museum's exclusion of women artists.

There are thousands of examples of women associated with the feminist art movement. Artists and writers credited with making the movement visible in culture include:

- Judy Chicago, founder of the first known Feminist Art Program
- Miriam Schapiro, co-founder of the Feminist Art Program at Cal Arts
- Sheila Levrant de Bretteville and Arlene Raven, co-founders of the Woman's Building

Both Suzanne Lacy and Faith Wilding were participants in all the early arts' programs. Other important names include Martha Rosler, Mary Kelly, Kate Millett, Nancy Spero, Faith Ringgold, June Wayne, Lucy Lippard, Griselda Pollock, and art-world agitators The Guerrilla Girls.

The Women's Interart Center in New York, meanwhile, is still in operation, while the Women's Video Festival was held in New York City for a number of years during the early 1970s. Many women artists continue to organize working groups, collectives, and nonprofit galleries in various locales around the world.

From 1980 onward, art historian Griselda Pollock challenged the dominant museum models of art and history so excluding of women's artistic contributions. She helped articulate the complex relations between femininity, modernity, psychoanalysis, and

representation. While many argued with the initial feminist movement's focus and use of women's bodies as subject matter suggesting that it was still subjecting women to the patriarchal gaze, artists at the time considered it a reassertion of agency – by taking back the images of women's bodies from the historical use they found it empowering and fundamentally transgressive.

Current Climate

Things are beginning to shift in terms of a more gender-balanced art world as postmodern thought and gender politics become more important to the general public. Postmodern feminism is an approach to feminist theory that incorporates postmodern and post-structuralist theory, and thus sees itself as moving beyond the modernist polarities of liberal feminism and radical feminism towards a more intersectional concept of reality.

Land Art or Earth Art

Site-specific art refers to art that has been created for a specific environment or space.

Key Points

- Site-specific art is artwork created to exist in a certain place. Typically, the artist takes the location into account while planning and creating the artwork.
- The actual term was promoted and refined by Californian artist Robert Irwin, but it was actually first used in the mid-1970s by young sculptors such as Patricia Johanson, Dennis Oppenheim, and Athena Tacha.
- Outdoor site-specific artworks often include landscaping combined with permanently sculptural elements. Site-specific art can be linked with environmental art, Earth art, or land art.
- Robert Smithson and Christo and Jeanne Claude are land/Earth artists who created site-specific work.

Key Terms

- **topographies**: Detailed graphic representations of the surface features of a place or object.

Site-specific art is artwork created to exist in a certain place. Typically, the artist takes the location into account while planning and creating the artwork. The actual term was promoted and refined by Californian artist Robert Irwin, but it was actually first used in the mid-1970s by young sculptors, such as Patricia Johanson, Dennis Oppenheim, and Athena Tacha, who executed public commissions for large urban sites. Architectural critic Catherine Howett and art critic Lucy Lippard were among the first to describe site-specific environmental art as a movement.



Site-specific installation by Dan Flavin, 1996, Menil Collection.: This site-specific installation by Dan Flavin uses colored lights to illuminate this interior gallery space

Background

Site-specific art emerged as a reaction to the proliferation of modernist art objects as transportable, nomadic, museum-oriented, objects of commodification, with the desire to draw attention to the site and the context of the art. Site-specific work can refer to any form of art as long as it has been created for a specific environment or space. Closely related to land art and environmental art movements, site-specific art is the broadest of the three as it is not medium-specific.

Land Art and Earth Art

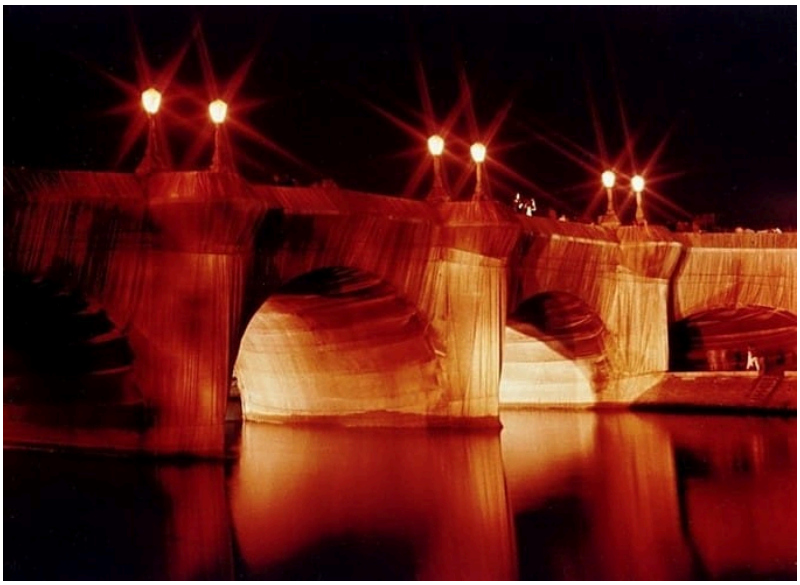
Land art, earthworks (coined by Robert Smithson), or Earth art is an art movement in which landscape and of art are inextricably linked, so in this way it is site-specific. It is also an art form created in nature, using organic materials such as soil, rock (bed rock, boulders, stones), organic media (logs, branches, leaves), and water with introduced materials such as concrete, metal, asphalt, or mineral pigments. Sculptures are not placed in the landscape; rather, the landscape is the means of their creation. Earth-moving equipment is often involved. The works frequently exist in the open, located well away from civilization, left to change and erode under natural conditions. Many of the first works of this kind, created in the deserts of Nevada, New Mexico, Utah or Arizona, were ephemeral in nature and now only exist as video recordings or photographic documents.

Robert Smithson (January 2, 1938 – July 20, 1973) was an American land artist. His most famous work is *Spiral Jetty* (1970), a 1,500-foot long spiral-shaped jetty extending into the Great Salt Lake in Utah constructed from rocks, earth, and salt. It was entirely submerged by rising lake waters for several years, but has since re-emerged.



Robert Smithson, Spiral Jetty: Spiral Jetty is a site-specific piece of Land Art or Earth Art created by Robert Smithson in the Great Salt Lake, Utah. Using rocks and earth, Smithson built a spiral-shaped relief in the lake bed. Best viewed from above, the piece is altered by the shifting waters over time and in this way is forever linked to the environment it was intended for

Christo Vladimirov Javacheff and Jeanne-Claude, known as Christo and Jeanne-Claude, are a married couple who created site-specific environmental works of art. Their works nearly always entail wrapping a large area of space or piece of architecture in a textile, and include the wrapping of the Reichstag in Berlin and the Pont-Neuf bridge in Paris, the 24-mile (39 km)-long artwork called *Running Fence* in Sonoma and Marin counties in California, and *The Gates* in New York City's Central Park. The purpose of their art, they contend, is simply to create works of art for joy and beauty and to create new ways of seeing familiar landscapes.



Christo and Jeanne-Claude, Pont Neuf, 1985: The artists Christo and Jeanne-Claude are known for their site-specific works that make use of large-scale wrapping techniques. In this piece, they wrapped an entire stone bridge built over a river in Paris to mesmerizing effect

Postmodernism

Post-Modern Architecture

The ideas of Postmodernism based on the ideas of French philosophers like Jacques Derrida (deconstruction) arguably first appeared in architecture of the 1980's. Buildings like the Beaubourg Center in Paris by Renzo Piano, Richard Rogers and Gianfranco Franchini was completed in 1977. It's inside-out structure with most of the internal mechanical and functional systems exposed on the exterior seemed to coincide with the deconstructionist ideas of Derrida. It houses much of Frances contemporary art.



The Pompidou Center or The Beaubourg in Paris. CC BY-SA 3.0 Leland

Race and Ethnicity in Postmodernism

Postmodernism had a profound influence on the concepts of race and ethnicity in the United States in the mid-20th century.

Key Points

- Postmodernism relies on concrete experience over abstract principles, arguing that the outcome of one's own experience will necessarily be fallible and relative rather than certain or universal.
- A great deal of art during this era sought to deconstruct race through a postmodern lens, arguing that race is not based in any biological reality but is instead a socially constructed category.
- Primarily through a postmodern perspective, the author bell hooks has addressed the intersection of race, class, and gender in education, art, history, sexuality, mass media, and feminism.
- The Civil Rights movement of the 1960s and 1970s led artists to express the ideals of the times. Galleries and community art centers were developed for the purpose of displaying African-American art, and collegiate teaching positions were created by and for African- American artists.
- By the 1980s and 1990s, hip-hop graffiti became predominate in urban communities. Most major cities developed museums devoted to African American artists. The National Endowment for the Arts provided increasing support for these artists.
- Post-black art is a phrase that refers to a category of contemporary African-American art. It is a paradoxical genre in which race and racism are intertwined in a way that rejects their interaction.

Key Terms

- **bell hooks**: Born Gloria Jean Watkins (1952 –); an American author, feminist, and social activist; known for her focus on the interconnectivity of race, capitalism, and gender and their ability to perpetuate systems of oppression.
- **deconstruction**: A philosophical theory of textual criticism; a form of critical analysis.
- **post-structuralism**: A doctrine that rejects structuralism's claims to objectivity and emphasizes the plurality of meaning.

Background

Postmodernism (also known as post-structuralism) is skeptical of explanations that claim to be valid for all groups, cultures, traditions, or races, and instead focuses on the relative truths of each person (i.e. Postmodernism = relativism). In the postmodern understanding, interpretation is everything; reality only exists through our interpretations of what the world means to us individually. Postmodernism relies on concrete experience over abstract principles, arguing that the outcome of one's own experience will necessarily be fallible and relative rather than certain or universal.

Postmodernism frequently serves as an ambiguous, overarching term for skeptical interpretations of culture, literature, art, philosophy, economics, architecture, fiction, and literary criticism. It is often associated with deconstruction and post-structuralism because its usage gained significant popularity at the same time as 20th-century post-structural thought.

Postmodernism postulates that many, if not all, apparent realities are only social constructs and therefore subject to change. It claims that there is no absolute truth and that the way people perceive the world is subjective and emphasizes the role of language, power relations, and motivations in the formation of ideas and beliefs. In particular, it attacks the use of binary classifications such as male versus female, straight versus gay, white versus black, and imperial versus colonial; it holds realities to be plural, relative, and dependent on who the interested parties are and the nature of these interests. Postmodernist approaches consider that the ways in which social dynamics, such as power and hierarchy, affect human conceptualizations of the world have important effects on the way knowledge is constructed and used. Postmodernist thought often emphasizes constructivism, idealism, pluralism, relativism, and skepticism in its approaches to knowledge and understanding.

Postmodernism and Race

Postmodernism had a profound influence on the concepts of race and ethnicity in the United States in the mid-20th century. Many people began to reconceptualize the term "race" as a social construct – meaning that it has no inherent biological reality, but is a classification system that's been constructed or invented for societal purposes. Following the Second World War, evolutionary and social scientists were acutely aware of how beliefs about race were used to justify discrimination, apartheid, slavery, and genocide. This questioning gained momentum in the 1960s during the U.S. civil rights movement and the emergence of numerous anti-colonial movements worldwide.

A great deal of art during this era sought to deconstruct race through a postmodern lens. The author bell hooks is widely known for her writing focused on the connection of race, capitalism, and gender and what she describes as their ability to produce and perpetuate systems of oppression and class domination. She has published more than 30 books and numerous scholarly and mainstream articles, appeared in several documentary films, and participated in various public lectures. Primarily through a postmodern perspective, hooks has addressed race, class, and gender in education, art, history, sexuality, mass media, and

feminism.



bell hooks: The author bell hooks is widely known for her postmodern writing focused on the connection of race, capitalism, and gender

Some African-American artists began taking a global approach after World War II. Artists such as Barbara Chase-Riboud, Edward Clark, Harvey Cropper, and Beauford Delaney worked and exhibited abroad in Paris, Copenhagen, and Stockholm. Other African-American artists made it into important New York galleries by the 1950s and 1960s: Horace Pippin and Romare Bearden were among the few who were successfully received in a gallery setting. The Civil Rights Movement of the 1960s and 1970s led artists to capture and express the times and changes. Galleries and community art centers were developed for the purpose of displaying African- American art, and collegiate teaching positions were created by and for African-American artists.



Eugene J. Martin, Midnight Golfer, 1990. Mixed media collage on rag paper

Post-black art arose during this time as a category of contemporary African-American art. It is a paradoxical genre of art where race and racism are intertwined in a way that rejects their interaction. By the 1980s and 1990s, hip-hop graffiti became predominate in urban communities. Most major cities had developed museums devoted to African American artists. The National Endowment for the Arts provided increasing support for these artists.

Postmodernist Sculpture

The characteristics of Postmodernism, such as collage, pastiche, appropriation, and the destruction of barriers between fine art and popular culture, can be applied to sculptural works.

Key Points

- While inherently difficult to define by nature, Postmodernism began with pop art and continued within many following movements including conceptual art, neo- expressionism, feminist art, and the young British artists of the 1990s.
- Intermedia, installation art, conceptual art, video, light art, and sound art are often regarded as postmodern mediums.
- In the 1960s and 1970s artists like Eduardo Paolozzi, Chryssa, Claes Oldenburg, George Segal, Edward Kienholz, Nam June Paik, Wolf Vostell, Duane Hanson, and John DeAndrea explored abstraction, imagery, and figure by using video art, environment, light sculpture, and installation art in new ways.
- Jeff Koons is a good example of a postmodern sculptor; his works elevate the mundane, contain a heavy dose of kitsch, and project an element of ambiguous cynicism often seen in postmodern works.

Key Terms

- **postminimalist**: One who works in the style of postminimalism.
- **kinetic**: Of or relating to motion.

Background

The characteristics of Postmodernism, include bricolage, collage, appropriation, the recycling of past styles and themes in a modern-day context, and destruction of the barriers between fine arts, craft and popular culture, can be applied to sculpture. While inherently difficult to define by nature, Postmodernism began with pop art and continued within many following movements including conceptual art, neo-expressionism, feminist art, and the young British artists of the 1990s. The plurality of idea and form that defines Postmodernism essentially allow any medium to be considered postmodern. In terms of sculpture, characteristics like mixed media, installation art, conceptual art, video light art, and sound art are often regarded as postmodern.



Claes Oldenburg, Typewriter Eraser, 1999. Claes Oldenburg is known for memorializing everyday objects in his works, challenging the idea that public monuments must commemorate historical figures or events

Jeff Koons

Jeffrey “Jeff” Koons (born January 21, 1955) is an American artist known for working with popular culture subjects and reproducing banal objects, such as balloon animals produced in stainless steel with mirror-finish surfaces. His works have sold for substantial sums, including at least one world record auction price for a work by a living artist.

Koons gained recognition in the 1980s and subsequently set up a factory-like studio in a SoHo loft on the corner of Houston Street and Broadway in New York. It was staffed with over 30 assistants, each assigned to a different aspect of producing his work, in a similar mode as Andy Warhol's Factory (notable because all of his work is produced using a method known as art fabrication). Today, he has a 16,000-square-foot factory near the old Hudson rail yards in Chelsea, working with 90 to 120 regular assistants. Koons developed a color-by-numbers system so that each of his assistants could execute his canvases and sculptures as if they had been done "by a single hand".



Jeff Koons, Balloon Dog (Magenta), 1994–2000. One of five unique versions (Blue, Magenta, Orange, Red, Yellow). Made from mirror-polished stainless steel with transparent color coating, the Orange version was sold in 2013 for a record price for a living sculptor.

Koons is a good example of a postmodern sculptor because his works elevate the mundane, contain a heavy dose of kitsch, and project an element of ambiguous cynicism often seen in Postmodern works.



The "Puppy" topiary sculpture by Jeff Koons, on the outdoor terrace at Guggenheim Museum Bilbao, Spain.: Koons' "Puppy" presents a large scale puppy on the terrace of the Guggenheim, Bilbao

Neo-Expressionism

Neo-expressionists sought to portray recognizable subjects in rough and violently emotional ways using vivid color schemes.

Key Points

- Related to American lyrical abstraction, the Bay Area Figurative School, the continuation of abstract expressionism, new image painting, and pop art, neo-expressionism developed as a reaction against the conceptual art and minimal art of the 1970s.
- Critics questioned neo-expressionism's relation to marketability, the rapidly expanding art market, celebrity, the backlash against feminism, anti-intellectualism, and a return to mythic subjects and individualist methods that some deemed outmoded.
- Women were marginalized by the movement, with painters such as Elizabeth Murray and Maria Lassnig omitted from many key exhibitions.
- The return to traditional painting in the late 1970s and early 1980s seen in neo- expressionist artists such as Georg Baselitz and Julian Schnabel is described as having had postmodern tendencies.
- Neo-expressionism's strong links to the commercial art market has raised questions about its status as a postmodern movement and about the definition of Postmodernism itself.

Key Terms

- **outmoded**: Something that is considered unfashionable.
- **neo-expressionism**: A style of modern painting and sculpture that emerged in the late 1970s and dominated the art market until the mid-1980s; characterized by portraying recognizable objects like the human body in rough and violently emotional ways using vivid color schemes.
- **bay**: An opening in a wall, especially between two columns; the distance between two supports in a vault or building with a pitched roof.

Background

Neo-expressionism is a style of modern painting and sculpture that emerged in the late 1970s and dominated the art market until the mid-1980s. Related to American lyrical abstraction of the 60s and 70s, the Bay Area Figurative School of the 50s and 60s, the continuation of abstract expressionism, new image painting, and pop art, neo-expressionism developed as a reaction against the conceptual and minimalist art of the 1970s. Neo-expressionists returned to portraying recognizable objects such as the human body (though sometimes an abstracted version), in rough and violently emotional ways using vivid colors and color harmonies.

Overtly inspired by so-called German expressionist painters such as Emil Nolde, Max Beckmann, George Grosz, Ernst Ludwig Kirchner, and other expressionist artists such as James Ensor and Edvard Munch, neo-expressionists were sometimes called Neue Wilden ("the new wild ones'"). The style emerged internationally and was viewed by critics as a revival of traditional themes of self-expression in European art after decades of American dominance. The social and economic value of the movement was hotly debated. Critics questioned neo-expressionism's relation to marketability, the rapidly expanding art market, celebrity, the backlash against feminism, anti-intellectualism, and a return to mythic subjects and individualist methods that some deemed outmoded. Women were marginalized in the movement, with painters such as Elizabeth Murray and Maria Lassnig omitted from many of its key exhibitions, most notoriously from the 1981 "New Spirit in Painting" exhibition in London that included 38 male painters and no female painters.



Elizabeth Murray, Wiggle Manhattan, lithograph, 1992. Elizabeth Murray is an example of a Neo-Expressionist painter who was marginalized in the movement due to her gender

Neo-Expressionism Around the World

Georg Baselitz, born January 1938, is a German painter who studied in the former East Germany before moving to West Germany. Baselitz's style is interpreted as neo-expressionist, but from a European perspective it is seen as postmodern. His career was amplified in the 1960s after the police took action against one of his paintings because of its provocative and offensive sexual nature.



Georg Baselitz by Lothar Wolleh (Mülheim, 1971): Georg Baselitz's paintings are representative of neo-expressionism

Neo-Expressionism As Postmodern Art?

The return to traditional painting in the late 1970s and early 1980s seen in neo-expressionist artists such as Georg Baselitz and Julian Schnabel has been described as one of the first coherent postmodern movements. Its strong link to the commercial art market has raised questions about its status as a postmodern movement and about the definition of Postmodernism itself. Hal Foster stated that Neo-Expressionism was complicit with the conservative cultural politics of the Reagan-Bush era in the U.S. Félix Guattari disregarded the "large promotional operations dubbed 'Neo-Expressionism' in Germany" as an example of a "fad

that maintains itself by means of publicity...Postmodernism is nothing but the last gasp of Modernism."

These critiques of Neo-Expressionism reveal that money and public relations strained the credibility of the contemporary art world in America during the same period that conceptual artists and women artists including painters and feminist theorists like Griselda Pollock were systematically reevaluating modern art. Brian Massumi claims that Deleuze and Guattari opened the horizon for new definitions of beauty in postmodern art. For Jean-François Lyotard, paintings by Valerio Adami, Daniel Buren, Marcel Duchamp, Bracha Ettinger, and Barnett Newman, and the painting of Paul Cézanne and Wassily Kandinsky, were the vehicles for new ideas of the sublime in contemporary art.

Political Art

Political art in the nineties was a form of protest for queer and feminist movements against the patriarchy.

Key Points

- The 90s saw a continuation of political art whereby stigmatized communities such as racial minorities, women, and LGBT individuals created what is termed political art in opposition to the patriarchy.
- The Guerrilla Girls are an anonymous group of feminist, female artists devoted to fighting sexism and racism within the art world.
- The LGBT community responded to the AIDS crisis by organizing, engaging in direct actions, staging protests, and creating political art.
- Street art can be a powerful platform for reaching the public and a potent form of political expression for the oppressed.

Key Terms

- **feminism**: A social theory or political movement supporting the equality of both sexes in all aspects of public and private life; specifically, a theory or movement that argues that legal and social restrictions on females must be removed in order to bring about such equality.

Background

A strong relationship between the arts and politics has existed across cultural boundaries and throughout history. Artistic responses to contemporaneous events take on political and social dimensions, becoming a focus of controversy and even a force of political and social change. The 1990s saw a continuation of political art around the world. Stigmatized communities such as racial minorities, women, and the LGBT individuals created political art in opposition to the patriarchy.

The notion that personal revelation through art can be a political tool guided activist art in its study of public dimensions and private experience. The strategies deployed by feminist artists paralleled those of other activist artists, including "collaboration, dialogue, a constant questioning of aesthetic and social assumptions, and a new respect for audience." These were used to articulate and negotiate issues of self-representation, empowerment, and community identity.

The Guerrilla Girls

The Guerrilla Girls are an anonymous group of feminist, female artists devoted to fighting sexism and racism within the art world. The group formed in New York City in 1985 with the mission of bringing gender and racial inequality in the fine arts into focus within the greater community. Members are known for the gorilla masks they wear to remain anonymous.

Throughout their existence, the Guerrilla Girls have utilized protest art to express their ideals, opinions, and concerns, as well as to fundraise for the group. Their posters, which now are in the collections of the Museum of Modern Art and others they once protested against, are known for their bold statements such as, "When racism and sexism are no longer fashionable, what will your art collection be worth?" In the early days, posters were brainstormed, designed, critiqued and posted around New York. Small handbills based on their designs were also passed out at events by the thousands.



In 1990, the group designed a billboard featuring Mona Lisa that was placed along the West Side Highway, supported by the New York City public art fund. For one day, New York's MTA Bus Company also displayed bus advertisements asking, "Do women have to get naked to get into the Met Museum?" Stickers also became popular calling cards representative of the group. In the mid-1980s members infiltrated the Guggenheim Museum bathrooms and placed stickers about female inequality on the walls.

Since 2002, Guerrilla Girls, Inc. has designed and installed billboards in Los Angeles during the Oscars to expose white male dominance in the film industry, such as: "Anatomically Correct Oscars," "Even the Senate is More Progressive than Hollywood," and "The Birth of Feminism, Unchain the Women Directors. " Guerrilla Girls have also published books that include their statistical data, information about protest arts, and goals regarding inequality in the art world. Their first book, *Confessions of the Guerrilla Girls*.



Guerrilla Girls Billboard: Guerrilla Girls billboard in Los Angeles protests white male dominance at the Oscars in 2009

LGBT Rights and the AIDS Crisis

The AIDS crisis of the 1980s led to increasing stigma against the lesbian, gay, bisexual, and transgender (LGBT) community, who in turn protested with political art and activism.

The LGBT community responded to the AIDS crisis by organizing, engaging in direct actions, staging protests, and creating

political art. Some of the earliest attempts to bring attention to the new disease were staged by the Sisters of Perpetual Indulgence, a protest and street performance organization that uses drag and religious imagery to call attention to sexual intolerance and satirize issues of gender and morality. At the group's inception in 1979, a small group of gay men in San Francisco began wearing the attire of nuns in visible situations, using high camp to draw attention to social conflicts and problems in the Castro District.

One of their most enduring projects of the Sisters of Perpetual Indulgence is the NAMES Project AIDS Memorial Quilt, in which members who have died (referred to as "Nuns of the Above") are immortalized. Created in the early 1990s, the quilt has frequently been flown around the United States for local displays.



The AIDS Memorial Quilt: The NAMES Project AIDS Memorial Quilt, often abbreviated to AIDS Memorial Quilt, is an enormous quilt made as a memorial to celebrate the lives of people who have died of AIDS-related causes. Weighing an estimated 54 tons, it is the largest piece of community folk art in the world as of 2016

A number of young artists who themselves were victims of AIDS made art that brought attention to the issue. Keith Haring, David Wojnarowicz and Robert Mapplethorpe were artists who succumbed to the disease but created lasting work that brought attention to an issue that was for too long ignored by the politicians given the populations most affected by it at that time, and also especially in the case of Mapplethorpe – creating a Foundation for the arts and ongoing research into the disease.

Street Art or Graffiti

Street art is an umbrella term defining forms of visual art created in public locations, usually unsanctioned artwork executed outside of the context of traditional art venues. The term gained popularity during the graffiti art boom of the early 1980s. The terms "urban art", "guerrilla art", "post-graffiti" and "neo-graffiti" are also sometimes used when referring to artwork created in these contexts.

There is a strong current of activism and subversion in urban art, as it can be a powerful platform for reaching the public and a potent form of political expression for the oppressed. Some street artists use "smart vandalism" as a way to raise awareness of social and political issues, especially around issues of race and racism. Street artists sometimes present socially relevant content infused with aesthetic value to attract attention to a cause or as a form of "art provocation." Street art is a controversial issue: some people consider it a crime, others consider it a form of art. Graffiti art proved to be one of the most lucrative kinds of work for the small galleries on the cutting edge on the Lower East Side in the 80s and 90s. It continues to be popular today as witnessed by the recent sale of a Banksy which he engineered to self-destruct in a gesture against the commodification of what had been a purely rhetorical and political art form.

Performance and Body Art

Performance emerged alongside conceptual art to challenge notions of institutional visual art.

Key Points

- Conceptual art emerged as a movement during the 1960s. In part, it was a reaction against formalism as articulated by the influential New York art critic Clement Greenberg.
- Some have argued that conceptual art continued this dematerialization of art by removing the need for objects altogether, while others, including many of the artists themselves, saw conceptual art as a radical break with Greenberg's kind of formalist Modernism.
- Performance art is traditionally an interdisciplinary performance presented to an audience. It may be scripted or unscripted, random or carefully orchestrated, spontaneous or planned, and occur with or without audience participation. It generally involves the body of the artist herself.

Key Terms

- **conceptual**: Of, or relating to concepts or mental conception; existing in the imagination.

Background

Performance art is a traditionally interdisciplinary performance presented to an audience. It may be scripted or unscripted, random or carefully orchestrated, spontaneous or otherwise planned, and occur with or without audience participation. The performance can be live or distributed via media; the performer can be present or absent. Any situation that involves the four basic elements of time, space, the performer's body or presence in a medium, and a relationship between the performer and the audience can be considered performance art. It can happen anywhere, in any venue or setting, and for any length of time.



Marina Abramovic Performance Artist: Marina Abramovic – Guggenheim – Seven Easy Pieces – 1st Night

Contemporary Influence In Conceptual and Performance Art

The first wave of the conceptual art movement extended from approximately 1967 to 1978, influenced by early concept artists like Henry Flynt, Robert Morris, and Ray Johnson. Conceptual artists like Dan Graham, Hans Haacke, and Lawrence Weiner have proven very influential on subsequent artists, and well-known contemporary artists such as Mike Kelley or Tracey Emin are sometimes labeled "second- or third-generation" conceptualists, or post-conceptual artists.

Contemporary artists have adopted many of the concerns of the conceptual art movement. While these artists may or may not identify themselves as conceptual artists, ideas such as anti- commodification, social and political critique, and ideas/information as medium continue to have a place in contemporary art, especially among artists working with installation art, performance art, net art, and digital art.

Visual Arts, Performing Arts, and Art Performance

Performance art is an essentially contested concept: any single definition implies the recognition of rival uses. Like concepts such as ”democracy” or “art,” it implies productive disagreement with itself.

The narrower meaning of the term refers to postmodernist traditions in Western culture. From about the mid-1960s into the 1970s, performance art often derived from concepts of visual art, with respect to Antonin Artaud, Dada, the Situationists, Fluxus, installation art, and conceptual Art. It was often defined as the antithesis to theatre, challenging orthodox art forms and cultural norms. The ideal was an ephemeral and authentic experience for the performer and audience in an event that could not be repeated, captured, or purchased.

Performance artists often challenge the audience to think in new and unconventional ways, break conventions of traditional arts, and break down conventional ideas about “what art is.” As long as the performer does not become a player who repeats a role, performance art can include satirical elements (compare Blue Man Group); utilize robots and machines as performers, as in pieces of the Survival Research Laboratories; or borrow elements of any performing arts such as dance, music, and circus.

Video Art

Video art relies on moving pictures and is comprised of video and/or audio data.

Key Points

- Video art came into existence during the late 1960s and early 1970s as new technology became available outside corporate broadcasting.
- This form can consist of recordings that are broadcast, viewed in galleries, or distributed as video tapes or DVD discs; sculptural installations incorporating one or more television sets or video monitors; and performances in which video representations are included.
- Many artists found video more appealing than film, particularly when the medium ‘s greater accessibility was coupled with technologies able to edit or modify the video image.
- Installation works involve either an environment, distinct pieces of video presented separately, or any combination of video with traditional media like sculpture.

Key Terms

- **choreography**: The art of creating, arranging, and recording dance movements.
- **video art**: A type of art relying on moving pictures and comprising of video and/or audio data. Video art came into existence during the late 1960s and early 1970s as the new technology became available outside corporate broadcasting.

Video art came into existence during the late 1960s and early 1970s as new technology became available outside corporate broadcasting for the production of moving image work. The medium of video being used to create the work, which can then be broadcast, viewed in galleries, distributed as video tapes or DVD discs, or presented as sculptural installations incorporating one or more television sets or video monitors.

History of Video Art

Prior to the introduction of this new technology, moving image production was only available to the consumer through 8 or 16 millimeter film. Many artists found video more appealing than film, particularly when the medium’s greater accessibility was coupled with technologies able to edit or modify the video image. The relative affordability of video also led to its popularity as a medium.



The Art of Video Games Exhibition Crowd, March 16, 2012 – September 30, 2012: Exhibit at the Smithsonian American Art Museum that showcased video games as moving image art works

The first multi-channel video art was Wipe Cycle by Ira Schneider and Frank Gillette. An installation of nine television screens, Wipe Cycle combined live images of gallery visitors, found footage from commercial television, and shots from pre-recorded tapes. The material was alternated from one monitor to the next in an elaborate choreography.

Prominent Video Artists

The first video cameras made available to the public in ca. 1963-65 were given for promotion to Nam June Paik, a Korean-American artist for whom video became his primary medium, and Andy Warhol. Paik and other early video artists explored the medium in much the way early photographers had that technology – screens were manipulated to create colors and shapes as if they were canvases. Today video artists use the medium in many ways; some, like Matthew Barney, create cinematic productions the equal of any narrative film. Many early prominent video artists were involved with concurrent movements in conceptual art, performance, and experimental film. These include Americans Vito Acconci, John Baldessari, and Peter Campus, among others. Some, like Steina and Woody Vasulka, employed video synthesizers to create abstract works.

Much video art in the medium's heyday experimented formally with the limitations of the format. For example, American artist Peter Campus' *Double Vision* combined the video signals from two Sony Portapaks through an electronic mixer, resulting in a distorted and radically dissonant image. Another representative piece, Joan Jonas' *Vertical Roll*, involved recording previously-recorded material of Jonas dancing while playing the videos back on a television, resulting in a layered and complex representation of mediation.



Joan Jonas, Vertical Roll, 1972: A still from Vertical Roll by Joan Jonas, a video that experiments with the formal limitations of video as a medium

Video Art Today

Currently, video art is represented by two varieties: single-channel and installation. Single- channel works are much closer to the conventional idea of television in that a video is screened, projected, or shown as a single image. Installation works, meanwhile, involve either an environment, distinct pieces of video presented separately, or any combination of video coupled with traditional media like sculpture. Installation video is the most common form of video art today. Sometimes it is combined with other media and is often subsumed by the greater whole of an installation. Contemporary contributions are being produced at the crossroads of such disciplines as installation, architecture, design, sculpture, and electronic art.

Digital Art

Digital art describes artistic works and practices that use digital technology as a part of the creative process.

Key Points

- Since the 1970s, digital art has been described with terms like computer art and multimedia art. This modality falls under the umbrella of new media art.
- The impact of digital technology has transformed activities such as painting, drawing, sculpture, and music, while new forms, such as net art, digital installation art, and virtual reality, have become recognized as art.
- The techniques of digital art are used extensively by the mainstream media in advertisements and by filmmakers to produce special effects.
- Digital art can be purely computer-generated or taken from other sources, such as a scanned photograph or an image drawn using graphics software.

Key Terms

- **imagery**: Visible representations of objects.
- **stylus**: A sharp stick used in ancient times for writing in clay tablets; a sharp tool for engraving.

Digital art is a general term for any art that uses digital technology as an essential part of the creative process. Since the 1970s, various names have been used to describe such artwork, including computer art and multimedia art, and digital art itself is placed under the larger umbrella term of new media art.

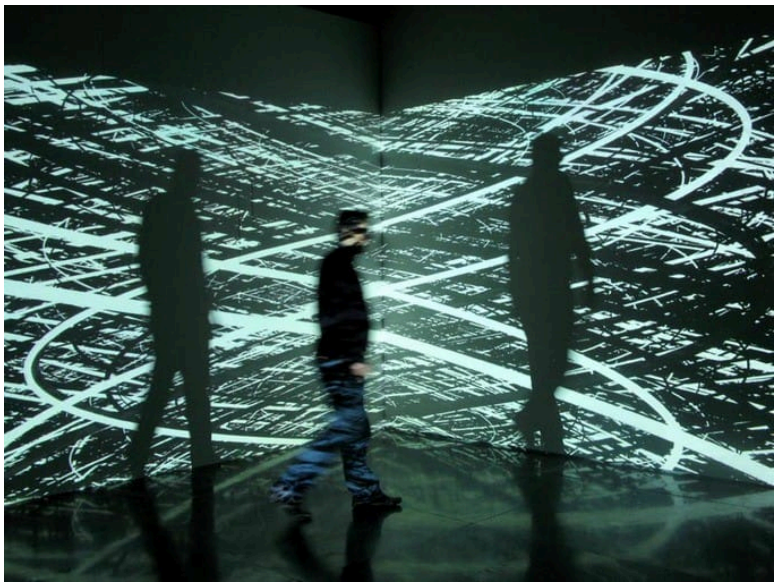
The impact of digital technology has transformed activities such as painting, drawing, sculpture, and music, while new forms (such as net art, digital installation art, and virtual reality) have become recognized as art. More generally, the term digital artist describes one who creates art using digital technologies. The term digital art is also applied to contemporary art that uses the

methods of mass production or digital media.

Digital Production Techniques in Visual Media

Techniques of digital art are used extensively by the mainstream media in advertisements and by filmmakers to produce special effects. Both digital and traditional artists use many sources of electronic information and programs to create their work. Given the parallels between visual art and music, it seems likely that acceptance of the value of digital art parallel the progression to acceptance of electronic music over the last four decades.

Digital art can be purely computer-generated or taken from other sources, such as scanned photographs or images drawn using graphics software. The term may technically be applied to art done using other media or processes and merely scanned into a digital format, but digital art usually describes art that has been significantly modified by a computer program. Digitized text, raw audio, and video recordings are usually not considered digital art alone, but can be part of larger digital art projects. Digital painting is created in a similar fashion to non-digital painting uses software to create and distribute the work.

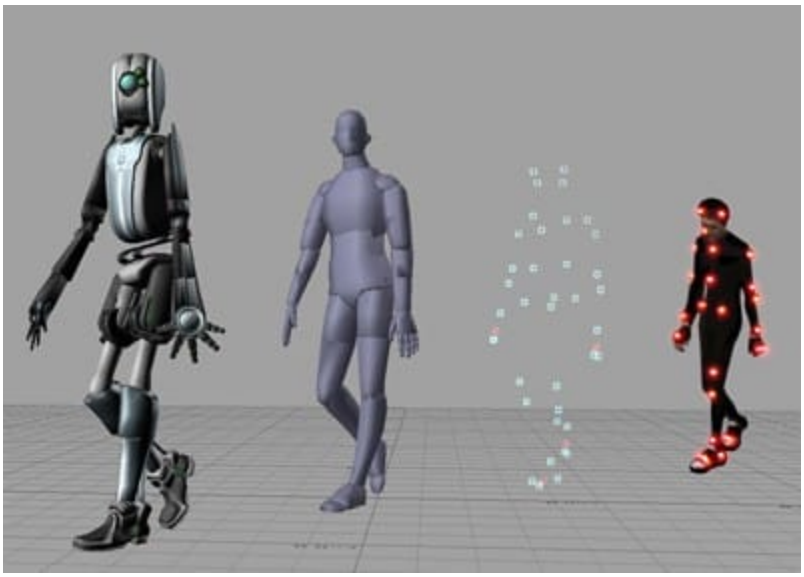


Irrational Geometrics, Pascal Dombis (2008): Irrational Geometrics is a digital art installation

Computer-Generated Visual Media

Digital visual art consists of two-dimensional (2D) information displayed on a monitor as well as information mathematically translated into three-dimensional (3D) images and viewed through perspective projection on a monitor. The simplest form is 2D computer graphics, which reflect drawings made using a pencil and paper. In this case, however, the image is on the computer screen and the instrument used to draw might be a stylus or mouse. The creation might appear to be drawn with a pencil, pen, or paintbrush.

Another kind of digital video art is 3D computer graphics, where the screen becomes a window into a virtual environment of arranged objects that are “photographed” by the computer. Many software programs enable collaboration, lending such artwork to sharing and augmentation so users can collaborate on an artistic creation. Computer-generated animations are created with a computer from digital models. The term is usually applied to works created entirely with a computer. Movies make heavy use of computer-generated graphics, which are called computer- generated imagery (CGI) in the film industry.



Computer-generated animation: This example of computer-generated animation, produced using the “motion capture” technique, is another form of digital art

Digital installation art constitutes a broad field of activity and incorporates many forms. Some resemble video installations, particularly large-scale works involving projections and live video capture. By using projection techniques that enhance an audience’s impression of sensory development, many digital installations attempt to create immersive environments.



Jeff Wall, A Sudden Gust of Wind (after Hokusai), 1993: The well-known photographer Jeff Wall often uses digital photography to create his works, thereby classifying them as a form of digital art that exemplifies the exceptionally wide-reaching nature of the term itself

The Globalization of Art

We have seen that developments in art over the centuries have often followed developments in technology. Today the art world is no longer contained by geographical boundaries – it is truly global. Any contemporary art fair will have work from around the world. Recently art from Asia, Africa, India, and the Middle East among many others have become the major players in a world that saw first Italy, then France, then in the 20th century, America, become the center of the art world. Today artists like Chinese artist Ai Weiwei, Palestinian artist Emily Jacir, and Indian artist Shilpa Gupta (see https://youtu.be/WYQ-ysDGZUo) are all making the most avant garde and significant art to be seen and experienced. Curators and critics are also being recruited from far-flung places – the recently deceased Okwui Enwezor must be mentioned – and the Venice Biennale and other important art shows are no longer the purview of the establishment figures of the past. The canon begins to change.

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10.2: Religious Art in Africa

African Art and the Spirit World

Beliefs about the spirit world are deeply embedded in traditional African culture, but were heavily influenced by Christianity and Islam.

Learning Objectives

Discuss the role of African masks, statues, and sculptures in relation to the spirit world

Key Takeaways

Key Points

- Most traditional African cultures include beliefs about the spirit world, which is widely represented through both traditional and modern art such as masks, statues, and sculptures.
- Wooden masks are often used to depict deities or ancestors; in many traditions, they are believed to channel spirits when worn by ceremonial dancers.
- Statues and sculptures are also used to represent, connect to, or communicate with spiritual forces.
- Today, Africans profess a wide variety of religious beliefs, the most common of which are Christianity and Islam; perhaps less than 15% still follow traditional African religions.
- Despite the drastic decrease in native African religions, some modern art in Africa has worked to reincorporate traditional spiritual beliefs, such as in modern Makonde Art depicting spirits.

Key Terms

- **receptacle**: A container.
- **sanctuaries**: Consecrated (or sacred) areas of a church or temple.

Background

Like all human cultures, African folklore and religion is diverse and varied. Culture and spirituality share space and are deeply intertwined in most African cultures, which have been heavily influenced by the introduction of Christianity and Islam during the era of European colonization. Most traditional African cultures include beliefs about the spirit world, which is widely represented through both traditional and modern art such as masks, statues, and sculptures. In some societies, artistic talents were themselves seen as ways to please higher spirits.

Traditional Influences on Contemporary Religious Art

Masks and Rituals

Wooden masks, which often take the form of animals, humans, or mythical creatures, are one of the most commonly found forms of traditional art in western Africa. These masks are often used to depict deities or represent the souls of the departed. They may be worn by a dancer in ceremonies for celebrations, deaths, initiations, or crop harvesting. In many traditional mask ceremonies, the dancer goes into deep trance, and during this state of mind he or she is believed to communicate with ancestors in the spirit world. The masks themselves often represent an ancestral spirit, which is believed to possess the wearer of the mask. Most African masks are made with wood and can also be decorated with ivory, animal hair, plant fibers, pigments, stones, and semi-precious gems.



Mask from Gabon: A traditional mask from Gabon.

Statues and sculptures are also used to represent or connect to spiritual forces. For example, Bambara statuettes, such as the Chiwara, are used as spiritually charged objects during ritual. During the annual ceremonies of the Guan society, a group of up to seven figures, some dating back to the 14th century, are removed from their sanctuaries by the elder members of the society. The wooden sculptures, which represent a highly stylized animal or human figure, are washed, re-oiled and offered sacrifices. The Kono and Komo societies use similar statues to serve as receptacles for spiritual forces. The Igbo would traditionally make clay altars and shrines of their deities, usually featuring various figures. In the Kingdom of Kongo, nkisi were objects believed to be inhabited by spirits. Often carved in the shape of animals or humans, these “power objects” were believed to help aid in the communication with the spirit world.

Modern Religion

Today, the countries of Africa contain a wide variety of religious beliefs, and statistics on religious affiliation are difficult to come by. Christianity and Islam make up the largest religions in contemporary Africa, and some sources say that less than 15% still follow traditional African religions. Despite the drastic decrease in native African religions, some modern art in Africa has worked to reincorporate traditional spiritual beliefs. For example, modern Makonde Art has turned to abstract figures in which spirits, or Shetani, play an important role.



Modern Makonde carving in ebony: Modern Makonde sculptures often depict spirits, or Shetani.

Masks in the Kalabari Kingdom

Culture and artistic festivities of the Kalabari Kingdom involve the wearing of elaborate outfits and carved masks to celebrate the spirits.

Learning Objectives

Discuss the role of the spiritual in the masks of the Kalabari Kingdom

Key Takeaways

Key Points

- The Kalabari Kingdom was an independent trading state of the Kalabari people, an Ijaw ethnic group, in the Niger River Delta. Today it is recognized as a traditional state in what is now Rivers State, Nigeria.
- Although the Ijaw are now primarily Christians, they also maintain elaborate traditional religious practices.
- Veneration of ancestors plays a central role in Ijaw traditional religion, while water spirits figure prominently in the Ijaw pantheon. In addition, the Ijaw practice a form of divination in which recently deceased individuals are interrogated on the causes of their death.
- The role of prayer in the traditional Ijaw system of belief is to maintain the living in the good graces of the water spirits among whom they dwelt before being born into this world.
- Each year, the Ijaw hold celebrations involving masquerades that last for several days in honor of the spirits.
- Ijaw men wearing elaborate outfits and carved masks dance to the beat of drums and manifest the influence of the water spirits through the quality and intensity of their dancing.

Key Terms

- **enculturation**: The process by which an individual adopts the behavior patterns of the culture in which he or she is immersed.
- **kin**: Race; family; breed; kind.

Introduction: The Kalabari

The Kalabari Kingdom, also called Elem Kalabari (New Shipping Port), or New Calabar by the Europeans, was an independent trading state of the Kalabari people, an Ijaw ethnic group, in the Niger River Delta. Today it is recognized as a traditional state in what is now Rivers State, Nigeria. As well as participating in trade, the Ijaw have traditionally been a fishing and farming culture.

Culture and Art

Although the Ijaw are now primarily Christians (95% profess to be), with Roman Catholicism and Anglicanism being the varieties of Christianity most prevalent among them, they also maintain elaborate traditional religious practices. Veneration of ancestors plays a central role in Ijaw traditional religion, while water spirits, known as *Owuamapu,* figure prominently in the Ijaw pantheon. In addition, the Ijaw practice a form of divination called *Igbadai*, in which recently deceased individuals are interrogated on the causes of their death. The Ijaw are also known to practice ritual acculturation, whereby an individual from a different and unrelated group undergoes rites to become Ijaw.

The Role of Ijaw Masks

Ijaw religious beliefs hold that water spirits are like humans, having personal strengths and shortcomings, and that humans dwell among the water spirits before being born. Each year, the Ijaw hold celebrations lasting for several days in honor of the spirits. Central to the festivities is the role of masquerades, in which men wearing elaborate outfits and carved masks dance to the beat of drums and manifest the influence of the water spirits through the quality and intensity of their dancing. Particularly spectacular masqueraders are believed to be possessed by the particular spirits on whose behalf they are dancing.



Ijaw mask: Mask, Kalabari Ijo peoples, Nigeria, early 20th century, wood, pigment (National Museum of African Art).

Dogon Sculpture

Dogon sculpture primarily revolves around the themes of religious values, ideals, and freedoms.

Learning Objectives

Describe the characteristics of Dogon art, sculpture, and rituals, as well as the background and location of the Dogon culture

Key Takeaways

Key Points

- The Dogon are an ethnic group living in the central plateau region of the country of Mali, in the West of the African continent, and are well known for their unique sculptures. Dogon sculptures are not made to be seen publicly and are commonly hidden from the public eye within the houses of families, sanctuaries, or the hogon (spiritual leader).
- Dogon sculptures are typically characterized by an elongation of form and a mix of geometric and figurative images.
- The Dogon style has evolved into a kind of cubism: ovoid head, squared shoulders, tapered extremities, pointed breasts, forearms and thighs on a parallel plane, and hair stylized by three or four incised lines.

Key Terms

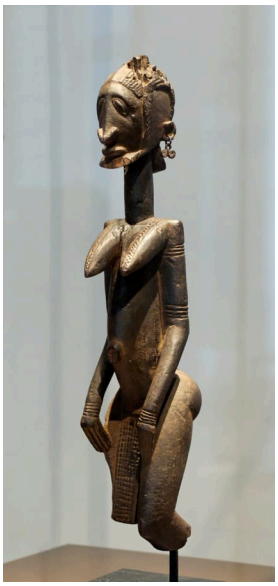
- **vessel**: A general term for all kinds of craft designed for transportation on water, such as ships or boats.
- **Tellem**: The people who inhabited the Bandiagara Escarpment in Mali from the 11th through 16th centuries CE.

Introduction: The Dogon People

The Dogon are an ethnic group living in the central plateau region of the country of Mali, in the West of the African continent. They migrated to the region around the 14th century CE. They are best known for their religious traditions, wooden sculpture, architecture, and funeral masquerades. The past century has seen significant changes in the social organization, material culture, and beliefs of the Dogon, partly because Dogon country is one of Mali's major tourist attractions.

Dogon Sculpture

Dogon art is primarily sculptural and revolves around religious values, ideals, and freedoms. Dogon sculptures are not made to be seen publicly and are commonly hidden from the public eye within the houses of families, sanctuaries, or the hogon (a spiritual leader of the Dogon people). The importance of secrecy is due to the symbolic meaning behind the pieces and the process by which they are made. Dogon sculptures are typically characterized by an elongation of form and a mix of geometric and figurative images.



Dogon Sculpture: Dogon sculptures are typically characterized by an elongation of form and a combination of geometric and figurative images.

Themes

Themes found throughout Dogon sculpture consist of figures with raised arms, superimposed bearded figures, horsemen, stools with caryatids, women with children, figures covering their faces, women grinding pearl millet, women bearing vessels on their heads, donkeys bearing cups, musicians, dogs, quadruped-shaped troughs or benches, figures bending from the waist, mirror-images, apron-wearing figures, and standing figures. Signs of other contacts and origins are evident in Dogon art; the Dogon people were not the first inhabitants of the area, and influence from the Tellem, or the people who inhabited the region in Mali between the 11th and 16th centuries CE, is evident in the use of rectilinear designs.

Dogon art is extremely versatile, although common stylistic characteristics—such as a tendency towards stylization—are apparent on the statues. Their art deals with Dogon myths, whose complex ensembles regulate the life of the individual. The sculptures are preserved in innumerable sites of worship and personal or family altars, and often render the human body in a simplified way, reducing it to its essentials. Many sculptures recreate the silhouettes of the Tellem culture, featuring raised arms and a thick patina, or surface layer, made of blood and millet beer. The Dogon style has evolved into a kind of cubism: ovoid head, squared shoulders, tapered extremities, pointed breasts, forearms and thighs on a parallel plane, and hair stylized by three or four incised lines.

Uses

Dogon sculptures serve as a physical medium in initiations and as an explanation of the world. They serve to transmit an understanding to the initiated, who will decipher the statue according to the level of their knowledge. Carved animal figures, such as dogs and ostriches, are placed on village foundation altars to commemorate sacrificed animals, while granary doors, stools, and house posts are also adorned with figures and symbols. Kneeling statues of protective spirits are placed at the head of the dead to absorb their spiritual strength and to be their intermediaries with the world of the dead, into which they accompany the deceased before once again being placed on the shrines of the ancestors.

Mendé Masks

Mendé masks are commonly used in initiation ceremonies into secret Poro and Sande societies.

Learning Objectives

Discuss how Mendé masks are created and used by the Mendé people

Key Takeaways

Key Points

- The Mendé people are one of the two largest ethnic groups in Sierra Leone; they belong to a larger group of Mandé peoples who live throughout West Africa.
- The masks associated with the secret societies of the Mendé are probably the best known and most finely crafted in the region.
- Masks represent the collective mind of Mendé community; viewed as one body, they are seen as the Spirit of the Mendé people.
- The most important masks personify and embody the powerful spirits belonging to the medicine societies: the *goboi* and *gbini* of the Poro society (the secret society for men) and the *sowei* of the Sande society (the secret society for women).The features of a Sowei mask convey Mendé ideals of female morality and physical beauty; they are somewhat unusual because women wear the masks.

Key Terms

- **hale**: Secret societies of the Mendé people.

Background and Art of the Mendé People

The Mendé people are one of the two largest ethnic groups in Sierra Leone, having roughly the same population as their neighbours the Temne people. Together, the Mendé and Temne both account for slightly more than 30% of the country's total population. The Mendé belong to a larger group of Mande peoples who live throughout West Africa. Mostly farmers and hunters, the Mendé are divided into two groups: the *halemo (*or members of the *hale* or secret societies) and the *kpowa* (people who have never been initiated into the hale). The Mendé believe that all humanistic and scientific power is passed down through the secret societies.

Mendé art is primarily found in the form of jewelry and carvings. The masks associated with the secret societies of the Mendé are probably the best known and are finely crafted in the region. The Mendé also produce beautifully woven fabrics, which are popular throughout western Africa, and gold and silver necklaces, bracelets, armlets, and earrings. The bells on the necklaces are of the type believed capable of being heard by spirits, ringing in both worlds, that of the ancestors and the living.

Mendé Masks

Masks represent the collective mind of the Mendé community; viewed as one body, they are seen as the Spirit of the Mendé people. The Mendé masked figures are a reminder that human beings have a dual existence; they live in the concrete world of flesh and material things as well as in the spirit world of dreams, faith, aspirations, and imagination.

The standard set of Mendé maskers includes about a dozen personalities embodying spirits of varying degrees of power and importance. The most important of these personify and embody the powerful spirits belonging to the medicine societies: the *goboi* and *gbini* of the Poro society (the secret society for men), the *sowei* of the Sande society (the secret society for women), and the *njaye* and *humoi* maskers belonging to the eponymous medicine societies. The maskers of the Sande and Poro societies are responsible for enforcing laws and are important symbolic presences in the rituals of initiation and in public ceremonies that mark the coronations and funerals of chiefs and society officials.

Sowei Masks

The features of a Sowei mask convey Mendé ideals of female morality and physical beauty. They are somewhat unusual in that women traditionally wear the masks. The bird on top of the head represents a woman's intuition that lets her see and know things that others can't. The high or broad forehead represents good luck or the sharp, contemplative mind of the ideal Mendé woman. Downcast eyes symbolize a spiritual nature, and it is through these small slits that a woman wearing the mask would look out of. The small mouth signifies the ideal woman's quiet and humble character. The markings on the cheeks are representative of the decorative scars girls receive as they step into womanhood. The neck rolls are an indication of the health of ideal women; they have also been called symbols of the pattern of concentric, circular ripples the Mendé spirit makes when emerging from the water. The intricate hairstyles reveal the close ties within a community of women. The holes at the base of the mask are where the rest of the costume is attached; a woman who wears these masks must not expose any part of her body, or it is believed a vengeful spirit may take possession of her.

When a girl becomes initiated into the Sande society (the Mendé secret society for women), the village's master woodcarver creates a special mask just for her. Helmet masks are made from a section of tree trunk, often of the kpole (cotton) tree, and then carved and hollowed to fit over the wearer's head and face. The woodcarver must wait until he has a dream that guides him to make the mask a certain way for the recipient. A mask must be kept hidden in a secret place when no one is wearing it. These masks appear not only in initiation rituals but also at important events such as funerals, arbitrations, and the installation of chiefs.



Helmet Mendé Mask: Helmet masks of the Mendé, Vai, Gola, Bassa and other peoples of the sub-region are the best documented instance of women's masking in Africa. These masks are used by the Sande association, a powerful organization with social, political and religious significance. Although worn only by women, these masks, as is the case elsewhere in Africa, are carved by men.

Gbini Masks

Gbini is considered to be the most powerful of all Mendé maskers; it appears both at the final ceremony of the Poro initiation process for a son of the paramount chief and also at the coronation of funeral of a paramount chief. Because of its power, women are made to stand far back from gbini and if a woman accidentally touches it, she must be anointed with medicine immediately.

The Gbini wears a large leopard skin, which indicates its association with the paramount chief. The flat, round headpiece resembles the chief's crown. The headpiece is constructed of animal hide stretched over a bamboo framework, and the hide is decorated with cowrie shells and black, white, and red strips of cloth that are worked into a geometric pattern. At the center is a round mirror. Several flaps that are similarly decorated hang down from the base of the headpiece and overlap the cape, which covers much of the wearer's torso.



Gbini mask: Gbini mask, Mendé (wood, leopard skin, sheepskin, antelope skin, raffia fiber, cotton cloth, cotton string, cowry shells), from the collection of the Brooklyn Museum.

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10.3: African Clothmaking

Bògòlanfini: Traditional Malian Cloth

Bògòlanfini is a traditional Malian fabric that is exported worldwide for use in fashion, fine art, and decoration.

Learning Objectives

Describe the bògòlanfini fabric of the San culture

Key Takeaways

Key Points

- Bògòlanfini, or "mud cloth," is a handmade Malian cotton fabric traditionally dyed with fermented mud. It has an important place in traditional Malian culture and has, more recently, become a symbol of Malian cultural identity.
- The cloth is being exported worldwide for use in fashion, fine art, and decoration.
- In traditional bògòlanfini production, the cloth is soaked in a bath of dye from the leaves of the n'gallama tree and then painted in intricate motifs with a special fermented mud collected from riverbeds.
- Modern, simplified production techniques using simpler designed and faster methods that allow large quantities of bògòlanfini to be mass-produced six to seven times faster for the tourist and export markets.
- In Mali, the cloth is worn by people of all ethnicities, including prominently in Malian cinema and by Malian musicians, either as an expression of national or ethnic identity or as a fashion style.

Key Terms

- **motif**: A recurring or dominant element in a work of art.

Bògòlanfini

Bògòlanfini, or bogolan ("mud cloth"), is a handmade Malian cotton fabric traditionally dyed with fermented mud. It has an important place in traditional Malian culture, and, more recently, it has become a symbol of Malian cultural identity. The cloth is being exported worldwide for use in fashion, fine art, and decoration. Its center of production is in San, a city located in the Ségou Region of Mali.

Traditional Production

In traditional bògòlanfini production, men weave the cloth and women dye it. On narrow looms, strips of cotton fabric about 15 centimeters (5.9 inches) wide are woven and stitched into cloths about 1 meter (3 feet) wide and 1.5 meters (5 feet) long.

The dyeing process begins with the cloth being soaked in a dye bath made from mashed and boiled, or soaked, leaves of the n'gallama tree (Anogeissus leiocarpa). Once it has taken on a yellow hue, the cloth is sun-dried and then painted with designs using a piece of metal or wood. The paint, carefully and repeatedly applied to outline the intricate motifs, is made of a special mud, collected from riverbeds and fermented for up to a year in a clay jar. Due to a chemical reaction between the mud and the dyed cloth, the brown color remains after the mud is washed off. Finally, the yellow n'gallama dye is removed from the unpainted parts of the cloth by applying soap or bleach, rendering them white. After prolonged use, the very dark brown color turns a variety of rich tones of brown, while the unpainted underside of the fabric retains a pale russet color.



Bògòlanfini fabric: The paint on traditional mud cloths, carefully and repeatedly applied to outline the intricate motifs, is made of a special mud collected from riverbeds and fermented for up to a year in a clay jar.

Simplified Production

Around Mopti and Djenné, a simpler method is used to produce bògòlanfini. The cloth is dyed yellow in wolo solution made from the leaves of Terminalia avicennoides and is then painted over with black designs. The yellow is either removed, producing a stark black and white design, or painted a deep orange with a solution from the bark of M'Peku (Lannea velutina).

Based on these simplified techniques, large quantities of bògòlanfini are now being mass-produced for the tourist and export markets. These fabrics use simpler designs, often applied by stencil and painted in black on a yellow or orange background. With this method, the cloth can be produced about six to seven times faster. The democratic reforms in Mali after the overthrow of Moussa Traoré in 1991 caused many young men to lose their previously guaranteed government jobs and scholarships, leading many to take up bògòlanfini production. Consequently, most cloth is now produced by men rather than women, and the traditional year-long apprenticeships have been replaced by short, informal training sessions.

Cultural Significance

Traditional Uses



Bògòlanfini : Bògòlanfini hanging in the market of Enndé.

In traditional Malian culture, bògòlanfini is worn by hunters, serving as camouflage, as ritual protection, and as a badge of status. Women are wrapped in bògòlanfini after their initiation into adulthood (which includes genital cutting) and immediately after childbirth, as the cloth is believed to have the power to absorb the dangerous forces released under such circumstances. Bògòlanfini patterns are rich in cultural significance, referring to historical events (such as a famous battle between a Malian warrior and the French), crocodiles (significant in Bambara mythology) or other objects, mythological concepts, and proverbs. Since about 1980, bògòlanfini has become a symbol of Malian cultural identity and is being promoted as such by the Malian government.

Modern Uses

In Mali, the cloth is now worn by people of all ethnicities, including prominently in Malian cinema and by Malian musicians, either as an expression of national or ethnic identity or as a fashion style. Particularly popular among young people, Bògòlanfini is made into a wide range of clothes, Western miniskirts, and jackets, as well as traditional flowing robes (boubous). The Malian fashion designer Chris Seydou has been credited with popularizing bògòlanfini in international fashion. Bògòlanfini has become a popular Malian export, notably to the United States. There, it is marketed as mud cloth, either as a symbol of Malian culture or as a generically ethnic decorative cloth.

In Art

Bògòlanfini is also produced as fine art by several Malian artists, notably by the *Groupe Bogolan Kasobané,* six artists who have been collaborating since 1978. These paintings are produced with vegetable dyes and mud but often feature designs unrelated to those of traditional fabrics; their newer motifs are also often found on clothing. Traditional bògòlanfini designs are also used on a wide range of commercial products, such as coffee mugs, curtains, towels, sheets, book covers, and wrapping paper.

Cloth Production in Bamum

The Bamum people are known for their extensive dyeing practice and their production of royal cloth, known as Ntieya.

Learning Objectives

Describe the history, dyes, and beaded sculptures of the Kingdom of Bamum

Key Takeaways

Key Points

- The Bamum people are a Bantu ethnic group of Cameroon with around 215,000 members; the pre-colonial kingdom of Bamum existed in what is now northwest Cameroon from 1394–1884.
- The economy of the Bamum Kingdom was largely agricultural, and slave owning was practiced on a small scale. The Bamum kingdom also traded with neighboring populations, importing salt, iron, beads, cotton goods, and copper objects.
- The Bamum people have an indigenous writing system, known as Bamum script or Shu Mom. The script was developed by Sultan Ibrahim Njoya in 1896, and is taught in Cameroon by the Bamum Scripts and Archives Project.
- The Bamun developed an extensive artistic culture at their capital of Fumban at the beginning of the 20th century. During Njoya's reign six dye pits containing various colors were maintained.
- The Bamum imported indigo-dyed raffia-sewn cloth from the Hausa to be used as royal cloth, known as Ntieya; Hausa craftsmen were kept at palace workshops to supply nobles and teach the art of dyeing.
- During the 19th and early 20th century, Bamum artists also created splendid beaded sculptures for the royal court.

Key Terms

- **indigo**: A purplish-blue color.
- **Hausa**: One of the largest ethnic groups in Africa; a diverse but culturally homogeneous people based primarily in the Sahelian and Sudanian Daura area of northern Nigeria and southeastern Niger, with significant numbers also living in parts of Cameroon, Côte d'Ivoire, Chad, Togo, Ghana, Sudan, Gabon, and Senegal.

Background: Bamum

The Bamum people are a Bantu ethnic group of Cameroon with around 215,000 members. The pre-colonial kingdom of Bamum (1394–1884) was a West African state in what is now northwest Cameroon. The Mbum, a part-Bantu ethnic group from northeast Cameroon, founded the kingdom at the end of the 14th century; its capital was the ancient walled city of Fumban.

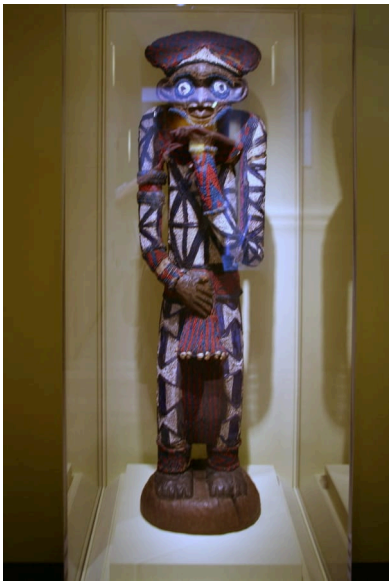
The German Empire claimed the territory as the colony of Kamerun in 1884 and began a steady push inland. They initiated projects to improve the colony's infrastructure, relying on a harsh system of forced labor. With the defeat of Germany in World War I, Kamerun became a League of Nations mandate territory and was split into French Cameroon and British Cameroons in 1919. France integrated the economy of Cameroon with that of France and improved the infrastructure with capital investments, skilled workers, and continued forced labor.

Bamum Culture and Art

The Bamum people have an indigenous writing system known as Bamum script or Shu Mom. The script was developed by Sultan Ibrahim Njoya in 1896 and is taught in Cameroon by the Bamum Scripts and Archives Project. Little is known about the Bamum Kingdom's material and social culture during its existence. Originally, the language of state in the Bamum kingdom was that of the Tikar. This apparently did not last long, and the language of the conquered, Mben, was adopted.

Royal Cloth

The Bamum developed an extensive artistic culture at their capital of Fumban at the beginning of the 20th century. During the reign of Njoya, six dye pits containing various colors were maintained. The Bamum also imported indigo-dyed raffia-sewn cloth from the Hausa to be used as royal cloth. This royal cloth was called Ntieya, and Hausa craftsmen were kept at palace workshops to supply nobles and teach the art of dyeing. At the same time, during the 19th and early 20th century, Bamum artists created splendid beaded sculptures for the royal court. Colorful beadwork attached to a fabric base covers most of the carved wooden figures.



Bamum sculpture: This life-size male figure from the kingdom of Bamum in Cameroon is a visually compelling example of the splendid beaded sculptures Bamum artists created for the royal court in the 19th and early 20th centuries.

Kente Cloth

The Asante are a clan of the Akan people and are known for their production of vibrantly colored Kente cloth.

Learning Objectives

Discuss Kente cloth and its cultural role

Key Takeaways

Key Points

- The Asante, or Ashanti, are a nation and ethnic group who live predominantly in and are native to Ashanti, Asanteman, and Ghana and the Ivory Coast.
- Kente cloth (known as *Nwentom* in the Asante language), is an Asante type of silk and cotton fabric made of interwoven cloth strips that is native to the Asante people.
- The cloth was traditionally a royal and sacred cloth worn only at times of high importance, most often by Asante kings. Over time, the use of the Kente cloth have became more widespread, and it is one of the most well-known textiles in Africa.
- A variety of Kente patterns have been invented, each of which has a certain concept or concepts traditionally associated with it.
- The icon of African cultural heritage around the world, Kente cloth is identified by its dazzling, multicolored patterns of bright colors, geometric shapes, and bold designs.

Key Terms

- **crescent**: The figure of the moon as it appears in its first or last quarter, with concave and convex edges terminating in points.
- **replica**: An exact copy.

Background: The Asante People and Akan Art

The Asante, or Ashanti, are a nation and ethnic group who live predominantly in and are native to Ashanti, Asanteman, and

in Ghana and the Ivory Coast. They speak Asante and are of Akan origin. Prior to European colonization, the Ashanti people developed a large and influential empire in West Africa. The Ashanti later developed the powerful Ashanti Confederacy, or Asanteman, and became the dominant presence in the region. The Asantehene is the political and spiritual head of the Asantes.

Art from the Akan people of West Africa is known primarily for Akan goldweights and cultural jewelry. The Akan people are also known for their strong connection between visual and verbal expressions. Akan culture values gold above all other metals, so the artwork and jewelry made of gold is of great worth to them, whether it be made for appearance, artistic expression, or more practical trading purposes.

Kente Cloth

Kente cloth (known as *Nwentom* in the Asante language), is an Asante type of silk and cotton fabric made of interwoven cloth strips that is native to the Asante people. The cloth was traditionally a royal and sacred cloth worn only at times of high importance, most often by Asante kings. Over time, the use of the Kente became more widespread; however, its importance has remained and it is held in high esteem among the Asante people.

Kente cloth is made in Kumasi, the capital of Asante, and in the Asanteland Peninsula (specifically in Bonwire, Adanwomase, Sakora Wonoo, and Ntonso in the Kwabre areas of the Asante). The cloth is also worn by many other groups who have been influenced by Asante people, making it one of the best known of all African textiles.

Traditions and Development

A variety of Kente patterns have been invented, each of which has a certain concept or concepts traditionally associated with it. For example, the *Obaakofoo Mmu Man* pattern symbolizes democratic rule; *Emaa Da* symbolizes novel creativity and knowledge from experience; and *Sika Fre Mogya* represents responsibility to share monetary success with one's relations. According to legend, Kente was first made by two Asante friends who went hunting in a forest and found a spider making its web. The friends stood and watched the spider for two days before returning home to implement what they had seen. West Africa has had a cloth weaving culture for centuries via the stripweave method, but Asante history tells of the cloth being created independent of outsider influence.

Uses

The icon of African cultural heritage around the world, Kente cloth is identified by its dazzling, multicolored patterns of bright colors, geometric shapes, and bold designs. A Kente cloth is typically sewn together from many narrow (about 3.9 inches wide) Kente stripes. Cloth that is characterized by weft designs woven into every available block of plain weave is called *adweneasa*. The Asante people choose Kente cloths as much for their names as for their colors and patterns; although the cloths are identified primarily by the patterns found in the lengthwise (warp) threads, there is often little correlation between appearance and name. Names are derived from several sources, including proverbs, historical events, important chiefs, queen mothers, and plants.



Kente cloth : Kente weaving is a traditional craft among the Asante people of Ghana. A kente cloth is typically sewn together from many narrow (about 3.9 inches wide) kente stripes. This image shows different colorful patterns of typical Asante Kente stripes.

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10.4: Other African Art

The Benin Bronzes

The Benin Bronzes are a collection of more than 3,000 brass plaques from the royal palace of the Kingdom of Benin, located in present-day Nigeria.

Learning Objectives

Explain the distinguishing characteristics of the Benin Bronzes

Key Takeaways

Key Points

- The Benin Bronzes are a collection of more than 3,000 brass plaques from the royal palace of the Kingdom of Benin, located in present-day Nigeria.
- The bronzes were seized by a British force in the Punitive Expedition of 1897 and given to the British Foreign Office.
- Bronzes are believed to have been cast in Benin since the 13th century, with many from the collection dating from the 15th and 16th centuries.
- The metal pieces were made using lost-wax casting and are considered among the best sculptures made using this technique. The Bronzes depict a variety of images, including animals, fish, humans, and scenes of court life. They were cast in matching pairs, although each was individually made.
- Bronze and ivory objects had a variety of functions in the ritual and courtly life of the Kingdom of Benin; they were used principally to decorate the royal palace and glorify the Oba, or King.

Key Terms

- **lost-wax casting**: The process by which a duplicate metal sculpture (often silver, gold, brass, or bronze) is created from an original sculpture; dependent on the sculptor's skills, intricate works can be achieved by this method.
- **Punitive Expedition of 1897**: A military journey undertaken by the United Kingdom (with a force of 1,200) to retaliate against Benin City after a previous defeat of a British-led invasion; British troops captured, burned, and looted Benin City, bringing to an end the west African Kingdom of Benin and relocating most of the country's art, including the Benin Bronzes, to Britain.
- **manillas**: Penannular armlets, mostly in bronze, copper, or gold, which served as a form of money or barter coinage among certain West African peoples.
- **Oba**: The title of a king in Benin.

Overview: The Benin Bronzes

The Benin Bronzes are a collection of more than 3,000 brass plaques and sculptures from the royal palace of the Kingdom of Benin, located in present-day Nigeria. Collectively, the plaques form the best known examples of Benin art created by the Edo people from the 13th century; other forms of Benin art consist of additional sculptures in brass or bronze, including some famous portrait heads and smaller pieces.

History and Seizure of the Bronzes

Bronzes are believed to have been cast in Benin since the 13th century, and some of the Benin Bronzes in the collection date from the 15th and 16th centuries. Today, it is clear that the bronzes were made in Benin from an indigenous culture, centuries before contact with Portuguese traders. It is believed that two "golden ages" in Benin metal workmanship occurred during the reigns of Esigie (1550) and of Eresoyen (1735–50), when their workmanship achieved its highest qualities.

At the end of the 19th century, most of the plaques and other objects were removed by the British during the Punitive Expedition of 1897 as imperial control was being consolidated in Southern Nigeria. Two hundred of the pieces were taken to the British Museum in London, while the rest were purchased by other European museums. Today, a large number are held by the British Museum. Other notable collections are in Germany and the United States. In 1936, Oba Akenzua II, the traditional leader of the Edo people in Nigeria, began a movement to return the art to its proper place in Nigeria; however, only two of the 3,000 bronzes were returned by the end of his reign in 1978. Nigeria has since bought around 50 Bronzes from the British Museum and has repeatedly called for the return of the remainder.

Production and Style

While the collection is known as the Benin Bronzes, like most West African "bronzes," the pieces are mostly made of brass of variable composition. There are also pieces made of wood, ceramic, ivory, and mixtures of bronze and brass, among other materials. The metal pieces were made using lost-wax casting and are considered among the best sculptures made using this technique.



The lost-wax method: Modern-day view of bronze casting using the lost-wax method. The molten metal is poured into the mold.

The Bronzes depict a variety of images, including animals, fish, humans, and scenes of court life. Some of the reliefs represent important battles of the 16th century wars of expansion; however, the majority depict noble dignitaries wearing splendid ceremonial dress. Most of the plaques portray static figures either alone, in pairs, or in small groups arranged hierarchically around a central figure. They were cast in matching pairs, although each was individually made. The bronzes are more naturalistic than most African art of the period, and the surfaces are designed to highlight contrasts between light and metal. The features of many of the heads are exaggerated from natural proportions, with large ears, noses, and lips, which are shaped with great care. The most notable aspect of the works is the high level of the great metal-working skill at lost-wax casting.



Benin bronzes: Two Benin bronzes in London's Victoria and Albert Museum

Function and Importance

Bronze and ivory objects had a variety of functions in the ritual and courtly life of the Kingdom of Benin. They were used principally to decorate the royal palace, which contained many bronze works; many were hung on the pillars of the palace by nails punched directly through them. As a courtly art, their principal objective was to glorify the Oba—the divine king—and the history of his imperial power or to honor the queen mother. Art in the Kingdom of Benin took many forms, of which bronze and brass reliefs and the heads of kings and queen mothers are the best known. Bronze receptacles, bells, ornaments, jewelry, and ritual objects also possessed aesthetic qualities and originality, demonstrating the skills of their makers, although they are often eclipsed by figurative works in bronze and ivory carvings.

An important aspect of the works is their exclusivity: property was reserved only for certain social classes, reflecting the strict hierarchical structure of society in the Kingdom of Benin. In general, only the king could own objects made of bronze and ivory; however, he could allow high-ranking individuals to use such items, such as hanging masks and cuffs made of bronze and ivory.



Benin brass plaque: The Oba of Benin with attendants and Europeans.

Art of the Igbo

The Igbo people are well known for their music, dance, traditional masks, and Mbari architecture.

Learning Objectives

Describe the instruments and masks of Igbo performing arts and the origins of the Igbo language and ideogaphic script

Key Takeaways

Key Points

- The Igbo people have a musical style into which they incorporate various percussion instruments, such as the udu, the ekwe, and the ogene.
- Masking is one of the most common art styles in Igboland and is linked strongly with Igbo traditional music. A mask can be made of wood or fabric, along with other materials including iron and vegetation.
- Igbo art is generally known for various types of masquerade, masks, and clothing symbolizing people, animals, or abstract conceptions.
- Igbo art is also famous for Mbari architecture, in which large, opened-sided, square planned shelters house many life-sized, painted figures that are sculpted in mud, often to appease a deity.
- One of the unique structures of Igbo culture is the Nsude Pyramids, a group of ten pyramidal structures built out of clay and mud that served as temples for the god Ala/Uto, who was believed to reside at the top.

Key Terms

- **Uli**: The name given to the traditional designs drawn by the Igbo people of Nigeria; the drawings are strongly linear and do not have deep perspective, but they balance positive and negative space; designs are frequently asymmetrical and are often painted spontaneously.
- **satire**: A literary technique of writing or art that principally ridicules its subject often as an intended means of provoking or preventing change; humor is often used to aid this.

Background: Igbo Culture

Igbo culture includes the various customs, practices, and traditions of the indigenous Igbo people of southern Nigeria. It comprises archaic practices as well as new traditions introduced to the Igbo culture either through evolution or outside influences. These customs and traditions include the Igbo people's visual art, music, and dance forms, as well as their attire, cuisine, and language dialects. Because of their various subgroups, the variety of their culture is further heightened.

Performing Arts

The Igbo people have a musical style into which they incorporate various percussion instruments: the *udu*, which is essentially designed from a clay jug; an *ekwe*, which is formed from a hollowed log; and the *ogene,* a hand bell designed from forged iron. Other instruments include the *opi* (a wind instrument similar to the flute), *igba,* and *ichaka*. A widely popular musical form among the Igbo and throughout West Africa is Highlife, a fusion of jazz and traditional music. The modern Igbo Highlife is seen in the works of Dr. Sir Warrior, Oliver De Coque, Bright Chimezie, and Chief Osita Osadebe, who were among the most popular Igbo Highlife musicians of the 20th century.

Visual Arts

It is almost impossible to describe a general Igbo art style due to the heavy fragmentation of the Igbo people. This has added to the development of a great variety of art styles and cultural practices. Igbo art is generally known for various types of masquerades, masks, and clothing symbolizing people, animals, or abstract conceptions.

Bronze Castings

Bronze castings found in the town of Igbo Ukwu from the 9th century constitute the earliest sculptures discovered in Igboland. Here, the grave of a well-established man of distinction and a ritual store, dating from the 9th century CE, contained both chased copper objects and elaborate castings of leaded bronze. Along with these bronzes were 165,000 glass beads said to have originated in Egypt, Venice, and India. Some popular Igbo art styles include Uli designs.



Igbo bronzes: Bronze from the 9th century town of Igbo Ukwu, now at the British Museum.

Masks

Masking is one of the most common art styles in Igboland and is linked strongly with Igbo traditional music. A mask can be made of wood or fabric, along with other materials, including iron and vegetation. Masks have a wide variety of uses, mainly in social satires, religious rituals, secret society initiations (such as the Ekpe society), and public festivals, which now include Christmas celebrations. Best known are the Agbogho Mmuo (meaning “maiden spirit”) masks of the Northern Igbo, which represent the spirits of deceased maidens and their mothers, symbolizing beauty.



Igbo wooden complex: Igbo Wooden Complex, currently in the British Museum.

Architecture

Mbari Houses

Igbo art is also famous for Mbari architecture. Mbari houses of the Owerri-Igbo are large, opened-sided, square planned shelters. They house many life-sized, painted figures (sculpted in mud to appease the Alusi, a deity, and Ala, the earth goddess, with other deities of thunder and water). Other sculptures are of officials, craftsmen, foreigners (mainly Europeans), animals, legendary creatures, and ancestors. Mbari houses take years to build in what is regarded as a sacred process. When new ones are constructed, old ones are left to decay. Everyday houses were made of mud and thatched roofs with bare earth floors and carved design doors. Some houses had elaborate designs both in the interior and exterior, including Uli art designed by Igbo women.

Nsude Pyramids

One of the unique structures of Igbo culture was the Nsude Pyramids, at the town of Nsude, in Abaja, northern Igboland. Ten pyramidal structures were built out of clay and mud. The first base section was 60 feet in circumference and 3 feet in height; the next stack was 45 feet in circumference. Circular stacks continue until they reached the top. The structures were laid in groups of five parallel to each other and served as temples for the god Ala/Uto, who was believed to reside at the top of the pyramids. Because they were built of clay and mud, time has taken its toll on the monuments, requiring periodic reconstruction.

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10.5: Contemporary Art

Effects of Colonialism on Nigerian Art

The art of Nigeria was greatly impacted by colonialism, and the importance of European techniques and training grew during this period.

Learning Objectives

Discuss the cultural impact colonialism had on art in Nigeria

Key Takeaways

Key Points

- The modern state of Nigeria originated from British colonial rule, beginning in the 19th century and the merging of the Southern Nigeria Protectorate and Northern Nigeria Protectorate in 1914.
- This era of European colonization had a tremendous impact on the art and culture of Nigeria.
- Aina Onabolu (1882–1963) was a pioneering Nigerian modern arts teacher and painter who was an important figure in the introduction of arts into the curriculum of secondary schools in the country.
- Onabolu was also the major figure in Nigeria that promoted the drawing of environmental forms using European techniques and was known for his early modern work in portraiture.
- During this era, Eurocentric beliefs and worldviews made it so that it was often considered important, even essential, for African artists to receive training in Europe in order to prove their merit.
- At the same time, in the early 20th century, African artwork was being brought back to Europe where it influenced and inspired the work of many European artists, including Pablo Picasso 's so-called "African Period."

Key Terms

- **verisimilitudinous**: In a style reflecting the philosophical concept that distinguishes between the relative and apparent (or seemingly so) truth and falsity of assertions and hypotheses.

Background: Colonialism in Nigeria

The modern state of Nigeria originated from British colonial rule, beginning in the 19th century, and the merging of the Southern Nigeria Protectorate and Northern Nigeria Protectorate in 1914. The British set up administrative and legal structures while practicing indirect rule through traditional chiefdoms. Nigeria did not become a formally independent federation until 1960. This era of colonization had a tremendous impact on the art and culture of Nigeria.

The Introduction of European Art Styles

Aina Onabolu

Aina Onabolu (1882–1963) was a pioneering Nigerian modern arts teacher and painter who was an important figure in the introduction of arts into the curriculum of secondary schools in the country. He was also the major figure in Nigeria that promoted the drawing of environmental forms in a verisimilitudinous style and was known for his early modern work in portraiture.

When the colonial government in Nigeria took control of formal education in 1909, the curriculum in the schools was geared toward the provision of suitable education to train clerks for the colonial administration. Little was thought of arts education in secondary schools until a report recommended the teaching of native indigenous hand craft. Prior to the report, Onabolu had formally presented requests for the introduction of modern arts education in secondary schools, but his option was rejected by

the colonial education officers.

Onabolu returned from London and Paris in 1922, where he had acquired knowledge of European painting techniques and the characteristics of European art education. Around this same time, a new perspective on introducing indigenous art education in the country was emerging. Onabolu began teaching in a few top schools in Lagos such as King's College and CMS Grammar School. His themes dealt primarily with the science of perspective, human proportions, drawing, and watercolor painting. During this era, Eurocentric beliefs and worldviews made it so that it was often considered important, and even essential, for African artists to receive training in Europe in order to prove their merit.

Re-emergence of Traditional Arts

Onabolu also encouraged the adoption of European teachers in art instruction in the country. His effort led to the hiring of a foreign art teacher named Kenneth Murray, who led a gradual re-awakening of traditional handicraft and arts. The new approach of promoting indigenous African arts and staying within the native repository of knowledge was introduced into the curriculum of various secondary schools in the country. The efforts of the new instructor yielded early dividends, as the number of Nigerian art instructors increased, and knowledge of traditional works became more pronounced. However, Murray's effort meant little in the long run as the country was increasingly westernized by its colonial rulers.

Nigeria's Influence on European Art

In the early 20th century, African artwork, including that from Nigeria, was being brought back to European museums as colonists were expanding through sub-Saharan Africa. In a growing climate of interest in Africa, artists such as Pablo Picasso and Henri Matisse began to look toward African artwork as inspiration for some of their work. Picasso's so-called "African Period," which lasted from 1906 to 1909, was the period in which he painted in a style that was strongly influenced by African sculpture and particularly traditional African masks. This proto-Cubist period following Picasso's Blue Period and Rose Period has also been called the Black Period.

In May or June 1907, Picasso experienced a "revelation" while viewing African art at the ethnographic museum at Palais du Trocadéro. Picasso's exposure to African art influenced the style of his painting *Les Demoiselles d'Avignon* (begun in May 1907 and reworked in July of that year), especially in the treatment of the two figures on the right side of the composition. Although *Les Demoiselles* is seen as a proto-Cubist work, Picasso continued to develop a style derived from African art before beginning the analytic cubism phase of his painting in 1910. Other works of Picasso's African Period include the *Bust of a Woman* (1907), *Mother and Child* (1907), *Nude with Raised Arms* (1907), and *Three Women* (1908).



Les Demoiselles d'Avignon, 1907 by Picasso: The two figures on the right are the beginnings of Picasso's African period.

Nigerian Art Post-Independence

Art in Nigeria post-independence has been characterized by a continued fusion of European and traditional Nigerian arts, along with a movement to break away from European styles.

Learning Objectives

Evaluate the societal trends seen in Nigerian art produced after independence

Key Takeaways

Key Points

- Nigeria became a formally independent federation in 1960; it has since alternated between democratically elected civilian governments and military dictatorships, until it achieved a stable democracy in 1999.
- Art in Nigeria post-independence has been characterized by a movement to break away from European styles and embrace purely traditional styles once more, as seen in the works of Enwonwu and Okeke and the emergence of the Négritude Movement.
- Odinigwe Benedict Chukwukadibia Enwonwu (1917–1994) was a premier Igbo Nigerian modernist painter, sculptor, and pioneer whose career opened the way for the postcolonial proliferation and increased visibility of modern African art.
- Christopher Uchefuna Okeke (1933—2016), known as Uche Okeke, was another important and influential contemporary Nigerian artist.
- The Négritude Movement is an artistic, literary, and ideological philosophy developed by french-speaking African intellectuals, writers, and politicians during the 1930s.
- The initiators of the movement disapproved of European colonialism and claimed that the best strategy to oppose it was to encourage a common racial identity for black Africans worldwide.

Key Terms

- **francophone**: French-speaking.

Background: Independent Nigeria

The modern state of Nigeria originated from British colonial rule, beginning in the 19th century, and from the merging of the Southern Nigeria Protectorate and Northern Nigeria Protectorate in 1914. The British set up administrative and legal structures while practicing indirect rule through traditional chiefdoms. Nigeria became a formally independent federation in 1960 and plunged into a civil war from 1967 to 1970. It has since alternated between democratically elected civilian governments and military dictatorships, until it achieved a stable democracy in 1999.

Art in Nigeria post-independence has been characterized by a continued fusion of European and traditional Nigerian arts, along with a movement to break away from European styles and embrace purely traditional styles once more, as seen in the works of Enwonwu and Okeke and the emergence of the Négritude Movement.

Enwonwu

Odinigwe Benedict Chukwukadibia Enwonwu (1917–1994), better known in the western world as Ben Enwonwu, was a premier Igbo Nigerian modernist painter, sculptor, and pioneer. His career opened the way for the post-colonial proliferation and increased visibility of modern African art, especially that of Nigeria. His work has been exhibited around the world.

During his time, Enwonwu was well regarded as an artist, and his art is described as a “unique form of African modernism.” Enwonwu studied Fine Arts under Kenneth C. Murray at Government Colleges, Ibadan and Umuahia, 1934–1937. Murray was an education officer in charge of art education in the colonial civil service and later director of antiquities. Enwonwu attended Goldsmith College, London, in 1944, and then continued his studies at Ruskin College, Oxford, England, from 1944 to 1946, and at Ashmolean College and Slade School of Fine Arts, Oxford, 1946–48, graduating with first-class honors. During their time together, Enwonwu became Murray’s assistant and was recognized as one of the most gifted and technically proficient students of the

"Murray Group."

His career teaching art, touring, and lecturing spanned the next several decades, all while he held many art exhibitions in London, Lagos, Milan, New York, Washington D.C., and Boston. During her visit to Nigeria in 1956, Queen Elizabeth II commissioned and sat for a portrait sculpture by the artist. During the Royal Society of British Artists exhibition in London of 1957, he unveiled the bronze sculpture. Recognition of his bronze sculpture of the Queen proved that he, as an African modern artist, used his practice to develop a new kind of modern art whose ideals of representation and notions of artistic identity were different from conventional art-historical narratives of European modernist practice.

Okeke

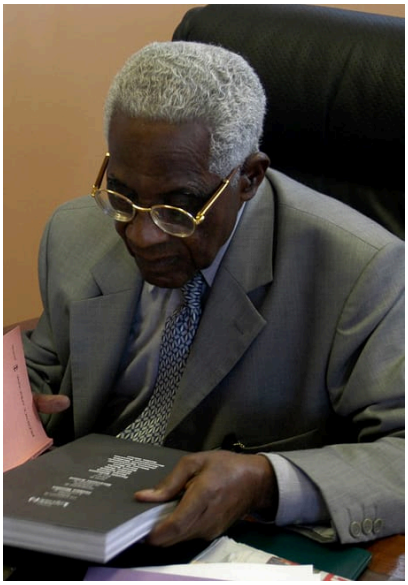
Christopher Uchefuna Okeke (1933–2016), known as Uche Okeke, was a contemporary Nigerian artist. Between 1940 and 1953, he attended St. Peter Claver's (Primary) School, Kafanchan, Metropolitan College, Onitsha, and Bishop Shanahan College, Orlu, during which time he had already begun to demonstrate an avid interest in drawing and painting. Before being admitted to the Fine Arts program at Nigerian College of Arts, Science and Technology in 1958, Okeke—together with Yusuf Grillo, Bruce Onobrakpeya, Demas Nwoko, and others—inaugurated the Zaria Art Society. In that same year, he opened a cultural center in Kafanchan that later became the Asele Institute, Nimo, which hosted many cultural activities.

In the early 1970s, Okeke was appointed lecturer and acting head of the Fine Arts Department at the University of Nigeria, Nsukka, where he introduced many new courses into the Igbo Uli art tradition. In 1973, he also designed the first course program of the Department of Fine and Applied Arts, Institute of Management and Technology, Enugu, and initiated postgraduate courses in the Department of Fine Arts, University of Nigeria, Nsukka.

The Négritude Movement

Négritude is an artistic, literary, and ideological philosophy developed by francophone African intellectuals, writers, and politicians in France during the 1930s. Its initiators included Martinican poet Aimé Césaire, Léopold Sédar Senghor (a future President of Senegal), and Léon Damas of French Guiana. Négritude intellectuals disapproved of French colonialism and claimed that the best strategy to oppose it was to encourage a common racial identity for black Africans worldwide. They included the Marxist ideas they favored as part of this philosophy. The writers generally used a realist literary style, and some say they were also influenced somewhat by the Surrealism style; in 1932, their manifesto "Murderous Humanitarianism" was signed by prominent Surrealists including the Martiniquans Pierre Yoyotte and J. M. Monnerot.

The term négritude was meant to be provocative, as it took its roots from a word that was used exclusively in a racist context within France. Negritude sought to re-claim and appropriate the word. The term was first used in its present sense by Césaire, in the third issue of *L'Étudiant noir,* a magazine he had started in Paris with fellow students Léopold Senghor and Léon Damas, as well as Gilbert Gratiant, Leonard Sainville, Louis T. Achille, Aristide Maugée, and Paulette Nardal. *L'Étudiant noir* also includes Césaire's first published work, *Conscience Raciale et Révolution Sociale* with the heading "Les Idées" and the rubric "Négreries," which is notable for its disavowal of assimilation as a valid strategy for resistance and for its use of the word *nègre* as a positive term. The problem with assimilation, Césaire argued, was that one assimilated into a culture that considered African culture to be barbaric and unworthy of being seen as "civilized." The assimilation into this culture would have been seen as an implicit acceptance of this view. Nègre previously had been used mainly in a pejorative sense, but Césaire deliberately incorporated this derogatory word into the name of his philosophy.



Aimé Césaire, 2003: Aimé Césaire reading the cover of a book in 2003.

Contemporary African Art

The countries throughout Africa are home to many diverse and thriving contemporary arts cultures.

Learning Objectives

Identify the leading artists, styles, and exhibitions of contemporary African art

Key Takeaways

Key Points

- Contemporary African art was pioneered in the 1950s and 1960s in South Africa by artists like Irma Stern, Cyril Fradan, and Walter Battiss and through galleries such as the Goodman Gallery in Johannesburg.
- Many contemporary African artists are represented in museum collections, and their art may sell for high prices at art auctions. Despite this, many contemporary African artists tend to have difficult times finding a market for their work.
- Many contemporary African arts borrow heavily from traditional predecessors. Ironically, this emphasis on abstraction is seen by Westerners as an imitation of European and American cubist and totemic artists, which itself was influenced by traditional African art in the 20th century.
- A wide range of more traditional forms of art, or adaptations of traditional style to contemporary taste, are made for sale to tourists and others, including so-called “airport art.”

Key Terms

- **airport art**: Traditional forms of African art or adaptations of traditional style to contemporary taste made for sale to tourists.
- **Documenta 11**: An exhibition of modern and contemporary art that takes place every five years in Kassel, Germany; this particular iteration in 2002 was organized around themes such as migration, urbanization, and post-colonialism.

Overview

The countries throughout Africa are home to many thriving contemporary art cultures. This has been unfortunately understudied until recently, due to scholars’ and art collectors’ emphasis on traditional art from the region. Notable modern artists include El Anatsui, Marlene Dumas, William Kentridge, Karel Nel, Kendell Geers, Yinka Shonibare, Zerihun Yetmgeta, Odhiambo Siangla, Olu

Oguibe, Lubaina Himid, Bili Bidjocka, and Henry Tayali. Art biennials are held in Dakar, Senegal, and Johannesburg, South Africa. Many contemporary African artists are represented in museum collections, and their art may sell for high prices at art auctions; however, other artists have difficult times finding a market for their work.

Development of Contemporary Art

Many contemporary African arts borrow heavily from traditional predecessors. Ironically, their emphasis on abstraction is seen by Westerners as an imitation of European and American cubist and totemic artists, such as Pablo Picasso, Amedeo Modigliani, and Henri Matisse, who, in the early 20th century, were heavily influenced by traditional African art. This period was critical to the evolution of Western modernism in visual arts, symbolized by Picasso's breakthrough painting *Les Demoiselles d'Avignon*.



Wood sculpture attributed to Zimbabwean artist Gideon Chidongo, late 20th century: Wood carving has a long history in Zimbabwe, and this contemporary art piece takes from this tradition.

Contemporary African art was pioneered in the 1950s and 1960s in South Africa by artists like Irma Stern, Cyril Fradan, and Walter Battiss and through galleries such as the Goodman Gallery in Johannesburg. More recently, European galleries such as the October Gallery in London and collectors such as Jean Pigozzi, Artur Walther, and Gianni Baiocchi in Rome have helped expand the interest in the subject. Numerous exhibitions at the Museum for African Art in New York and the African Pavilion at the 2007 Venice Biennale, which showcased the Sindika Dokolo African Collection of Contemporary Art, have gone a long way to countering many of the myths and prejudices that haunt contemporary African art. When Okwui Enwezor from Nigeria was appointed as artistic director of the international exhibition Documenta 11, his African-centered vision of art propelled the careers of countless African artists onto the international stage.

A wide range of more traditional forms of art, or adaptations of traditional style to contemporary taste, are made for sale to tourists and others, including so-called "airport art." A number of vigorous popular traditions assimilate Western influences into African styles, such as the elaborate fantasy coffins in shapes such as airplanes, cars, or animals of West African cities and the banners of clubs.

Well-known Artists

Gilbert G. Groud

Gilbert G. Groud (born 1956) is a painter, illustrator, and author from Toulépleu, Côte d'Ivoire. Groud is active against the military use of children in his homeland Côte d'Ivoire and the world in general. He is working on the preparation of several exhibitions and writes a comic book about the topic of child soldiers to increase awareness. He has released one of the pictures of the exhibition on creative commons license in the hope that it will be used in ending the use of children in war.



Gilbert G. Groud, *Child soldier in the Ivory Coast*, 2007, mixed materials: tusche and wax crayon: Groud is active against the military use of children in his homeland Côte d'Ivoire.

El Anatsui

El Anatsui (born in 1944) is a Ghanaian sculptor active for much of his career in Nigeria. He has drawn particular international attention in recent years for his iconic "bottle-top installations," distinctive large-scale assemblages of thousands of pieces of aluminium sourced from alcohol recycling stations and sewn together with copper wire, transformed into metallic cloth-like wall sculptures in a way that links the themes of consumerism, waste, and the environment.



Man's Cloth by El Anatsui (1998–2001), on display at the British Museum: El Anatsui (born in 1944) is a Ghanaian sculptor who has drawn particular international attention in recent years for his iconic "bottle-top installations."

Yinka Shonibare

Yinka Shonibare (born 1962) is a British-Nigerian artist living in London. His work explores cultural identity, colonialism, and post-colonialism within the contemporary context of globalization. A hallmark of his art is the brightly colored fabric he uses. Having a physical disability that paralyzes one side of his body, Shonibare uses assistants to make works under his direction. Shonibare's work explores issues of colonialism alongside those of race and class, through a range of media including painting, sculpture,

photography, installation art, and, more recently, film and performance. He examines, in particular, the construction of identity and the tangled interrelationship between Africa and Europe and their respective economic and political histories.

Yoruba Artwork in the transAfrican Context

Over the years, many Yoruban artists have merged foreign and contemporary influences with the traditional art forms found in West Africa.

Learning Objectives

Identify the traditional Yoruba references found in contemporary Trans-African style art

Key Takeaways

Key Points

- The Yoruba people of South Western Africa have a rich and vibrant artisan community, creating both traditional and contemporary art.
- The traditional art forms among the Yoruba include beading, braiding, tattooing, clay molding and ceramic work, bronze casting, weaving and dyeing (such as the traditional adire indigo-dyed cloth), sculpting, and others.
- Over the years, many Yoruba artists have come to merge foreign ideas of artistry and contemporary art with the traditional art forms found in West Africa.
- The transAfrican style of art was manifest in the work of Jeff Donaldson, an African American visual artist whose work helped define the Black Arts Movement of the 1960s and 1970s.
- Many works within the transAfrican style of art are filled with references to Yoruba traditions and styles and are characterized by rhythmic use of lines, vibrant colors, bold patterns, motion, and often an emotional intensity.

Key Terms

- **yoruba**: An ethnic group of West Africa.
- **Ifá**: A religion and system of divination; refers to the verses of the literary corpus known as the Odu Ifá.
- **Black Arts Movement**: The artistic branch of the Black Power movement, started in Harlem by writer and activist Imamu Amiri Baraka (LeRoi Jones).
- **orisha**: A deity that reflects one of the manifestations of the Supreme Divinity (Eledumare, Olorun, Olofi) in Yoruba religion.
- **transAfrican**: Belonging to a style of work coined by Jeff Donaldson in the 1960s, aiming to synthesize an all-encompassing transnational aesthetic and unify the then-fragmented concept of black art.

Background

The Yoruba of South Western Africa (including the areas known today as Benin Republic, Nigeria, Togo, and parts of Ghana, Cameroon, and Sierra Leone) have a very rich and vibrant artisan community, creating both traditional and contemporary art. The custom of art and artisans among the Yoruba is deeply rooted in the Ifá literary corpus, indicating the orishas (or dieties) Ogun, Obatala, Oshun, and Obalufon as central to creation mythology, including artistry.

The traditional art forms among the Yoruba include beading, braiding, tattooing, clay molding and ceramic work, bronze casting, weaving and dyeing (such as the traditional adire indigo-dyed cloth), sculpting, and many other forms. There is also a vibrant form of customary theater known as *Alarinjo,* which has its roots in the medieval period and has given much to the contemporary Nigerian film industry. Over the years, many Yoruba artists have come to merge foreign ideas of artistry and contemporary art with the traditional art forms found in West Africa.



Yoruba art: Two painted wooden figures depicting Europeans in Africa and Yoruba people, West Nigeria; 1st half of 20th century.

The transAfrican Style in Yoruba Art

The transAfrican style of art was manifest in the work of Jeff Donaldson, an African American visual artist whose work helped define the Black Arts Movement of the 1960s and 1970s. In the midst of the racial and cultural turmoil of the 1960s, a group of African-American artists endeavored to relate its artwork to the black masses. Aiming to use art for social impact, artists such as Jeff Donaldson strived to create an "art for the people:" an art form that was recognizable by and directed toward everyday people, rather than a group of well-educated elite. Within his works and collaborative efforts, Donaldson essentially became the founder of the new, uniting aesthetic known as transAfricanism. TransAfrican art is characterized by rhythmic use of lines, vibrant colors, bold patterns, motion, and often an emotional intensity. Much work made within the transAfrican style borrows heavily from Yoruba traditions.

One of his key works, *Victory in the Valley of Eshu* (1970), depicts an elderly black couple holding what appears to be an eye-shaped pinwheel. The work is filled with Yoruba and traditional African references, including the Yoruba Sango dance wand in the right hand of the man, references to deified ancestors (a Yoruba belief), the name Esu (the Yoruba god of fate), and others. The newly prominent element of shine, an aesthetic effect mimicking or displaying physical shine in order to reflect the bright, star-like quality of ordinary African Americans, is also visible in this piece. This effect achieves the celebration aspect of black art: an art that, as stated by Donaldson, defines, glorifies, and directs black people—an art for the people's sake.

The notion of shine is conveyed through the collection of small dots of color in the figures' hair and surrounding their bodies. Additionally, the hair of the couple seem to mimic halos. These elements, in combination with the couple's bright white clothing, complete the celebration of the ordinary in this African diasporic work. The little splotches and dots of color seem to emanate from the bodies and to dance their way around the edges of the portrait, conveying that notion of a rhythmic motion, which was integral in transAfrican work.

Domestic Architecture in Modern Africa

African architecture is exceptionally diverse from region to region and has had numerous external influences.

Learning Objectives

Evaluate the influences of Baroque, Arab, Turkish, and Gujarati Indian architectural styles on traditional African architecture

Key Takeaways

Key Points

- Traditional African architecture uses a wide range of materials, including thatch, stick/wood, mud, mudbrick, rammed earth, and stone, with a preference for materials varying by region.
- During the early modern period, new and diverse influences such as Baroque, Arab, Turkish, and Gujarati Indian style began to be absorbed into African architecture.
- By the late 19th century, most buildings reflected the European preference for eclectic and mixed styles, taking from Mediterranean and northern European influence.
- The revival of interest in traditional styles can be traced back to the 19th and early 20th centuries, as colonial buildings began to mix European and vernacular African styles of architecture.
- Modern architecture expanded through the 1920s and 1930s, while today a great deal of domestic architecture reflects a fusion between modern and neo-vernacular styles.

Key Terms

- **eclectic**: Unrelated and unspecialized; heterogeneous.
- **vernacular architecture**: A category of architecture based on localized needs and construction materials, and reflecting local traditions.

Overview

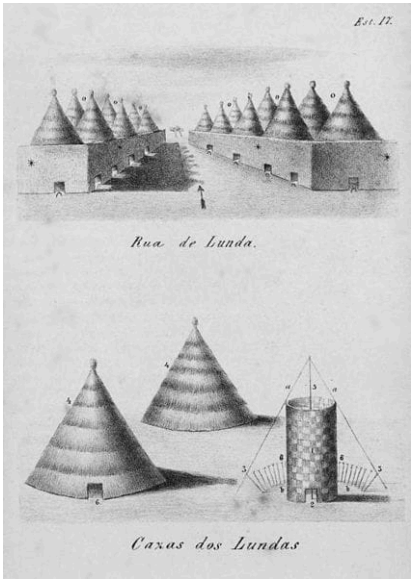
The architecture of Africa, like that of any vast region or continent, is exceptionally diverse. Many ethno-linguistic groups throughout the history of Africa have had their own architectural traditions. As with most architectural traditions elsewhere, African architecture has been subject to numerous external influences from the earliest periods for which evidence is available. The Islamic conquest of North Africa saw the development of Islamic architecture in the region; western architecture has had an impact on coastal areas since the late 15th century, and is now an important source for many buildings, particularly in major cities.

Common Characteristics

One common theme in a great deal of traditional African architecture is the use of fractal scaling: small parts of the structure tend to look similar to larger parts, such as a circular village made of circular houses. Vernacular architecture uses a wide range of materials, such as thatch, stick/wood, mud, mudbrick, rammed earth, and stone, with a preference for materials varying by region. North Africa primarily used stone and rammed earth; West Africa tends toward mud and adobe; central Africa uses thatch, wood, and more perishable materials; southern Africa uses stone, thatch, and wood; and in East Africa the materials have varied.

Ten broad categories of traditional hut and house structures have been identified throughout Africa:

1. Domical (beehive)
2. Cone on cylinder
3. Cone on poles and mud cylinder
4. Gabled roofed
5. Pyramidal cone
6. Rectangle with roof rounded and sloping at ends
7. Square
8. Dome or flat roof on clay box
9. Quadrangular, surrounding an open courtyard
10. Cone on ground



Lunda street and houses: Lunda dwellings (from the Kingdom of Lunda, a pre-colonial African confederation of states in what is now the Democratic Republic of Congo, north-eastern Angola, and northwestern Zambia from c. 1665–1887) display the square and the cone-on-ground types of African vernacular architecture.

History

Early Modern Period

During the early modern period, the absorption of new diverse influences such as Baroque, Arab, Turkish, and Gujarati Indian styles began with the arrival of Portuguese Jesuit missionaries in the 16th and 17th centuries. Castles were built by arriving colonizers as defensive fortresses during times of war. Early Europeans invaded and set up colonies around the West African coast, building large forts that can now be seen at Elmina Castle, Cape Coast Castle, Christiansborg, Fort Jesus, and elsewhere.

Under colonial rule, the tradition of building houses out of mud walls, thatched roofs, and other traditional materials decreased while the use of cement blocks and zinc roofs became more common. By the late 19th century, most buildings reflected the European preference for eclectic and mixed styles, taking from Mediterranean and northern European influence. Examples of colonial towns from this era survive at Saint-Louis, Senegal, Grand-Bassam, and elsewhere. A few buildings were pre-fabricated in Europe and shipped over for erection. This European tradition continued well into the 20th century with the construction of European-style manor houses, such as Shiwa Ng'andu in what is now Zambia and the Boer homesteads in South Africa.



Shiwa Ng'andu, Zambia: Main house on the estate at Shiwa Ng'andu in Zambia, built by Stewart Gore-Browne.

The revival of interest in traditional styles can be traced to Cairo in the early 19th century. Afterward, it spread to Algiers and Morocco by the early 20th century, and soon colonial buildings across the continent began to mix European and traditional African styles of architecture.

Modern Architecture

The impact of modern architecture began to be felt in the 1920s and 1930s. Le Corbusier (Algeria), Steffen Ahrens (South Africa), and Ernst May (Nairobi and Mombasa, Kenya) were influential architects at the time. Villages in Libya and Italian East Africa began to incorporate modern Italian designs.

A number of new cities were built following the end of colonialism, while others were greatly expanded. In the city of Abidjan, the majority of buildings were still designed by high-profile non-African architects. Experimental designs have also appeared, most notably the Eastgate Centre, Harare in Zimbabwe. With an advanced form of natural air conditioning, this building was designed to respond precisely to Harare's climate and needs, rather than import less suitable designs. Neo-vernacular architecture (or new forms of vernacular architecture) continues, for instance, with the Great Mosques of Nioro or New Gourna.



Eastgate Centre, Harare, Zimbabwe: The pink-hued Eastgate Centre, with its distinctive chimneys.

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10.6: The Rise of Pacific Cultures

The Rise of Pacific Cultures

The ancestors of modern-day Pacific Cultures came to the regions of Polynesia, Micronesia, Australia, and Melanesia in two distinct waves, from 38,000 BCE to 1500 BCE.

Learning Objectives

Outline the history and geography of Oceania

Key Takeaways

Key Points

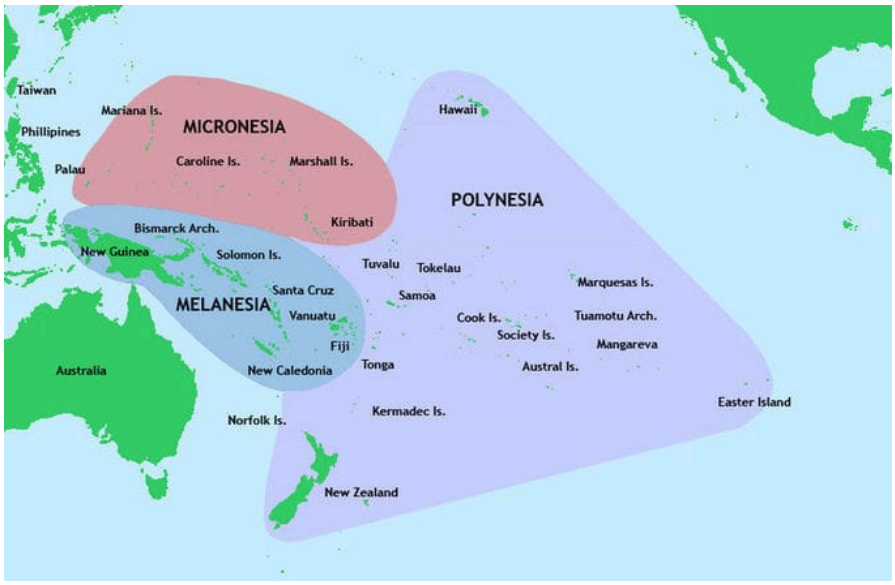
- Oceania encompasses the people indigenous to Australia, New Zealand, and the Pacific Islands. The area is often broken down into four separate regions: Polynesia, Micronesia, Australia, and Melanesia.
- The ancestors of the people of these islands came from Southeast Asia by two different groups: the first came to New Guinea and Australia by 38,000 BCE, while the second came 30,000 years later and expanded into further remote islands. The Lapita, dating from about 1500 BCE to 500 BCE, are thought to be the ancestors of the modern day cultures of Polynesia, Micronesia, and some parts of Melanesia.
- The Lapita culture was formed by the second wave of Oceanic settlers coming from Southeast Asia.
- The period from 1000 BCE to 1000 CE is characterized by increasing trade and interaction between the Pacific Islands and mainland Asia, as well as the settling of new areas.
- By 1500 E, the first European explorers reached Oceania. Although previous artistic and architectural traditions continued, the various regions began to diverge and record more distinct cultures.

Key Terms

- **moai**: Monolithic human figures carved by the Rapa Nui people from rock on the Chilean Polynesian island of Easter Island between the years 1250 and 1500.
- **Lapita**: A term applied to an ancient Pacific Ocean archaeological culture that is believed by many archaeologists to be the common ancestor of several cultures in Polynesia, Micronesia, and some coastal areas of Melanesia.

Introduction: Oceania

Art of Oceania properly encompasses the artistic traditions of the people indigenous to Australia, New Zealand, and the Pacific Islands. The area is often broken down into four separate regions: Polynesia, Micronesia, Australia, and Melanesia. The ancestors of the people of these islands came from Southeast Asia by two different groups at separate times. The first, an Australoid people and the ancestors of modern day Melanesians and Australian Aboriginals, came to New Guinea and Australia, with the Melanesians expanding as far as the northern Solomon Islands by 38,000 BCE. The second wave of people came from Southeast Asia 30,000 years later, where they reached further remote Pacific islands. These early people lacked a writing system and made works on perishable materials, so few records of them exist from this time.



Map of major culture areas of Oceania: Micronesia, Melanesia, Polynesia, and Australia: The four cultural areas of Oceania are illustrated on this map, including the land masses of Australia, New Guinea, and New Zealand and the numerous Pacific Islands.

By 1500 BCE, descendants of the second wave of settlers began to expand and spread into the more remote islands. At around the same time, art began to appear in New Guinea, including the earliest examples of sculpture in Oceania. From around 1000 BCE on, the Lapita people consolidated and began to create the contemporary Polynesian cultures of Samoa, Tonga, and Fiji. From there they ventured further out into the Pacific and settled the Marquesas and northern Cook Islands.

The Lapita

The Lapita were an early culture with an influential artistic tradition. Dating from about 1500 BCE to 500 BCE, they are thought to be the ancestors of the modern day cultures of Polynesia, Micronesia, and some parts of Melanesia. The culture was formed by the second wave of Oceanic settlers, and the name comes from the site of Lapita in New Caledonia, which was among the first places its distinctive sculpture would be found. Their art is best known by their ceramics, which include elaborate geometric motifs and sometimes anthropomorphic imagery. It is thought some of the designs may be related to modern Polynesian tattoos and barkcloths. The ceramics were created by firing a comblike tool that stamped the designs on to wet clay; each stamp would have one design and would be layered until an elaborate pattern was created. Their usage is believed to have been primarily practical, used in cooking, serving, and storing food.

Interaction with Mainland Asia

The period from 1000 BCE to 1000 CE is characterized by increasing trade and interaction between the Pacific Islands and mainland Asia. Starting around 600 BCE, works of the Dongson culture of Vietnam—known for their bronze working—can be found in Oceania, and their imagery has a strong influence on the indigenous artistic tradition. New areas were also settled during this time, including Hawaii, Easter Island, Tahiti, and New Zealand. Starting around 1100 CE, the people of Easter Island began construction of nearly 900 *moai* (large stone statues). At about 1200 CE, the people of Pohnpei, an island in Micronesia, embarked on another megalithic construction, building Nan Madol, a city of artificial islands and a system of canals. By 1500, the first European explorers reached Oceania. Although previous artistic and architectural traditions continued, the various regions began to diverge and record more distinct cultures.



Moai at Rano Raraku, Easter Island: Starting around 1100 CE, the people of Easter Island began construction of nearly 900 moai, or large stone statues of human-like heads.

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10.7: Australia

Aboriginal Australian Art

Aboriginal Australian art can be traced back at least 30,000 years and is one of the longest continuously practiced artistic traditions in the world.

Learning Objectives

Differentiate between the periods and regional styles of Aboriginal Australian rock paintings

Key Takeaways

Key Points

- The history of visual arts in Australia ranges from ancient Aboriginal rock paintings to the western-influenced contemporary works of today.
- Rock paintings are divided into three periods based on the styles and content of the art: the Pre-Estuarine (c. 40,000–6000 BCE), Estuarine (c. 6000 BCE–500 CE), and Fresh Water (c. 500 CE–present) periods.
- There are three regional styles of cave art: the geometric style (known for its concentric circles, arcs, and dots), the simple figurative style, and the complex figurative style.
- Rock paintings are believed to have served several functions, from ceremonial to merely decorative. Today, they are preserved and protected in national parks throughout the continent.
- The influence of Aboriginal artwork in Australia carries over to the 19th and 20th centuries in the works of many artists, as well as in the resurgence of Aboriginal art today.

Key Terms

- **advent**: Coming; coming to; approach; arrival.
- **indigenous**: Born or engendered in, native to a land or region, especially before an intrusion.
- **aboriginal**: First according to historical or scientific records; original; indigenous.

Aboriginal and Indigenous Art

The visual arts have a long history in Australia, from ancient Aboriginal rock paintings to colonial landscapes to contemporary movements of today. Aboriginal art in Australia can be traced back at least 30,000 years; the rock art of Australian Aborigines is one of the longest continuously practiced artistic traditions in the world.

Rock paintings are divided into three periods based on the styles and content of the art: the Pre-Estuarine Period (c. 40,000–6000 BCE), the Estuarine Period (c. 6000 BCE–500 CE), and the Fresh Water Period (c. 500 CE–present). There are also three regional styles of cave art:

- The geometric style (known for its concentric circles, arcs, and dots) found in Central Australia, Tasmania, the Kimberly, and Victoria;
- The simple figurative style found in Queensland; and
- The complex figurative style found in Arnhem Land.

Rock paintings are believed to have served several functions, from ceremonial to merely decorative. Today, they are preserved in national parks throughout the continent and protected through organizations such as the Friends of Australian Rock Art.



Aboriginal Rock Art, Ubirr Art Site, Kakadu National Park, Australia: Aboriginal art in Australia can be traced back at least 30,000 years.

Influence of Aboriginal Art Today

The influence of Aboriginal artwork in Australia carries over to the 19th and 20th centuries in the works of William Barak, who recorded traditional aboriginal ways for the education of Westerners: Margaret Preston, a non-indigenous painter incorporating Aboriginal influences in her works; Albert Namatjira, an Arrernte artist whose landscapes inspired the Hermannsburg School of art; and Elizabeth Durack, notable for her fusion of Western and indigenous influences.

In 1971, Geoffrey Bardon encouraged the Aboriginal people of Papunya to paint their *Dreamtime* stories about creation, people, animals, and customs on canvas. This led to the development of the Papunya Tula School, or *dot art,* now possibly Australia's most recognizable style of art worldwide. Clifford Possum Tjapaltjarri, Long Jack Phillipus Tjakamarra, and William Sandy are some of the best known Papunya artists. Other Aboriginal artists have incorporated western mediums into their work, such as Emily Kngwarreye, Rover Thomas, and Freddy Timms.

Colonial Australian Art

European colonization had a profound and permanent affect on the artwork of Australia.

Learning Objectives

Discuss the impact colonialism had on Australian art

Key Takeaways

Key Points

- Europeans first began depicting the natural landscape and wildlife of the Australian continent during initial voyages in the late 1700s.
- The colonial art market primarily desired landscape paintings, which are often described as making a gradual shift from a European sense of light to a more Australian one, as the lighting in Australia is notably different from that of Europe.
- The first artistic representations of the Australia scene by European artists were mainly natural history illustrations, depicting the distinctive flora and fauna of the land for scientific purposes and the topography of the coast.
- From 1851, the Victorian Gold Rush resulted in a huge influx of settlers and new wealth, and wealthy landowners and merchants recorded their material success by commissioning landscape paintings.

- The origin of distinctly Australian painting is associated with the Heidelberg School of the 1880s–1890s, which integrated an impressionistic *plein air* approach and idealized the rural landscape.

Key Terms

- **plein air**: A french term referring to the practice of painting outdoors, where a painter reproduces the actual visual conditions seen at the time of the painting.

Colonial Art (1770–1900)

The visual arts have a long history in Australia, from ancient Aboriginal rock paintings to colonial landscapes to contemporary movements of today. Europeans depicted the natural landscape, plant life, and wildlife of the Australian continent during initial voyages in the late 1700s. John Lewin and Harriet and Helena Scott were among the first professional natural history illustrators, while artists such as Augustus Earle focused on ethnographic portraiture of Aboriginal Australians.

The colonial art market primarily desired landscape paintings, which are often described as making a gradual shift from a European sense of light to a more Australian one. The lighting in Australia is notably different from that of Europe, and early attempts at landscapes attempted to reflect this. The art of this era is also characterized by transformation, where artistic ideas originating from beyond (primarily Europe) gained new meaning and purpose when transplanted into the new continent and the emerging colonial society.

Early Colonial Art (1770–1850)

The first artistic representations of the Australia scene by European artists were mainly natural history illustrations, depicting the distinctive flora and fauna of the land for scientific purposes and the topography of the coast. Sydney Parkinson, the Botanical illustrator on James Cook's 1770 voyage that first charted the eastern coastline of Australia, made a large number of such drawings under the direction of naturalist Joseph Banks. Until the turn of the century, all drawings made in the colony were crafted by soldiers, including British naval officers George Raper and John Hunter, and convict artists, including Thomas Watling. Most are in the style of naval draughtsmanship and cover natural history topics, specifically birds, while a few depict the infant colony itself.

Later Colonial Art (1850–1895)

From 1851, the Victorian Gold Rush resulted in a huge influx of settlers and new wealth. S. T. Gill (1818–1880) documented life on the Australian gold fields; however the colonial art market primarily desired landscape paintings, which were commissioned by wealthy landowners or merchants wanting to record their material success. Some of the artists of note included Eugene von Guerard, Nicholas Chevalier, William Strutt, John Skinner Prout, and Knut Bull. Louis Buvelot was a key figure in landscape painting, illustrating a more domesticated and settled view of the land. Among the first Australian artists to gain a reputation overseas were the impressionist John Peter Russell and landscape painter Rupert Bunny.

The Heidelberg School (1885–1910)

The origin of distinctly Australian painting is associated with the Heidelberg School of the 1880s–1890s. Like European Impressionists, artists such as Arthur Streeton, Frederick McCubbin, Tom Roberts, and Charles Conder applied themselves to recreating a truer sense of light and color as seen in the Australian landscape. They began an impressionistic *plein air* approach to the Australian landscape that remains embedded in Australia's popular consciousness, both inside and outside the art world.



Shearing the Rams, 1888–1890, oil on canvas by Tom Roberts: Colonial artists such as Tom Roberts (1856–1931) captured aspects of everyday life in Colonial Australia, such as this scene of men in a barn shearing rams.

Their most recognized paintings involve scenes of pastoral and outback Australia. Central themes of their art are considered those of work, conquering the land, and an idealization of the rural pioneer. By the 1890s, most Australians were city-dwellers, and a romantic view of pioneer life gave great power and popularity to images of the rural landscape.



Golden Summer, Eaglemont (1889) oil-on-canvas, by Arthur Streeton: Artists such as Arthur Streeton (1867–1943) attempted to capture the unique golden light and color that characterize the Australian landscape.

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10.8: Wood Carving in Oceania

New Guinean Wood Carvings

With its diverse cultural heritage, the island of New Guinea holds some of the most striking art in all of Oceania.

Learning Objectives

Describe the ancient stone figures, famous wood carvings, and the work of contemporary artists of New Guinea

Key Takeaways

Key Points

- The earliest examples of art in New Guinea are thought to have appeared around 1500 BCE in the form of early Oceanic rock sculptures, found mainly in the highlands.
- The region is most famously known today for its elaborate wood carvings, including sculptures, masks, canoes, drums, and storyboards.
- The Asmat, an ethnic group of New Guinea, are known for their elaborate wood carvings in the form of bisj poles, which are designed to honor ancestors.The latter half of the 19th century saw a decline of some traditional art forms as westernization began taking its toll on the area.
- However, the 20th and 21st centuries have seen a comeback in traditional New Guinean art and a burgeoning movement of contemporary artists such as Mathias Kauage.

Key Terms

- **highlands**: A mountainous or hilly section of a country.
- **oceanic art**: The artistic traditions of the people indigenous to Australia, New Zealand, and the Pacific Islands, including Melanesia, Micronesia, and Polynesia.
- **headhunting**: The practice of taking and preserving a person's head after killing the person.

Overview: Art in New Guinea

New Guinean art is many-sided and complex. The sheer diversity of cultural groups existing in the region have resulted in many unique styles of cultural expression, from art and architecture to music and weaponry.

Ancient Sculptures

Traditional art of New Guinea falls under the greater classification of Oceanic art —art made by the native peoples of the Pacific Islands and Australia. The earliest examples of art in New Guinea are thought to have appeared around 1500 BCE in the form of early Oceanic sculptures. These sculptures, found throughout the island but mostly in the mountainous highlands, first appeared as stone figures that took the shape of mortars, pestles, or freestanding figures. Imagery including birds, human heads, or geometric patterns were often carved onto the tops of pestles or mortars or into the freestanding figures. While the original significance of these pieces is unknown, they may have been used in the context of rituals.

Wood Carvings

The region of New Guinea is perhaps most famously known for its tradition in wood carvings, which are especially prevalent along the Sepik River of Papau New Guinea (an Oceanian country that occupies the eastern half of the island of New Guinea and its offshore islands in Melanesia). Elaborate carvings often took the form of sculptures, masks, canoes, drums, and storyboards, many of which are in overseas museums today.

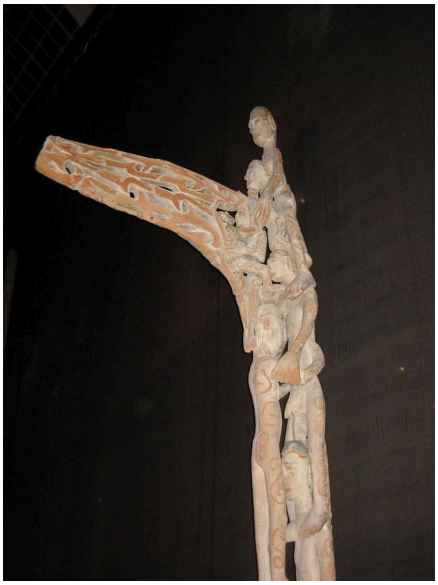


Hand drum, Papau New Guinea: Papua New Guinea, East Sepik Province, Eastern Iatmul People, circa 1909.

The Bisj Poles of the Asmat

The Asmat are an ethnic group of New Guinea, residing in the Papua province. They have one of the most well-known woodcarving traditions in the Pacific, and their art is sought by collectors worldwide. Asmat art consists of elaborate stylized wood carvings, such as the bisj pole, that are designed to honor ancestors.

A bisj pole is a ritual artifact that can be erected as an act of revenge, to pay homage to the ancestors, to calm the spirits of the deceased, and to bring harmony and spiritual strength to the community. Carved out of a single piece of a wild nutmeg tree, bisj poles can reach heights of up to 25 feet. Their carvings depict human figures standing on top of each other, as well as animal figures and carvings in the shape of a canoe prow. Bisj poles are carved by Asmat religious carvers (known as *wow-ipits*) after a member of their tribe or community had been killed by an enemy tribe. The Asmat believed that if a member of the community had been killed, his spirit would linger in the village and cause disharmony. Bisj poles were erected in order to satisfy these spirits and send them to the afterlife (known as *Safan*) across the sea.



A bisj pole of the Asmat: Carved out of a single piece of a wild nutmeg tree, bisj pole carvings depict human figures standing on top of each other, as well as animal figures and carvings in the shape of a canoe prow.

Many rituals involved the bisj poles, including dancing, masquerading, singing, and headhunting —all performed by men. Bisj

poles often had a receptacle at the base that was meant to hold the heads of enemies taken on headhunting missions. Canoe prow symbols represented a metaphorical boat that would take the deceased spirits away to the afterlife; the human figures would represent deceased ancestors. Although the practice of headhunting ended in the Asmat region in the 1970s, the poles are still used in rituals today.



Papau New Guinean wooden sculpture: A Papua New Guinean wooden sculpture seen from multiple angles, Stanford University New Guinea sculpture garden.

Development of Art Over Time

New Guinean artistic tradition continued even with increasing trade and interaction with European explorers through the 17th and 18th centuries. The latter half of the 19th century saw a decline of some traditional art forms as westernization began taking its toll on the area. In the 20th century, however, New Guinean and other Oceanic art began making a comeback.

The first wave of contemporary New Guinean artists included Mathias Kauage,Timothy Akis, Jakupa Ako, and Joe Nalo. Kauage, whose work included drawing, painting, and woodcuts, won Australia's Blake Prize for religious art; four of his works are in the Glasgow Museum of Modern Art, and he had a solo show in 2005 at the Horniman Museum entitled "Kauage's Visions: Art from Papua New Guinea." Other noted Papua New Guinean visual artists include Larry Santana, Martin Morububuna, and Heso Kiwi.

Malagan Carvings

New Ireland, a large island in Melanesia, is most known for its elaborate wooden carvings used in traditional rituals and ceremonies.

Learning Objectives

Describe the malagan carvings, tatanua masks, and kulap sculptures of New Ireland

Key Takeaways

Key Points

- New Ireland has a rich cultural history heavily influenced by Oceanic art.
- The most well-known art from this region includes malagan carvings, tatanua masks, and kulap sculptures used in traditional ceremonies, such as the funerary malagan ritual.
- Wooden malagan carvings were used during the rituals they are named after to honor the deceased; they are now world-famous and held in museums around the world.
- Tatanua masks, carved from wood and elaborately painted and decorated, are often worn by ceremonial dancers during malagan rituals.
- Kulap are small funerary sculptures believed to contain the soul of the deceased.

Key Terms

- **Oceanic art**: The artistic traditions of the people indigenous to Australia, New Zealand, and the Pacific Islands, including Melanesia, Micronesia, and Polynesia.
- **funerary**: Of or relating to a ceremony honoring the deceased.

Overview: New Ireland

New Ireland, a large island in Melanesia lying northeast of the island of New Britain, has a rich cultural history in the Oceanic arts. Art from this region was often highly decorative, portraying elaborate forms and often tied to themes of ancestry, hunting, or spiritual ceremonies. Some of the most well-known artworks of New Ireland are malagan carvings, tatanua masks, and kulap sculptures.

Malagan Carvings

Malagan ceremonies are the most large-scale and famous of the many events that take place within the region of New Ireland. These ceremonies are large, intricate cultural events that are often funerary in nature, held by the family of the deceased to communicate with deities and to honor those that have passed. They take place irregularly and typically take several days, requiring months or years of preparation. While a malagan ceremony is always held in the name of one or more people who have died in recent years, it is not at all a mortuary rite; many other interactions take place within the overall event, including announcements, repayment of debts, recognition of obligations, resolution of disputes, and many other customary activities.

Statues of the Deceased

Malagan carvings, now world-famous, are the wooden carvings that are created for use in these ceremonies to honor the deceased. Mannequins or statues representing the soul of the deceased are carved by local peoples to celebrate the dead person's characteristics. The deceased are remembered through the various depictions that are carved on the statues, each of which has a symbolic meaning. These carvings are elaborated with anthropomorphic symbols, which are thought to represent the link between the people of New Ireland, their creation, and the spiritual world to which they eventually pass on.



Malagan carvings, Papua New Guinea: Malagan wood carvings are created for use in malagan ceremonies.

Tatanua Masks

A tatanua is a type of traditional wooden mask worn by ceremonial dancers during the malagan ritual. These masks are normally carved from lime wood, decorated with sugar cane fibers and wool or other animal hair, and painted using chalk and natural

dyes. The type with a high headdress is created using a cane framework that was then covered in bark, although later imported fabric was used as the covering. Besides the fabric, some masks also included imported optical brighteners, which made some nominally white areas slightly blue.



Collection of malagan masks from the Ethnological Museum of Berlin: Masks were commonly used by dancers during the malagan ceremony to honor the spirits of the deceased.

The masks are frequently identifiable by the pierced ear lobes and prominent mouth, which is normally carved as if the mouth is open. The masks can also be identified by the asymmetrical hair design: the mask is left bare of hair on one side to mimic how a New Ireland man would shave his head to show that he was in mourning.



Tatuana mask: The tatuana masks of New Ireland were traditionally used in malagan ceremonies.

Traditionally, these ceremonial carvings were burnt at the conclusion of the event; however, during the colonial era, significant quantities of malagan statues and masks were collected by European administrators and can now be seen in museums all over Europe. In modern times most are now retained, as the carving tradition is known only by a few. Contemporary masters of malagan form include Ben Sisia of Libba Village (northern New Ireland) and Edward Salle of Lava Village (Tatau, Tabar Islands, New Ireland). Many malagan carvings are in museums around the world today.

Kulap Sculptures

Kulap are small funerary sculptures produced in the Punam region of southern New Ireland. They were believed to contain the soul of the deceased person whom they were meant to represent, and they would be ritually smashed once the period of mourning was over. In more recent years, some have been sold in their intact forms to Westerners, particularly to German administrators. Kulap are carved from chalk limestone native to the region, and they are often painted; they are expressly produced by artisans from the Rossel Mountains.

The chalk limestone used for carving kulap is found in the river beds of the hilly Punam region of southern New Ireland. Carved kulap may sometimes be painted, and some of the figures are carved in stylized forms and painted in pure white color. The figurines generally depict the deceased in a sitting posture. Kulap were kept in small enclosures, and only specific people were allowed to handle such figures, as it was believed that the soul of the dead should be temporarily confined to these figures to prevent them from harming the village environment.



Kulap carvings: Kulap figurines, made of chalk or limestone, are currently preserved in many museums in Berlin, New York, Australia, and Africa.

Wood Carving in the Caroline Islands

The Caroline Islands boast a rich history of traditional art, including elaborate wood carvings, sculptures, textiles, and ornaments.

Learning Objectives

Differentiate between the art traditionally produced by men and women in the Caroline Islands

Key Takeaways

Key Points

- Belonging to the region of Micronesia, the Caroline Islands have a rich history of Oceanic art.
- Among the most prominent works of the region is the now-ruined, megalithic, floating city of Nan Madol, which is often called the “Venice of the Pacific.”
- Artwork in these communities was often gendered: men created elaborate wood carvings and sculptures, while women created textiles and ornaments.
- Dilukai are wooden figures of young women carved over the doorways of chiefs’ houses in the Palauan archipelago to protect the villagers’ health and crops and ward off evil spirits.

- While colonization threatened historical artistic traditions, independence from colonial powers has since allowed for a renewed interest in traditional arts, and a notable movement of contemporary art has begun to emerge in the region.

Key Terms

- **Oceanic art**: The artistic traditions of the people indigenous to Australia, New Zealand, and the Pacific Islands, including Melanesia, Micronesia, and Polynesia.
- **archipelago**: A group of islands.
- **Caroline minuscule**: A script developed as a calligraphic standard in Europe so that the Latin alphabet could be easily recognized by the literate class from one region to another.

Overview: The Caroline Islands

The Caroline Islands are a widely scattered archipelago of tiny islands in the western Pacific Ocean, to the north of New Guinea. Technically belonging to the region of Micronesia, these islands have a rich history of Oceanic art.

Nan Madol

Among the most prominent works of the region is the megalithic floating city of Nan Madol, which today lies in ruin off the eastern shore of the island of Pohnpei. Construction on the city started in 1200 CE and was still underway when European invaders began to arrive around the year 1600. Often called the “Venice of the Pacific,” Nan Madol was constructed in a lagoon and consists of a series of small, artificial islands linked by a network of canals.

Nan Madol was the ceremonial and political seat of the Saudeleur Dynasty, which united Pohnpei’s estimated 25,000 people until about 1628. Set apart between the main island of Pohnpei and Temwen Island, it was a scene of human activity as early as the first or second century CE. By the 8th or 9th century, islet construction had started, but the distinctive megalithic architecture was probably not begun until the 12th or early 13th century. Around the turn of the 19th century, the city underwent a decline, and it was abandoned altogether by the 1820s.

Today Nan Madol forms an archaeological district covering more than 18 km^2 and includes the stone architecture built up on a coral reef flat along the shore of Temwen Island, several other artificial islets, and the adjacent Pohnpei main island coastline. The site core with its stone walls encloses an area approximately 1.5 km long by 0.5 km wide and contains nearly 100 artificial islets—stone and coral fill platforms—bordered by tidal canals. Many islets were once occupied by the dwellings of priests, while some islets served a special purpose such as food preparation, canoe construction on Dapahu, or coconut oil preparation on Peinering. High walls surrounding tombs are located on Peinkitel, Karian, and Lemenkou, but the most prominent is the royal mortuary islet of Nandauwas, where walls 18–25 feet high surround a central tomb enclosure within the main courtyard.



Ruins of Nan Madol: Nan Madol is a ruined city adjacent to the eastern shore of the island of Pohnpei that was the capital of the Saudeleur Dynasty until about 1628.

Art of the Islands

During the 19th century, the Caroline Islands were divided up among the colonial powers, but art continued to thrive. This work was typically gendered in the communities. Men in the Caroline Islands created elaborate wood carvings, including stylized bowls, canoe ornaments, sculptured figures, ceremonial vessels, and richly decorated ceremonial houses. Women created textiles, ornaments, bracelets, and headbands. Stylistically, this art is streamlined with a practical simplicity but typically finished with a high standard of quality.

Dilukai

Dilukai are wooden figures of young women carved over the doorways of chiefs' houses (known as *bai*) in the Palauan archipelago. They are typically shown with legs splayed, revealing a large, black, triangular pubic area with the hands resting on the thighs. These female figures were carved to protect the villagers' health and crops and ward off evil spirits. They were traditionally created by ritual specialists according to strict rules, which, if broken, would result in the deaths of the carver and the chief. Female figures presenting their vulva can be found in many cultures, symbolizing fertility and (spiritual) rebirth and protecting from evil spirits. When Christian missionaries arrived in the region, they disapproved of the Dilukai and so changed the context, claiming that their purpose was to shame an immoral woman.



Dilukai from the Caroline Islands, Belau (Palau), 19th–early 20th century, Metropolitan Museum of Art: Dilukai are wooden figures of young women carved over the doorways of chiefs' houses (bai) to protect the villagers' health and crops and ward off evil spirits.

The Effects of Colonialism

During the first half of the 20th century, Western and Japanese imperialism began to affect the region. A number of historical artistic traditions simply ceased to be practiced, while others were maintained. By the second half of the century, however, when the Caroline Islands secured their independence from colonial forces, there was a resurgence of interest in traditional arts, and a new generation of artists began to learn these forms. Toward the end of the 20th century, a notable, regional movement of contemporary art had emerged throughout Micronesia, to which artists from the Caroline Islands contributed.

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10.9: Polynesia

Crafts in the Cook Islands

The Cook and Marquesas Islands, located in the South Pacific, are known for their woodcarving, weaving, quilts, and tattooing.

Learning Objectives

Outline the art and history of the peoples of the Cook and Marquesas Islands

Key Takeaways

Key Points

- The Cook Islands, composed of 15 small islands whose total land area is 92.7 square miles, are a parliamentary democracy in free association with New Zealand.
- Woodcarving, weaving, and tivaevae—the art of handmade Island scenery patchwork quilts—are well-known artistic traditions of the Cook Islands. The islands have also produced several internationally recognized contemporary artists.
- The Marquesas Islands are a group of volcanic islands in French Polynesia, an overseas collectivity of France in the southern Pacific Ocean. The first recorded settlers prior to 100 CE were Polynesians, most likely from Tonga and Samoa.
- The Marquesas have a long history of complex geometric tattooing, covering the whole bodies of both men and women.

Key Terms

- **tapa**: A kind of cloth prepared by the Polynesians from the inner bark of the paper mulberry; sometimes called also kapa.
- **adze**: A cutting tool that has a curved blade set at a right angle to the handle and is used in shaping wood.

Overview: The Cook Islands

The Cook Islands are a parliamentary democracy in the South Pacific Ocean in free association with New Zealand, composed of 15 small islands whose total land area is 92.7 square miles. Although Cook Islanders are citizens of New Zealand, they have the status of Cook Islands nationals, which is not given to other New Zealand citizens. The Cook Islands were first settled in the 6th century CE by Polynesian people who migrated from nearby Tahiti to the southeast. British navigator Captain James Cook arrived in 1773 and 1777 and named the islands the Hervey Islands; the name “Cook Islands,” in honor of Cook, appeared on a Russian naval chart published in the 1820s.

Woodcarving in the Cook Islands

Woodcarving is a common art form in the Cook Islands. The proximity of islands in the southern group helped produce a homogeneous style of carving; however, each island developed its own characteristics within this style. Rarotonga is known for its fisherman’s gods and staff-gods; Atiu for its wooden seats; Mitiaro, Ma’uke, and Atiu for mace and slab gods; and Mangaia for its ceremonial adzes. Mangaia is the source of many fine adzes carved in a distinctive, idiosyncratic style with the so-called double-k design, and it also produces food pounders carved from the heavy calcite found in its extensive limestone caves. Most of the original wood carvings were either taken by early European collectors or were burned in large numbers by European missionaries.



Cook Islands carved wood figure, British Museum: The Cook Islands were regarded for their fine wood carvings, many of which were taken or destroyed by European missionaries.

Craftwork in the Cook Islands

Today, carving is no longer the major art form with the same spiritual and cultural emphasis given to it by the Maori in New Zealand. However, there are continual efforts to interest young people in their heritage. The island Atiu, in particular, has a strong tradition of crafts both in carving and local fiber arts such as *tapa*. The outer islands produce traditional weaving of mats, basketware, and hats. Particularly fine examples of *rito hats* are worn by women to church, which are made from the uncurled immature fibre of the coconut palm. The Polynesian equivalent of Panama hats, they are highly valued and are keenly sought by Polynesian visitors from Tahiti. Often, they are decorated with hatbands made of minuscule pupu shells that are painted and stitched on by hand. Although pupu are found on other islands, the collection and use of them in decorative work has become a specialty of Mangaia. The weaving of *rito* is a specialty of the northern island of Penrhyn.



Weaving in the Cook Islands: Weaved hand fan with a carved figure handle.

Another popular art form in the Cook Islands is tivaevae—the art of handmade Island scenery patchwork quilts. Introduced by the wives of missionaries in the 19th century, the craft grew into a communal activity, which is probably one of the main reasons for its popularity. By custom, a tivaevae is not measured by monetary value nor production cost; its value is said to be reflected by the love and patience that the creator(s) have put into making a stunning work of art. Cook Islands women often described their

tivaevae as being “something from the heart.”



Woman sewing a tivaevae, Rarotonga: Tivaevae, the art of handmade patchwork quilts, is not measured by monetary value or production cost, but rather is valued for the love and patience that the creator(s) have put into making a stunning work of art.

Contemporary Artists

The Cook Islands have produced internationally recognized contemporary artists, especially in the main island of Rarotonga. Artists include painter and photographer Mahiriki Tangaroa, sculptor Eruera (Ted) Nia (originally a filmmaker), master carver Mike Tavioni, and community-project artist Ani O’Neil. Many of these artists have studied at university art schools in New Zealand and continue to enjoy close links with the New Zealand art scene.

Marquesas Islands

The Marquesas Islands are a group of volcanic islands in French Polynesia, an overseas collectivity of France in the southern Pacific Ocean. The Islands form one of the five administrative divisions of French Polynesia. In the history of the Marquesas Islands, the first recorded settlers were Polynesians, who, from archeological evidence, are believed to have arrived before 100 CE. Ethnological and linguistic evidence suggests that they likely arrived from the region of Tonga and Samoa. The islands were given their name by the Spanish explorer Álvaro de Mendaña de Neira, who reached them on 21 July 1595. Much of Polynesia, including the original settlers of Hawaii, Tahiti, Rapa Iti, and Easter Island, was settled by Marquesans who were believed to have departed from the Marquesas as a result of overpopulation and drought-related food shortages. Much of the rest of Polynesia was colonized by Marquesan descendants centered in Tahiti.

These islands share similar artistic traditions of other Pacific Islands, including the art of tattooing. The Marquesas have a long history of complex geometric tattooing, covering the whole bodies of both men and women. Today, Marquesan culture is a mélange created by the layering of the ancient Marquesan culture, with strong influences from the important Tahitian culture and the politically important French culture.

Stonework on Easter Island

Easter Island is famous for its monumental statues, called moai, created by the early Rapa Nui people.

Learning Objectives

Describe the structure and creation of the moai and ahu of Easter Island

Key Takeaways

Key Points

- Easter Island is a Polynesian island in the southeastern Pacific Ocean, located at the southeasternmost point of the Polynesian Triangle.
- The Rapa Nui people had a Stone Age culture that made extensive use of several different types of local stone, including basalt, obsidian, red scoria, and tuff.
- The large stone statues, or moai, for which Easter Island is world-famous, were carved from 1100–1680 CE. A total of 887 monolithic stone statues have been inventoried.
- Ahu are stone platforms that often carried moai; of the 313 known ahu, Ahu Tongariki has the most and tallest moai.
- Easter Island has one of the richest collections of petroglyphs in all Polynesia, with over 4,000 petroglyphs cataloged.
- Tongorongo is an apparent script with glyphs that include pictographic and geometric shapes; the texts, which were incised in wood, have yet to be deciphered.

Key Terms

- **moai**: Monolithic human figures carved by the Rapa Nui people from rock on the Chilean Polynesian island of Easter Island between the years 1250 and 1500 CE.
- **ahu**: A stone platform that carried the moai statues of the Rapa Nui people of Easter Island.
- **boustrophedon**: Written from right-to-left and left-to-right on alternate lines.

Background: Easter Island

Easter Island is a Polynesian island in the southeastern Pacific Ocean, located at the southeasternmost point of the Polynesian Triangle. A special territory of Chile that was annexed in 1888, Easter Island is famous for its 887 extant monumental statues, called moai, created by the early Rapa Nui people. It is a UNESCO World Heritage Site, with much of the island protected within Rapa Nui National Park. In recent times, the island has served as a warning of the cultural and environmental dangers of exploitation. Ethnographers and archaeologists also blame diseases carried by European sailors and Peruvian slave raiding of the 1860s for devastating the local peoples.



Easter Island and the islands near South America.: This map shows Easter Island, a Polynesian island in the southeastern Pacific Ocean, at the southeasternmost point of the Polynesian Triangle.

Stone Work

The Rapa Nui people had a Stone Age culture that made extensive use of several different types of local stone, including basalt,

obsidian, red scoria, and tuff. The large stone statues for which Easter Island is world-famous, known as moai, were carved from 1100–1680 CE. A total of 887 monolithic stone statues have been inventoried on the island and in museum collections so far. Although often identified as “Easter Island heads,” most of the statues have torsos and end at the top of the thighs, and a small number are complete with the figures kneeling on bent knees and their hands over their stomachs. Almost all moai (roughly 95%) were carved out of distinctive, compressed, and easily worked solidified volcanic ash or tuff found at a single site inside the extinct volcano Rano Raraku. The native islanders who carved them used only stone hand chisels; while many teams worked on different statues at the same time, a single moai took a team of five or six men approximately one year to complete. Each statue represented the deceased head of a lineage.

The Rapa Nui are also know for their construction of ahu, or stone platforms, many of which (approximately 125 of the 313 known ahu) carry moai. *Ahu Tongariki,* one kilometer from Rano Raraku, had the most and tallest moai of any of the ahu. These stone platforms evolved from the traditional Polynesian *marae*. In this context, ahu referred to a small structure sometimes covered with a thatched roof where sacred objects, including statues, were stored. The ahu were usually adjacent to the *marae,* or main central court where ceremonies took place. On Easter Island, both ahu and moai evolved to a much greater size. Ahu are found mostly on the coast, where they are distributed fairly evenly, except on the western slopes of Mount Terevaka and the Rano Kau and Poike headlands.



Ahu Tongariki near Rano Raraku: Ahu Tongariki is a 15-moai ahu that was excavated and restored in the 1990s.

One of the highest-quality examples of Easter Island stone masonry is the rear wall of the ahu at Vinapu. Made without mortar by shaping hard basalt rocks of up to seven tons to match each other exactly, it has a superficial similarity to some Inca stone walls in South America.

Houses of the Rapa Nui

Two types of houses are known to have existed in Easter Island History: *hare paenga,* a house with an elliptical foundation made with basalt slabs and covered with a thatched roof that resembled an overturned boat, and *hare oka,* a round stone structure. Related stone structures called *tupa* look very similar to the *hare oka*, except that the *tupa* were inhabited by astronomer-priests and located near the coast, where the movements of the stars could be easily observed. Settlements also contain *hare moa*, or oblong stone structures that were used to house chickens. The houses at the ceremonial village of Orongo are unique in that they are shaped like *hare paenga* but are made entirely of flat basalt slabs found inside the Rano Kao crater. The entrances to all the houses are very low, requiring a person to crawl in order to enter.

Petroglyphs

Easter Island has one of the richest collections of petroglyphs in all Polynesia, with over 4,000 petroglyphs cataloged. Designs and images were carved out of rock for a variety of reasons, including to create totems, to mark territory, or to memorialize a person or event. There are distinct variations around the island in terms of the frequency and particular themes among

petroglyphs, with a concentration of Birdmen at Orongo. Other subjects include sea turtles, Komari (vulvas), and Makemake, the chief god of the Tangata manu or Birdman cult.

Rongorongo

Easter Island once had an apparent script called *rongorongo*. Glyphs include pictographic and geometric shapes; the texts were incised in wood in reverse boustrophedon direction. It was first reported by a French missionary, Eugène Eyraud, in 1864. At that time, several islanders said they could understand the writing, but according to tradition, only ruling families and priests were ever literate, and none survived the slave raids and subsequent epidemics. Despite numerous attempts, the surviving texts have not been deciphered, so it is not certain that they were actually writing.

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10.10: Art of New Zealand

Maori Art in New Zealand

Traditional New Zealand art consists of the art of the Māori people, who first settled the island between 1250–1300 CE.

Learning Objectives

Identify the key elements of prehistoric and traditional Māori from New Zealand

Key Takeaways

Key Points

- New Zealand art includes traditional Māori art and more recent forms taking inspiration from Māori, European, and other traditions. Polynesians settled New Zealand in 1250–1300 CE and developed a distinctive Māori culture.
- Charcoal drawings, estimated between 500 and 800 years old, can be found on limestone rock shelters in the center of the South Island, with over 500 sites stretching from Kaikoura to North Otago.
- Māori visual art of New Zealand consists primarily of four forms: carving, tattooing (ta moko), weaving, and painting.
- Carving was done in wood, bone, and stone, and carvings were used to create jewelry and decorate houses, fence poles, containers, and other objects.
- Ta moko is the art of traditional Māori tattooing, done with a chisel. Men were tattooed on many parts of their bodies, including faces, buttocks, and thighs, while women were usually tattooed only on the lips and chin.
- Weaving was used to create numerous things, from decorative wall panels in important buildings to functional clothing and bags.

Key Terms

- **koru**: A spiral shape based on the shape of a new unfurling silver fern frond and symbolizing new life, growth, strength, and peace; an integral symbol in Maori art, carving, and tattoos.
- **Māori**: The indigenous Polynesian people of New Zealand, originating with settlers from eastern Polynesia who arrived in New Zealand in several waves of canoe voyages at some time between 1250 and 1300 CE.

Overview: New Zealand

New Zealand is an island country in the southwestern Pacific Ocean. The country geographically comprises two main landmasses—that of the North and South Islands—and numerous smaller islands. Because of its remoteness, it was one of the last lands to be settled by humans. Polynesians settled New Zealand in 1250–1300 CE and developed a distinctive Māori culture. Europeans first made contact in 1642 CE. The British and Irish immigrants brought aspects of their own culture to New Zealand and heavily influenced Māori culture, particularly with the introduction of Christianity. More recently, American, Australian, Asian, and other European cultures have exerted influence on New Zealand.

New Zealand art includes traditional Māori art, which was developed in New Zealand from Polynesian art forms, and more recent forms, which take their inspiration from Māori, European, and other traditions.

Early Charcoal Drawings

Charcoal drawings can be found on limestone rock shelters in the center of the South Island, with over 500 sites stretching from Kaikoura to North Otago. The drawings are estimated to be between 500 and 800 years old and portray animals, people, and fantastic creatures. Some of the birds pictured are long extinct and were drawn by early Māori; however by the time Europeans arrived, local inhabitants did not know the origins of the drawings.

Traditional Māori Art

Māori visual art consists primarily of four forms: carving, tattooing (ta moko), weaving, and painting. Traditional Māori art was highly spiritual and conveyed information about ancestry and other culturally important topics. Most traditional Māori art was highly stylized and featured motifs such as the spiral, the chevron, and the *koru*. The colors black, white, and red dominated.



Portrait of Hinepare of Ngāti Kahungunu by Gottfried Lindauer, showing chin moko, pounamu hei-tiki, and woven cloak: This portrait shows traditional jewelry (known as hei-tiki), woven cloth, and chin moko, or tattooing.

Carving

Carving was done in wood, bone, and stone. Wood carvings were used to decorate houses, fence poles, containers, and other objects. Both stone and bone were used to create jewelry such as the *hei-tiki*. The introduction of metal tools by Europeans allowed more intricacy and delicacy, causing stone and bone fish hooks and other tools to become purely decorative.



Māori carving: Late 20th century red carved house post depicting the navigator Kupe. Although an essentially traditional style, this carving was created using metal tools and uses modern paints, creating a form distinct from that of pre-European times.

Ta moko

Ta moko is the art of traditional Māori tattooing, done with a chisel. Men were tattooed on many parts of their bodies, including faces, buttocks, and thighs. Women were usually tattooed only on the lips and chin. Moko conveyed a person's ancestry. The art declined in the 19th century following the introduction of Christianity, but in recent decades it has undergone a revival.

Weaving

Weaving was used to create numerous things, including wall panels in meeting houses and other important buildings, as well as clothing and bags (known as *kete*). While many of these were purely functional, others were true works of art, taking hundreds of hours to complete and often given as gifts to important people. In pre-European times, the main medium for weaving was flax; however, following the arrival of Europeans, cotton, wool, and other textiles were also used.

Painting

In classical Māori art, painting was not an important art form. It was mainly used as a minor decoration in meeting houses, in stylized forms such as the *koru*. Europeans introduced Māori to their more figurative style of art, and in the 19th century, less stylized depictions of people and plants began to appear in place of traditional carvings and woven panels.

European Art in New Zealand

European contact with New Zealand heavily influenced traditional Māori art of the region.

Learning Objectives

Describe the influences of European art in New Zealand

Key Takeaways

Key Points

- Europeans first made contact with New Zealand in 1642 CE, and the British and Irish invaders heavily influenced Māori culture and art, particularly with the introduction of Christianity.
- Europeans began producing art in New Zealand as soon as they arrived, with landscape art and painting becoming very popular.
- From the late 19th century, many Pākehā (New Zealanders not of Māori origin, usually of European ancestry) attempted to create a distinctive New Zealand style of art, sometimes appropriating Māori artistic styles.
- From the early 20th century, politician Apirana Ngata fostered a renewal of traditional Māori art forms, establishing a school of Māori arts in Rotorua. Many Māori artists became highly successful in blending elements of Māori culture with European modernism.

Key Terms

- **koru**: A spiral shape based on the shape of a new unfurling silver fern frond and symbolizing new life, growth, strength, and peace; an integral symbol in Māori art, carving, and tattoos.
- **Māori**: The indigenous Polynesian people of New Zealand, originating with settlers from eastern Polynesia who arrived in New Zealand in several waves of canoe voyages some time between 1250 and 1300 CE.

Background: New Zealand Art

Because of its remoteness, New Zealand was one of the last lands to be settled by humans. Polynesians settled New Zealand in 1250–1300 CE and developed a distinctive Māori culture, and Europeans first made contact in 1642 CE. The British and Irish invaders brought aspects of their own culture to New Zealand and heavily influenced Māori culture, particularly with the

introduction of Christianity. More recently, American, Australian, Asian, and other European cultures have exerted influence on New Zealand.

European Influence on Art

Early Landscapes and Portraiture

Europeans began producing art in New Zealand as soon as they arrived, with many exploration ships including an artist to record newly discovered places, people, flora, and fauna. Landscape art was popular among early invaders, with prints used to promote further settlement and invasion of New Zealand. Notable landscape artists included Augustus Earle and William Fox. However, the most successful artists of this period, Charles Goldie and Gottfried Lindauer, were noted primarily for their portraits of the indigenous Māori people.



Early European Portraits: Portrait of a New Zealand man, Sydney Parkinson, 1784, probably from a sketch made in 1769.

19th Century

From the late 19th century, many Pākehā (New Zealanders not of Māori origin, usually of European ancestry) attempted to create a distinctive New Zealand style of art. Many, such as Rita Angus, continued to work on landscapes, with attempts to depict New Zealand's harsh light. Others appropriated Māori artistic styles; Gordon Walters created many paintings and prints based on the *koru*. New Zealand's most highly regarded 20th century artist was Colin McCahon, who attempted to use international styles such as cubism in New Zealand contexts.



Portrait of Hinepare of Ngāti Kahungunu by Gottfried Lindauer (1890), showing chin moko, pounamu hei-tiki, and woven cloak: Gottfried Lindauer was known for his portraits of the Māori people.

20th Century

From the early 20th century, politician Apirana Ngata fostered a renewal of traditional Māori art forms, establishing a school of Māori arts in Rotorua. The visual arts flourished in the later decades of the 20th century, with the increased cultural sophistication of many New Zealanders. Many Māori artists became highly successful in blending elements of Māori culture with European modernism. Ralph Hotere is New Zealand's highest selling living artist. Others include Shane Cotton and Michael Parekowhai.

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10.11: Hawaiian Art

Pre-European Hawaiian Art

Hawaiian art can be divided into pre-European art, non-native art, and art produced by Hawaiians incorporating western ideas.

Learning Objectives

Evaluate indiginous Hawaiian art

Key Takeaways

Key Points

- Hawaiian art can be divided into pre-European art, non-native art, and art produced by Hawaiians incorporating western ideas.
- Polynesians arrived in Hawaii 1,000–2,000 years ago, and in 1778 Captain James Cook and his crew became the first Europeans to visit Hawaii, calling it the Sandwich Islands.
- Traditional Hawaiian art includes wood carvings, feather work, petroglyphs, bark cloth (called *kapa* in Hawaiian), and tattoos.
- Kapa is a fabric made by Native Hawaiians from the bast fibers of certain species of trees and shrubs; it is based primarily on linear elements and used primarily for clothing, bed covers, robes, and banners.

Key Terms

- **hula**: A form of chant and dance which was developed in the Hawaiian Islands by the Polynesians who originally settled there.
- **Captain James Cook**: A British explorer, navigator, cartographer, and captain in the Royal Navy who made detailed maps of Newfoundland prior to making three voyages to the Pacific Ocean, during which he achieved the first recorded European contact with the eastern coastline of Australia and the Hawaiian Islands, and the first recorded circumnavigation of New Zealand.

Overview: Hawaii

Hawaii represents the northernmost extension of the vast Polynesian triangle of the south and central Pacific Ocean. While traditional Hawaiian culture remains only as vestiges in modern Hawaiian society, there are reenactments of the ceremonies and traditions throughout the islands. Some of these cultural influences are strong enough to affect the United States at large, including the popularity (in greatly modified form) of luaus and hula.

The Hawaiian archipelago consists of 137 islands in the Pacific Ocean that are far from any other land. Polynesians arrived there 1,000–2,000 years ago, and in 1778 Captain James Cook and his crew became the first Europeans to visit Hawaii (which they called the Sandwich Islands). The art created in these islands may be divided into art existing prior to Cook's arrival; art produced by recently arrived westerners; and art produced by Hawaiians incorporating western materials and ideas.

Traditional Hawaiian Art

Art existing prior to the invasion of Europeans is very similar to the art of other Pacific Islanders. This art includes wood carvings, feather work, petroglyphs, bark cloth (called *kapa* in Hawaiian and *tapa* elsewhere in the Pacific), and tattoos. Native Hawaiians had neither metal nor woven cloth. Production of these styles of art continued after Cook's arrival, and a few craftsmen still produce traditional Hawaiian arts, either to sell to tourists or to preserve native culture.



Hawaiian kapa, 18th century: Kapa is a kind of bark cloth, or fabric, made by Native Hawaiians from the bast fibers of certain species of trees and shrubs.

Kapa

Kapa is a fabric made by Native Hawaiians from the bast fibers of certain species of trees and shrubs. It is similar to *tapa* found elsewhere in Polynesia, but it differs in the methods used in its creation. Kapa is based primarily on the creative combination of linear elements that cross and converge to form squares, triangles, chevrons, and diagonal forms, giving a feeling of boldness and directness. The fabric was used primarily for clothing, such as the *malo* worn by men as a loincloth, the *pāʻū* worn by women as a wraparound, and the *kīhei* worn over the shoulders. *Kapa moe* (bed covers) were reserved for the aliʻi or chiefly caste, while kapa robes were used by kāhuna or priestly caste. Kapa was also used as banners to hang leis and images of gods.

Cultural anthropologists over the course of the 20th century identified techniques in the creation of kapa that are unique to the Hawaiian Islands, involving soaking the bark in water, laying it out on a stone tablet, and beating it with a rounded beater. In the 18th century, pieces of kapa were often made of grooving or ribbing, done by pushing a dampened cloth into the grooves of a special board. The process of making kapa was done primarily by women; young girls would learn by helping their mothers, over time doing more of the work until they could make kapa themselves.

Non-Native Hawaiian Art

Non-native Hawaiian art began with the arrival of the first westerners to the island and was characterized by the work of the Volcano School.

Learning Objectives

Discuss how non-native produced Hawaiian art differs from indigenous Hawaiian art

Key Takeaways

Key Points

- While Polynesians arrived on the island of Hawaii 1,000–2,000 years ago, the first westerners did not arrive until Captain James Cook and his crew became the first Europeans to visit the island in 1778.
- Some of the first westerners to visit Hawaii were artists, who sketched and painted Hawaii's people and landscapes using imported materials and concepts.

- The Volcano School was a group of non-native Hawaiian artists who painted dramatic nocturnal scenes of Hawaii's erupting volcanoes.
- Some of the artists of the Volcano School also produced watercolors, which, by the nature of the medium, tended to be diurnal.
- Two volcanoes on the Island of Hawaii, Kilauea and Mauna Loa, were intermittently active during the 1880s and 1890s, when interest in Volcano School paintings peaked.

Key Terms

- **diurnal**: Happening or occurring during daylight, or primarily active during that time.

Overview of Hawaiian Art

The Hawaiian archipelago consists of 137 islands in the Pacific Ocean that are far from any other land. Polynesians arrived there 1,000–2,000 years ago, and in 1778 Captain James Cook and his crew became the first Europeans to visit Hawaii. The art created in these islands can be divided into traditional Hawaiian art; art produced by recently arrived westerners; and art produced by Hawaiians incorporating western materials and ideas.

Art Produced by Non-Native Hawaiians

Early Exploration

Some of the first westerners to visit Hawaii were artists—both professional and amateur. Many of the European invaders' ships had professional artists on board to record their discoveries and document the landscape, people, flora, and fauna of the region. These artists sketched and painted Hawaii's people and landscapes using imported materials and concepts. Artists in this category include Alfred Thomas Agate (American 1812–1849), Jean Charlot (French 1898–1979), Robert Dampier (English 1800–1874), Joseph Henry Sharp (American 1859–1953), and many others. Night scenes of erupting volcanoes were especially popular, giving rise to the Volcano School.

The Volcano School

The Volcano School was a group of non-native Hawaiian artists who painted dramatic nocturnal scenes of Hawaii's erupting volcanoes. Some of the artists also produced watercolors, which, by the nature of the medium, tended to be diurnal. Two volcanoes on the Island of Hawaii, Kilauea and Mauna Loa, were intermittently active during the 1880s and 1890s, when interest in Volcano School paintings peaked. Getting to Kilauea, the more frequently painted volcano, required an arduous two or three day roundtrip journey on horseback. Printmaker and art educator Huc-Mazelet Luquiens called this period "a little Hawaiian renaissance."



Jules Tavernier's painting *Full Moon over Kilauea*, 1887: Jules Tavernier was a member of the Volcano School, a group of non-native Hawaiian artists who painted dramatic nocturnal scenes of Hawaii's erupting volcanoes.

Jules Tavernier (1844–1889), a French artist, was arguably the most important Volcano School painter. Other artists include Ernst William Christmas, Constance Fredericka Gordon Cumming, Charles Furneaux, D. Howard Hitchcock, Ogura Yonesuke Itoh, Ambrose McCarthy Patterson, Titian Ramsey Peale, William Pinkney Toler, William Twigg-Smith, and Lionel Walden, among others. A selection of Volcano School paintings is usually on display at the Honolulu Museum of Art.

Hawaiian Art with Western Influences

Hawaiian art today retains a great deal of traditional Hawaiian influence while also incorporating western styles and themes.

Learning Objectives

Explain how Western influences manifest in Hawaiian art

Key Takeaways

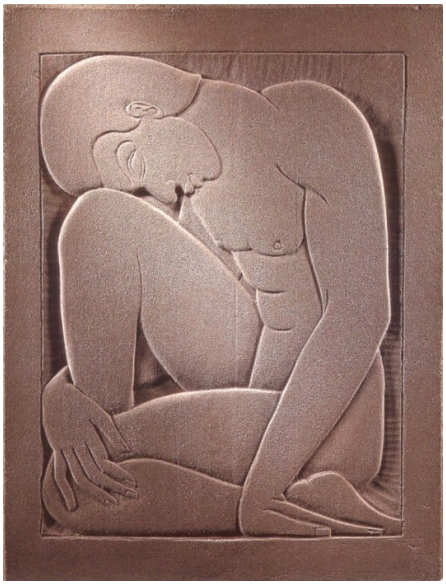
Key Points

- The art created in these islands can be divided into traditional Hawaiian art; art produced by recently arrived westerners; and art produced by Hawaiians incorporating western materials and ideas.
- A great deal of artwork produced by indigenous Hawaiians, as well as Hawaii's native-born and long-term residents, now incorporates western materials and ideas, including paintings on canvas and quilts.
- Many Hawaiian artists remain distinctly Hawaiian in subject matter, while others range among widely diverse styles.
- In 1967, Hawaii became the first state in the nation to implement a "Percent for Art" law, in which 1% of the construction costs of new public schools and state buildings is designated for the acquisition of works of art, either by commission or by purchase.

Key Terms

- **Hula**: A form of chant and dance that was developed in the Hawaiian Islands by the Polynesians who originally settled there.
- **Captain James Cook**: A British explorer, navigator, cartographer, and captain in the Royal Navy who made detailed maps of Newfoundland prior to making three voyages to the Pacific Ocean, during which he achieved the first recorded European contact with the eastern coastline of Australia and the Hawaiian Islands, and the first recorded circumnavigation of New Zealand.

Overview of Hawaiian Art



Stone bas-relief of fallen male nude by Marguerite Louis Blasingame: Sculptor Marguerite Louis Blasingame is one of the many 19th century artists who incorporates both Hawaiian and western themes in her art.

The Hawaiian archipelago consists of 137 islands in the Pacific Ocean that are far from any other land. Polynesians arrived there 1,000–2,000 years ago, and in 1778 Captain James Cook and his crew became the first Europeans to visit Hawaii. The art created in these islands can be divided into traditional Hawaiian art; art produced by recently arrived westerners; and art produced by Hawaiians incorporating western materials and ideas.

Western Influence on Hawaiian Art

The arrival of westerners to Hawaii and the subsequent formation of Hawaii into a state of the U.S. have greatly impacted the art of native Hawaiians. A great deal of artwork produced by indigenous Hawaiians, as well as Hawaii's native-born and long-term residents, now incorporates western materials and ideas, including paintings on canvas and quilts. Many Hawaiian artists remain distinctly Hawaiian in subject matter, while others range among widely diverse styles. Most of the art currently produced in Hawaii integrates a melding of traditional Hawaiian and western influence. Notable artists include sculptor Satoru Abe (born Hawaii 1926–), sculptor Bumpei Akaji (born Hawaii 1921-2002), sculptor Marguerite Louis Blasingame (born Hawaii 1906–1947), ceramicist Sally Fletcher-Murchison (born Hawaii 1933–), Joseph Nawahi (born Hawaii 1842–1896), Reuben Tam (born Hawaii 1916–1991), Isami Doi (born Hawaii 1903–1965), and others.

Hawaiian Art Today

In 1967, Hawaii became the first state in the nation to implement a "Percent for Art" law. The Art in State Buildings Law established the Art in Public Places Program and designated one percent of the construction costs of new public schools and state buildings for the acquisition of works of art, either by commission or by purchase. Public collections of Hawaiian art may be found at the Honolulu Museum of Art, the Bishop Museum (also in Honolulu), the Hawaii State Art Museum, and the Georg-August University of Göttingen in Germany.

Hawaii is also home to numerous cultural events that illustrate the rich traditions of the island pre-European influence. The annual Merrie Monarch Festival is an international Hula competition, and the state is home to the Hawaii International Film Festival, the premier film festival for Pacific rim cinema. Honolulu is also home to the state's long running LGBT film festival, the Rainbow Film Festival.

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10.12: Modern Oceanic Art

Pacific Arts Festival

The Pacific Arts Festival celebrates the arts of indigenous cultures in the Oceanic region.

Learning Objectives

Describe the significance of the Pacific Arts Festival

Key Takeaways

Key Points

- The Festival of Pacific Arts, or Pacific Arts Festival, is a traveling festival hosted every four years by a different country in Oceania.
- The Pacific Arts Festival was conceived by the Secretariat of the Pacific Community as a means to stem the erosion of traditional cultural practices by sharing and exchanging culture at each festival.
- By its vastness, the Pacific Ocean inhibits social and cultural interchange between the inhabitants of its island countries. The festival is not a competition but a cultural exchange, and it serves to both reunite people and reinforce regional identity and mutual appreciation of Pacific-wide culture.
- Participating countries select artist-delegates to represent the nation at this crossroads of cultures, which is considered a great honor.

Key Terms

- **Oceania**: A geographical region composed of many islands (Melanesia, Micronesia, and Polynesia) plus Australasia; it is located between Asia, Antarctica, and the Americas.

Introduction

The Festival of Pacific Arts, or Pacific Arts Festival, is a traveling festival hosted every four years by a different country in Oceania. It was conceived by the Secretariat of the Pacific Community, former South Pacific Commission, as a means to stem the erosion of traditional cultural practices by sharing and exchanging culture at each festival. The major theme of the festival is traditional song and dance. The first festival was held in May of 1972 in Suva, Fuji, and it has been held roughly every four years since in countries around the Pacific. The 2012 Festival was hosted by the Soloman Islands from July 1–14 with the theme of “Culture in Harmony with Nature.” From May 22 to June 4, 2016, the 12th ever Festival of Pacific Arts was held in Hagåtña, Guam, with the theme of “What We Own, What We Have, What We Share, United Voices of the PACIFIC.” The next Festival will take place in 2020 in Hawaii.



Map of Oceania: This map illustrates the nations of the Oceanic region.

The Festival's Value and Purpose

By its vastness, the Pacific Ocean inhibits social and cultural interchange between the inhabitants of its island countries. The festival is not a competition but a cultural exchange, and it serves to both reunite people and reinforce regional identity and mutual appreciation of Pacific-wide culture. Participating countries select artist-delegates to represent the nation at this crossroads of cultures, which is considered a great honor.

The Pacific Cultural Council selects the host country, recognizing that each participating country desires the opportunity to showcase its unique indigenous culture by hosting the festival. Host selection is based on principles of equity, and preference is given to countries which have not yet hosted. The festival's host country pays participants' costs of local travel, accommodation, meals, and other forms of hospitality. Entry to all artistic events is free to the public, thereby maximizing cultural outreach and inclusion.

In 2008, about 2,000 artists attended the Festival of Pacific Arts from the following participating countries: American Samoa, Australia, Cook Islands, Easter Island, Federated States of Micronesia, Fiji, French Polynesia, Guam, Hawaii, Kiribati, Marshall Islands, Nauru, New Caledonia, New Zealand, Niue, Norfolk Island, Northern Mariana Islands, Palau, Papua New Guinea, Pitcairn Islands, Sāmoa, Solomon Islands, Tokelau, Tonga, Tuvalu, Vanuatu, and Wallis and Futuna. Taiwan was allowed to send a delegation of 80 performers and artists, most of whom were Taiwanese aborigines, to the Festival of Pacific Arts for the first time in 2008.

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11: ANCIENT ART AND THE MEDITERRANEAN

11.1: Prehistory
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11.1: Prehistory

The Paleolithic Period

Paleolithic Architecture

The oldest examples of Paleolithic dwellings are shelters in caves, followed by houses of wood, straw, and rock.

Key Points

- Early humans chose locations that could be defended against predators and rivals and that were shielded from inclement weather.
- Weather, water, and time have destroyed the majority of campsites; our understanding of Paleolithic dwellings is therefore limited.
- Caves are the most famous example of Paleolithic shelters.

Key Terms

- **Mammoth**: A large, hairy, extinct elephant-like mammal of the taxonomic genus Mammuthus.
- **Hut**: A small wooden shed, a primitive temporary dwelling.
- **Paleolithic**: Paleo (Old) Lith (Stone); Early stage of the Stone Age, when primitive stone tools were used.

The Paleolithic Age, or Old Stone Age, spanned from around 30,000 BCE until 10,000 BCE and produced the first accomplishments in human creativity. Due to a lack of written records from this time period (Pre-history), nearly all of our knowledge of Paleolithic human culture and way of life comes from archaeologic and ethnographic comparisons to modern hunter-gatherer cultures. The Paleolithic lasted until the retreat of the ice, when farming and use of metals were adopted.

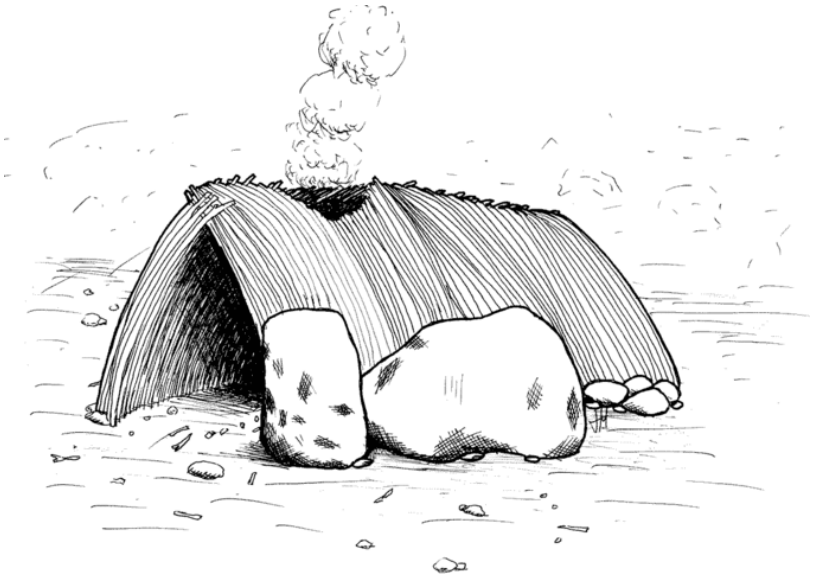
Paleolithic Societies

A typical Paleolithic society followed a hunter-gatherer economy. Humans hunted wild animals for meat and gathered food, firewood, and materials for their tools, clothes, or shelters. The adoption of both technologies—clothing and shelter—cannot be dated exactly, but they were key to humanity's progress. As the Paleolithic era progressed, dwellings became more sophisticated, more elaborate, and more house-like. At the end of the Paleolithic era, humans began to produce works of art such as cave paintings, rock art, and jewelry, and began to engage in religious behavior such as burial and rituals.

Dwellings and Shelters

Early men chose locations that could be defended against predators and rivals and that were shielded from inclement weather. Many such locations could be found near rivers, lakes, and streams, perhaps with low hilltops nearby that could serve as refuges. Since water can erode and change landscapes quite drastically, many of these campsites have been destroyed. Our understanding of Paleolithic dwellings is therefore limited.

As early as 380,000 BCE, humans were constructing temporary wood huts . Other types of houses existed; these were more frequently campsites in caves or in the open air with little in the way of formal structure. The oldest examples are shelters within caves, followed by houses of wood, straw, and rock. A few examples exist of houses built out of bones.



Temporary wood hut: An artist's rendering of a temporary wood house, based on evidence found at Terra Amata (in Nice, France) and dated to the Lower Paleolithic era

Caves

Caves are the most famous example of Paleolithic shelters, though the number of caves used by Paleolithic people is drastically small relative to the number of hominids thought to have lived on Earth at the time. Most hominids probably never entered a cave, much less lived in one. Nonetheless, the remains of hominid settlements show interesting patterns. In one cave, a tribe of Neanderthals kept a hearth fire burning for a thousand years, leaving behind an accumulation of coals and ash. In another cave, post holes in the dirt floor reveal that the residents built some sort of shelter or enclosure with a roof to protect themselves from water dripping on them from the cave ceiling. They often used the rear portions of the cave as middens, depositing their garbage there.

In the Upper Paleolithic (the latest part of the Paleolithic), caves ceased to act as houses. Instead, they likely became places for early people to gather for ritual and religious purposes.

Tents and Huts

Modern archaeologists know of few types of shelter used by ancient peoples other than caves. Some examples do exist, but they are quite rare. In Siberia, a group of Russian scientists uncovered a house or tent with a frame constructed of mammoth bones. The great tusks supported the roof, while the skulls and thighbones formed the walls of the tent. Several families could live inside, where three small hearths, little more than rings of stones, kept people warm during the winter. Around 50,000 years ago, a group of Paleolithic humans camped on a lakeshore in southern France. At Terra Amata, these hunter-gatherers built a long and narrow house. The foundation was a ring of stones, with a flat threshold stone for a door at either end. Vertical posts down the middle of the house supported roofs and walls of sticks and twigs, probably covered over with a layer of straw. A hearth outside served as the kitchen, while a smaller hearth inside kept people warm. Their residents could easily abandon both dwellings. This is why they are not considered true houses, which was a development of the Neolithic period rather than the Paleolithic period.

Paleolithic Artifacts

The Paleolithic era has a number of artifacts that range from stone, bone, and wood tools to stone sculptures.

Key Points

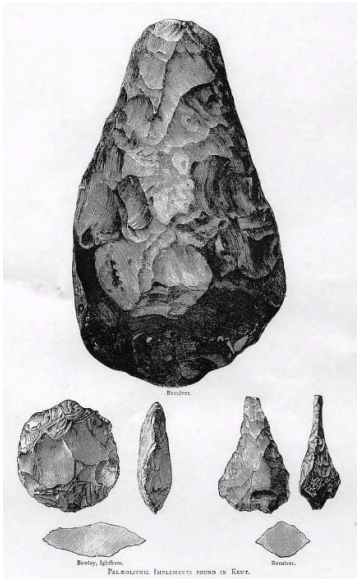
- Artifacts dating from the Lower and Middle Paleolithic remain disputed as objects of artistic expression.
- There is some evidence that a preference for aesthetic emerged in the Middle Paleolithic due to the symmetry inherent to discovered artifacts.
- The (So-called) Venus of Tan-Tan is an alleged artifact found in Morocco that is believed by some archaeologists to be the

earliest representation of the human form.
- The Paleolithic is characterized by the use of stone tools, although at the time humans also used wood and bone tools.

Key Terms

- **ochre**: An earth pigment containing silica, aluminum, and ferric oxide.
- **incised**: To cut into the surface of an object for decorative purposes.
- **flint**: A hard, fine-grained quartz that fractures conchoidally and generates sparks when struck.
- **paleoliths**: A stone relic of the Paleolithic era.
- **artifacts**: Objects that are created by a human being with cultural and historical significance.

The Paleolithic or Old Stone Age originated around 30,000 BCE, lasting until 10,000 BCE, and is separated into three periods: the Lower Paleolithic (the earliest subdivision), Middle Paleolithic, and Upper Paleolithic. The Paleolithic era is characterized by the use of stone tools, although at the time humans also used wood and bone tools. Other organic commodities were adapted for use as tools, including leather and vegetable fibers; however, due to their nature, these have not been preserved to any great degree. Surviving artifacts of the Paleolithic era are known as **paleoliths**.



Acheulean hand-axes: Acheulean hand-axes from Kent. The types shown are (clockwise from top) cordate, ficron, and ovate. Evidence shows these early hominids intentionally selected raw materials with good flaking qualities and chose appropriate-sized stones for their needs to produce sharp-edged tools for cutting

The earliest undisputed art originated in the Upper Paleolithic. However, there is some evidence that a preference for aesthetic emerged in the Middle Paleolithic due to the symmetry inherent in discovered artifacts and evidence of attention to detail in such things as tool shape, which has led some archaeologists to interpret these artifacts as early examples of artistic expression. There has been much dispute among scholars over the terming of early prehistoric artifacts as “art.” Generally speaking, artifacts dating from the Lower and Middle Paleolithic remain disputed as objects of artistic expression, while the Upper Paleolithic provides the first conclusive examples of art making.

Disputed Art(ifacts): Early “Venuses”

The “Venus” of Tan-Tan is an alleged artifact found in Morocco that is believed by some to be the earliest representation of the human form . The name “Venus” is no longer considered appropriate because it suggests that these objects were representative of goddesses, or other deities, when there is no proof that this is so. The term is still in use but here we will demote these figures to the designation “Woman” which is usually undeniable by the physical gendered characteristics, although the Tan-Tan figure is arguably not gendered. The Woman of Tan-Tan, a 2.3 inch long piece of quartzite rock dated between 300,000 and 500,000 years ago during the Middle Paleolithic, was discovered in 1999 in a river terrace deposit on the north bank of the Draa River, just south of the Moroccan village of Tan-Tan. There is controversy among archaeologists as to its nature and origin. Some archaeologists believe it was created by a combination of geological forces as well as tool-based carving. Visible smudge stains have been interpreted by some as remnants of red **ochre pigments**. For others, the rock’s shape is simply the result of natural

weathering and erosion, and any human shape is a mere coincidence.



Drawing of the Woman of Tan-Tan: The Woman of Tan-Tan is an alleged artifact found in Morocco that is believed by some to be the earliest representation of the human form

Blombos Cave

Discoveries of engraved stones in the Blombos Caves of South Africa has led some archaeologists to believe that early *Homo sapiens* were capable of abstraction and the production of symbolic art. Made from ochre, the stones are engraved with abstract patterns, and while they are simpler than prehistoric cave paintings found in Europe, some scholars believe these engraved stones represent the earliest known artworks, dating from 75,000 years ago. Although, much like the other pieces, this belief remains contested.



Engraved ochre from the Blombos Cave: Engraved ochre from the Blombos Cave has led some historians to believe that early Homo sapiens were capable of symbolic art

Paleolithic Cave Paintings

Paleolithic cave paintings demonstrate early humans' capacity to give meaning to their surroundings and communicate with others.

Key Points

- Cave paintings can be grouped into three main categories: animals, human figures, and abstract signs.
- Animals depicted include familiar herbivores and predatory animals.
- Animals were shown in profile
- The most spectacular examples of cave paintings are in southern France and northern Spain.
- Interpretations vary from prehistoric star charts, accounts of past hunts or mystical rituals for future ones, and shamanism.

Key Terms

- **chiaroscuro**: An artistic technique developed during the Renaissance, referring to the use of exaggerated light contrasts in order to create the illusion of volume.
- **shamanism**: A range of traditional beliefs and practices concerned with communication with the spirit world.
- **polychromy**: Refers to the use of multiple colors in an object or artwork.
- **schematic**: following a set form, often geometric, and repeatable.

The Paleolithic, or Old Stone Age, ranges from 30,000 BCE to 10,000 BCE and produced the first accomplishments in human creativity, preceding the invention of writing. Archaeological discoveries across a broad swath of Europe (especially southern France and northern Spain) include over two hundred caves with spectacular paintings, drawings, and sculpture that are among the earliest undisputed examples of representational image-making.

Themes and Materials

The most common themes in cave paintings are large wild animals, such as bison, horses, aurochs (a kind of bull), and deer. The species found most often were suitable for hunting by humans, but were not necessarily the typical prey found in associated bone deposits. For example, the painters of Lascaux, France left mainly reindeer bones, but this species does not appear at all in the cave paintings; equine species are the most common.

Drawings of humans were rare and were usually **schematic** in nature as opposed to the detailed and naturalistic images of animals. Tracings of human hands and hand stencils were very popular, however, as well as abstract patterns called finger flutings. Animals were pictured in profile to give the most identifiable information about each one as possible.

The pigments used appear to be red and yellow ochre, manganese or carbon for black, and china clay for white. Some of the color may have been mixed with fat. The paint was applied by finger, chewed sticks, or using fur for brushes. Sometimes the silhouette of the animal was incised in the rock first, and in some caves many of the images were only engraved in this fashion, taking them out of a strict definition of “cave painting.”

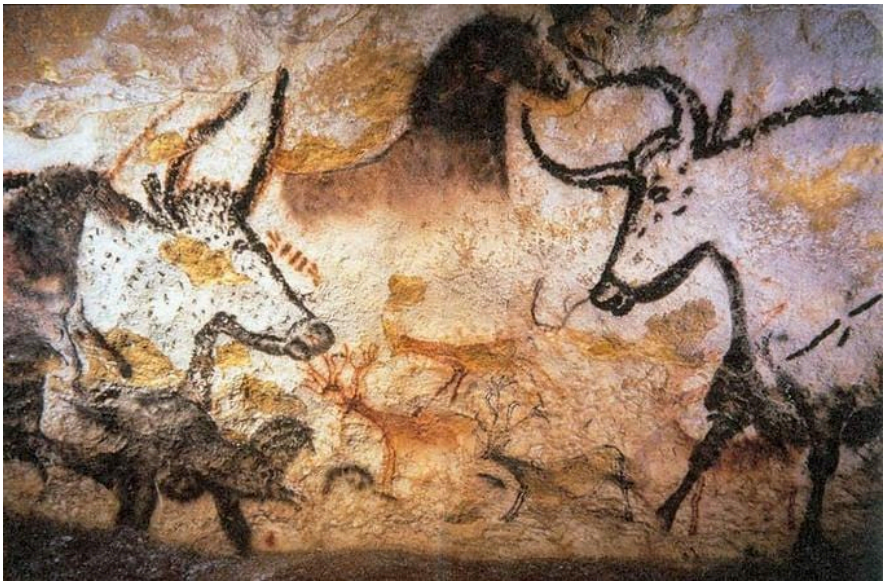
Main Examples of Cave Paintings: France and Spain

France

Lascaux (circa 15,000 BCE), in southwestern France, is an interconnected series of caves with one of the most impressive examples of artistic creations by Paleolithic humans.



A horse from the “Panel of the Chinese Horses” from the Lascaux Cave. The second Chinese horse in the Axial Gallery, also known as the Painted Gallery. Note also the sign above the horse. PD-US; Photo: http://coursecontent.westhillscolleg...2500/index.htm



Cave paintings in Lascaux, France: The most famous section of the cave is “The Great Hall of the Bulls,” where bulls, equines, and stags are depicted. CC BY-SA: Prof saxx Feb. 2006

Discovered in 1940, the cave contains nearly two thousand figures, which can be grouped into three main categories—animals, human figures, and abstract signs. Over nine hundred images depict animals from the surrounding areas, such as horses, stags, aurochs, bison, lions, bears, and birds—species that would have been hunted and eaten, and those identified as predators. The paintings contain no images of the surrounding landscape or the vegetation of the time.

The Chauvet-Pont-d’Arc Cave (circa 30,000 BCE) in the Ardèche department of southern France contains some of the earliest known paintings, as well as other evidence of Upper Paleolithic life. The Chauvet Cave is uncharacteristically large, and the quality, quantity, and condition of the artwork found on its walls have been called spectacular. Hundreds of animal paintings have been catalogued, depicting at least thirteen different species—not only the familiar herbivores that predominate Paleolithic cave art, but also many predatory animals, such as cave lions, panthers, bears, and cave hyenas.



Drawings of horses from the Chauvet Cave in France: The Chauvet-Pont-d'Arc Cave in the Ardèche department of southern France is a cave that contains some of the earliest known cave paintings. PD-Art US

As is typical of most cave art, there are no paintings of complete human figures in Chauvet. There are a few panels of red ochre hand prints and hand stencils made by spitting pigment over hands pressed against the cave surface. Abstract markings—lines and dots—are found throughout the cave.

The artists who produced these unique paintings used techniques rarely found in other cave art. Many of the paintings appear to have been made after the walls were scraped clear of debris and concretions, leaving a smoother and noticeably lighter area upon which the artists worked. Similarly, a three-dimensional quality and the suggestion of movement are achieved by incising or etching around the outlines of certain figures. The art also includes scenes that were complex for its time—animals interacting with each other. For instance, a pair of wooly rhinoceroses are seen butting horns in an apparent contest for territory or mating rights.

Spain

Altamira (circa 18,000 BCE) is a cave in northern Spain famous for its Upper Paleolithic cave paintings featuring drawings and polychrome rock paintings of wild mammals and human hands. The cave has been declared a World Heritage Site by UNESCO.



Painting of a bison in the Great Hall of Policromes, Altamira, Spain: Altamira's famous Upper Paleolithic cave paintings feature drawings and polychrome rock paintings of wild mammals and human hands. CC BY-SA; Museo de Altamira y D. Rodríguez

The long cave consists of a series of twisting passages and chambers. Human occupation was limited to the cave mouth, although paintings were created throughout the length of the cave. The artists used **polychromy**—charcoal and ochre or haematite (iron oxide)—to create the images, often diluting these pigments to produce variations in intensity, creating an impression of **chiaroscuro**. They also exploited the natural contours in the cave walls to give their subjects a three-dimensional effect.

Interpretations

Like all prehistoric art, the purpose of these paintings remains obscure. In recent years, new research has suggested that the Lascaux paintings may incorporate prehistoric star charts. Some anthropologists and art historians also theorize that the paintings could be an account of past hunting success, or they could represent a mystical ritual to improve future hunting endeavors. An alternative theory, broadly based on ethnographic studies of contemporary hunter-gatherer societies, is that the paintings pertained to shamanism, or a mystical connection to nature.

Paleolithic Sculpture

Paleolithic sculptures found in caves are some of the earliest examples of representational art.

Key Points

- Sculptural work from the Paleolithic consists mainly of figurines, beads, and some decorative utilitarian objects constructed with stone, bone, ivory , clay, and wood.
- "Venus" or "Woman" figurines" is an umbrella term for a number of prehistoric statuettes of women that have been found mostly in Europe, but also in Eurasia and Siberia.
- Woman figurines are characterized by shared stylistic features, such as an oval shape, large belly, wide-set thighs, large breasts, and the typical absence of arms and feet.

Key Terms

- **flint**: A hard, fine-grained quartz that fractures conchoidally and generates sparks when struck.

The Paleolithic or Old Stone Age existed from approximately 30,000 BCE until 10,000 BCE, and produced the first accomplishments in human creativity. Archeological discoveries across Europe and Asia include over two hundred caves with spectacular paintings, drawings, and sculptures that are among the earliest undisputed examples of representational art-making. Sculptural work from the Paleolithic consists mainly of figurines, beads, and some decorative utilitarian objects constructed with stone, bone, ivory, clay, and wood. During prehistoric times, caves were places of dwelling as well as possible spaces for ritual and communal gathering. Unsurprisingly, caves were the locations of many archeological discoveries owing to their secluded

locations and protection from the elements.

Venus/Woman Figurines

“Venus” or Woman figurines is an umbrella term for a number of prehistoric statuettes of women that have been found mostly in Europe, but also in Asia and Siberia, dating from the Upper Paleolithic. These figures are all quite small, between 4 and 25 cm tall, and carved mainly in steatite (soapstone), limestone, bone, or ivory. These sculptures are collectively described as “Venus” figurines in reference to the Roman goddess of beauty, as early historians assumed they represented an ideal of beauty from the time. Woman of Willendorf is used now since the figures’ status as goddesses is unknowable.

The figurines have sometimes been interpreted as representing a mother goddess; the abundance of such female imagery has led some to believe that Upper Paleolithic (and later Neolithic) societies had a female-centered religion and a female-dominated society. Various other explanations for the purpose of the figurines have been proposed, such as the hypothesis that the figurines were created as self-portraits of actual women (unlikely) or were used as gestures of goodwill between unrelated groups.

Stylistic Features

These figures are characterized by shared stylistic features, such as an oval shape, large belly, wide-set thighs, large breasts, and the typical absence of arms and feet. Hundreds of these sculptures have been found both in open-air settlements and caves. The Woman of Hohle Fels, a 6 cm figure of a woman carved from a mammoth‘s tusk, was discovered in Germany’s Hohle Fels cave in 2008 and represents one of the earliest found sculptures of this type.



The Woman of Hohle Fels: a 6 cm figure of a woman carved from a mammoth’s tusk, was discovered in Germany’s Hohle Fels cave in 2008 and represents one of the earliest found sculptures of this type. CC Fair Use: image copyright H. Jensen / Universität Tübingen
http://www.nature.com/nature/videoar...historicpinup/

Additionally, the Woman of Willendorf is a particularly famous example of this type of figure. While initially thought to be symbols of fertility, or of a fertility goddess, the true significance of the figure remains obscure, as does much of prehistoric art.



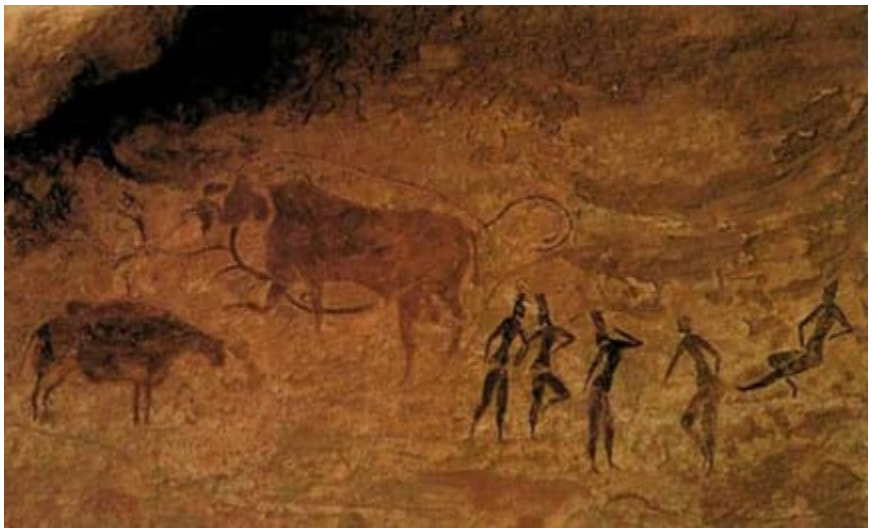
The Woman of Willendorf: The Woman of Willendorf is a particularly famous example of the figure. CC BY 2.5: User: MatthiasKabel

Prehistory is divided roughly into three sections:

Paleolithic – Old Stone Age 2.5 million years ago to end of last Ice Age c. 9600 BCE

Mesolithic – Middle Stone Age – end of last ice age, agriculture, domestication of animals including the dog

Neolithic – New Stone Age – farming spreads to Western Europe, large-scale stone structures like Stonehenge in England



Women and Cattle, Rock painting at Tassili n'Ajjer, Algeria. After 5000 BCE. http://nation.com.pk/blogs/09-Aug-20...-in-human-life

Further South in present-day Algeria, the Sahara desert was a vast savanna grassland suitable for the husbanding of herds of animals. This rock painting seems to picture a group of women watching the herd and entertaining themselves by – possibly – dancing. The artist has used the natural coloring of the rock outcropping to create a platform on which one of the figures reclines. This image confirms the activity of animal husbandry as well as advanced cultural and communal exchanges among the people who lived there.

Mesolithic Age

The period between the Paleolithic Age and the Neolithic Age is known as the Meso (Middle) Lith (Stone) ic period. The years attributed to this period vary from region to region, but it roughly corresponds to the time in Northern Europe during which the

climate began to warm and the glaciers to recede.

Some characteristics of the Mesolithic Age is a transition from large chipped stone tools and hunting in groups of large herd animals to smaller (microliths) chipped stone tools and a more hunter-gatherer culture. It ends with the introduction of the growing of crops and husbanding of animals in the Neolithic.



English: Hunter gatherer's camp at Irish National Heritage Park Exhibit showing how a 7000 B.C. campsite of Mesolithic period hunter gatherers would have looked. They were nomadic and built temporary houses. Wood, bone and flint were the materials of their tools. They fished using dugout canoes – there is one in the photo. More photos in the park, see https://www.geograph.org.uk/gallery/..._wexford_10033, photo by David Hawgood CC BY-SA 2.0

There is rather less art attributed to the Mesolithic than in the period prior and subsequent. Certain regions developed a distinctive pottery during this period. Possibly the most significant and long-lasting development during the Mesolithic is the domestication of the dog.



The Elk's Head of Huittinen is a rare Mesolithic animal carving in soapstone from Finland. CC BY-SA Rauno Träskelin / The Finnish National Board of Antiquities – https://www.finna.fi/Record/musketti.M012:AKD58629:1

Neolithic Monuments

Neolithic art in Western Europe is best represented by its megalithic (large stone) monuments.

Key Points

- The Neolithic or New Stone Age was a period in human development from around 10,000 BCE until 3,000 BCE.
- Stonehenge and Avebury, both located in the county of Wiltshire in England, are the best known megalithic henges (circles). Both were built in stages over several centuries. Their exact purposes remain a matter of debate.
- Passage tombs or graves consist of narrow passages made of large stones and one or multiple burial chambers been covered in earth or stone. A common layout is the cruciform passage grave.
- The carvings at Newgrange and Knowth are aligned with the solstices and equinoxes.

Key Terms

- **rectilinear**: In a straight line.
- **henge**: A prehistoric enclosure in the form of an arc, defined by a raised circular bank and a circular ditch inside the bank, with one or more entrances to the enclosed open space.
- **trilithon**: A structure consisting of two stone pillars supporting a horizontal stone.
- **cruciform**: Having the shape of a cross.
- **serpentiform**: Having the form of a serpent.
- **curvilinear**: Formed by curved lines.
- **passage grave**: A burial chamber consisting of a narrow passage made of large stones and one or multiple burial chambers covered in earth or stone.

Also known as the New Stone Age, the Neolithic period in human development lasted from around 10,000 BCE until 3,000 BCE. Considered the last part of the Stone Age, the Neolithic is signified by a progression in behavioral and cultural characteristics including the cultivation of wild and domestic crops and the use of domesticated animals.

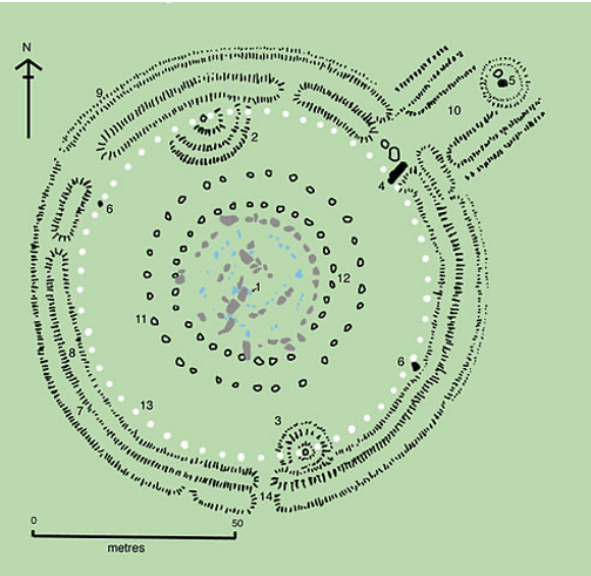
Agrarian societies first appeared in southeast Europe in the seventh millennium BCE. Through migration and cultural diffusion, Neolithic traditions spread to northwestern Europe by around 4500 BCE. The development of agriculture allowed groups of people to form larger permanent settlements in single locations, as opposed to living as nomadic hunter gatherers. Permanent settlements resulted in the construction of megalithic monuments requiring considerable time and effort that was unavailable to nomads.

Megalithic Henges

Neolithic societies produced female and animal statues, engravings, and elaborate pottery decoration. In Western Europe, though, this period is best represented by the megalithic (large stone) monuments and passage tomb structures found from Malta to Portugal, through France and Germany, and across southern England to most of Wales and Ireland.

Stonehenge

Perhaps the best known megalithic henge is Stonehenge, located on Salisbury Plain in the county of Wiltshire in south-central England. Archaeologists believe it was constructed from 3000 BCE to 2000 BCE. The surrounding circular earth bank and ditch, which constitute the earliest phase of the monument, have been dated to about 3100 BCE. Radiocarbon dating suggests that the first bluestones in the innermost ring of Stonehenge were raised between 2400 and 2200 BCE, although they may have been at the site as early as 3000 BCE.



Plan of Stonehenge: Key to plan: (1) The Altar Stone, (2) barrow without a burial, (3) “barrows” without burials, (4) the fallen Slaughter Stone, (5) the Heel Stone, (6) two of originally four Station Stones, (7) ditch, (8) inner bank, (9) outer bank, (10) the Avenue, (11) ring of 30 pits called the Y Holes, (12) ring of 29 pits called the Z Holes, (13) circle of 56 pits, known as the Aubrey holes, (14) smaller southern entrance. CC BY_SA Drawn by Adamsan

Although human remains have been found at the site, archaeologists are uncertain whether the site served funerary purposes, ritual purposes, or both. Its alignments with the sunrise of the summer solstice and sunset of the winter solstice present the possibility that the site served as a rudimentary astronomical calendar to help early agrarian societies acclimate to the approaching growing season and harvest.



Stonehenge: Salisbury Plain, England. CC BY 2.0 garethwiscombe, July 30 2007; https://www.flickr.com/photos/gareth...n/photostream/

Even the smallest bluestones weigh several tons each. These stones, so-called because they appear blue when wet, were quarried approximately 150 miles away in the Prescelli Mountains in southwest Wales. Even more impressive, the quarrying and transport of the stones took place without the aid of the wheel, requiring a sophisticated method of transport and construction involving felled trees and earthen mounds. The larger Sarcen stones that form the post-and-lintel ring and he free-standing trilithons were quarried approximately 25 miles to the north of Salisbury Plain, requiring the same transport system of felled trees and earthen mounds.

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11.2: Mesopotamia

The Art of the Ancient Near East

Cultures in the ancient Near East (often called the Cradle of Civilization) practiced intensive year-round agriculture, developed a writing system, invented the potter's wheel, created a centralized government, law codes, and empires, and introduced social stratification, slavery, and organized warfare. Societies in the region laid the foundations for astronomy and mathematics.

From Mesopotamia came the empires of Sumeria, Babylon, and Assyria. From the fertile floodplains of the Nile emerged the Egyptians, with their great monuments and sophisticated society. From the Iranian Plateau came the Medes and then the Persians, who nearly succeeded in uniting the entire civilized world under one empire.

In Mesopotamian Babylonia, an abundance of clay and lack of stone led to greater use of mud brick. Babylonian temples were massive structures of crude brick supported by buttresses, with drains to remove rain. The use of brick led to the early development of the pilaster, column, frescoes, and enameled tiles. Walls were brilliantly colored and sometimes plated with zinc or gold, as well as with tiles. Painted terra cotta cones for torches were also embedded in the plaster. In Babylonia, three-dimensional figures often replaced bas-relief—the earliest examples being the Statues of Gudea, which are realistic if somewhat clumsy. The paucity of stone in Babylonia made every pebble precious and led to perfection in the art of gem cutting.



Statue of Gudea: Neo-Sumerian period, circa 2,090 BCE. PD-Art US

The Mesopotamian Cultures

Sumer was an ancient civilization that saw its artistic styles change throughout different periods in its history.

Key Points

- The Eridu economy produced abundant food, which allowed its inhabitants to settle in one location and form a labor force specializing in diverse arts and crafts.
- Writing produced during the early Sumerian period suggest the abundance of pottery and other artistic traditions.
- Elements of the early Sumerian culture spread through a large area of the Near and Middle East.
- The Sumerian city states rose to power during the prehistorical Ubaid and Uruk periods.

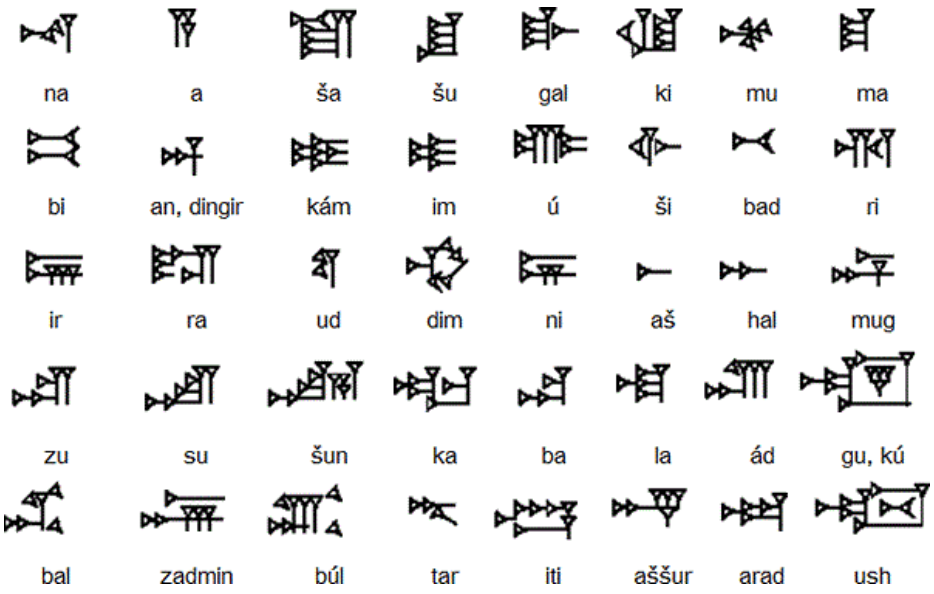
Key Terms

- **theocratic**: A form of government in which a deity is officially recognized as the civil ruler. Official policy is governed by officials regarded as divinely guided, or is pursuant to the doctrine of a particular religion or religious group.
- **casting**: A sculptural process in which molten material (usually metal) is poured into a mold, allowed to cool and harden, and become a solid object.
- **cuneiform**: One of the earliest known forms of written expression that began as a system of pictographs. It emerged in Sumer around the 30th century BC, with predecessors reaching into the late 4th millennium.

Sumer was an ancient civilization in southern Mesopotamia (modern Iraq) during the Early Bronze Age. Although the historical records in the region do not go back much further than ca. 2900 BCE, modern historians believe that Sumer was first settled between ca. 4500 and 4000 BCE by people who may or may not have spoken the Sumerian language. These people, now called the "Ubaidians," were the first to drain the marshes for agriculture; develop trade; and establish industries including weaving, leatherwork, metalwork, masonry, and pottery.

The Sumerian city of Eridu, which at that time bordered the Persian Gulf, is believed to be the world's first city. Here, three separate cultures fused—the peasant Ubaidian farmers, the nomadic Semitic-speaking pastoralists (farmers who raise livestock), and fisher folk. The surplus of storable food created by this economy allowed the region's population to settle in one place, instead of migrating as hunter-gatherers. It also allowed for a much greater population density, which required an extensive labor force and a division of labor with many specialized arts and crafts.

An early form of wedge-shaped writing called cuneiform developed in the early Sumerian period. During this time, cuneiform and pictograms suggest the abundance of pottery and other artistic traditions. In addition to the production of vessels, clay was also used to make tablets for inscribing written documents. Metal also served various purposes during the early Sumerian period. Smiths used a form of casting to create the blades for daggers. On the other hand, softer metals like copper and gold could be hammered into the forms of plates, necklaces, and collars.



Akkadian form of cuneiform writing. PD-Art US

Stele of the Vultures

From the Early Dynastic III period (2600-2300 BCE) in what is today Iraq, this stele – usually a vertical commemorative stone – seems to show the victory of the city-state of Lagash over its neighbor, Umma, both Sumerian. Today it exists in fragments in various locations, the one pictured below is in the Louvre. Named for the vultures that appear in one scene, the stele is divided into **registers**, bands that tell portions of the story. The story is related in cuneiform as well as images.



Stele of the Vultures: Battle formations on a fragment of the Stele of the Vultures. Example of Sumerian pictorial cuneiform writing. CC BY-SA Eric Gaba (User: Sting), July 2005

By the late fourth millennium BCE, Sumer was divided into about a dozen independent city-states delineated by canals and other boundary makers. At each city center stood a temple dedicated to the particular patron god or goddess of the city. Priestly governors ruled over these temples and were intimately tied to the governing of the city-states.

Gilgamesh

The earliest king authenticated through archaeological evidence is Enmebaragesi of Kish, whose name is also mentioned in the Gilgamesh epic (ca. 2100 BCE)—leading to the suggestion that Gilgamesh himself might have been a historical king. As the *Epic of Gilgamesh* shows, the second millennium BCE was associated with increased violence. Cities became walled and increased in size as undefended villages in southern Mesopotamia disappeared.

Babylonian Empire

One of the most significant developments following the Sumerians was the arrival of the Babylonians by about 1830 BCE. One of the enlightened rulers of this civilization was Hammurabi (ruled c. 1792-1750 BCE) who established the first written code of law. The Stele of Hammurabi is a vertical stone stele inscribed in cuneiform with an entire set of laws that covered everything from inheritance to murder. On top, Hammurabi receives the tools of rulership from his God, Shamash or possibly Marduk. Interestingly, those tools are tools of measurement, as in building, suggesting that the law was seen as measuring out justice.



Code of Hammurabi replica stele on display at the Rosicrucian Egyptian Museum in San Jose, California. CC BY-SA photo: Brokensphere



Administrative texts in cuneiform writing: A collection of administrative texts in cuneiform writing on display at the Oriental Institute Museum, University of Chicago

Sculpture in Mesopotamia

While the purposes that Mesopotamian sculpture served remained relatively unchanged for 2000 years, the methods of conveying those purposes varied greatly over time.

Key Points

- Mesopotamian sculptures were predominantly created for religious and political purposes.
- Common materials included clay, metal, and stone fashioned into reliefs and sculptures in the round.
- The Uruk period marked a development of rich narrative imagery and increasing lifelikeness of human figures.
- Hieratic scale was often used in Mesopotamian sculpture to convey the significance of gods and royalty.
- After the end of the Uruk period, subject matter began to depict scenes of warfare and became increasingly violent and intimidating.

Key Terms

- **register**: A usually horizontal division of separate scenes in two- or three- dimensional art.
- **hieratic scale**: A visual method of marking the significance of a figure through its size. The more important a figure is, the larger it appears.
- **terra cotta**: Clay that has been fired in a kiln.
- **high relief**: A sculpture that projects significantly from its background, providing deep shadows.
- **votive**: An object left in temples or other religious locations for a variety of spiritual purposes.
- **colossal**: Extremely tall.
- **lyre**: A hand-held stringed instrument resembling a small harp.
- **cylinder seal**: A small object adorned with carved images of animals, writing, or both, used to sign official documents.
- **in the round**: Sculpture that stands freely, separate from a background.
- **relief**: sculpture that projects from a background.
- **mixed-media**: Artwork consisting of two or more different materials.
- **nomadic**: Mobile; moving from one place to another, never settling in one location for too long.

The current archaeological record dates sculpture in Mesopotamia the tenth millennium BCE, before the dawn of civilization. Sculptural forms include humans, animals, and cylinder seals with cuneiform writing and imagery in the round or as reliefs. Materials range from terra cotta, stones like alabaster and gypsum, and metals like copper and bronze.

Hunter-Gatherers and Samarra

Because the artists of the hunter-gatherer era were nomadic, the sculptures they produced were small and lightweight. Even after cultures discovered agricultural methods, such as irrigation and animal domestication, artists continued to produce small sculptures. The seated female figure below (c. 6000 BCE), likely carved from a single stone, hails from the prehistoric Samarra culture (5500-4800 BCE). Like many prehistoric female figures, the features of this sculpture suggest that it was used in fertility rituals. Its breasts are accentuated, and its legs are spread in a position that might resemble a woman in labor. While the artist emphasized areas of the body related to reproduction, he or she did not add facial features or feet to the figure.



Seated Female, Samarra, c. 6000 BCE. Stone. Met Museum, PD

Sculptures in human form were also used as votive offerings in temples. Among the best known are the Tell Asmar Hoard, a group of 12 sculptures in the round depicting worshipers, priests, and gods. Like the cylinder seal found in Queen Puabi's tomb, the figures in the Tell Asmar Hoard show hieratic scale. Worshipers, as in the image below, stand with their arms in front of their chests and their hands in the position of holding offerings. Materials range from alabaster to limestone to gypsum, depending on each figure's significance. One common feature is the large hollowed out eye sockets, which were once inlaid with stone to make them appear lifelike. The eyes held spiritual significance, especially that of the gods, which represented awesome otherworldly power.



Tell Asmar Hoard, votive figures from the Square, ca. 2900-2350 B.C.E. See Jean </ Evans. “The Square Temple at Tell Asmar and the Construction of Early Dynastic Mesopotamia, ca. 2900-2350 B.C.E., American Journal of Archaeology Vol. 111, No. 4 (October 2007), pp. 599–632 DOI: 10.3764/aja.111.4.599 © 2007 Archaeological Institute of America

Akkadian Empire

During the period of the Akkadian Empire (2271-2154 BCE), sculpture of the human form grew increasingly naturalistic, and its subject matter increasingly about politics and warfare.

A cast bronze portrait head believed to be that of King Sargon combines a naturalistic nose and mouth with stylized eyes, eyebrows, hair, and beard. Although the stylized features dominate the sculpture, the level of **naturalism was unprecedented**. It may have been damaged by subsequent invaders to diminish the power of the previous dynasty. It was stolen during the Iraq War begun in 2003, but returned to the Baghdad Museum.



Head of an Akkadian ruler, probably Sargon (2270-2215 BCE): This portrait combines naturalistic and stylized facial features and was cast using the lost-wax method. The eye sockets were once inlaid. PD-US

The Victory Stele of Naram Sin provides an example of the increasingly violent subject matter in Akkadian art, a result of the violent and oppressive climate of the empire. Here, the king is depicted as a divine figure, as signified by his horned helmet. In typical hieratic fashion, Naram Sin appears larger than his soldiers and his enemies. The king stands among dead or dying enemy soldiers as his own troops look on from a lower vantage point. The figures are depicted in high relief to amplify the dramatic significance of the scene. On the right hand side of the stele, cuneiform script provides narration.



Victory Stele of Naram-Sin (12th century BCE): The king stands in the center of the stele wearing a horned headpiece. His dead and dying enemies surround him while his own soldiers passively observe. PD- US

Architecture in Mesopotamia

Domestic and public architecture in Mesopotamian cultures differed in relative simplicity and complexity. As time passed, public architecture grew to monumental heights.

Key Points

- Mesopotamian cultures used a variety of building materials. While mud brick is the most common, stone also features as a structural and decorative element.
- The ziggurat marked a major architectural accomplishment for the Sumerians, as well as subsequent Mesopotamian cultures.
- Palaces and other public structures were often decorated with glaze or paint, stones, or reliefs.
- Animals and human-animal hybrids feature in the religions of Mesopotamian cultures and were often used as architectural decoration.

Key Terms

- **bas reliefs**: Sculptures that minimally project from their backgrounds.
- **public sphere**: The world outside the home.
- **ziggurat**: A towering temple, similar to a stepped pyramid, that sat in the center of Mesopotamian city-states in honor to the local pantheon.
- **private sphere**: The home, or the domestic realm.
- **load-bearing**: A form of architecture in which the walls are the structure's main source of support.
- **stacking and piling**: A form of load-bearing architecture in which the walls are thickest at the base and grow gradually thinner toward the top.
- **pilaster**: A rectangular column that projects partially from the wall to which it is attached; it gives the appearance of a support, but is only for decoration.

The Mesopotamians regarded "the craft of building" as a divine gift taught to men by the gods, and architecture flourished in the region. A paucity of stone in the region made sun baked bricks and clay the building material of choice. Babylonian architecture featured pilasters and columns, as well as frescoes and enameled tiles. Assyrian architects were strongly influenced by the Babylonian style, but used stone as well as brick in their palaces, which were lined with sculptured and colored slabs of stone instead of being painted. Existing ruins point to load-bearing architecture as the dominant form of building. However, the invention of the round arch in the general area of Mesopotamia influenced the construction of structures like the Ishtar Gate in the sixth century BCE.

Domestic Architecture

Mesopotamian families were responsible for the construction of their own houses. While mud bricks and wooden doors comprised the dominant building materials, reeds were also used in construction. Because houses were load-bearing, doorways were often the only openings. Sumerian culture observed a rigid division between the public sphere and the private sphere, a norm that resulted in a lack of direct view from the street into the home. The sizes of individual houses varied, but the general design consisted of smaller rooms organized around a large central room. To provide a natural cooling effect, courtyards became a common feature in the Ubaid period and persist into the domestic architecture of present-day Iraq.

Ziggurats

One of the most remarkable achievements of Mesopotamian architecture was the development of the **ziggurat**, a massive structure taking the form of a terraced step pyramid of successively receding stories or levels, with a shrine or temple at the summit. Like pyramids, ziggurats were built by stacking and piling. Ziggurats were not places of worship for the general public. Rather, only priests or other authorized religious officials were allowed inside to tend to cult statues inside the temple on the top, and make offerings. The first surviving ziggurats date to the Sumerian culture in the fourth millennium BCE, but they continued to be a popular architectural form in the late third and early second millennium BCE as well.



Nanna Ziggurat at Ur, Sumerian. PD-US Tia2006 at English Wikipedia

The image below is an artist's reconstruction of how ziggurats might have looked in their heyday. Human figures appear to illustrate the massive scale of these structures. This impressive height and width would not have been possible without the use of ramps and pulleys. They were part of a larger temple complex with other buildings around them. The primary function seems to have been to elevate the temple and the priest toward their god.



An artist's reconstruction of a ziggurat: Like most Mesopotamian architecture, ziggurats were composed of sun-baked bricks, which were less durable than their oven-baked counterparts. Thus, buildings had to be reconstructed on a regular basis, often on the foundations of recently deteriorated structures, which caused cities to become increasingly elevated. Sun-baked bricks remained the dominant building material through the Babylonian and early Assyrian empires. "32487-ziggurat-mesopotamia.jpg." Wikispaces CC BY-SA 3.0

Political Architecture

The exteriors of public structures like temples and palaces featured decorative elements such as bright paint, gold, leaf, and enameling. Some elements, such as colored stones and terra cotta panels, served a twofold purpose of decoration and structural support, which strengthened the buildings and delayed their deterioration.

Between the thirteenth and tenth centuries BCE, the Assyrians replaced sun-baked bricks with more durable stone and masonry. Colored stone and *bas* reliefs replaced paint as decoration. Art produced under the reigns of Ashurnasirpal II (883-859 BCE), Sargon II (722-705 BCE), and Ashurbanipal (668-627 BCE) inform us that reliefs evolved from simple and vibrant to naturalistic and restrained over this time span.

From the Early Dynastic Period (2900-2350 BCE) to the Assyrian Empire (25th century-612 BCE), palaces grew in size and complexity. However, even early palaces were very large and ornately decorated to distinguish themselves from domestic architecture. Because palaces housed the royal family and everyone who attended to them, palaces were often arranged like small cities, with temples and sanctuaries, as well as locations to inter the dead. As with private homes, courtyards were important features of palaces for both utilitarian and ceremonial purposes.

By the time of the Assyrian empire, palaces were decorated with narrative reliefs on the walls and outfitted with their own gates. The gates of the Palace of Dur- Sharrukin, occupied by Sargon II, featured monumental *alto* reliefs of a mythological guardian figure called a *lamassu* (also known as a *shedu*), which had the head of a human, the body of a bull or lion, and enormous wings. Lamassu figure in the visual art and literature from most of the ancient Mesopotamian world, going as far back as ancient Sumer (settled c. 5500 BCE) and standing guard at the palace of Persepolis (550-330 BCE).



Lamassu: This is only one example of how a lamassu would appear in Mesopotamian art. Other sculptures wear conical caps, face the front, or have the bodies of lions. In literature, some lamassu assumed female form. CC BY-SA TrJames

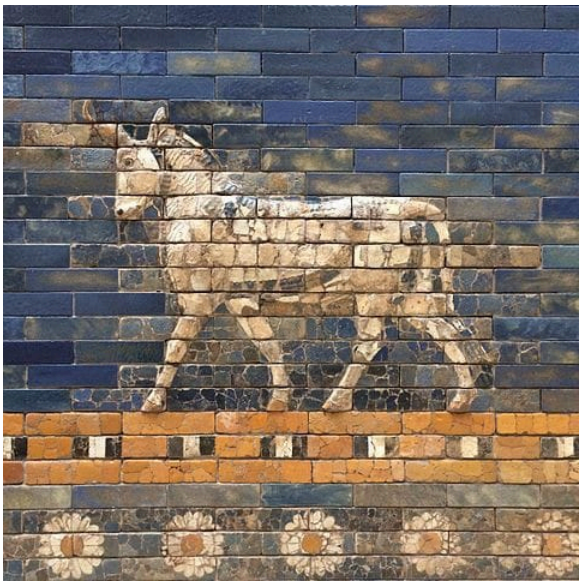
Although the Romans often receive credit for the round arch, this structural system actually originated during ancient Mesopotamian times. Where typical load-bearing walls are not strong enough to have many windows or doorways, round arches absorb more pressure, allowing for larger openings and improved airflow. The reconstruction of Dur-Sharrukin (see below) shows that the round arch was being used as entryways by the eighth century BCE.

Perhaps the best known surviving example of a round arch is in the Ishtar Gate, which was part of the Processional Way in the city of Babylon. The gate, now in the Pergamon Museum in Berlin, was lavishly decorated with lapis lazuli complemented by blue glazed brick. Elsewhere on the gate and its connecting walls were painted floral motifs and *bas* reliefs of animals that were sacred to Ishtar, the goddess of fertility and war.



Ishtar Gate (c. 575 BCE): The reconstruction of the Ishtar Gate in the Pergamon Museum in Berlin. CC BY 2.0 Rector Norton https://www.flickr.com/photos/24065742@N00/151247206/

The photograph above shows the immense scale of the gate. The photograph below shows the detail of a relief of a bull, or aurochs, from the gate's wall. While it is muted in the photo below, the figures are in gold and brown-glazed brick. They symbolized the gods Marduk (dragons), Adad (aurochs or bulls), and Ishtar (lions).



Detail of bull relief on Ishtar Gate: An aurochs, or bull, above a flower ribbon. CC BY_SA Jami430

The Assyrian Culture

The Assyrian and Neo-Assyrian capitals of Nimrud, Dur-Sharrukin, and Nineveh are known today for their ruins of great palaces and fortifications.

Key Points

- Nimrud, also known as Kalhu, was the Assyrian capital from the thirteenth century BCE until 706 BCE. Ashurnasirpal II made the city famous when he built a large palace and temples on top of ancient ruins c. 880 BCE.
- Nineveh, the capital of the Neo-Assyrian Empire, rose to greatness under Sennacherib. He laid out new streets and squares and built within it the famous “palace without a rival”, the plan of which has been mostly recovered.

Key Terms

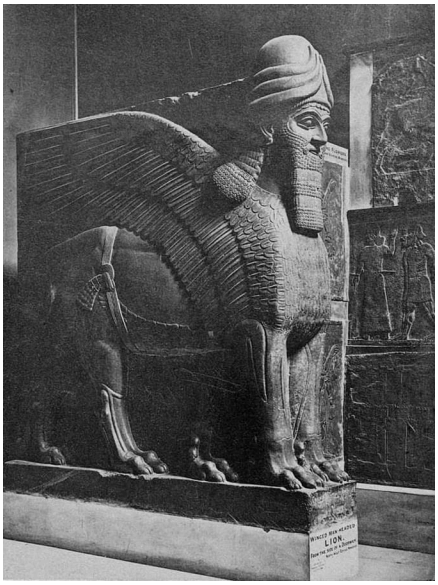
- **Obelisk**: A tall, square, tapered, stone monolith topped with a pyramidal point, frequently used as a monument.
- **ziggurat**: A temple tower of the ancient Mesopotamian valley, having the form of a terraced pyramid of successively receding stories.

Nimrud and Ashurnasirpal II

Nimrud is an ancient Assyrian city located in southern, modern Iraq on the River Tigris. In ancient times the city was called Kalhu. The ruins of the city are found some 30 kilometers (19 miles) southeast of Mosul.

The Assyrian king Shalmaneser I made Nimrud, which existed for about a thousand years, the capital in the thirteenth century BCE. The city gained fame when king Ashurnasirpal II of Assyria (c. 880 BCE) built a large palace and temples on the site of an earlier city that had long fallen into ruins. Nimrud housed as many as 100,000 inhabitants and contained botanic gardens and a zoologic garden. Ashurnasirpal’s son, Shalmaneser III (858–824 BCE), built the monument known as the Great Ziggurat and an associated temple. The palace, restored as a site museum, is one of only two preserved Assyrian palaces in the world. The other is Sennacherib’s palace at Nineveh. Nimrud remained the Assyrian capital until 706 BCE when Sargon II moved the capital to Dur-Sharrukin, but it remained a major center and a royal residence until the city was completely destroyed in 612 BCE when Assyria succumbed under the invasion of the Medes.

Excavations at Nimrud in the nineteenth and twentieth centuries revealed remarkable bas- reliefs, ivories, and sculptures. A statue of Ashurnasirpal II was found in an excellent state of preservation, as were colossal winged man-headed lions (Lamassu), each guarding the palace entrance. The large number of inscriptions pertaining to king Ashurnasirpal II provide more details about him and his reign than are known for any other ruler of this epoch.

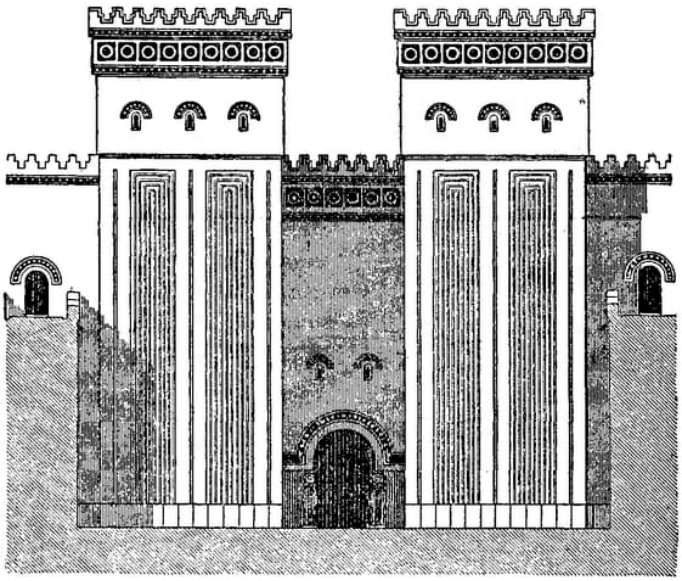


Gate Guardians: The Man-Headed Lions: This Portal Guardian (Lamassu) from Nimrud guarded the entrance to the palace at Nimrud. PD-US

Portions of the site have been also been identified, such as temples to Ninurta and Enlil, a building assigned to Nabu (the god of writing and the arts), and extensive fortifications. Furthermore, the Black Obelisk of Shalmaneser III, discovered in 1846, stands six-and-a-half-feet tall and commemorates the king's victorious campaigns from 859–824 BCE. It is shaped like a temple tower at the top, ending in three steps.

Sargon II and Dur-Sharrukin

Dur-Sharrukin, or present day Khorsabad, was the Assyrian capital in the time of King Sargon II. Today, Khorsabad is now a village in northern Iraq, and is still inhabited by Assyrians. The construction of Dur-Sharrukin was never finished. Sargon, who ordered the project, was killed during a battle in 705. After his death, his son and successor Sennacherib abandoned the project and relocated the capital with its administration to the city of Nineveh.



Palace of Khorsabad (artist's reconstruction). PD-US

Dur-Sharrukin was constructed on a rectangular layout. Its walls were massive, with 157 towers protecting its sides. Seven gates entered the city from all directions. A walled terrace contained temples and the royal palace. The main temples were dedicated to the gods Nabu, Shamash, and Sin, while Adad, Ningal, and Ninurta had smaller shrines. A ziggurat was also constructed at the site. The palace was adorned with sculptures and wall reliefs, with its gates flanked by winged-bull lamassu (or *shedu* as they

are also called) statues weighing up to 40 tons. On the central canal of Sargon's garden stood a pillared pleasure-pavilion which looked up to a great topographic creation—a man-made Garden Mound. This mound was planted with cedars and cypresses and modeled after the Amanus mountains in northern Syria.

Nineveh

Nineveh was an ancient Assyrian city on the eastern bank of the Tigris River, and the capital of the Neo-Assyrian Empire. Its ruins are across the river from the modern- day major city of Mosul in Iraq.

Today, Nineveh's location is marked by two large mounds, Kouyunjik and Nabī Yūnus "Prophet Jonah," and the remains of the city walls. These were fitted with fifteen monumental gateways which served as checkpoints on entering and exiting the ancient city, and were probably also used as barracks and armories. With the inner and outer doors shut, the gateways were virtual fortresses. Five of the gateways have been explored to some extent by archaeologists.

Nineveh was an important junction for commercial routes crossing the Tigris. Occupying a central position on the great highway between the Mediterranean Sea and the Indian Ocean, Nineveh united the East and the West, and received wealth from many sources. Thus, it became one of the oldest and greatest of all the region's ancient cities, and the capital of the Neo-Assyrian Empire. The area was settled as early as 6000 BCE, and by 3000 BCE had become an important religious center for worship of the Assyrian goddess Ishtar.

It was not until the Neo-Assyrian Empire that Nineveh experienced a considerable architectural expansion. King Sennacherib is credited with making Nineveh a truly magnificent city during his rule (c. 700 BCE). He laid out new streets and squares and built within it the famous "palace without a rival", the plan of which has been mostly recovered. It comprised at least 80 rooms, many of which were lined with sculpture. A large number of cuneiform tablets were found in the palace. The solid foundation was made out of limestone blocks and mud bricks. Some of the principal doorways were flanked by colossal stone-door figures that included many winged lions or bulls with the heads of men. The stone carvings in the walls include many battle and hunting scenes, as well as depicting Sennacherib's men parading the spoils of war before him.



Royal Nineveh carving: The king hunting lion from the North Palace, Nineveh, seen at the British Museum. CC BY-2.0: Ricardo Tulio Gandelman from Rio de Janeiro, Brazil – P1050552 Uploaded by Marcus Cyro



Slaves carrying dead lions back from the hunt. Nineveh, British Museum, room 10. CC BY-2.0 Paul Hudson from the UK

Nineveh's greatness was short-lived. In around 627 BCE, after the death of its last great king Ashurbanipal, the Neo-Assyrian empire began to unravel due to a series of bitter civil wars, and Assyria was attacked by the Babylonians and Medes. From about 616 BCE, in a coalition with the Scythians and Cimmerians, they besieged Nineveh, sacking the town in 612, and later razing it to the ground.

The Assyrian empire as such came to an end by 605 BC, with the Medes and Babylonians dividing its colonies between them. Following its defeat in 612, the site remained largely unoccupied for centuries with only a scattering of Assyrians living amid the ruins until the Sassanian period, although Assyrians continue to live in the surrounding area to this day.

Architecture in Assyria

Assyrian architecture eventually emerged from the shadow of its predecessors to assume distinctive attributes, such as domes and diverse building materials, that set it apart from other political entities.

Key Points

- Inscriptions and reliefs produced under the Assyrian Empire depict structures with octagonal and circular domes, which were unique to the region at the time.
- Assyrian ziggurats eventually consisted of enameled walls and two towers.
- Massive fortified walls are a common attribute in Assyrian fortresses, pointing to the political instability of the time and the need for architectural defense.
- Architectural materials in the Assyrian empire were quite diverse, consisting of a variety of woods, stones, and metals.

Key Terms

- **lamassu**: A guardian figure consisting of the head of a human, massive wings, and the body of a lion or bull.

During the Assyrian Empire's historical span from the 25th century BCE to 612 BCE, architectural styles went through noticeable changes. Assyrian architects were initially influenced by previous forms dominant in Sumer and Akkad. However, Assyrian structures eventually evolved into their own unique style.

Temples

Little is known of the construction of Assyrian temples with the exception of the distinctive ziggurats and massive remains at Mugheir. Ziggurats in the Assyrian Empire came to be built with two towers (as opposed to the single central tower of previous styles) and decorated with colored enameled tiles. Contemporaneous inscriptions and reliefs describe and depict structures with octagonal and circular domes, unique architectural systems for the time. Little remains of the temple at Mugheir, but the ruins of

its base remain quite impressive, measuring 198 feet (60 m) long by 133 feet (41 m) wide by 70 feet (21 m) high.

Nimrud

Lamassu figures abounded throughout the Assyrian Empire, featuring in the Northwest Palace of Ashurnasirpal II (reigned 883-859 BCE) at Nimrud. Reconstructions show that they adorned the gateways of the palace, including an entrance marked by a round arch . According to contemporaneous inscriptions, the palace consisted of wood from a diverse number of tree species, alabaster, limestone, and a variety of precious metals. As with Dur-Sharrukin, the palace of Ashurnasirpal II was surrounded by fortified load-bearing walls.

Artifacts of Assyria

Assyrian artifacts consist of a variety of media and range in size from hand-held to monumental.

Key Points

- The Assyrian Lion Weights and the Statue of Ashurnasirpal II represent rare examples of surviving Assyrian sculpture in the round.
- The Assyrian Lion Weights represent the importance of weights and measures and accommodation of more than one language.
- The Statue of Ashurnasirpal II, the lamassu reliefs, and the Black Obelisk of Shalmaneser III provide examples of art rich in political and religious symbolism.
- The Statue of Ashurnasirpal II and the lamassu reliefs provide examples of royal hairstyles and beard lengths.

Key Terms

- **stylized**: Art that is not naturalistic, yet not distorted enough to be abstract.
- **sculpture in the round**: A free-standing object that is usually meant to be viewed from multiple angles.
- **relief**: A sculpture that projects from a background.
- **Obelisk**: Four-sided monument that tapers with height and is usually capped by a pyramidal form.
- **register**: A usually horizontal band on an artwork that divides designs into logical patterns.
- **bas relief**: A sculpture with minimal projection from its background.

Artifacts produced during the Assyrian Empire range from hand-held to monumental and consist of a variety of media, from clay to bronze to a diversity of stone. While reliefs comprise the majority of what archaeologists have found, existing sculptures in the round shed light on Assyrian numerical systems and politics.

Assyrian Lion Weights



Assyrian Lion Weights: These weights represented one of only two known systems of weights and measures in Mesopotamia at the time. CC BY-SA-3.0: Jononmac46

The Assyrian Lion Weights (800-700 BCE) are a group of solid bronze weights that range from two centimeters (approximately 0.8 inches) to 30 centimeters (approximately 12 inches). Admired as sculptures in the round today, the weights represent one of only two systems of weights and measures in the region at the time. This system was based on *heavy mina* (about one kilogram) and was used for weighting metals. Additionally, they bear inscriptions in Assyrian cuneiform and Phoenician script, indicating use by speakers of both languages. Eight lions in the set bear the only known inscriptions from the reign of Shalmaneser V (reigned 727-722 BCE).

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11.3: Ancient Egypt

Introduction to Ancient Egyptian Art

Ancient Egyptian art is the painting, sculpture, and architecture produced by the civilization in the Nile Valley from 5000 BCE to 300 CE.

Key Points

- Ancient Egyptian art reached considerable sophistication in painting and sculpture , and was both highly stylized and symbolic.
- The Nile River, with its predictable flooding and abundant natural resources, allowed the ancient Egyptian civilization to thrive sustainably and culturally. Much of the surviving art comes from tombs and monuments; hence, the emphasis on life after death and the preservation of knowledge of the past. In a narrower sense, Ancient Egyptian art refers to the second and third dynasty art developed in Egypt from 3000 BCE and used until the third century.
- Most elements of Egyptian art remained remarkably stable over this 3,000 year period, with relatively little outside influence.

Key Terms

- **wadi**: A valley, gully, or stream bed in northern Africa and southwest Asia that remains dry except during the rainy season.
- **Ancient Egypt**: A civilization that existed in the valley of the Nile River from 3150 BC to 30 BC. Noted for building the Great Pyramids of Giza.
- **pyramid**: An ancient massive construction with a square or rectangular base and four triangular sides meeting in an apex, such as those built as tombs in Egypt or as bases for temples in Mesoamerica.

Ancient Egypt

In Ancient Egypt , the Bronze Age began in the Protodynastic period circa 3,150 BCE. The hallmarks of ancient Egyptian civilization, such as art, architecture, and many aspects of religion, took shape during the Early Dynastic period and lasted until about 2,686 BCE. During this period, the pantheon of the gods was established and the illustrations and proportions of their human figures developed; and Egyptian imagery , symbolism , and basic hieroglyphic writing were created. During the Old Kingdom, from 2686-2181 BCE, the Egyptian pyramids and other more natural sculptures were built. The first-known portraits were also completed. At the end of the Old Kingdom, the Egyptian style moved toward formalized seminude figures with long bodies and large eyes.



Reverse and obverse sides of Narmer Palette, this facsimile on display at the Royal Ontario Museum in Toronto, Canada: The Narmer Palette, named after Egyptian King Narmer, is a significant Egyptian archeological relic dating from about the 3,100 BCE, containing some of the earliest hieroglyphic inscriptions ever found

Ancient Egyptian art includes the painting, sculpture, architecture, and other arts produced by the civilization in the lower Nile Valley from 5000 BCE to 300 CE. Ancient Egyptian art reached considerable sophistication in painting and sculpture, and was both highly stylized and symbolic. Much of the surviving art comes from tombs and monuments; hence, the emphasis on life after death and the preservation of knowledge of the past. In a narrower sense, Ancient Egyptian art refers to art of the second and third dynasty developed in Egypt from 3000 BCE until the third century. Most elements of Egyptian art remained remarkably stable over this 3,000 year period, with relatively little outside influence. The quality of observation and execution began at a high level and remained so throughout the period.

Ancient Egypt was able to flourish because of its location on the Nile River, which floods at predictable intervals, allowing controlled irrigation, and providing nutrient-rich soil favorable to agriculture. Most of the population and cities of Egypt lie along those parts of the Nile valley north of Aswan, and nearly all the cultural and historical sites of Ancient Egypt are found along riverbanks. The Nile ends in a large delta that empties into the Mediterranean Sea. The settlers of the area were able to eventually produce a surplus of edible crops, which in turn led to a growth in the population. The regular flooding and ebbing of the river is also responsible for the diverse natural resources in the region.

Natural resources in the Nile Valley during the rise of ancient Egypt included building and decorative stone, copper and lead ores, gold, and semiprecious stones, all of which contributed to the architecture, monuments, jewels, and other art forms for which this civilization would become well known. High-quality building stones were abundant. The ancient Egyptians quarried limestone all along the Nile Valley, granite from Aswan, and basalt and sandstone from the wadis (valleys) of the eastern desert. Deposits of decorative stones dotted the eastern desert and were collected early in Egyptian history.

The Prehistory of Egypt spans the period of earliest human settlement to the beginning of the Early Dynastic Period of Egypt in ca. 3100 BCE, beginning with King Menes/Narmer. The Predynastic Period is traditionally equivalent to the Neolithic period, beginning ca. 6000 BCE and is generally divided into cultural periods, each named after the place where a certain type of Egyptian settlement was first discovered. However, the same gradual development is present throughout the entire Predynastic period, and individual “cultures” must not be interpreted as separate entities but as largely subjective divisions used to facilitate the study of the entire period.

Old Kingdom

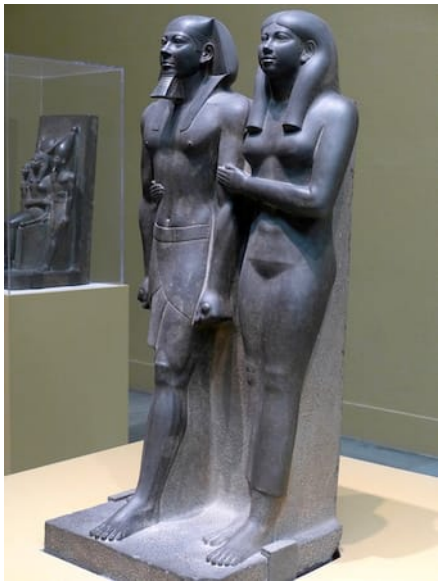
The Old Kingdom is the name given to the period in the third millennium BCE when Egypt attained its first continuous peak of civilization in complexity and achievement—the first of three so-called “Kingdom” periods which mark the high points of civilization in the lower Nile Valley (the others being Middle Kingdom and the New Kingdom). While the Old Kingdom was a period of internal security and prosperity, it was followed by a period of disunity and relative cultural decline referred to by Egyptologists as the First Intermediate Period. During the Old Kingdom, the king of Egypt (not called the Pharaoh until the New Kingdom)

became a living god, who ruled absolutely and could demand the services and wealth of his subjects. Under King Djoser, the first king of the Third Dynasty of the Old Kingdom, the royal capital of Egypt was moved to Memphis. A new era of building was initiated at Saqqara under his reign. King Djoser's architect, Imhotep, is credited with the development of building with stone and with the conception of the new architectural form—the Step Pyramid . Indeed, the Old Kingdom is perhaps best known for the large number of pyramids constructed at this time as pharaonic burial places. For this reason, the Old Kingdom is frequently referred to as "the Age of the Pyramids."



Djoser pyramid: Step pyramid of Djoser at Saqqara, Egypt

Sculpture in the Old Kingdom set the standard for all sculpture to come – except for the moment of Akhenaten and Amarna. One of the Great Pyramids at Giza was the tomb of Menkaure (Mycerinus). This iconic greywacke relief sculpture of Menkaure and one of his queens shows the characteristics of Egyptian pharoanic sculpture. He is rigid, frontal, with one foot forward as a sign of life. The queen's gesture is one of familial belonging rather than protection.



King Menkaure (Mycerinus) and queen, 2490–2472 B.C.E., greywacke, 142.2 x 57.1 x 55.2 cm (Museum of Fine Arts, Boston), photo: tutincommon (CC BY-NC 2.0)

Middle Kingdom

The Middle Kingdom of Egypt is the period in the history of ancient Egypt stretching from the establishment of the Eleventh

Dynasty to the end of the Thirteenth Dynasty, between 2055 and 1650 BCE. During this period, the funerary cult of Osiris rose to dominate Egyptian popular religion.



Osiris: The gods Osiris, Anubis, and Horus, from a tomb painting

New Kingdom

The New Kingdom of Egypt, also referred to as the Egyptian Empire, is the period between the sixteenth century and the eleventh century BCE, covering the Eighteenth, Nineteenth, and Twentieth Dynasties of Egypt. The New Kingdom followed the Second Intermediate Period and was succeeded by the Third Intermediate Period. It was Egypt's most prosperous time and marked the peak of its power.

The Ptolemaic dynasty was a Macedonian Greek royal family which ruled the Ptolemaic Empire in Egypt during the Hellenistic period. Their rule lasted for 275 years, from 305 BCE to 30 BCE. They were the last dynasty of ancient Egypt.

Painting

All Egyptian reliefs were painted, and less prestigious works in tombs, temples, and palaces were just painted on a flat surface. Stone surfaces were prepared by whitewash, or, if rough, a layer of coarse mud plaster, with a smoother gesso layer above; some finer limestones could take paint directly. Pigments were mostly mineral, chosen to withstand strong sunlight without fading. The binding medium used in painting remains unclear; egg tempera and various gums and resins have been suggested. It is clear that true fresco, painted into a thin layer of wet plaster, was not used. Instead, the paint was applied to dried plaster, in what is called *fresco a secco* in Italian. After painting, a varnish or resin was usually applied as a protective coating, and many paintings with some exposure to the elements have survived remarkably well, although those on fully exposed walls rarely have. Small objects including wooden statuettes were often painted using similar techniques.



Nebamun hunting in the marshes, Nebamun's tomb-chapel. C. 1350 BCE, fresco, British Museum

See http://www.britishmuseum.org/visiting/galleries/ancient_egypt/room_61_tomb-chapel_nebamun/nebamun_animation.aspx for an interactive recreation of what Nebamun's funeral chapel might have looked like.

Many ancient Egyptian paintings have survived due to Egypt's extremely dry climate. The paintings were often made with the intent of making a pleasant afterlife for the deceased. The themes included journey through the afterworld or protective deities introducing the deceased to the gods of the underworld (such as Osiris). Some tomb paintings show activities that the deceased were involved in when they were alive and wished to carry on doing for eternity. Egyptian paintings are painted in such a way to show a profile view and a side view of the animal or person—a technique known as composite view. Their main colors were red, blue, black, gold, and green.

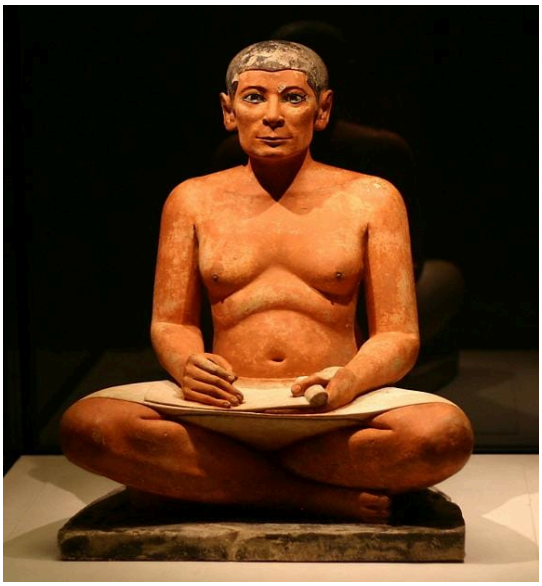


Wall painting of Nefertari: Egyptian paintings are painted in such a way to show a profile view and a side view of the animal or person. This painting, for example, shows the head from a profile view and the body from a frontal view. The main colors used were red, blue, black, gold, and green

Sculpture

The monumental sculpture of Ancient Egypt is world famous, but refined and delicate small works exist in much greater numbers. The Egyptians used the distinctive technique of sunk relief, which is well suited to very bright sunlight. The main figures in reliefs

adhere to the same figure convention as in painting, with parted legs (where not seated) and head shown from the side, but the torso from the front, and a standard set of proportions making up the figure, using 18 “fists” to go from the ground to the hair-line on the forehead. This appears as early as the Narmer Palette from Dynasty I, but elsewhere the convention is not used for minor figures shown engaged in some activity, such as the captives and corpses. Other conventions make statues of males darker than females. Very conventionalized portrait statues appear from as early as Dynasty II (before 2,780 BCE), and, with the exception of the art of the Amarna period of Ahkenaten and some other periods such as Dynasty XII, the idealized features of rulers changed little until after the Greek conquest.



The Seated Scribe, Old Kingdom, Saqqara, painted limestone with inlaid rock crystal eyes, and nipples made of wood. Height: 53.7 cm; width: 44 cm; depth: 35 cm. Louvre, Paris. BY-Ivo Jansch via Flickr CC-BY-SA

By Dynasty IV (2680–2565 BCE) at the latest, the idea of the Ka statue was firmly established. These were put in tombs as a resting place for the *ka* portion of the soul. The so-called reserve heads, or plain hairless heads, are especially naturalistic, though the extent to which there was real portraiture in Ancient Egypt is still debated.

Early tombs also contained small models of the slaves, animals, buildings and objects – such as boats necessary for the deceased to continue his lifestyle in the afterworld – and later Ushabti figures. However, the great majority of wooden sculpture has been lost to decay, or probably used as fuel. Small figures of deities, or their animal personifications, are commonly found in popular materials such as pottery . There were also large numbers of small carved objects, from figures of the gods to toys and carved utensils. Alabaster was often used for expensive versions of these, while painted wood was the most common material, normally used for the small models of animals, slaves, and possessions that were placed in tombs to provide for the afterlife.

Very strict conventions were followed while crafting statues, and specific rules governed the appearance of every Egyptian god. For example, the sky god (Horus) was essentially to be represented with a falcon’s head, while the god of funeral rites (Anubis) was to be always shown with a jackal’s head. Artistic works were ranked according to their compliance with these conventions, and the conventions were followed so strictly that, over three thousand years, the appearance of statues changed very little. These conventions were intended to convey the timeless and non-aging quality of the figure’s *ka*.

The monumental sculpture of Ancient Egypt is world famous, but refined and delicate small works exist in much greater numbers. The Egyptians used the distinctive technique of sunken relief, which is well suited to very bright sunlight. The main figures in reliefs adhere to the same figure convention as in painting, with parted legs (where not seated) and head shown from the side, but the torso from the front, and a standard set of proportions making up the figure, using 18 “fists” to go from the ground to the hair-line on the forehead. This appears as early as the Narmer Palette from Dynasty I (c. 31st century BCE), but there, as elsewhere, the convention is not used for minor figures shown engaged in some activity, such as the captives and corpses. Other conventions make statues of males darker than females. Figures shown from multiple perspectives – head in profile, shoulders front, legs and feet in profile – are called **composite** figures.

Early tombs contained small sculptural models of the slaves, animals, buildings, and objects, such as boats necessary for the deceased to continue his lifestyle in the afterlife, and later Ushabti figures. However, the great majority of wooden sculpture has been lost to decay, or probably used as fuel. Small figures of deities, or their animal personifications, are commonly found in

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Shabti figures: Shabti were funerary figurines that were placed in tombs along with the deceased to assist them in the afterlife

Architecture of the New Kingdom

The golden age of the New Kingdom created huge prosperity for Egypt and allowed for the proliferation of monumental architecture.

It is the period of Hatshepsut, Tutankhamun, Ramses II, and other famous pharaohs. The wealth gained through military dominance created huge prosperity for Egypt and allowed for the proliferation of monumental architecture, especially works that glorified the pharaohs' achievements. Starting with Hatshepsut, buildings were of a grander scale than anything previously seen in the Middle Kingdom.

The Valley of the Kings

By this time, pyramids were no longer built by kings, but they continued to build magnificent tombs. This renowned valley in Egypt is where, for a period of nearly 500 years, tombs were constructed for the Pharaohs and powerful nobles of the New Kingdom. The valley is known to contain 63 tombs and chambers, the most well known of which is the tomb of Tutankhamun (commonly known as King Tut). Despite its small size, it is the most complete ancient Egyptian royal tomb ever found. In 1979, the Valley became a World Heritage Site, along with the rest of the Theban Necropolis.

Hatshepsut

Sculpture in the New Kingdom continued in the traditional Egyptian style, with many great works produced by pharaohs over the years. However, during the later Amarna period, it underwent a drastic shift in style to emphasize more naturalistic (and less idealistic) human figures, such as those with drooping bellies. While reliefs and sculptures in the round continued to be painted, the skin tones of male and female figures was now the same value of brown. Some scholars believe that the shift was due to a new group of artists whose training was different from those trained in the traditional methods at Karnak.

Hatshepsut's (1508–1458 BCE) construction of statues was so prolific that, today, almost every major museum in the world has a statue of hers among their collections. While some statues show her in typically feminine attire, others depict her in the royal ceremonial attire. The physical aspect of the gender of pharaohs was rarely stressed in the art, and with few exceptions, subjects were idealized. The Osirian statues of Hatshepsut, located at her tomb, follow the Egyptian tradition of depicting the dead pharaoh as the god Osiris. However, many of the official statues commissioned by Hatshepsut show her less symbolically, and more naturally, as a woman in typical dresses of the nobility of her day.



Detail of Hatshepsut (c. 1473–1458 BCE): Hatshepsut is depicted in the clothing of a male king, though with a feminine form—differing from the Osirian statues in which she appears much more androgynous

The Temple of Hatshepsut was Hatshepsut's mortuary temple and was the first to be built in the area. The focal point of the tomb was the *Djeser-Djeseru*, a colonnaded structure of perfect harmony that predates the Parthenon by nearly one thousand years. Built into a cliff face, *Djeser-Djeseru,* or "the Sublime of Sublimes," sits atop a series of terraces that once were graced with lush gardens. Funerary goods belonging to Hatshepsut include a lioness "throne," a game board with carved lioness head, red-jasper game pieces bearing her title as Pharaoh, a signet ring, and a partial shabti figurine bearing her name.

Stairs leading up a building lined with many pillars built into a large stone mountain

Collonaded design of Hatshepsut temple: Hatshepsut's temple is most famous for its Djeser-Djeseru, a collonaded structure of such architectural skill that predates the Parthenon by nearly one thousand years

Amarna Art

The style of sculpture shifted drastically during the Amarna Period in the late Eighteenth Dynasty , when Pharaoh Akhenaten moved the capital to the city of Amarna. This art is characterized by a sense of movement and activity in images, with figures having raised heads, many figures overlapping, and many scenes full and crowded. Sunken relief was widely used. Figures are depicted less idealistically and more realistically, with an elongation and narrowing of the neck; sloping of the forehead and nose; prominent chin; large ears and lips; spindle-like arms and calves; and large thighs, stomachs, and hips. For example, many depictions of Akhenaten's body show him with wide hips, a drooping stomach, thick lips, and thin arms and legs. This is a divergence from the earlier Egyptian art which shows men with perfectly chiseled bodies, and there is generally a more "feminine" quality in male figures. Some scholars suggest that the presentation of the human body as imperfect during the Amarna period is in deference to Aten.



Artist's sketch: Walk In The Garden; limestone, New Kingdom, 18th Dynasty, c. 1335 BC: A relief of a royal couple in the Armana style. The figures are thought to be Akhenaten and Nefertiti, Smenkhkare and Meritaten, or Tutankhamen and Ankhesenamun

Like previous works, faces on reliefs continued to be shown exclusively in profile. The illustration of figures' hands and feet showed great detail, with fingers and toes depicted as long and slender. The skin color of both males and females was generally dark brown, in contrast to the previous tradition of depicting women with lighter skin. Along with traditional court scenes, intimate scenes were often portrayed. In a relief of Akhenaten, he is shown with his primary wife, Nefertiti, and their children in an intimate setting. His children are shrunken to appear smaller than their parents, a routine stylistic feature of traditional Egyptian art.



Relief portrait of Akhenaten (c. 1345 BCE): Akhenaten represented in the typical Amarna period style

While the religious changes of the Amarna period were brief, the styles introduced to sculpture had a lasting influence on Egyptian culture.



House altar showing Akhenaten, Nefertiti and three of their daughters. 18th dynasty, reign of Akhenaten, limestone, 12.8” H, 15.4” w. Egyptian Museum of Berlin. PD-US

Akhenaten’s extraordinary upheaval of Egyptian pictorial, religious, and governmental tradition lived only as long as he did. His son (by another wife, not Nefertiti) took everything back the way it had been before his father’s rule. He was a short-lived pharaoh, but one that left a very big impression on the world.

Tutankhamun

Tutankhamun was an Egyptian pharaoh of the Eighteenth Dynasty, who ruled from around 1332 BC to 1323 BCE. Popularly referred to as “King Tut,” the boy-king took the throne when he was nine and ruled until his early death at age nineteen. Tutankhamun was buried in a tomb that was small relative to his status. His death may have occurred unexpectedly, before the completion of a grander royal tomb, so that his mummy was buried in a tomb intended for someone else. His mummy still rests in his tomb in the Valley of the Kings, though is now on display in a climate-controlled glass box rather than his original golden sarcophagus . Relics and artifacts from his tomb, including his pectoral jewels and a red granite lion, are among the most traveled artifacts in the world.



Harry Burton, Howard Carter with Innermost Coffin of Tutankhamun, 1922 Copyright: Griffith Institute, University of Oxford’, (http://www.griffith.ox.ac.uk)

Painted walls in the burial chamber of Tutankhamun's tomb, Valley of the Kings, Egypt (late 14th century BCE): Tutankhamun's burial chamber contained beautiful works of art, text, and hieroglyphics.



Tutankhamen Death Mask, gold, lapis lazuli, other precious stones. CC-BY-SA

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11.4: Ancient Aegean

Sculpture of the Cyclades

Cycladic art during the Greek Bronze Age is noted for its abstract, geometric designs of male and female figures.

Key Points

- The Cyclades are a chain of Greek islands in the middle of the Aegean Sea. They encircle the island of Delos.
- Cycladic marble figurines of abstract male and female forms have been found at burial sites. These figurines are small, abstract, and rely on geometric shapes and flat plans for their design and would have been painted.
- The female figurines depict a woman with her legs together and arms folded over her abdomen, with her breasts and pubic region emphasized.
- The male figures are often depicted sitting in a chair and playing a harp or a lyre.

Key Terms

- **incised**: To mark or cut the surface of an object for decoration.
- **Cycladic**: Of, or relating to the Cyclades.
- **schematic:** following a repeated geometric form and/or proportion.

The Cyclades were known for their white marble, mined during the Greek Bronze Age and throughout Classical history. Their geographical location placed them, like the island of Crete, in the center of trade between Greece, Egypt, Asia Minor, and the Near East. The indigenous civilization on the Cyclades reached its high point during the Bronze Age. The islands were later occupied by the Minoans, Mycenaeans, and later the Greeks.



Map of the Cyclades islands: A map marking the Cyclades islands

Cycladic Sculptures

Cycladic art is best known for its small-scale, marble figurines. From the late fourth millennium BCE to the early second millennium BCE, Cycladic sculptures went through a series of stylistic shifts, with their bodily forms varying from geometric to organic. The purpose of these figurines is unknown, although all that have been discovered were located in graves. While it is clear that they were regularly used in funerary practices, their precise function remains a mystery.

Some are found in graves completly intact, others are found broken into pieces, others show signs of being used during the

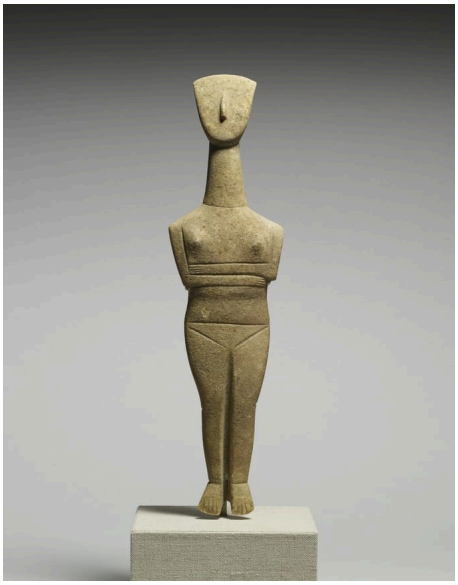
lifetime of the deceased, but some graves do not contain the figurines. Furthermore, the figurines were buried equally between men and women. The male and female forms do not seem to be identified with a specific gender during burial. These figures are based in simple geometric shapes. The repetition of geometric forms and proportions – like those of Egyptian figures – allow the term **schematic** to be applied to these figures.

Cycladic Female Figures

The abstract female figures all follow the same mold. Each is a carved statuette of a nude woman with her arms crossed over her abdomen. The bodies are roughly triangular and the feet are kept together. The head of the women is an inverted triangle with a rounded chin and the nose of the figurine protrudes from the center.

Each figure has modeled breasts, and incised lines draw attention to the pubic region with a triangle. The swollen bellies on some figurines might indicate pregnancy or symbolic fertility. The incised lines also provide small details, such as toes on the feet, and to delineate the arms from each other and the stomach.

Their flat back and inability to stand on their carved feet suggest that these figures were meant to lie down. While today they are featureless and remain the stark white of the marble, traces of paint allow us to know that they were once colored. Paint would have been applied on the face to demarcate the eyes, mouth, and hair. Dots were used to decorate the figures with bracelets and necklaces.



Cycladic female figure: A Cycladic female figure. Marble. Cyclades, Greece. c. 2500 BCE

Cycladic Male Figures

Male figures are also found in Cycladic grave sites. These figures differ from the females, as the male typically sits on a chair and plays a musical instrument, such as the pipes or a harp. Harp players, like the one in the example below, play the frame harp, a Near Eastern ancestor of the modern harp.

The figures, their chairs, and instruments are all carved into elegant, cylindrical shapes. Like the female figures, the shape of the male figure is reliant on geometric shapes and flat planes. The incised lines provide details (such as toes), and paint added distinctive features to the now-blank faces.



Cycladic male figure: A Cycladic male figure with the harp. Marble. Santorini, Greece. c. 2500 BCE

Other Cycladic Figures

While reclining female and seated male figurines are the most common Cycladic sculptures discovered, other forms were produced, such as animals and abstracted humanoid forms. Examples include the terra cotta figurines of bovine animals (possibly oxen or bulls) that date to 2200–2000 BCE, and small, flat sculptures that resemble female figures shaped like violins; these date to the Grotta–Pelos culture, also known as Early Cycladic I (c. 3300–2700 BCE). Like other Cycladic sculptures discovered to date, the purposes of these figurines remain unknown.



Terra cotta figurines (2200–2000 BCE): These bovine figures may be oxen or bulls



Violin-shaped female figurines (c. 3300–2700 BCE): These flat, abstracted figurines of the female body provide one example of how its representation evolved in Cycladic art

The Minoans

The Protopalatial period of Minoan civilization (1900 to 1700 BCE) saw the establishment of administrative centers on Crete; the Neopalatial Period (1700 to 1450 BCE) can be considered the apex, or height, of Minoan civilization.

Key Points

- The Minoan civilization was named after the mythical King Minos, because the first excavator, Sir Arthur Evans , mistook the many rooms and corridors of the administrative palace of Knossos to be the labyrinth in which Minos kept the Minotaur.
- The Protopalatial period (1900–1700 BCE) saw the establishment of administrative centers on the island of Crete. The identifying features of Minoan civilization—extensive sea trade and the building of communal civic centers—are first seen on the island during this time.
- The Protopalatial period ended in 1700 BCE when the palaces of the island were destroyed and life on the island was significantly disrupted. The unknown cataclysmic event is believed to be either an earthquake or an invasion.
- During the Neopalatial period (1700–1450 BCE), the Minoans recovered from the cataclysm and reached the height of their civilization, eventually controlling the major trade routes in the Mediterranean.

Key Terms

- **labyrinth**: A maze, especially underground or covered.
- **minotaur**: A monster with the head of a bull and the body of a man.
- **Linear A:** A syllabary (set of written characters representing syllables) used to write the as-yet-undeciphered Minoan language, and an apparent predecessor to other scripts.

Discovery and Excavation

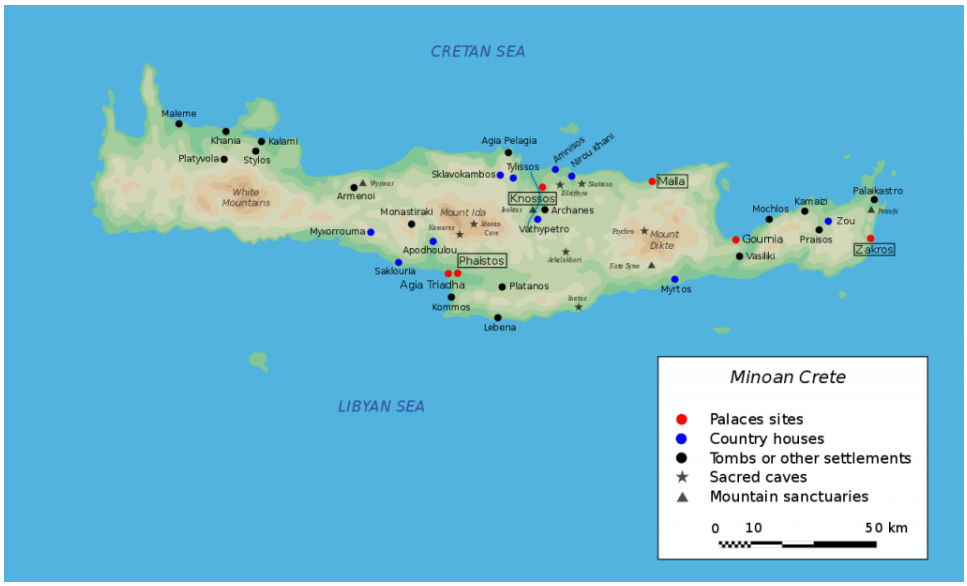
The ancient sites on the island of Crete were first excavated in the early 1900s by the British archaeologist Sir Arthur Evans. Evans excavated the site of Knossos, where he discovered a palace. From this fact and related points, he decided to name the civilization after the mythical King Minos.

The many rooms of the palace at Knossos were so oddly shaped and disordered to Evans that they reminded him of the labyrinth of the Minotaur. According to myth, Minos' wife had an illicit union with a white bull, which lead to the birth of a half bull and half man, known as the Minotaur. King Minos had his court artist and inventor, Daedalus, build an inescapable labyrinth for the Minotaur to live in.

Archaeological evidence dates the arrival of the earliest inhabitants of Crete in approximately 6000 BCE. Over the next four

thousand years the inhabitants developed a civilization based on agriculture, trade, and production. The Minoan's civilization on Crete existed during the Bronze Age, from 3000 to 1100 BCE, although the Mycenaeans from Greece invaded the island in the mid-1400s BCE and occupied it for the last centuries before the Greek Dark Age.

The Minoans were known as great seafarers. They traded extensively throughout the Mediterranean region.



Map of Minoan Crete: A map of Minoan Crete

Protopalatial Period

The Protopalatial Period is considered the civilization's second phase of development, lasting from 1900 to 1700 BCE. During this time the major sites on the island were developed, including the palatial sites of Knossos, Phaistos, and Kato Zakros, which were the first palaces or administrative centers built on Crete.

These civic centers appear to denote the emergence of a collective community governing system, instead of system in which a king ruled over each town. During this period the Minoan trade network expanded into Egypt and the Near East; the first signs of writing, the still undeciphered language Linear A, appear. The period ended with a cataclysmic event, perhaps an earthquake or an invasion, which destroyed the palace centers.

Neopalatial Period

The Neopalatial period occurred from 1700 to 1450 BCE, during which time the Minoans saw the height of their civilization. Following the destruction of the first palaces in approximately 1700 BCE, the Minoans rebuilt these centers into the palaces that were first excavated by Sir Arthur Evans.

During this period, Minoan trade increased and the Minoans were considered to rule the Mediterranean trading routes between Greece, Egypt, Anatolia, the Near East, and perhaps even Spain. The Minoans began to settle in colonies away from Crete, including on the islands of the Cyclades, Rhodes, and in Egypt.

Minoan Architecture

Minoan palace centers were divided into numerous zones for civic, storage, and production purposes; they also had a central, ceremonial courtyard.

Key Points

- The palaces excavated on Crete functioned more as administrative centers with rooms for civic functions, storage, workshops, and shrines located around a central, ceremonial courtyard.

- The palaces have no fortification walls, suggesting a lack of enemies and conflict, although the natural surroundings provide a high level of protection, and the multitude of rooms creates a continuous, protective façade.
- Minoan columns were uniquely shaped, constructed from wood, and painted. They are tapered at the bottom, larger at the top, and fitted with a bulbous, pillow-like capital.
- The complex at Phaistos bears many similarities with its counterpart at Knossos, although it is smaller.
- Minoan builders rebuilt new complexes atop older ones in the aftermath of damaging earthquakes.

Key Terms

- **pithoi**: (Singular: pithos) Large storage jars for liquids—oil, wine, and water—and grains.
- **labyrinth**: A maze, especially underground or covered.
- **fresco**: A water-based painting applied to wet or dry plaster.
- **capital**: The topmost part of a column.

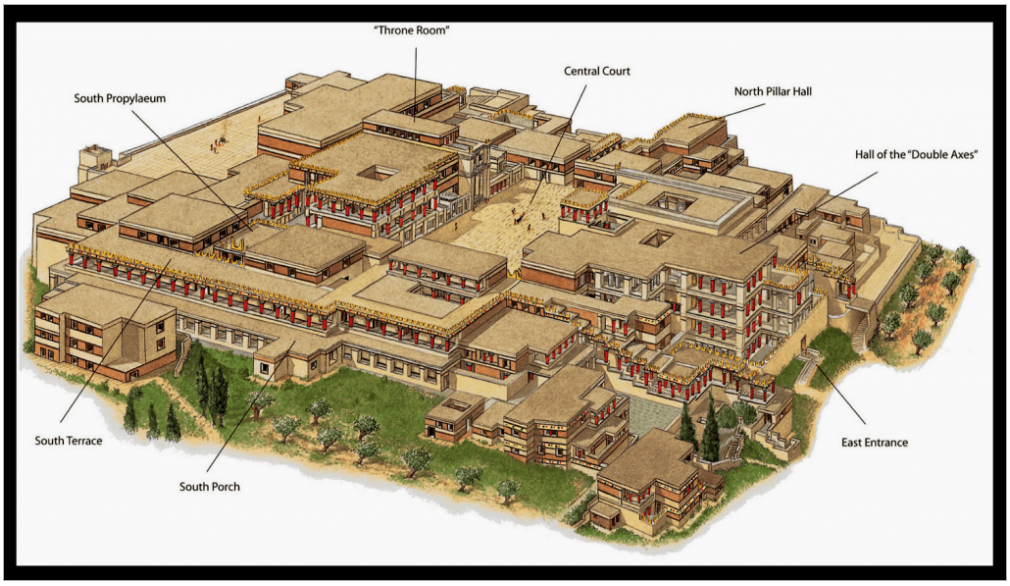
The most well known and excavated architectural buildings of the Minoans were the administrative palace centers, although small temple structures are known.

When Sir Arthur Evans first excavated at Knossos, not only did he mistakenly believe he was looking at the legendary labyrinth of King Minos, he also thought he was excavating a palace. However, the small rooms and excavation of large pithoi, storage vessels, and archives led researchers to believe that these palaces were actually administrative centers. Even so, the name became ingrained, and these large, communal buildings across Crete are known as palaces.

Although each one is unique, they share similar features and functions. The largest and oldest palace centers are at Knossos, Malia, Phaistos, and Kato Zakro.

The Complex at Knossos

The complex at Knossos provides an example of the monumental architecture built by the Minoans. The most prominent feature on the plan is the palace's large, central courtyard. This courtyard may have been the location of large ritual events, including bull leaping, and a similar courtyard is found in every Minoan palace center.



Plan of the palace at Knossos: An overview map of the palace at Knossos, Crete, Greece

Several small tripartite shrines surround the courtyard. The numerous corridors and rooms of the palace center create multiple areas for storage, meeting rooms, shrines, and workshops.

The absence of a central room and living chambers suggest the absence of a king and, instead, the presence and rule of a strong, centralized government. The palaces also have multiple entrances that often take long paths to reach the central courtyard or a set of rooms. There are no fortification walls, although the multitude of rooms creates a protective, continuous façade. While

this provides some level of fortification, it also provides structural stability for earthquakes. Even without a wall, the rocky and mountainous landscape of Crete and its location as an island creates a high level of natural protection.



Restored north portico: The rocky and mountainous landscape of Crete creates a high level of natural protection

The palaces are organized not only into zones along a horizontal plane, but also have multiple stories. Grand staircases decorated with columns and frescos connect to the upper levels of the palaces, only some parts of which survive today. Interior spaces have wells which are open to the sky to provide ventilation and light. The Minoans also created careful drainage systems and cisterns for collecting and storing water, as well as sanitation.

Their architectural columns are uniquely constructed and easily identified as Minoan. They are constructed from wood, as opposed to stone, and are tapered at the bottom. They stood on stone bases and had large, bulbous tops, now known as cushion capitals. The Minoans painted their columns bright red and the capitals were often painted black.



Restored interior stairwell: Palace at Knossos, Crete, Greece. Circa 1700–1400 BCE
Minoan Painting

Minoan Painting

Minoan painting is distinguished by its vivid colors and curvilinear shapes that bring a liveliness and vitality to scenes.

Key Points

- The fresco known as Bull Leaping, found in the palace of Knossos, is one of the seminal Minoan paintings. It depicts the Minoan culture ‘s fascination with the bull and the unique event of bull leaping—all painted in the distinctive Minoan style.
- The Minoan city of Akrotiri on the island of Thera was destroyed by a volcanic eruption that preserved the wall paintings in the town’s homes. One fresco, known as Flotilla, depicts a highly developed society.
- Kamares ware is pottery made from a fine clay. These vessels are painted with marine scenes and abstract flowers, shapes, and geometric lines.
- Marine-style vase painting depicts marine life and scenes with organic shapes that fill the entire surface of the pot, using a technique known as horror vacui. Unlike Kamares ware, Marine-style scenes are painted in dark colors on a light surface.

Key Terms

- **horrorvacui**: Latin, meaning fear of empty space; this is also the name for a style of painting when the entire surface of a space is filled with patterns and figures.
- **fresco**: In painting, the technique of applying water-based pigment to plaster.
- **buon fresco**: A more durable mural painting technique in which alkaline resistant pigments, ground in water, are applied to plaster when it is still wet, as opposed to fresco-secco when the plaster has been allowed to dry and is remoistened.
- **flying gallop:** an image of an animal depicted with all four feet off the ground at once to suggest speed and force.

Fresco

The Minoans decorated their palace complexes and homes with buon fresco wall paintings which have remained colorful and intact with the wall for centuries.

In the Minoan variation, the stone walls are first covered with a mixture of mud and straw, then thinly coated with lime plaster, and lastly with layers of fine plaster. The Minoan color palette is based in earth tones of white, brown, red, and yellow. Black and vivid blue are also used. These color combinations reflect the colors of nature that surrounded the Minoan people and create vivid and rich decoration.

Because the Minoan “alphabet”, known as Linear A, has yet to be deciphered, scholars must rely on the culture’s visual art to provide insights into Minoan life. The frescoes discovered in locations such as Knossos and Akrotiri inform us of the plant and animal life of the islands of Crete and Thera (Santorini), the common styles of clothing, and the activities the people practiced. For example, men wore kilts and loincloths. Women wore short-sleeve dresses with flounced skirts whose bodices were open to the navel, allowing their breasts to be exposed.



Fresco depicting three women: This fresco from the complex at Knossos depicts a popular fashion for Minoan women

Bull Leaping (aka Toreador) Fresco at Knossos

Fragments of frescoes found at Knossos provide us with glimpses into Minoan culture and rituals. A fresco found on an upper story of the palace has come to be known as Bull Leaping. The image depicts a bull in **flying gallop** with one person at his horns, another at his feet, and a third, whose skin color is brown instead of white, inverted in a handstand leaping over the bull.

While the different skin color of the figures may differentiate male (dark) and female (light) figures, the similarity of their clothing and body shapes (lean with few curves) suggest that the figures may all be male. The figures participate in an activity known as bull-leaping.

The human figures are stylized with narrow waists, broad shoulders, long, slender, muscular legs, and cylindrical arms. Unlike the twisted – or composite – perspective seen in Egyptian or Ancient Near Eastern works of art, these figures are shown in full profile, an element that adds to the lifelike quality of the scene.



Bull Leaping: A fresco found on an upper story of the palace at Knossos, Crete, Greece. Circa 1450–1400 BCE

Although the specifics of bull leaping remain a matter of debate, it is commonly interpreted as a ritualistic activity performed in connection with bull worship. In most cases, the leaper would literally grab a bull by his horns, which caused the bull to jerk his neck up and back. This motion gave the leaper the momentum necessary to perform somersaults and other acrobatic tricks or stunts. Bull leaping appears to divide these steps between two participants, with a third extending his or her arms, possibly to catch the leaper.

Thera

The Minoans settled on other islands besides Crete, including the volcanic, Cycladic island of Thera (present-day Santorini). The volcano on Thera erupted in mid-second millennium BCE and destroyed the Minoan city of Akrotiri. Akrotiri was entombed by pumice and ash and since its rediscovery has been referred to as the Minoan Pompeii. The frescoes on Akrotiri were preserved by the blanketing volcanic ash.

The wall paintings found on Thera provide significant information about Minoan life and culture, depicting a highly developed society. A fresco commonly called Flotilla or Akrotiri Ship Procession represents a culture adept at a variety of seafaring occupations.

Differences in clothing styles could refer to different ranks and roles in society. Deer, dolphins, and large felines point to a sense of biodiversity among the islands of the Minoan civilization.

Long row of ships in between cities

Flotilla or Akrotiri Ship Procession: This panoramic fresco depicts the Minoans as a highly developed civilization

A wall painting known as the Landscape with Swallows, or as the Spring Fresco, depicts a whimsical, hilly landscape with lilies sprouting from the ground. Sparrows, painted in blue, white, and red, swoop around the landscape. The lilies sway gracefully and the hills create an undulating rhythm around the room. The fresco does not depict a naturalistic landscape, but instead suggests an essence of the land and nature whose liveliness is enhanced through the colors and curvilinear lines. It evokes the integrated quality of the Minoans culture with the natural environment.

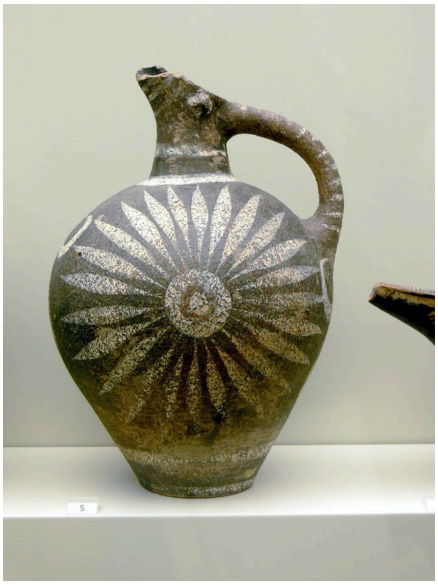


Landscape with Sparrows, or Spring Fresco: Akrotiri, Thera, Greece. c. 1650 BCE

Vase Painting

Minoan ceramics and vase painting are uniquely stylized and are similar in artistic style to Minoan wall painting. As with Minoan frescoes, themes from nature and marine life are often depicted on their pottery. Similar earth-tone colors are used, including black, white, brown, red, and blue.

Kamares ware, a distinctive type of pottery painted in white, red, and blue over a black backdrop, is created from a fine clay. The paintings depict marine scenes, as well as abstract floral shapes, and they often include abstract lines and shapes, including spirals and waves. These stylized, floral shapes include lilies, palms, papyrus, and leaves that fill the entire surface of the pot with bold designs. The pottery is named for the location where it was first found in the late nineteenth century—a cave sanctuary at Kamares, on Mount Ida. This style of pottery is found throughout the island of Crete as well in a variety of locations on the Mediterranean.



Kamares ware vessel: This is a Kamares ware vessel with an abstract floral design. Minoan, circa 2100– 1700 BCE

The Marine style emerged during the late Minoan period. As the name suggests, the decorations on these vessels take their cue from the sea. The vessels are almost entirely covered with sea creatures such as dolphins, fish, and octopi, along with seaweed, rock, and sponges.

Unlike their Kamares ware predecessors, the light and dark color scheme is inverted: the figures are dark on a light background. Like the landscape frescoes at Thera, these paintings demonstrate a keen understanding and intimate knowledge of the marine environment.

In the Marine-style Octopus Vase from the city of Palaikastro, the octopus wraps around the jug, mimicking and accentuating its round shape. The octopus is painted in great detail, from each of its distinct stylized suckers to its bulbous head and the extension of its long tentacles. The surface of this vessel is covered by the main image; bits of seaweed fill the negative space.

This filling of the empty space with additional images or designs is another characteristic of Minoan Marine-style pottery. The style is known as horror vacui, which is Latin for fear of empty space. The same aesthetic is seen later, in Greek Geometric pottery.



Octopus vase: Octopus vase from Palaikastro, Crete, Greece. Circa 1500 BCE

Minoan Sculpture

Minoan sculpture consists of figurines that reflect the culture's artistic style and important aspects of daily life.

Key Points

- Most known Minoan sculptures are small scale. They range from single figures, often frontal, to figure groups that include both people and animals. The wide variety of materials used for these figurines represent the extent of the Minoan trade network throughout the Mediterranean.
- The Snake Goddess statue from Knossos represents an important female figure in Minoan culture. Due to her connection with snakes and felines, as well as her bare breasts, she is perhaps an earth goddess or a Minoan priestess.
- The Bull Leaper demonstrates the Minoan use of bronze in art as well as highlighting the importance of the bull in Minoan sculpture and artistic style.
- An ivory bull leaper from Knossos demonstrates another position the acrobat's body assumed during the act.
- The Palaikastro Kouros is a rare example of a large-scale Minoan sculpture. Its size and rare materials lead experts to believe that it was used as a cult image.

Key Terms

- **lost-wax casting**: The most common method of using molten metal to make hollow, one-of-a-kind sculptures. When heat is applied to the clay mold, the wax layer within melts and forms channels, which the artist then fills with molten metal.
- **faience**: A low-fired, opaque, quartz ceramic that creates a glass-like material in bright shades of blue, green, white, and brown that originates from Ancient Egypt.
- **chthonic**: Dwelling within or under the earth.
- **curvilinear**: Having bends; curved; formed by curved lines.

As with their painting, Minoan sculpture demonstrates stylistic conventions including curvilinear forms; active, energized scenes; and long-limbed humans with broad shoulders and narrow waists. Women are often depicted in large, long, layered skirts that accentuate their hips. So far, the majority of sculptures and figurines found during Minoan excavations have been small scale.



Minoan Woman, c. 1600-1500 BCE.: Bronze. Crete

Materials

The small-scale sculptures of the Minoans were produced in many different materials including ivory, gold, faience, and bronze. The variety of materials acknowledges the extensive trade network established by the Minoans. For instance, faience, a quartz ceramic, is an Egyptian material. Its presence in sculpture found on Crete demonstrates that the material was shipped raw from Egypt to Crete, where it was then formed to create Minoan sculpture. Bronze was an important material in Minoan culture and many figurines were produced in this medium, mostly created using the lost-wax casting technique.

Snake Goddess

One figurine, known as the Snake Goddess, depicts a woman with open arms who holds a snake in each hand, with a feline sitting on her head. The purpose or function of the statue is unknown, although it is believed that she may have been an earth goddess or priestess.

The snakes are considered chthonic animals—related to the earth and the ground— and are often symbols of earth deities. Furthermore, the Snake Goddess is dressed in a layered skirt with a tight bodice, covered shoulders, and exposed breasts. The prominence of her breasts may suggest that she is fertility figure. Although her function remains unknown, the figure's significance to the culture is unquestionable.



Snake Goddess, circa 1600 BCE.: Palace at Knossos, Knossos, Crete

Other figures in similar poses and outfits have also been found among Minoan ruins.

Bull Leaper

The Bull Leaper bronze, depicting a bull and an acrobat, was created as a single group. The figures are similar in style and position, as seen in several bull-leaping frescoes, including one from the palatial complex at Knossos.



Bull Leaper, circa 1550–1450 BCE.: Bronze. Southwest Crete

The bull stands frozen in a **flying gallop**, while a leaper appears to be flipping over his back. The acrobat's feet are planted firmly on the bull's rump, and the figure bends backwards with its arms planted on the bull's head, perhaps preparing to launch off of the bull. The two figures, bull and leaper, mirror each other, as the bull's back sways in the gallop and the figure's back is arched in a deep back bend. The object is made with curvilinear lines and the positioning of both figures adds a high degree of movement and action that was commonly found in Minoan art.

The Minoan culture appears by the artifacts left behind to be a peaceful, nature-loving, athletic culture which existed in an idyllic setting for centuries.

Mycenaean Architecture

The architecture of Mycenaean citadel sites reflects the war-like culture and its constant need for protection and fortification.

Key Points

- The city of Mycenae was the center of Mycenaean culture. It is especially known for its protective gateway, the Lion Gate, and the Treasury of Atreus, an example of a tholos tomb. Mycenaean architecture reflects their warring society. A wide, strong wall built from large, roughly cut stones (known as cyclopean masonry) was one method of protection, as was limited access to citadel sites and well-protected gates.
- Since a lintel over a doorway could not support the wall above it without collapsing, the Mycenaeans used corbeled vaults and a relieving triangle over lintels to redistribute the weight off the horizontal beam and into the supporting walls.
- The central feature of a Mycenaean citadel site was the megaron, a room that functioned as the king's audience chamber. The megaron is entered through a porch with two columns and the main room included four columns around a central hearth.
- Uniformity among the citadel sites throughout the Mycenaean civilization allow us to easily compare components such as megarons.

Key Terms

- **post-and-lintel**: A simple construction method using a header as the horizontal member over a building void supported at its ends by two vertical columns.
- **corbel**: A structural member jutting out of a wall to carry a superincumbent weight.
- **ashlar**: Masonry made of large, square-cut stones.
- **megaron**: The rectangular great hall in a Mycenaean building, usually supported with pillars.
- **cyclopeanmasonry**: A type of stonework found in Mycenaean architecture, built with massive limestone boulders that are roughly fitted together with minimal clearance between adjacent stones and no use of mortar.
- **citadel**: The core fortified area of a town or city.

Mycenaean culture can be summarized by its architecture, whose remains demonstrate the Mycenaeans' war-like culture and the dominance of citadel sites ruled by a single ruler. The Mycenaeans populated Greece and built citadels on high, rocky outcroppings that provided natural fortification and overlooked the plains used for farming and raising livestock. The citadels vary from city to city but each share common attributes, including building techniques and architectural features.

Building Techniques

The walls of Mycenaean citadel sites were often built with ashlar and massive stone blocks. The blocks were considered too large to be moved by humans and were believed by ancient Greeks to have been erected by the Cyclopes—one-eyed giants. Due to this ancient belief, the use of large, roughly cut, ashlar blocks in building is referred to as Cyclopean masonry. The thick Cyclopean walls reflect a need for protection and self-defense since these walls often encircled the citadel site and the acropolis on which the site was located.

Corbel Arch

The Mycenaeans also relied on new techniques of building to create supportive archways and vaults. A typical post and lintel structure is not strong enough to support the heavy structures built above it. Therefore, a corbeled (or corbel) arch is employed over doorways to relieve the weight on the lintel.

The corbel arch is constructed by offsetting (cantilevering) successive courses of stone (or brick) at the springline of the walls so that they project towards the archway's center from each supporting side, until the courses meet at the apex of the archway (often, the last gap is bridged with a flat stone). The corbel arch was often used by the Mycenaeans in conjunction with a relieving triangle, which was a triangular block of stone that fit into the recess of the corbeled arch and helped to redistribute weight from the lintel to the supporting walls. The triangular space may have been left open in some structures.



Corbeled vault, Tiryns: This photo shows the offsetting successive courses of stone at the springline of the walls so that they project towards the archway's center from each supporting side, until the courses meet at the apex of the archway.By User:Alexikoua, User:Panthera tigris tigris, TL User:Reedside – Ιστορία του Ελληνικού Έθνους, Εκδοτική Αθηνών, τ. Α' χάρτες σε σελ. 263-265, σελ. 290, 292-293 (επίσης [1], CC BY-SA 3.0

Citadel Sites

Mycenaean citadel sites were centered around the megaron, a reception area for the king. The megaron was a rectangular hall, fronted by an open, two-columned porch. It contained a more or less central open hearth, which was vented though an oculus in the roof above it and surrounded by four columns. The architectural plan of the megaron became the basic shape of Greek temples, demonstrating the cultural shift as the gods of ancient Greece took the place of the Mycenaean rulers.

Citadel sites were protected from invasion through natural and man-made fortification. In addition to thick walls, the sites were

protected by controlled access. Entrance to the site was through one or two large gates, and the pathway into the main part of the citadel was often controlled by more gates or narrow passageways. Since citadels had to protect the area's people in times of warfare, the sites were equipped for sieges. Deep water wells, storage rooms, and open space for livestock and additional citizens allowed a city to access basic needs while being protected during times of war.

Mycenae

The citadel site of Mycenae was the center of Mycenaean culture. It overlooks the Argos plain on the Peloponnesian peninsula, and according to Greek mythology was the home to King Agamemnon.

The site's megaron sits on the highest part of the acropolis and is reached through a large staircase. Inside the walls are various rooms for administration and storage along with palace quarters, living spaces, and temples. A large gravesite, known as Grave Circle A, is also built within the walls.

The main approach to the citadel is through the Lion Gate, a cyclopean-walled entrance way. The gate is 20 feet wide, which is large enough for citizens and wagons to pass through, but its size and the walls on either side create a tunneling effect that makes it difficult for an invading army to penetrate.

The gate is famous for its use of the relieving arch, a corbeled arch that leaves an opening and lightens the weight carried by the lintel. The Lion Gate received its name from its decorated relieving triangle of lions one either side of a single column. This composition of lions or another feline animal flanking a single object is known as a heraldic composition. The lions represent cultural influences from the Ancient Near East. Their heads are turned to face outwards and confront those who enter the gate.



Lion Gate, limestone, circa 1300–1250 BCE, Mycenae, Greece: The Lion Gate is famous for its use of the relieving arch, a corbeled arch that leaves an opening and lightens the weight carried by the lintel

Mycenae is also home to a subterranean beehive-shaped tomb (also known as a tholos tomb) that was located outside the citadel walls. The tomb is known today as the Treasury of Atreus, due to the wealth of grave goods found there. This tomb and others like it are demonstrations of corbeled vaulting that covers an expansive open space. The vault is 44 feet high and 48 feet in diameter. The tombs are entered through a narrow passageway known as a dromos and a post-and-lintel doorway topped by a relieving triangle.

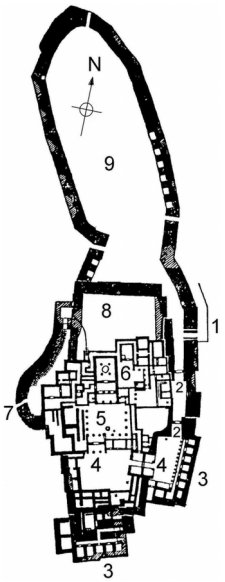


Treasury of Atreus, Mycenae, Greece, circa 1300–1250 BCE.: The Treasury of Atreus and others tombs like it are demonstrations of corbeled vaulting that covers an expansive open space

Tiryns

The citadel site of Tiryns, another example of Mycenaean fortification, was a hill fort that has been occupied over the course of 7000 years. It reached its height between 1400 and 1200 BCE, when it was one of the most important centers of the Mycenaean world. Its most notable features were its palace, its Cyclopean tunnels, its walls, and its tightly controlled access to the megaron and main rooms of the citadel.

Just a few gates provide access to the hill but only one path leads to the main site. This path is narrow and protected by a series of gates that could be opened and closed to trap invaders. The central megaron is easy to locate, and it is surrounded by various palatial and administrative rooms. The megaron is accessed through a courtyard that is decorated on three sides with a colonnade.



Ground plan of the citadel of Tiryns, circa 1400–1200 BCE, Tiryns, Greece: The citadel site of Tiryns is known for its Cyclopean vaulted tunnels that run next to its walls and its tightly controlled access to the megaron and the main rooms of the citadel

The famous megaron has a large reception hall, the main room of which had a throne placed against the right wall and a central hearth bordered by four wooden columns that served as supports for the roof. It was laid out around a circular hearth surrounded

by four columns. Although individual citadel sites varied to a degree, their overall uniformity allows us to compare design elements easily. For example, the hearth of the megaron at the citadel of Pylos provides an idea of how its counterpart at Tiryns appears.



Megaron hearth at the citadel of Pylos: Due to the uniformity of citadel plans throughout the Mycenaean civilization, we can get an idea of how the hearth of the megaron at Tiryns looked by comparing it to its counterpart at Pylos. The holes at the corners of the surrounding square once held wooden columns

Mycenaean Metallurgy

The Mycenaeans were masterful metalworkers, as their gold, silver, and bronze daggers, drinking cups, and other objects demonstrate.

Key Points

- Grave Circle A and B, at Mycenae, are a series of shaft graves enclosed by a wall from the 16th century BCE. These grave sites were originally excavated by Heinrich Schleimann, and the grave goods found there demonstrate the incredible skill Mycenaeans possessed in metalwork.
- Gold death masks were commonly placed over the face of the wealthy deceased. These death masks record the main features of the dead and are made with repoussé, a metalworking technique. When compared to other masks, the Death Mask of Agamemnon is most likely a fake.
- Bronze daggers inlaid with gold, silver, and niello are a common grave good found at Mycenaean burial sites. These daggers represent international trade and cultural connections between the Mycenaeans and the Minoans, Egyptians, and Near Eastern cultures.
- Rhytons were also crafted out of gold and silver. Some, such as the Silver Siege Rhyton, were used for ritual libations, or the offering of liquids.
- Other objects of gold, silver, and bronze have been excavated from Mycenaean grave sites and cities, including armor, jewelry, signet rings, and seals.

Key Terms

- **diadem**: A crown or headband worn as a symbol of sovereignty.
- **repoussé**: A metalworking technique in which a thin sheet of malleable metal is shaped by hammering from the reverse side to create a design in low relief.
- **rhyton**: A container, having a base in the form of a head, from which fluids are intended to be drunk.
- **niello**: Any of various black metal alloys, made of sulphur with copper, silver or lead, used to create decorative designs on other metals.

Grave Circle A at Mycenae

Grave Circle A is a set of graves from the sixteenth century BCE located at Mycenae. The grave circle was originally located outside the walls of the city but was later encompassed inside the walls of the citadel when the city's walls were enlarged during the thirteenth century BCE.

The grave circle is surrounded by a second wall and only has one entrance. Inside are six tombs for nineteen bodies that were buried inside shaft graves. The shaft graves were deep, narrow shafts dug into the ground.

The body would be placed inside a stone coffin and placed at the bottom of the grave along with grave goods. The graves were often marked by a mound of earth above them and grave stele.

The gravesite was excavated by **Heinrich Schleimann** in 1876, who excavated ancient sites such as Mycenae and Troy based on the writings of Homer and was determined to find archaeological remains that aligned with observations discussed in the Iliad and the Odyssey. The archaeological methods of the nineteenth century were different than those of the twenty-first century and Schleimann's desire to discover remains that aligned with mythologies and Homeric stories did not seem as unusual as it does today. Upon excavating the tombs, Schleimann declared that he found the remains of Agamemnon and many of his followers, a claim discounted by modern archaeology.

Grave Circle B

An additional grave circle, Grave Circle B, is also located at Mycenae, although this one was never incorporated into the citadel site. The two grave circles were elite burial grounds for the ruling dynasty. The graves were filled with precious items made from expensive material, including gold, silver, and bronze.

The amount of gold, silver, and previous materials in these tombs not only depict the wealth of the ruling class of the Mycenae but also demonstrates the talent and artistry of Mycenaean metalworking. Reoccurring themes and motifs underline the culture's propensity for war and the cross-cultural connections that the Mycenaeans established with other Mediterranean cultures through trade, including the Minoans, Egyptians, and even the Orientalizing style of the Ancient Near East

Gold Death Masks

*Repous*sé death masks were found in many of the tombs. The death masks were created from thin sheets of gold, through a careful method of metalworking to create a low relief.

These objects are fragile, carefully crafted, and laid over the face of the dead. Schleimann called the most famous of the death masks the Mask of Agamemnon, under the assumption that this was the burial site of the Homeric king. The mask depicts a man with a triangular face, bushy eyebrows, a narrow nose, pursed lips, a mustache, and stylized ears.

This mask is an impressive and beautiful specimen but looks quite different from other death masks found at the site. The faces on other death masks are rounder; the eyes are more bulbous; and at least one bears a hint of a smile. None of the other figures have a mustache or even the hint of beard.

In fact, the mustache looks distinctly nineteenth century and is comparable to the mustache that Schleimann himself had. The artistic quality between the Mask of Agamemnon and the others seems dramatically different. Despite these differences, the Mask of Agamemnon has inserted itself into the story of Mycenaean art.



Mycenaean death mask: Mycenaean death mask with a hint of a smile. Gold, circa 1600–1500 BCE. It was found in Grave Circle A, Grave Shaft IV, at Mycenae, Greece



Mask of Agamemnon: The Mask of Agamemnon, identified by Heinrich Schliemann. Gold, circa 1600– 1500 BCE (?). It was found in Grave Circle A, Grave shaft V, at Mycenae, Greece

Bronze Daggers

Decorative bronze daggers found in the grave shafts suggest there were multicultural influences on Mycenaean artists. These ceremonial daggers were made of bronze and inlaid in silver, gold, and niello with scenes that were clearly influenced from foreign cultures.

Two daggers that were excavated depict scenes of hunts, which suggest an Ancient Near East influence. One of these scenes depicts lions hunting prey, while the other scene depicts a lion hunt. The portrayal of the figures in the lion hunt scene draws distinctly from the style of figures found in Minoan painting. These figures have narrow waists, broad shoulders, and large, muscular thighs.

The scene between the hunters and the lions is dramatic and full of energy, another Minoan influence. Another dagger depicts the influence of Minoan painting and imagery through the depiction of marine life, and Egyptian influences are seen on a dagger filled with lotus and papyrus reeds along with fowl.



Mycenaean hunting dagger: A mycenaean hunting dagger with a scene of a lion hunt. Bronze with gold, silver, and niello inlay. Circa 16th century BCE. It was found in Grave Circle A, at Mycenae, Greece

Gold and Silver Rhytons (Drinking Cups)

A variety of gold and silver drinking cups have also been found in these grave shafts. These include a **rhyton** in the shape of a bull's head, with golden horns and a decorative, stylized gold flower, made from silver repoussé.

Other cups include the golden Cup of Nestor, a large two handle cup that Schleimann attributed to the legendary Mycenaean hero Nestor, a Trojan War veteran who plays a peripheral role in The Odyssey.



The Cup of Nestor: The Cup of Nestor. Gold, circa 1600–1500 BCE. It was found in Grave Circle A, Grave Shaft IV, at Mycenae, Greece



Rhyton in the form of a bull's head: Mycenaean. Circa 1600–1500 BCE. Found in Grave Circle A



A gold rhyton in the form of a lion's head. From Grave Circle A, Mycenae, 16th c. BCE (National Archaeological Museum, Athens)

Other Objects

Additional gold trinkets include signet rings that depict images of hunts, combat, and animals, along with other decorative jewelry, such as bracelets, earrings, pendants, and diadems (headbands designating their wearers' sovereign status).

Bronze armor, including breastplates and helmets, were also uncovered in excavations of the tomb sites.

There are few examples of large-scale, freestanding sculptures from the Mycenaeans. A painted plaster head of a female—perhaps depicting a priestess, goddess, or sphinx —is one of the few examples of large-scale sculpture. The head is painted white, suggesting that it depicts a female. A red band wraps around her head with bits of hair underneath. The eyes and eyebrows are outlined in blue, the lips are red, and red circles surrounded by small red dots are on her cheeks and chin.

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11.5: Ancient Greece

Introduction to Ancient Greece

Ancient Greek culture spans over a thousand years, from the earliest civilizations to the cultures that became the Ancient Greeks.

Key Points

- Ancient Greek culture is noted for its government, art, architecture, philosophy, and sports, all of which became foundations for modern western society. It was admired and adopted by others, including Alexander the Great and the Romans, who helped spread Greek culture around the world. Before Greek culture took root in Greece, early civilizations thrived on the Greek mainland and the Aegean Islands. The fall of these cultures and the aftermath, known as the Dark Age, is believed to be the time when the Homeric epics were first recited.
- Greek culture began to develop during the Geometric, Orientalizing, and Archaic periods, which lasted from 900 to 480 BCE. During this time the population of city-states began to grow, Panhellenic traditions were established, and art and architecture began to reflect Greek values.
- The Early, High, and Late Classical periods in Greece occurred from 480 to 323 BCE. During these periods, Greece flourished and the polis of Athens saw its Golden Age under the leadership of Pericles. However, city-state rivalries lead to wars, and Greece was never truly stable until conquered.
- The Hellenistic period in Greece is the last period before Greek culture becomes a subset of Roman hegemony. This period occurs from the death of Alexander the Great in 323 BCE, to the Greek defeat at the Battle of Actium in 30 BCE. It marks the spread of Greek culture across the Mediterranean.

Key Terms

- **polis**: A city, or a city-state. Its plural is poleis.

Ancient Greek Culture

Ancient Greek culture covers over a thousand years of history, from the earliest civilizations in the area to the cultures that became the Ancient Greeks. Following a Greek Dark Age, Greece once more flourished and developed into the ancient culture that we recognize today.



Classical Greece: Map of Ancient Greece

Greek culture is based on a series of shared values that connected independent city- states throughout the region and expanded

as far north as Mount Olympus. Greek society was insular, and loyalties were focused around one's polis (city-state). Greeks considered themselves civilized and considered outsiders to be barbaric.

While Greek daily life and loyalty was centered on one's polis, the Greeks did create leagues, which vied for control of the peninsula, and were able to unite together against a common threat (such as the Persians).

Greek culture is focused on their government, art, architecture, philosophy, and sport. Athens was intensely proud of its creation of democracy, and citizens from all poleis (city-states) took part in civic duties. Cities commissioned artists and architects to honor their gods and beautify their cities.

As a religious people, the Greeks worshipped a number of gods through sacrifices, rituals, and festivals.

Review: Bronze Age and Proto-Greek Civilizations

Cycladic Civilization

During the Bronze Age, several distinct cultures developed around the Aegean. The Cycladic civilization, around the Cyclades Islands, thrived from 3,000 to 2,000 BCE. Little is known about the Cycladic civilization because they left no written records. Their material culture is mainly excavated from grave sites, which reveal that the people produced unique, geometric marble figures.

Minoan Civilization

The Minoan civilization stretches from 3700 BCE until 1200 BCE and thrived during their Neopalatial period (from 1700 to 1400 BCE), with the large-scale building of communal palaces. Numerous archives have been discovered at Minoan sites; however their language, Linear A, has yet to be deciphered. The culture was centered on trade and production, and the Minoans were great seafarers on the Mediterranean Sea.

Mycenaean Civilization

A proto-Greek culture known as the Mycenaeans developed and flourished on the mainland, eventually conquering the Aegean Islands and Crete, where the Minoan civilization was centered. The Mycenaeans developed a fractious, war-like culture that was centered on the authority of a single ruler. Their culture eventually collapsed, but many of their citadel sites were occupied through the Greek Dark Age and rebuilt into Greek city-states.

The Dark Age

From around 1200 BCE, the palace centers and outlying settlements of the Mycenaeans' culture began to be abandoned or destroyed. By 1050 BCE, the recognizable features of Mycenaean culture had disappeared. Many explanations attribute the fall of the Mycenaean civilization and the collapse of the Bronze Age to climatic or environmental catastrophe, combined with an invasion by the Dorians or by the Sea Peoples, or to the widespread availability of edged weapons of iron, but no single explanation fits the available archaeological evidence.

This two- to three-century span of history is also known as the Homeric Age. It is believed that the Homeric epics The Iliad and The Odyssey were first recited around this time.

Ancient Greece after the Dark Ages

The Geometric and Orientalizing Periods

The Geometric period (c. 900–700 BCE), which derives its name from the proliferation of geometric designs and rendering of figures in art, witnessed the emergence of a new culture on the Greek mainland. The culture's change in language, its adaptation of the Phoenician alphabet, and its new funerary practices and material culture suggest the ethnic population changed from the mainland's previous inhabitants, the Mycenaeans. During this time, the new culture was centered on the people and independent

poleis, which divided the land into regional populations. This period witnessed a growth in population and the revival of trade.

The Orientalizing period (c. 700–600 BCE) is named for the cultural exchanges the Greeks had with Eastern, or Oriental civilizations. During this time, international trade began to flourish. Art from this period reflects contact with locations such as Egypt, Syria, Assyria, Phoenicia, and Israel.

Archaic Greece

Greece's Archaic period lasted from 600 to 480 BCE, in which the Greek culture expanded. The population in Greece began to rise and the Greeks began to colonize along the coasts of the Mediterranean and the Black Sea. The poleis at this time were typically ruled by a single ruler who commanded the city by force. For the city of Athens, this led to the creation of democracy. Several city-states emerged as major powers, including Athens, Sparta, Corinth, and Thebes. These poleis were often warring with each other and formed coalitions to gain power and allies. The Persian invasion of Greece in 480 BCE marked the end of the Archaic period.

Classical Greece

The era of Classical Greece began in 480 BCE with the sacking of Athens by the Persians. The Persian invasion of Greece, first lead by Darius I and then by his son Xerxes, united Greece against a common enemy.

With the defeat of the Persian threat, Athens became the most powerful polis until the start of the Peloponnesian War in 431 BCE. These wars continued on and off until 400 BCE. While marred by war, the Classical period saw the height of Greek culture and the creation of some of Greece's most famous art and architecture. However, peace and stability in Greece was not achieved until it was conquered and united by Macedonia under the leadership of Philip II and Alexander the Great in the mid-third century BCE.

Late Classical Greece

After the Peloponnesian wars a new style of sculpture seemed to emerge. Figures became taller in proportion and gods exhibited a new moral laxity unseen in earlier periods. For the first time, goddesses were pictured nude, or semi-nude.

Hellenistic Greece

The Hellenistic period began with the death of Alexander the Great in 323 BCE and ended with the Roman victory at the Battle of Actium in 30 BCE. Greece poleis spent this time under the hegemony of foreign rulers, first the Macedons and then the Romans, starting in 146 BCE.

New centers of Hellenic culture flourished through Greece and on foreign soil, including the cities of Pergamon, Antioch, and Alexandria—the capitals of the Attalids, Seleucids, and Ptolemies.

The Ancient Greek Gods and Their Temples

Greek religion played a central and daily role in the life of ancient Greeks, and group worship was centered on the temple and cult sites.

Greek religious traditions encompassed a large pantheon of gods, complex mythologies, rituals, and cult practices. Greece was a **polytheistic** society and looked to its gods and mythology to explain natural mysteries as well as current events. Religious festivals and ceremonies were held throughout the year, and animal sacrifice and **votive** offerings were popular ways to appease and worship the gods. Religious life, rituals, and practices were one of the unifying aspects of Greece across regions and **poleis** (cities, or city-states, such as Athens and Sparta).



The principal religious sanctuaries of the Greek Aegean: This map lists the major Greek gods and shows where their principal religious sanctuaries are located throughout the Greek Aegean region

Greek Gods

Greek gods were immortal beings who possessed human-like qualities and were represented as completely human – albeit perfectly formed – in visual art. They were moral and immoral, petty and just, and often vain. The gods were invoked to intervene and assist in matters large, small, private and public.

City-states claimed individual gods and goddess as their patrons. Temples and sanctuaries to the gods were built in every city. Many cities became cult sites due to their connection with a god or goddess and specific myths. For instance, the city of Delphi was known for its oracle and sanctuary of Apollo, because Apollo was believed to have killed a dragon that inhabited Delphi.

The history of the Greek pantheon begins with the primordial deities Gaia (Mother Earth) and Uranus (Father Sky), who were the parents of the first of twelve giants known as Titans. Among these Titans were six males and six females.

The Olympian Gods

Best known among the pantheon are the twelve Olympian gods and goddesses who resided on Mt. Olympus in northern Greece. Violence and power struggles were common in Greek mythology, and the Greeks used their mythologies to explain their lives around them, from the change in seasons to why the Persians were able to sack Athens.

The traditional pantheon of Greek gods includes:

- Zeus, the king of gods and the ruler of the sky.
- Zeus' two brothers, Poseidon (who ruled over the sea) and Hades (who ruled the underworld).
- Zeus's sister and wife, Hera, the goddess of marriage, who is frequently jealous and vindictive of Zeus's other lovers.
- Their sisters Hestia, the goddess of the hearth, and Demeter, the goddess of grain and culture.
- Zeus's children:
  - Athena (goddess of warfare and wisdom).
  - Hermes (a messenger god and god of commerce).
  - the twins Apollo (god of the sun, music, and prophecy) and Artemis (goddess of the hunt and of wild animals).
  - Dionysos (god of wine and theatre).
  - Aphrodite (goddess of beauty and love), who was married to Hephaestus (deformed god of the forge).
  - Ares (god of war and lover of Aphrodite) are also part of the traditional pantheon.
  - Hephaestus was in some mythologies the son of Zeus while in others the fatherless son of Hera.



Hermes and the Infant Dionysos by Praxiteles: Here, Hermes cares for the now motherless Dionysos. Originally, Hermes held a bunch of grapes, with which he teased the infant god of wine. c. 4th century BCE

Heroes

Heroes, who were often demigods, were also important characters in Greek mythology. The two most important heroes are Perseus and Hercules.

Perseus

Perseus is known for defeating the Gorgon, Medusa. He slew her with help from the gods: Athena gave him armor and a reflective shield, and Hermes provided Perseus with winged sandals so he could fly.

Hercules

Hercules was a strong but unkind man, a drunkard who conducted huge misdeeds and social faux pas. Hercules was sent on twelve labors to atone for his sins as punishment for his misdeeds. These deeds, and several other stories, were often depicted in art, on ceramic pots, or on temple metopes. The most famous of his deeds include slaying both the Nemean Lion and the Hydra, capturing Cerberus (the dog of the underworld), and obtaining the apples of the Hesperides.

Theseus

A third hero, Theseus, was an Athenian hero known for slaying King Minos's Minotaur. Other major heros in Greek mythology include the warriors and participants of the Trojan War, such as Achilles, Ajax, Odysseus, Agamemnon, Paris, Hector, and Helen.

Hero cults were another popular form of Greek worship that involved the honoring of the dead, specifically the dead heroes of the Trojan War. The sites of hero worship were usually old Bronze Age sites or tombs that the ancient Greeks recognized as important or sacred, which they then connected to their own legends and stories.



Hercules and Cerberus: Hercules bringing Cerberus back to King Eurystheus. Black figure hydra. c. 525 BCE

Sacred Spaces

Greek worship was centered on the temple. The temple was considered the home of the god, and a cult statue of the god would be erected in the central room, or the naos. Temples generally followed the same basic rectangular plan, although a round temple, known as a tholos, were used at some sites in starting in the Classical period.

Temples were oriented east to face the rising sun. Patrons would leave offerings for the gods, such as small votives, large statues, libations or costly goods. Due to the wealth dedicated to the gods, the temples often became treasuries that held and preserved the wealth of the city. Greek temples would be extensively decorated, and their construction was a long and costly endeavor.

Rituals and animal sacrifices in honor of the god or goddess would take place outside, in front of the temple. Rituals often included a large number of people, and sacrifice was a messy business that was best done outdoors. The development and decoration of temples is a primary focus in the study of Greek art and culture.



Sacrificial scene: Scene of a sacrifice. Attic red-figure bell krater. Circa 430–420 BCE. Athens, Greece

The Greek Geometric Period

The Geometric period in Greek art is distinguished by a reliance on geometric shapes to create human and animal figures as well as abstract décor.

Key Points

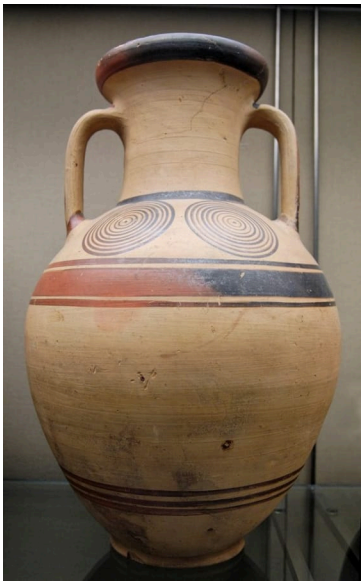
- The Geometric period marked the end of Greece's Dark Age and lasted from 900 to 700 BCE.
- The Geometric period derives its name from the dominance of geometric motifs in vase painting. Monumental kraters and amphorae were made and decorated as grave markers. These vessels are characteristic of Geometric vase painting during this period.
- The most famous vessels from this period uses a technique called horror vacui, in which every space of the surface is filled with imagery.

Key Terms

- **horrorvacui**: From the Latin, fear of empty space, it is a style of painting where the entire surface of a space is filled with patterns and figures.
- **amphora**: A two-handled jar with a narrow neck that was used in ancient times to store or carry wine or oils.
- **krater**: An ancient Greek vessel for mixing water and wine.

Geometric Pottery

In the eleventh century BCE, the citadel centers of the Mycenaeans were abandoned and Greece fell into a period with little cultural or social progression. Signs of civilization including literacy, writing, and trade were lost and the population on mainland Greece plummeted. During the Proto-Geometric period (1050–900 BCE), painting on ceramics began to re-emerge. These vessels were only decorated with abstract geometric shapes adopted from Mycenaean pottery. Ceramicists began using the fast wheel to create vessels, which allowed for new, more monumental objects.



Proto-Geometric amphora: Proto-Geometric amphora, c. 975–950 BCE

In the Geometric period that followed, figures once more became present on the vessel. The period lasted from 900 to 700 BCE and marked the end of the Greek Dark Ages. A new Greek culture emerged during this time. The population grew, trade began once more, and the Greeks adopted the Phoenician alphabet for writing. Unlike the Mycenaeans, this culture was more focused on the people of the polis, which is reflected in the art of this period. The period gets its name from the reliance on geometric shapes and patterns in its art, and even their use in depicting both human and animal figures.

Athens

The city of Athens became the center for pottery production. A potter's quarter in the section of the city known as the Kerameikos was located on either side of the Dipylon Gate, one of the city's west gates. The potters lived and work inside the gate in the city, while outside the gate, along the road, was a large cemetery. In the Geometric period, monumental-sized kraters and amphorae up to six feet tall were used as grave markers for the burials just outside the gate. Kraters marked male graves, while amphorae marked female graves.

The Dipylon Master, an unknown painter whose hand is recognized on many different vessels, displays the great expertise required for decorating these funerary markers. The vessels were first thrown a wheel, an important technological development at the time, before painting began. Both the Diplyon Krater and Dipylon Amphora demonstrate the main characteristics of painting during this time. For one, the entire vessel is decorated in a style known as horror vacui, a style in which the entire surface of the medium is filled with imagery. A decorative meander is on the lip of the krater and on many registers of the amphora. This geometric motif is constructed from a single, continuous line in a repeated shape or motif. The main scene is depicted on the widest part of the pot's body. These scenes relate to the funerary aspect of the pot and may depict mourners, a prothesis (a ritual of laying the body out and mourning), or even funerary games and processions.

On the Dipylon Krater, two registers depict a processional scene, an ekphora, (the transportation of the body to the cemetery) and the prothesis. The dead man of the prothesis scene is seen on the upper register. He is laid out on a bier and mourners, distinguished by their hands tearing at their hair, surround the body. Above the body is a shroud, which the artist depicts above and not over the body in order to allow the viewer to see the entirety of the scene.

On the register below, chariots and soldiers form a funerary procession. The soldiers are identified by their uniquely shaped shields. The Dipylon Amphora depicts just a prothesis in a wide a register around the pot.

In both vessels, men and women are distinguished by protruding triangles on their chest or waist to represent breasts or a penis. Every empty space in these scenes is filled with geometric shapes—M's, diamonds, starbursts—demonstrating the Geometric painter's horror vacui.



Geometric krater: Geometric krater. From the Dipylon Cemetery, Athens, Greece, c. 740 BCE

Sculpture in the Greek Geometric Period

Although derived from geometric shapes, the Ancient Greek sculptures of the Geometric period show some artistic observation of nature.

Key Points

- Geometric sculptures are primarily small scale and made of bronze, terra cotta, or ivory. The bronze figures were produced

using the lost-wax method of casting.
- The human and animal figures produced during this period have geometric features, although the legs on humans appear relatively naturalistic.
- Geometric bronzes were typically left as votive offerings at shrines and sanctuaries, such as those at Delphi and Olympia.
- Horses came to symbolize wealth due to the high costs of their upkeep.

Key Terms

- **votive**: A type of offering deposited within a religious site without the purpose of display or retrieval.

The ancient Greek sculptures of the Geometric period, although derived from geometric shapes, bear evidence of an artistic observation of nature in some circumstances. Small-scale sculptures, usually made of bronze, terra cotta, or ivory, were commonly produced during this time. Bronzes were made using the lost-wax technique, probably introduced from Syria, and were often left as votive offerings at sanctuaries such as Delphi and Olympia.

Human Figures

The human figures are made of a triangle as a torso that supports a bulbous head with a triangular chin and nose. Their arms are cylindrical, and only their legs have a slightly more naturalistic shape. These attributes can be seen in a small sculpture of a seated man drinking from a cup that displays the typical modeling figures as simple, linear forms that enclose open space. Especially noteworthy are his elongated arms that mirror the dimensions of his legs.



Seated Male Figure: This is made of bronze and created around 750–700 BCE. Note how the statue's elongated arms mirror the dimensions of his legs

A relatively naturalistic rendering of human legs is also evident in Man and Centaur, also known as Heracles and Nessos (c. 750–730 BCE). Without the equine back and hind legs, the centaur portion of the sculpture is a shorter man with human legs. Like the seated man above, the two figures feature elongated arms, with the right arm of the centaur forming one continuous line with the left arm of the man. While the seated man appears to be clean shaven, the figures in Man and Centaur wear beards, which usually symbolized maturity. The hollow eye sockets of the figure of the man probably once held inlay for a more realistic appearance.



Man and Centaur (Heracles and Nessos): This bronze statue was made around 750–730 BCE

Animal Figures

Animals, including bulls, deer, horses, and birds, were also based in geometry. Horse figurines were commonly used as offerings to the gods. The animals themselves became symbols of wealth and status due to the high cost of keeping them. Equine bodies may be described as rectangles pinched in the middle with rectangular legs and tail and are similar in shape to deer or bulls.

The heads of these mammals are more distinctive, as the horse's neck arches, while the bull and deer have cylindrical faces distinguished by horns or ears. While the animals and people are based in basic geometric shapes, the artists clearly observed their subjects in order to highlight these distinguishing characters.



Geometric Horse statuette: This bronze statue from Olympia, Greece, circa 700 BCE

The Orientalizing Period

Ceramics in the Orientalizing Period

The Orientalizing Period followed the Geometric period and lasted for about a century, from 700 to 600 BCE. This period

was distinguished by international influences—from the Ancient Near East, Egypt, and Asia Minor—each of which contributed a distinctive Eastern style to Greek art. The close contact between cultures developed from increasing trade and even colonization. Motifs, creatures, and styles were borrowed from other cultures by the Greeks, who transformed them into a unique Greek–Eastern mix of style and motifs.

Corinthian Pottery

During the Orientalizing period in Corinth human figures were rarely seen on vases. Animals such as lions, griffins, sphinxes, and sirens were depicted instead. Palmettes and lotus blossoms were used instead of geometric patterns to fill empty space, although on some vessels negative space became more prominent. This oriental black figure style originated in the city of Corinth, spread to Athens, and was exported throughout Greece.



Corinthian black figure jug: Corinthian black figure jug with animal frieze, circa 580 BCE

Black Figure Painting

The Corinthians developed the technique of black figure painting during this period. Black figure pottery was carefully constructed and fired three different times to produce the unique red and black colors on each vase.

The black color came from a slip painted onto the vessel, after which incised lines were drawn on to outline and detail the figures. Additionally, red and white pigments could be added for more color or to differentiate details. The unpainted portions of the vase would remain the original red-orange color of the pot. The full effect of this style of painting would not have been seen until after the vase emerged from its firings in the kiln. As the style spread, the subject matter changed from strictly Near Eastern animals to scenes from Greek mythology and everyday life.

The heat of the kiln in which the pottery was fired and the length of time each firing occupied was essential in the final look of the piece. The sophistication of the work in a culture without thermometers or clocks suggests the skill of the Greek artists.

Sculpture in the Greek Orientalizing Period

Sculpture produced during the Orientalizing period shares stylistic attributes with sculpture produced in Egypt and the Near East.

Key Points

- Sculpture during this time was influenced by Egyptian and Near Eastern artistic conventions. Rigid, plank-like bodies, as well as its reliance on pattern to depict texture, characterized Greek sculpture in the Orientalizing period.

- The Daedalic style, named for the mythical inventor Daedalus, refers the use of patterning and geometric shapes (reminiscent of the Geometric period) during the seventh century BCE.
- The differences between the Lady of Auxerre and the Mantiklos Apollo demonstrate the early establishment of traditional social expectations of the sexes in ancient Greek culture.

Key Terms

- **kore**: A sculpture of a young woman from pre-Classical Greece.
- **Daedalic**: A style of sculpture during the Greek Orientalizing period noted for its use of patterns to create texture, as well as its reliance on geometric shapes and stiff, rigid bodily postures.

The Orientalizing Period lasted for about a century, from 700 to 600 BCE. This period was distinguished by international influences, from the Ancient Near East, Egypt, and Asia Minor, each of which contributed a distinctive Eastern style to Greek art. The close contact between cultures developed from increasing trade and even colonization.

Styles were borrowed from other cultures by the Greeks who transformed them into a unique Greek-Eastern mix of style and motifs. Male and female sculptures produced during this time share interesting similarities, but also bear differences that inform the viewer about society's expectations of men and women.

The Lady of Auxerre

A small limestone statue of a kore (maiden), known as the Lady of Auxerre (650– 625 BCE), from Crete demonstrates the style of early Greek figural sculptures. This style is known as **Daedalic** sculpture, named for the mythical creator of King Minos's labyrinth, Daedalus. The style combines Ancient Near Eastern and Egyptian motifs.



The Lady of Auxerre, circa 650–625 BCE: This small limestone statue is possibly from Crete



Lady of Auxerre reconstruction: A painted reconstruction of the original Orientalizing sculpture. Cambridge University

The Lady of Auxerre is stocky and plank-like. Her waist is narrow and cinched, like the waists seen in Minoan art. She is disproportionate, with long rigid legs and a short torso. A dress encompasses nearly her entire body—it tethers her legs together and restricts her potential for movement. The rigidity of the body recalls pharaonic portraiture from Ancient Egypt.

Her head is distinguished with large facial features, a low brow, and stylized hair. The hair appears to be braided, and falls down in rigid rows divided by horizontal bands. This style recalls a Near Eastern use of patterns to depict texture and decoration, as in the bronze Akkadian head of Sargon.

Her face and hair are reminiscent of the Geometric period. The face forms an inverted triangle wedged between the triangles formed be the hair that frames her face. Traces of paint tell us that this statue would have originally been painted with black hair and a dress of red and blue with a yellow belt.

The Greek Archaic Period

Sculpture during the Archaic period became increasing naturalistic, although this varies depending on the gender of the subject.

Key Points

- Dedicatory male kouroi figures were originally based on Egyptian statues and over the Archaic period these figures developed more naturalistic nude bodies. The athletic body was an ideal form for a young Greek male and is comparable to the ideal body of the god Apollo.
- Instead of focusing on the body, female korai statues were clothed and throughout the Archaic period artists spent more time elaborating on the detailed folds and drapery of a woman's clothing. This reflected the Greek ideals for women, who were supposed to be fully clothed, modest, and demure.
- To add an additional naturalistic element to the body, the typical Archaic smile was added to both male and female statues. While today the smile seems false, to the ancient Greeks it added a level of realism.
- Pedimental sculpture in the Archaic period was often scaled to fit into the space of the pediment and served an apotropaic instead of a decorative function.
- Pedimental sculptures from the Temple of Aphaia at Aegina show a gradual move toward the naturalism of the Classical style that followed the Archaic.

Key Terms

- **Archaic smile**: A stylized expression used in sculpture from 600 to 480 BCE to suggest a sense of lifelikeness in the subject.
- **peplos**: An Ancient Greek garment, worn by women, made of a tubular piece of cloth that is folded back upon itself halfway down, until the top of the tube is worn around the waist, and the bottom covers the legs down to the ankles; the open top is then worn over the shoulders, and draped, in folds, down to the waist.

- **apotropaic**: Intended to ward off evil.
- **kouros**: A sculpture of a naked youth in Ancient Greece; the male equivalent of a kore.
- **kore**: An Ancient Greek statue of a woman, portrayed standing, usually clothed, painted in bright colors, and having an elaborate hairstyle.
- **chiton**: A loose, woolen tunic, worn by both men and women in Ancient Greece.

Sculpture in the Archaic Period

Sculpture in the Archaic Period developed rapidly from its early influences, becoming more natural and showing a developing understanding of the body, specifically the musculature and the skin. Close examination of the style's development allows for precise dating.

Most statues were commissioned as memorials and votive offerings or as grave markers, replacing the vast amphora (two-handled, narrow-necked jars used for wine and oils) and kraters (wide-mouthed vessels) of the previous periods, yet still typically painted in vivid colors.

Kouroi

Kouroi statues (singular, kouros), depicting idealized, nude male youths, were first seen during this period. Carved in the round, often from marble, kouroi are thought to be associated with Apollo; many were found at his shrines and some even depict him. Emulating the statues of Egyptian pharaohs, the figure strides forward on flat feet, arms held stiffly at its side with fists clenched. However, there are some importance differences: kouroi are nude, mostly without identifying attributes and are free-standing.

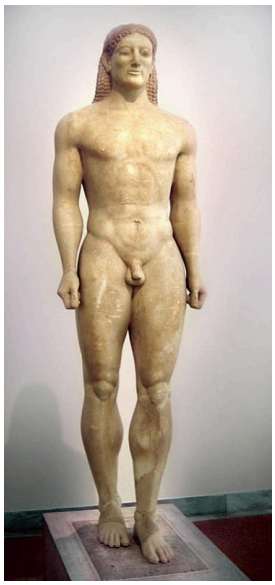
Early kouroi figures share similarities with Geometric and Orientalizing sculpture, despite their larger scale. For instance, their hair is stylized and patterned, either held back with a headband or under a cap. The New York Kouros strikes a rigid stance and his facial features are blank and expressionless. The body is slightly rounded and the musculature is indicated by incised lines.



New York Kouros, c. 600 BCE: New York Kouros. Marble. Origin unknown

As kouroi figures developed, they began to lose their Egyptian rigidity and became increasingly naturalistic. The kouros figure of Kroisos, an Athenian youth killed in battle, still depicts a young man with an idealized body. This time though, the body's form shows realistic modeling.

The muscles of the legs, abdomen, chest and arms appear to actually exist and seem to function and work together. Kroisos's hair, while still stylized, falls naturally over his neck and onto his back, unlike that of the New York Kouros, which falls down stiffly and in a single sheet. The reddish appearance of his hair reminds the viewer that these sculptures were once painted.



Kroisos, c. 530 BCE: Kroisos, from the Anavysos Group. Marble. Greece

Archaic Smile

Kroisos's face also appears more naturalistic when compared to the earlier New York Kouros. His cheeks are round and his chin bulbous; however, his smile seems out of place. This is typical of this period and is known as the Archaic smile. It appears to have been added to infuse the sculpture with a sense of being alive, and possibly to give an added quality of realism.

Kore

A kore (plural korai) sculpture depicts a female youth. Unlike the kouroi – athletic, nude young men – the female korai are fully-clothed, in the idealized image of decorous women. Male bodies were perceived as public, belonging to the state, while women's bodies were deemed private and belonged to their fathers (if unmarried) or husbands.

However, they also have Archaic smiles, with arms either at their sides or extended, holding an offering. The figures are stiff and retain more block-like characteristics than their male counterparts. Their hair is also stylized, depicted in long strands or braids that cascade down the back or over the shoulder.

The Peplos Kore (c. 530 BCE) depicts a young woman wearing a peplos, a heavy wool garment that drapes over the whole body, obscuring most of it. A slight indentation between the legs, a division between her torso and legs, and the protrusion of her breasts merely hint at the form of the body underneath.

Remnants of paint on her dress tell us that it was painted yellow with details in blue and red that may have included images of animals. The presence of animals on her dress may indicate that she is the image of a goddess, perhaps Artemis, but she may also just be a nameless maiden.



Peplos Kore: Reconstruction of the paint on the Peplos Kore

Later korai figures also show stylistic development, although the bodies are still overshadowed by their clothing. The example of a Kore (520–510 BCE) from the Athenian Acropolis shows a bit more shape in the body such as defined hips instead of a dramatic belted waistline, although the primary focus of the kore is on the clothing and the drapery. This kore figure wears a chiton (a woolen tunic), a himation (a lightweight undergarment), and a mantle (a cloak). Her facial features are still generic and blank, and she has an Archaic smile. Even with the finer clothes and additional adornments such as jewelry, the figure depicts the idealized Greek female, fully clothed and demure.



Acropolis Kore, c. 520–510 BCE: Wearing a chiton and himation. Marble. Athens, Greece

Ceramics in the Greek Archaic Period

Archaic black- and red-figure painting began to depict more naturalistic bodies by conveying form and movement.

Key Points

- Black-figure painting was used throughout the Archaic period before diminishing under the popularity of red-figure painting.
- Exekias is considered one of the most talented and influential black-figure painters due to his ability to convey emotion, use intricate lines, and create scenes that trusted the viewer to comprehend the scene.

- Red-figure painting was developed in 530 BCE by the Andokides Painter, a style that allows for more naturalism in the body due to the use of a brush.
- The first red-figure paintings were produced on bilingual vases, depicting one scene on each side, one in black figure and the other in red figure.
- The painters Euthyides and Euphronios were two of the most talented Archaic red-figure painters, with their vessels depict space, movement, and naturalism.

Key Terms

- **burin**: A chisel with a sharp point, used for engraving; an engraver.
- **slip**: A thin, slippery mix of clay and water.
- **red-figure**: One of the most important styles of figural Greek vase painting, based on the figural depictions in red color on a black background.
- **black-figure**: A style of Greek vase painting that is distinguished by silhouette-like figures on a red background.

Pottery Decoration Overview

The Archaic period saw a shift in styles of pottery decoration, from the repeating patterns of the Geometric period, through the Eastern-influenced Orientalizing style, to the more naturalistic black- and red-figure techniques. During this time, figures became more dynamic and defined by more organic—as opposed to geometric—elements.

Black-Figure Painting

Black-figure painting, which derives its name from the black figures painted on red backgrounds, was developed by the Corinthians in the seventh century BCE and became popular throughout the Greek world during the Archaic period. As painters became more confident working in the medium, human figures began to appear on vases and painters and potters began signing their creations.

Exekias

Exekias, considered the most prominent black-figure painter of his time, worked between 545 and 530 BCE in Athens. He is regarded by art historians as an artistic visionary whose masterful use of incision and psychologically sensitive compositions mark him as one of the greatest of all Attic vase painters. His vessels display attention to detail and precise, intricate lines.

Exekias is also well-known for reinterpreting mythologies. Instead of providing the entire story, as Kleitias did on the François Vase, he paints single scenes and relies on the viewer to interpret and understand the narrative.

One example is an amphora that depicts the Greek warriors Achilles and Ajax playing dice. Both men are decorated with fine incised details, showing elaborate textile patterns and almost every hair in place. As they wait for the next battle with the Trojans, their game foreshadows their fates. Inscribed text allows the two figures to speak: “Achilles has rolled a four, while Ajax rolled a three.” Both men will die during the the Trojan War, but Achilles dies a hero while Ajax is consistently considered second best, eventually committing suicide.



Achilles and Ajax: By Exekias, Achilles and Ajax Playing a Dice Game. Athenian Black-figure amphora, c. 540–530 BCE. Vulci, Italy

Architecture of the Classical Period

Mathematical Scale

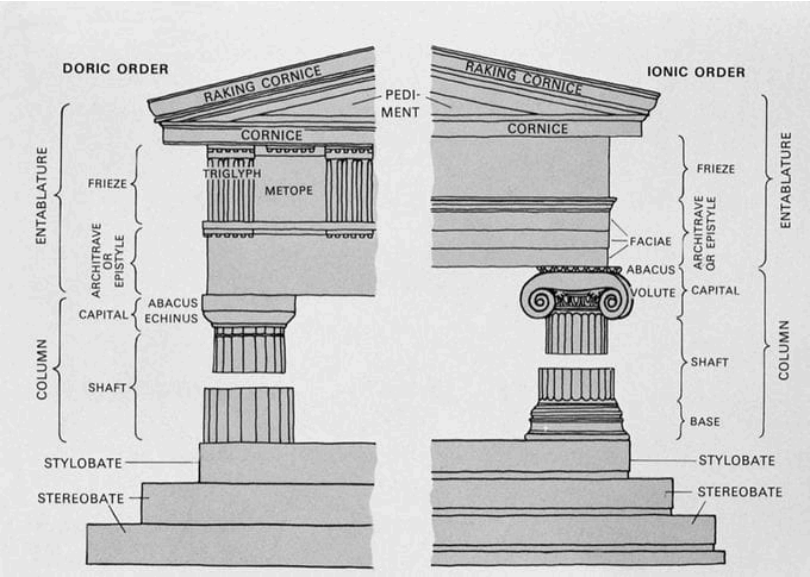
All temples, however, were built on a mathematical scale and every aspect of them is related to one another through ratios. For instance, most Greek temples (except the earliest) followed the equation 2x + 1 = y when determining the number of columns used in the peripteral colonnade.

In this equation, x stands for the number of columns across the front, the shorter end, while y designates the columns down the sides. The number of columns used along the length of the temple was twice the number plus one the number of columns across the front. Due to these mathematical ratios, we are able to accurately reconstruct temples from small fragments.

Doric Order

The style of Greek temples is divided into three different and distinct orders, the earliest of which is the Doric order. These temples had columns that rested directly on the stylobate without a base. Their shafts were fluted with twenty parallel grooves that tapered to a sharp point.

The capitals of Doric columns had a simple, unadorned square abacus and a flared echinus that was often short and squashed. Doric columns are also noted for the presence of entasis, or bulges in the middle of the column shaft. This was perhaps a way to create an optical illusion or to emphasize the weight of the entablature above, held up by the columns.



Doric and Ionic order: This drawing illustrates the stylistic differences between the Doric and Ionic order

The Doric entablature was also unique to this style of temples. The frieze was decorated with alternating panels of triglyphs and metopes. The triglyphs were decorative panels with three grooves or glyphs that gave the panel its name. The stone triglyphs mimicked the head of wooden beams used in earlier temples. Between the triglyphs were the metopes.

Decorative Spaces

Sculptors used the metope spaces to depict mythological occurrences, often with historical or cultural links to the site on which the temple stood.



Herakles fights the Cretan Bull: This is one of the metopes from the Temple of Zeus at Olympia. It is one of the Twelve Labors depicted on the temple

The Early Classical Period

Marble Sculpture and Architecture

Early Classical Greek marble sculptures and temple decorations display new conventions to depict the body and severe style facial expressions.

Key Points

- The sculpture found on the pediment and metopes at the Temple of Zeus at Olympia represent the style of relief and pedimental sculptural during the Early Classical period.
- The Severe style is an Early Classical style of sculpting where the body is depicted naturalistically and the face remains blank and expressionless. This style notes the artist's understanding of the body's musculature, while maintaining a screen between art and reality with the stoic face.
- Contrapposto is a weight shift depicted in the body that rotates the waist, hips, chest, shoulders, and sometimes even the neck and head of the figure. It increases that naturalism in the body since it correctly mimics the inner workings of human musculature.
- Kritios Boy is an early example of contrapposto and Severe style. This marble statue depicts a nude male youth, muscular and well built, with an air of naturalism that dissolves when examining his Severe style face.
- Polykleitos, an artist and art theorist, developed a canon for the creation of the perfect male body based on mathematical proportions. His Doryphoros (Spear Bearer) is believed to be a sculptural representation of his treatise. The figure stands in contrapposto, with a Severe-style face.

Key Terms

- **Severestyle**: The dominant idiom of Greek sculpture in the period from 490 to 450 BCE. It marks the breakdown of the canonical forms of Archaic art and the transition to the greatly expanded vocabulary and expression of the classical movement of the late 5th century.
- **Perserchutt**: A German term meaning Persian debris or rubble, that refers to the location of ritually buried architectural and votive sculptures that were destroyed following the sack of Athens by the Persians. The area was first excavated by the Germans in the late 19th century.
- **hexastyle**: Describes a building with six columns in the front and back and 13 down each side.

Kritios Boy

A slightly smaller-than-life-sized sculpture known as the Kritios Boy was dedicated to Athena by an athlete and found in the rubble of the Athenian Acropolis. Its title derives from a famous artist to whom the sculpture was once attributed.

The marble statue is a prime example of the Early Classical sculptural style and demonstrates the shift away from the stiff style seen in Archaic kouroi. The torso suggests an understanding of the body and the plasticity of the muscles and skin that allows the statue to appear life-like. Part of this illusion is created by a stance known as **contrapposto**. This describes a person with his or her weight shifted onto one leg, which initiates a shift in the hips, chest, and shoulders and gives a stance that is more dramatic and naturalistic than a stiff, frontal pose. This contrapposto position animates the figure through the relationship of tense and relaxed limbs.

However, the face of the Kritios Boy is expressionless, which contradicts the naturalism seen in his body. This is known as the **Severe style**. The blank expression causes the sculpture to appear less naturalistic, which creates a psychological remove between the art and the viewer. This differs from the use of the **Archaicsmile** (now gone), which was added to sculpture to increase the naturalism. Contradicting the emotionless expression would have been the eyes which originally held inlaid stone to give the sculpture a more lifelike appearance.



Kritios Boy, marble, c. 480 BCE, Acropolis, Athens, Greece: This marble statue is a prime example of the Early Classical sculptural style and demonstrates the shift away from the style seen in Archaic kouroi

Polykleitos

Polykleitos was a well-known Greek sculptor and art theorist during the early- to mid-fifth century BCE. He is most renowned for his treatise on the male nude, known as the Canon, which describes the ideal, aesthetic body based on mathematical proportions and Classical conventions such as contrapposto.

His Doryphoros, or Spear Bearer, is believed to be his representation of the Canon in sculpted form. The statue depicts a young, well-built soldier holding a spear in his left hand with a shield attached to his left wrist. Both military implements are now lost. The figure has a Severe-style face and a contrapposto stance. In another development away from the stiff and seemingly immobile Archaic style, the Doryphoros' left heel is raised off the ground, implying an ability to walk.



Doryphoros: Polykleitos's Doryphoros, or Spear Bearer, is believed to be his representation of the Canon in sculpted form. This is a Roman marble copy of a Greek bronze original, c. 450 BCE

This sculpture demonstrates how the use of contrapposto creates an S-shaped composition. The juxtaposition of a tension leg and tense arm and relaxed leg and relaxed arm, both across the body from each other, creates an S through the body. The dynamic power of this composition shape places elements—in this case the figure's limbs—in opposition to each other and emphasizes

the tension this creates. The statue, as a visualization of Polykleitos' canon, also depicts the Greek sense of symmetria, the harmony of parts, seen here in the body's proportions.

Bronze Sculpture in the Greek Early Classical Period

Surviving Greek bronze sculptures from the Early Classical period showcase the skill of Greek artists in representing the body and expressing motion.

Key Points

- While bronze was a popular material for Greek sculptors, few Greek bronzes exist today. We know a majority of famous sculptors and sculptures only through marble Roman copies and the few bronzes that survived, often from shipwrecks.
- Early Classical bronzes are sculpted in the lost wax method of casting. The figures are created in the Severe style with naturalistic bodies and blank, expressionless faces. The sculptures' lightweight appearance is due to their hollowness and contributes to their implied potential energy and movement.
- The Charioteer of Delphi, the Riace Warriors, and the Artemision Bronze all display the sculpting characteristics of the Early Classical Severe style while also demonstrating the characteristics of bronze sculpting, including the lightness of the material and liveliness that could be achieved.

Key Terms

- **strut**: A support rod.
- **contrapposto**: The position of a figure whose hips and legs are twisted away from the direction of the head and shoulders.
- **lostwax**: A method of casting in which a model of the sculpture is made from wax. The model is used to make a mold. When the mold has set, the wax is made to melt and is poured away, leaving the mold ready to be used to cast the sculpture.

Greek Bronze Sculpture

Bronze was a popular sculpting material for the Greeks. Composed of a metal alloy of copper and tin, it provides a strong and lightweight material for use in the ancient world, especially in the creation of weapons and art. The Greeks used bronze throughout their history.

Because bronze is a valuable material, throughout history bronze sculptures were melted down to forge weapons and ammunition or to create new sculptures. The Greek bronzes that we have today mainly survived because of shipwrecks, which kept the material from being reused, and the sculptures have since been recovered from the sea and restored.

The Greeks used bronze as a primary means of sculpting, but much of our knowledge of Greek sculpture comes from Roman copies. The Romans were very fond of Greek art and collecting marble replicas of them was a sign of status, wealth, and intelligence in the Roman world.

Roman copies worked in marble had a few differences from the original bronze. Struts, or supports, were added to help buttress the weight of the marble as well as the hanging limbs that did not need support when the statue was originally made in the lighter and hollow bronze. The struts appeared either as rectangular blocks that connect an arm to the torso or as tree stumps against the leg, which supports the weight of the sculpture, as in this Roman copy of the Diadoumenos Atenas.



Diadoumenos Atenas (Roman copy): The extension connecting the tree trunk to the leg of the figure is an example of a strut used in marble Roman copies of original Greek bronzes

Lost Wax Technique

The lost wax technique, which is also known by its French name, cire perdue, is the process that ancient Greeks used to create their bronze statues. The first step of the process involves creating a full-scale clay model of the intended work of art. This would be the core of the model.

Once completed, a mold is made of the clay core and an additional wax mold is also created. The wax mold is then be placed between the clay core and the clay mold, creating a pocket, and the wax is melted out of the mold, after which the gap is filled with bronze. Once cooled, the exterior clay mold and interior clay core is are carefully removed and the bronze statue is cleaned, polished, and finished.

The multiple pieces are welded together, imperfections smoothed, and any additional elements, such as inlaid eyes and eyelashes, are then added. Because the clay mold must be broken when removing the figure, the lost wax method can be used only for making one-of-a-kind sculptures.

Riace Warriors

The Riace Warriors are a set of two nude, bronze sculptures of male warriors that were recovered off the coast of Riace, Italy. They are a prime example of Early Classical sculpture and the transition between Archaic to Classical sculpting styles. The figures are nude, unlike the Charioteer. Their bodies are idealized and appear dynamic, with freed limbs, a contrapposto shift in weight, and turned heads that imply movement. The muscles are modeled with a high degree of plasticity, which the bronze material amplifies through natural reflections of light. Additional elements, such as copper for the lips and nipples, silver teeth, and eyes inlaid with glass and bone, were added to the figures to increase their naturalism. Both figures originally held a shield and spear, which are now lost. Warrior B wears a helmet, and it appears that Warrior A once wore a wreath around his head.



Riace Warriors: Warrior A (right) and Warrior B (left). Bronze, c. 460–450 BCE, Riace, Italy

Artemision Bronze

The Artemision Bronze represents either Zeus or Poseidon. Both gods were represented with full beards to signify maturity. However, it is impossible to identify the sculpture as one god or the other because it can either be a lightning bolt (symbolic of Zeus) or a trident (symbolic of Poseidon) in his raised right hand.

The figure stands in heroic nude, as would be expected with a god, with his arms outstretched, preparing to strike. The bronze is in the Severe style with an idealized, muscular body and an expressionless face.

Like the Charioteer and the Riace Warriors, the Artemision Bronze once held inlaid glass or stone in its now-vacant eye sockets to heighten its lifelikeness. The right heel of the figure rises off the ground, which anticipates the motion the figure is about to undertake.

The full potential of the god's motion and energy, as well as the grace of the body, is reflected in the modeling of the bronze.



Artemision Bronze: The Artemision Bronze figure depicts either Zeus or Poseidon, c. 460–450 BCE, Cape Artemision, Greece

The High Classical Period

Architecture in the Greek High Classical Period

High and Late Classical architecture is distinguished by its adherence to proportion, optical refinements, and its early exploration of monumentality.

Key Points

- Architecture during the Early and High Classical periods was refined and the optical illusions corrected to create the most aesthetically pleasing proportions. The High and Late Classical periods begin to tweak these principles and experiment with monumentality and space.
- Temples during the Late Classical period began to experiment with new architectural designs and decoration. The Tholos of Athena Pronaia at Delphi is a circular shrine with two rings of columns, the outer Doric and the inner Corinthian.
- The Temple of Epicurious at Bassae is noted for its unique ground plan and the use of architectural elements from all three Classical orders: Doric, Ionic, and Corinthian. The temple's use of architectural decoration and a ground plan demonstrate changing aesthetics.
- The theater in the city of Epidauros is a prime example of advanced engineering skills during this period. The theater is built with refined acoustics that could amplify the sounds on the stage to every one of the theater's 14,000 spectators.

Key Terms

- **aniconic**: Of, or pertaining to, representations without human or animal form.
- **tholos**: A circular structure, often a temple.
- **peripteral**: Surrounded by a single row of columns.
- **prostyle**: Free-standing columns across the front of a building.
- **entablature**: The area of a temple facade that lies horizontally atop the columns.
- **elevation**: A geometric projection of a building, or other object, on a plane perpendicular to the horizon.
- **Geometric period**: An era of abstract and stylized motifs in ancient Greek vase painting and sculpture. The period was centered in Athens and flourished from 900 to 700 BCE.
- **Pericles**: A prominent and influential Greek statesman, orator, and the general of Athens during the city's Golden Age—specifically, the time between the Persian and Peloponnesian wars.
- **capital**: The topmost part of a column.

Classical Greek Architecture Overview

During the Classical period, Greek architecture underwent several significant changes. The columns became more slender, and the entablature lighter during this period. In the mid-fifth century BCE, the Corinthian column is believed to have made its debut. Gradually, the Corinthian order became more common as the Classical period came to a close, appearing in conjunction with older orders, such as the Doric. Additionally, architects began to examine proportion and the chromatic effects of Pentelic marble more closely. In the construction of theaters, architects perfected the effects of acoustics through the design and materials used in the seating area. The architectural refinements perfected during the Late Classical period opened the doors of experimentation with how architecture could define space, an aspect that became the forefront of Hellenistic architecture.

Temples

Throughout the Archaic period, the Greeks experimented with building in stone and slowly developed their concept of the ideal temple. It was decided that the ideal number of columns would be determined by a formula in which twice the number of columns across the front of the temple plus one was the number of columns down each side ($2x + 1 = y$).

Many temples during the Classical period followed this formula for their peripteral colonnade, although not all. Furthermore, many temples in the Classical period and beyond are noted for the curvature given to the stylobate of the temple that compensated for optical distortions.

The Acropolis

The Athenian Acropolis is an ancient citadel in Athens containing the remains of several ancient buildings, including the Parthenon.

Key Points

- The Acropolis, dedicated to the goddess Athena, has played a significant role in the city from the time that the area was first inhabited during the Neolithic era. In recent centuries, its architecture has influenced the design of many public buildings in the Western hemisphere.
- Immediately following the Persian war in the mid-fifth century BCE, the Athenian general and statesman Pericles coordinated the construction of the site's most important buildings including the Parthenon, the Propylaea, the Erechtheion, and the temple of Athena Nike.
- The structures on the Acropolis incorporated the Cyclopean foundations of older Mycenaean-era structures.
- In its heyday, the Parthenon featured a Doric facade and Ionic frieze interior, while the Doric Propylaea—the gateway to the Acropolis and an art gallery in the Classical era—lacked friezes and pedimental sculptures. The Ionic Erechtheion, believed to have been dedicated to the legendary King Erechtheus, features a porch supported by columnar caryatids. The Temple of Athena Nike, which celebrates Athenian war victories, was built in the Ionic order.
- The sculptures from each of these buildings depict scenes specific to their historical and mythological significance to Athens.

The Athenian Acropolis

The study of Classical-era architecture is dominated by the study of the construction of the Athenian Acropolis and the development of the Athenian agora. The Acropolis is an ancient citadel located on a high, rocky outcrop above and at the center of the city of Athens. It contains the remains of several ancient buildings of great architectural and historic significance.

The word acropolis comes from the Greek words ἄ (akron, meaning edge or extremity) and π (polis, meaning city). Although there are many other acropoleis in Greece, the significance of the Acropolis of Athens is such that it is commonly known as The Acropolis without qualification.



The Acropolis at Athens: The Acropolis has played an important role in the city of Athens from the time the area was first inhabited

The Acropolis has played a significant role in the city from the time that the area was first inhabited during the Neolithic era. While there is evidence that the hill was inhabited as far back as the fourth millennium BCE, in the High Classical Period it was Pericles (c. 495–429 BCE) who coordinated the construction of the site's most important buildings, including the Parthenon, the Propylaea, the Erechtheion, and the temple of Athena Nike.

The buildings on the Acropolis were constructed in the Doric and Ionic orders, with dramatic reliefs adorning many of their pediments, friezes, and metopes. In recent centuries, its architecture has influenced the design of many public buildings in the

Western hemisphere.

Early History

Archaeological evidence shows that the acropolis was once home to a Mycenaean citadel. The citadel's Cyclopean walls defended the Acropolis for centuries, and still remains today. The Acropolis was continually inhabited, even through the Greek Dark Ages when Mycenaean civilization fell.

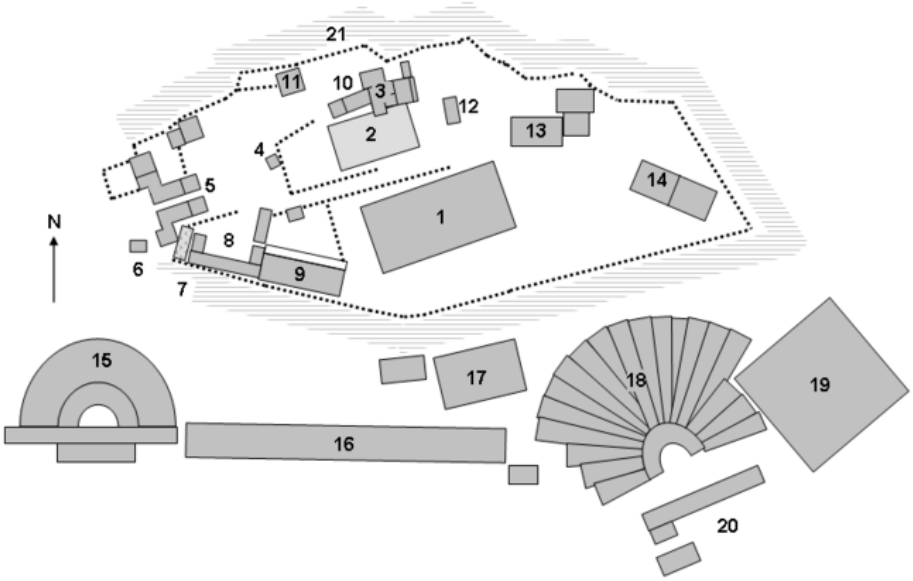
It is during the Geometric period that the Acropolis shifted from being the home of a king to being a sanctuary site dedicated to the goddess Athena, whom the people of Athens considered their patron. The Archaic-era Acropolis saw the first stone temple dedicated to Athena, known as the Hekatompedon (Greek for hundred-footed).

This building was built from limestone around 570 to 550 BCE and was a hundred feet long. It has the original home of the olive-wood statue of Athena Polias, known as the Palladium, that was believed to have come from Troy.

In the early fifth century the Persians invaded Greece, and the city of Athens—along with the Acropolis—was destroyed, looted, and burnt to the ground in 480 BCE. Later the Athenians, before the final battle at Plataea, swore an oath that if they won the battle—that if Athena once more protected her city—then the Athenian citizens would leave the Acropolis as it is, destroyed, as a monument to the war. The Athenians did indeed win the war, and the Acropolis was left in ruins for thirty years.

Periclean Revival

It was immediately following the Persian war that the Athenian general and statesman Pericles funded an extensive building program on the Athenian Acropolis. Despite the vow to leave the Acropolis in a state of ruin, the site was rebuilt, incorporating all the remaining old materials into the spaces of the new site. The building program began in 447 BCE and was completed by 415 BCE. It employed the most famous architects and artists of the age and its sculpture and buildings were designed to complement and be in dialog with one another.



Plan of the Acropolis: Plan of the Acropolis and surrounding area. The buildings include: (1) Parthenon (2) Old Temple of Athena (3) Erechtheum (4) Statue of Athena Promachos (5) Propylaea (6) Temple of Athena Nike (7) Eleusinion (8) Sanctuary of Artemis Brauronia or Brauroneion (9) Chalkotheke (10) Pandroseion (11) Arrephorion (12) Altar of Athena (13) Sanctuary of Zeus Polieus (14) Sanctuary of Pandion (15) Odeon of Herodes Atticus (16) Stoa of Eumenes (17) Sanctuary of Asclepius or Asclepieion Theatre of Dionysus Eleuthereus (19) Odeon of Pericles (20) Temenos of Dionysus Eleuthereus (21) Aglaureion

The Parthenon

The Parthenon represents a culmination of style in Greek temple architecture. The optical refinements found in the Parthenon—the slight curve given to the whole building and the ideal placement of the metopes and triglyphs over the column

capitals —represent the Greek desire to achieve a perfect and harmonious design known as **symmetria**.

While the artist **Phidias** was in charge of the overall plan of the Acropolis, a sort of general contractor, the architects **IktinosandKallikrates** designed and oversaw the construction of the Parthenon (447–438 BCE), the temple dedicated to Athena. The Parthenon is built completely from Pentalic marble, although parts of its foundations are limestone from a pre-480 BCE temple that was never completed. The design of the Parthenon varies slightly from the basic temple ground plan. The temple is peripteral, and so is surrounded by a row of columns. In front of both the pronaos (porch) and opisthodomos is a single row of prostyle columns. The opisthodomos is large, accounting for the size of the treasury of the Delian League, which Pericles moved from Delos to the Parthenon, appropriating the funds in order to restore the Akropolis. The pronaos is so small it is almost non-existent. Inside the naos is a two-story row of columns around the interior, and set in front of the columns is the cult statue of Athena. It is the most important surviving building of Classical Greece.



The Parthenon: The Parthenon, designed by Iktinos and Kallikrates, is a temple on the Athenian Acropolis, Greece, dedicated to the maiden goddess Athena, the patron of Athens. Its construction began in 447 BCE when the Athenian Empire was at the height of its power

The Parthenon's elevation has been streamlined and shows a mix of Doric and Ionic elements. The exterior Doric columns are more slender and their capitals are rigid and cone-like. The entablature also appears smaller and less weighty then earlier Doric temples. The exterior of the temple has a Doric frieze consisting of **metopes** and **triglyphs**.

Inside the temple are Ionic columns and an Ionic frieze that wraps around the exterior of the interior building. The whole building curves slightly in the center to compensate for the human eye. The columns also are said to have an **entasis,** a slight swelling in the center to make them appear more solid and stable. If the building was built perfectly at right angles and with straight lines, the human eye would see the lines as bowed. In order for the Parthenon to appear straight to the eye, Iktinos and Kallikrates added curvature to the building that the eye would interpret as straight.

The sculpted reliefs on the Parthenon's metopes are both decorative and symbolic, and relate stories of the Greeks against the others. Each side depicts a different set of battles.

- Over the entrance on the east side is a **Gigantomachy,** depicting the battle between the giants and the Olympian gods.
- The west side depicts an **Amazonomachy**, showing a battle between the Athenians and the Amazons.
- The north side depicts scenes of the Greek sack of Troy at the end of the Trojan War.
- The south side depicts a **Centauromachy**, or a battle with centaurs. The Centauromachy depicts the mythical battle between the Greek Lapiths and the Centaurs that occurred during a Lapith wedding.

These scenes are the most preserved of the metopes and demonstrate how Phidias mastered fitting episodic narrative into square spaces. Taken in total, they symbolize the Greeks' pride in their victory over the Persians represented by the various "monstrous" or barbaric creatures in the metopes.



Centauromachy: A metope from the south side of the Parthenon, of a Lapith and a centaur. Acropolis, Athens, Greece. c. 447–438 BCE

The interior Ionic processional frieze wraps around the exterior walls of the naos. While the frieze may depict a mythical or historical procession, many scholars believe that it depicts a **Panatheniacprocession**.

The Panathenaic procession occurred yearly through the city, leading from the Dipylon Gate to the Acropolis and culminating in a ritual changing of the **peplos,** or garment, worn by the ancient olive-wood statue of Athena. The processional scene begins in the southwest corner and wraps around the building in both directions before culminating in the middle of the of the west wall.

It begins with images of horsemen preparing their mounts, followed by riders and chariots, Athenian youth with sacrificial animals, elders and maidens, then the gods before culminating at the central event. The central image depicts Athenian maidens with textiles, replacing the old peplos with a new one.



Horsemen in the Processional Scene: An Ionic frieze from the interior of the Parthenon. Acropolis, Athens, Greece. c. 447–438 BCE

The east and west pediments depict scenes from the life of Athena and the east pediment is better preserved than the west; fortunately, both were described by ancient writers. The west pediment depicted the contest between Athena and Poseidon for the patronage of Athens. At the center of the pediment stood Athena and Poseidon, pulling away from each to create a strongly charged, dynamic, diagonal composition.

The east pediment depicted the birth of Athena. While the central image of Zeus, Athena, and Haphaestus has been lost, the surrounding gods, in various states of reaction, have survived.



Sculpture group from the east pediment of the Parthenon: While the central image of Zeus, Athena, and Haphaestus has been lost, the surrounding gods, in various states of reaction, have survived (c. 447– 439 BCE)



Three Goddesses from the east pediment of the Parthenon: Hestia, Dione, and Aphrodite. Attributed to Agoracritos. British Museum. CC-BY MaryG90

Notice how the figures are all to the same scale and are arranged in a composition that allows them to fill the long, increasingly narrow space of the pediment. In addition, it is keeping with tradition up to this point in Greek art that the Goddesses are clothed while the male Gods are not. The drapery on the three Goddesses, however, is fluid and reveals the forms of the bodies underneath.

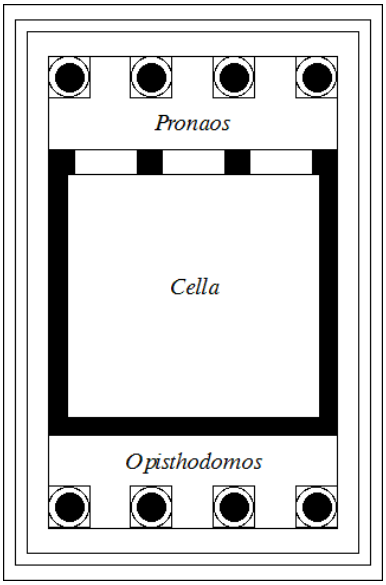
Upon entering the Acropolis from the Propylaea, or central gateway, visitors were greeted by a colossal bronze statue of Athena Promachos (c. 456 BCE), designed by Phidias. Accounts and a few coins minted with images of the statue allow us to conclude that the bronze statue portrayed a fearsome image of a helmeted Athena striding forward, with her shield at her side and her spear raised high, ready to strike.



Temple of Athena Nike: The Temple of Athena Nike, c. 427–425 BCE. Acropolis, Athens, Greece

The Temple of Athena Nike

One of the smaller but most elegant structures on the Acropolis is the Temple of Athena Nike (427–425 BCE), designed by Kallikrates in honor of the goddess of victory. It stands on the parapet of the Acropolis, to the southwest and to the right of the Propylaea. The temple is a small Ionic temple that consists of a single naos, where a cult statue stood fronted by four piers. The four piers aligned to the four Ionic prostyle columns of the pronaos. Both the pronaos and opisthodomos are very small, nearly non-existent, and are defined by their four prostyle columns.



The plan for the Temple of Athena Nike: This temple is a small Ionic temple that consists of a single naos, where a cult statue stood fronted by four piers, c. 427–425 BCE

The continuous frieze around the temple depicts battle scenes from Greek history. These representations include battles from the Persian and Peloponnesian Wars, including a cavalry scene from the Battle at Marathon and the Greek victory over the Persians at the Battle of Plataea.

The scenes on the Temple of Athena Nike are similar to the battle scenes on the Parthenon, which represented Greek dominance over non-Greeks and foreigners in mythical allegory. The scenes depicted on the frieze of the Temple of Athena Nike frieze display Greek and Athenian dominance and military power throughout historical events.



Nike Adjusting Her Sandal: This statue is in the Temple of Athena Nike, c. 425–420 BCE. It is located in the Acropolis in Athens, Greece

A parapet was added on the balustrade to protect visitors from falling down the steep hillside. Images of Nike, such as Nike Adjusting Her Sandal, are carved in relief. In this scene Nike is portrayed standing on one leg as she bends over a raised foot and knee to adjust her sandal. Her body is depicted in the new High Classical style.

Unlike Archaic sculpture, this scene actually depicts Nike's body. Her body and muscles are clearly distinguished underneath her transparent yet heavy clothing.

This style, known as **wetdrapery,** allows sculptors to depict the body of a woman while still preserving the modesty of the female figure. Although Nike's body is visible, she remains fully clothed. This style is found elsewhere on the Acropolis, such as on the caryatids and, as noted above, on the women in the Parthenon's pediment.

Sculpture in the Greek High Classical Period

High Classical sculpture demonstrates the shifting style in Greek sculptural work as figures became more dynamic and less static.

Key Points

- After mastering the portrayal of naturalistic bodies from stone, Greek sculptors began to experiment with new poses that expanded the repertoire of Greek art. The sculptures of this later period are moving away from the Classical characteristics they still maintain: idealism and the Severe style.
- Polykleitos is most well known for his Canon, depicted in the Doryphoros, but is also known for his Diadumenos and Discophoros. These two, sculpted athletes are also done in accordance to his canon and are depicted in contrapposto with chiastic poses.
- Phidias was one of the most renowned sculptors his time. He oversaw the sculptural program for the Athenian Acropolis and is also known for his giant chryselephantine cult statues of Zeus and Athena Parthenos.
- Myron is a bronze sculptor of the High Classical period. His statues are known for being imbued with potential energy. His Discobolos is poised to spring, preparing to throw a discus. While still idealized, the figure appears to be frozen in an action of intense movement.

Key Terms

- **chryselephantine**: Made of gold and ivory.
- **aegis**: An attribute of Zeus or Athena, usually represented as a goatskin shield.

Polykleitos

Polykleitos was a famous Greek sculptor who worked in bronze. He was also an art theorist who developed a **canon of proportion**

(called the Canon) that is demonstrated in his statue of Doryphoros (Spear Bearer) Many of Polykleitos's bronze statues from the Classical period, including the Doryphoros, survive only as Roman copies executed in marble. Polykleitos, along with Phidias, is thought to have created the style recognized as Classical Greek sculpture.

Another example of the Canon at work is seen in Polykleitos's statue of Diadumenos, a youth trying on a headband, and his statue Discophoros, a discus bearer. Both Roman marble copies depict athletic, nude, male figures. The bodies of the two figures are idealized. The nudity allows the harmony of parts, or **symmetria**, to easily be seen and illustrates the principles discussed in the Canon. The Canon focused on the proportion of parts of the body in relationship to each other to create the ideal male form. Both statues demonstrate fine proportion, ideal balance, and the definable parts of the body.



Polykleitos, Doryphoros (the Canon), c. 1st century BCE, Carrara marble, 78.7" High. Naples

Doryphoros is shown in the contrapposto stance. He shifts his weight to his right leg. The sculpture, demonstrates the flexibility of composition based on the Canon and the innate liveliness produced by contrapposto postures. Despite the lively aspects and unique pose of the figure, it still retain the Severe style and expressionless face of early Greek sculpture.

Polykleitos not only worked in bronze but is also known for his chryselephantine cult statue of Hera at Argos, which in ancient times was compared to Phidias' colossal chryselephantine cult statues.

Phidias

Phidias was the sculptor and artistic director of the Athenian Acropolis and oversaw the sculptural program of all the Acropolis' buildings. He was considered one of the greatest sculptors of his time and he created monumental cult statues of gold and ivory for city-states across Greece.

Phidias is well known for the Athena Parthenos, the colossal cult statue in the naos of the Parthenon. While the statue has been lost, written accounts and reproductions (miniatures and representations on coins and gems) provide us with an idea of how the sculpture appeared.

It was made out of ivory, silver, and gold and had a wooden core support. Athena stood crowned, wearing her helmet and **aegis**. Her shield stood upright at her left side and her left hand rested on it while in her right hand she held a statue of Nike. An artist's reconstruction is housed in the Parthenon in Nashville.



Reconstruction of Phidias's Athena Parthenos: This is housed in the Parthenon in Centennial Park, Nashville, TN

Sculpture in the Hellenistic Period

A key component of Hellenistic sculpture is the expression of a sculpture's face and body to elicit an emotional response from the viewer.

Key Points

- Hellenistic sculpture takes the naturalism of the body's form and expression to level of hyper-realism where the expression of the sculpture's face and body elicit an emotional response.
- Drama and pathos are new factors in Hellenistic sculpture. The style of the sculpting is no longer idealized. Rather, they are often exaggerated, and details are emphasized to add a new, heightened level of motion and pathos.
- New compositions and states of mind are explored in Hellenistic sculptures including old age, drunkenness, sleep, agony, and despair.
- Portraiture became popular in this period. The subjects are depicted with a sense of naturalism that displays their imperfections.
- Hellenistic sculpture was in especially high demand after the Greek peninsula fell to the Romans in 146 BCE. Notable sculptures produced for Roman patrons include Laocoön and His Sons and the Farnese Bull.

Key Terms

- **satyr**: A male companion of Pan or Dionysus with the tail of a horse and a perpetual erection. Also known as a faun.
- **patrician**: An aristocrat or other elite member of society; it may also be used as an adjective.
- **pathos**: That quality or property of anything that touches the feelings or excites emotions and passions, especially that which awakens tender emotions, such as pity, sorrow, and the like; a contagious warmth of feeling, action, or expression; a pathetic quality.

Hellenistic sculpture continues the trend of increasing naturalism seen in the stylistic development of Greek art. During this time, the rules of Classical art were pushed and abandoned in favor of new themes, genres, drama, and pathos that were never explored by previous Greek artists.

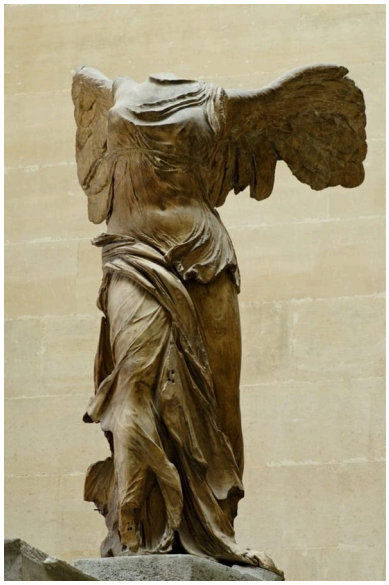
Furthermore, the Greek artists added a new level of naturalism to their figures by adding an elasticity to their form and expressions, both facial and physical. These figures interact with their audience in a new theatrical manner by eliciting an emotional reaction from their view—this is known as pathos.

Nike of Samothrace

One of the most iconic statues of the period, the Nike of Samothrace, also known as the Winged Victory (c. 190 BCE),

commemorates a naval victory. This Parian marble statue depicts Nike, now armless and headless, alighting onto the prow of the ship. The prow is visible beneath her feet, and the scene is filled with theatricality and naturalism as the statue reacts to her surroundings.

Nike's feet, legs, and body thrust forward in contradiction to her drapery and wings that stream backwards. Her clothing whips around her from the wind and her wings lift upwards. This depiction provides the impression that she has just landed and that this is the precise moment that she is settling onto the ship's prow. In addition to the sculpting, the figure was most likely set within a fountain, creating a theatrical setting where both the imagery and the auditory effect of the fountain would create a striking image of action and triumph.



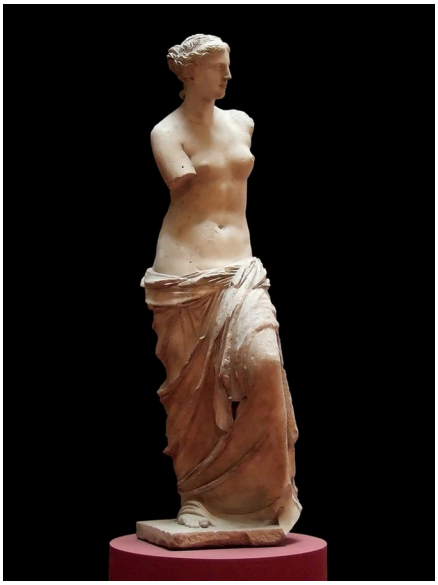
Nike of Samothrace: Also known as the Winged Victory (c. 190 BCE), this marble statue, in Samothrace, Greece, commemorates a naval victory

Venus de Milo

Also known as the Aphrodite of Melos (c. 130–100 BCE), this sculpture by Alexandros of Antioch, is another well-known icon of the Hellenistic period. Today the goddess's arms are missing. It has been suggested that one arm clutched at her slipping drapery while the other arm held out an apple, an allusion to the Judgment of Paris and the abduction of Helen.

Originally, like all Greek sculptures, the statue would have been painted and adorned with metal jewelry, which is evident from the attachment holes. This image is in some ways similar to Praxitiles' Late Classical sculpture Aphrodite of Knidos (fourth century BCE), but it is considered to be more erotic than its earlier counterpart.

For instance, while she is covered below the waist, Aphrodite makes little attempt to cover herself. She appears to be teasing and ignoring her viewer, instead of accosting him and making eye contact.



Venus de Milo: This marble statue, in Melos, Greece, was sculpted by Alexandros of Antioch, c. 130–100 BCE

Altered States

While the Nike of Samothrace exudes a sense of drama and the Venus de Milo a new level of feminine sexuality, other Greek sculptors explored new states of being. Instead of reproducing images of the ideal Greek male or female, as was favored during the Classical period, sculptors began to depict images of the old, tired, sleeping, and drunk—none of which are ideal representations of a man or woman.

Drunken Old Woman

Images of drunkenness were also created of women, which can be seen in a statue attributed to the Hellenistic artist Myron of a drunken beggar woman. This woman sits on the floor with her arms and legs wrapped around a large jug and a hand gripping the jug's neck.

Grape vines decorating the top of the jug make it clear that it holds wine. The woman's face, instead of being expressionless, is turned upward and she appears to be calling out, possibly to passersby. Not only is she intoxicated, but she is old: deep wrinkles line her face, her eyes are sunken, and her bones stick out through her skin.



Drunken Old Woman: This is a Roman marble copy of the Greek bronze original by Myron, c. 200–180 BCE

Roman Patronage

The Greek peninsula fell to Roman power in 146 BCE. Greece was a key province of the Roman Empire, and the Roman's interest in Greek culture helped to circulate Greek art around the empire, especially in Italy, during the Hellenistic period and into the Imperial period of Roman hegemony.

Greek sculptors were in high demand throughout the remaining territories of the Alexander's empire and then throughout the Roman Empire. Famous Greek statues were copied and replicated for wealthy Roman patricians and Greek artists were commissioned for large-scale sculptures in the Hellenistic style. Originally cast in bronze, many Greek sculptures that we have today survive only as marble Roman copies. Some of the most famous colossal marble groups were sculpted in the Hellenistic style for wealthy Roman patrons and for the imperial court. Despite their Roman audience, these were purposely created in the Greek style and continued to display the drama, tension, and pathos of Hellenistic art.

Laocoön and His Sons

Laocoön was a Trojan priest of Poseidon who warned the Trojans, "Beware of Greeks bearing gifts," when the Greeks left a large wooden horse at the gates of Troy. Athena or Poseidon (depending on the story's version), upset by his vain warning to his people, sent two sea serpents to torture and kill the priest and his two sons.

Laocoön and His Sons, a Hellenistic marble sculpture group (attributed by the Roman historian Pliny the Elder to the sculptors Agesander, Athenodoros, and Polydorus from the island of Rhodes) was created in the early first century CE to depict this scene from Virgil's epic, The Aeneid.



Laocoön and His Sons: This marble statue is attributed by the Roman historian Pliny the Elder to the sculptors Agesander, Athenodoros, and Polydorus from the island of Rhodes

Similar to other examples of Hellenistic sculpture, Laocoön and His Sons depicts a chiastic scene filled with drama, tension, and pathos. The figures writhe as they are caught in the coils of the serpents. The faces of the three men are filled with agony and toil, which is reflected in the tension and strain of their muscles. Laocoön stretches out in a long diagonal from his right arm to his left as he attempts to free himself.

His sons are also entangled by the serpents, and their faces react to their doom with confusion and despair. The carving and detail, the attention to the musculature of the body, and the deep drilling, seen in Laocoön's hair and beard, are all characteristic elements of the Hellenistic style.



Laocoön and His Sons: This detail of Laocoön's face shows the carving and detail, the attention to the musculature of the body, and the deep drilling that are all characteristic elements of the Hellenistic style

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11.6: Ancient Rome

The Etruscans

Italy as a unified country did not exist until the 19th century. The area we know as Italy, or the boot-shaped peninsula that extends into the Mediterranean Sea was originally colonized by peoples from Greece, areas from around the Mediterranean and other areas from the North including the Celts. By the 6th c. BCE a group known as the Etruscans had gained control of much of the north and central Italy. The Etruscan society was largely centered on Etruria (modern Tuscany) but would eventually rule the little Latin-speaking town on the Tiber River, Rome. With the rise of Romans, the Etrurians were assimilated into that larger body that would go on to be the largest Empire of the early Common Era.

Key Points

- Etruscans were originally located in what is present-day Tuscany.
- Much of Etruscan architecture was inspired by ancient Greece.
- They were both an agrarian and sea-faring people trading with the Greeks and Phoenicians.
- Women in Etruria were given a position of greater equality than had been those of ancient Greece.
- Etruscans incorporated Greek deities and elements of Greek temple architecture.
- Etruscan cemeteries (necropolis – city of the dead) were planned like urban cities with tomb chambers or tumula partly carved from the local limestone.

Key Terms

- **Atrium –** a shallow indoor pool for household uses that collected rainwater through an opening in the roof.
- **Prostyle** – a style of temple with a row of columns across the front.
- **Tuscan order** – Vetruvius described this sturdy, unfluted column with a pedestal, base, and cornice, capital and entablature as coming from the Etruscan-modified Doric order.
- **Archaic smile** – as in the early Greek koroi; a small up-turning of the corners of the mouth, apparently to signify life.
- **Sarcophagi** – coffins or “eaters of the dead”. Etrurian sarcophagi were often made of terra-cotta.
- **Apotropaic** – meant to ward off evil, protective images.

The Etruscan peoples were originally the most successful of the early populations of what is today Italy. The height of the civilization was around 900–27 BCE. They were a highly organized society with a religion gleaned largely from the Greek pantheon and a government that would be something of a model for the early Romans. The first Roman kings were from Etruscan heritage.

The Etruscans had a written language that seems to have been based on early Greek. It has not been entirely translated by modern scholars and so much of what can be known about the early Etruscans is through the objects they left behind and from a few oblique historical references. The objects that have been recovered from places like the necropolises of Cerveteri and Veii.



Map of Ertruria. CC BY-SA 3.0

The Etruscans built walled cities and houses of mud brick that were probably square. The tombs in the cities they built for their dead were elaborate and seem to have echoed the interior decoration of their homes. The tumuli tombs were mounds over chambers carved into the dark limestone of the region.

The Etruscans were also navigators of the seas surrounding the Italian peninsula trading with the advanced cultures of Greece, the islands, and areas further to the north and south. They were adept at bronze work and created sculpture, practical implements and weapons for exchange in trade. Etruscans built their cities on high places, which is not uncommon in areas vulnerable to attack across the land. Early Rome seems to have been built on the Etruscan model with the seven hills proving an optimum site.

They had an organized system of governance, the groups were still individual city-states although there is evidence that some of these organized themselves into a confederation or league at one point with a more centralized rule. Because trade was so lucrative, families could accrue wealth and so move up in the social construct of the city. That family life was central to the Etruscans is evidenced by the multiple members buried in the tombs and that they were wealthy by the burial goods placed with them. There is something of an Egyptian quality to the focus on burial places and goods in the Etruscan necropolis.



Etruscan, Chimera of Arezzo, bronze, CC BY-SA 3.0, unknown source, created ca. 400 BCE

The prominence of the names of mothers and the picturing of the wives on sarcophagi may indicate that they enjoyed a greater degree of freedom and significance than did the more sequestered women of Greece. Greek women could never have attended

symposia, or social gatherings like the one pictured here.



Sarcophagus of the Spouses (Villa Giulia). CC SA-BY 3.0. Orig. Sailko

The image most suggestive of this is the Sarcophagus of the Spouses which is a terra-cotta burial casket decorated with the images of the couple that occupy it, or that is the implication. The couple is shown reclining in the sort of posture that later Romans will adopt for social occasions. Their hands suggest they might originally have held cups or eating utensils as if they were at a banquet. This sort of social freedom was not allowed Greek women; Theopompus, a Greek historian of the fourth century BCE, commented on the scandalous behaviour of the Etruscan women although he also commented that they were all very good looking.

Etruscan Temples

As with many aspects of Etruscan life, Greek models are suggestive but with significant differences. Firstly, Etruscan temples, like their homes, were made of mud brick instead of marble or stone. This means that unlike the Parthenon history has no examples remaining of actual Etruscan temple architecture. However, Vetruvius, a 1st c. BCE Roman writer, architect, and engineer, gave an account of the Etruscan temple in his *De Architectura*.

Stone stairs leading to a platform, all overgrown with grass

Foundation of an Etruscan temple at Orvieto. From Boundless

According to Vitruvius the temples had a wooden structure with mud brick walls which were then covered in stucco which could be painted or polished. Two rows of columns stood across the front porch (or pronaos) and were usually made of painted wood, although a temple at Veii had marble columns. There was a central staircase approach. There might be more than one cella, or interior space, on a tufa foundation. The tufa foundation you see in the image above is what remains of an Etruscan temple at Orvieto. While Greek temples tended to be rectangular the Etruscan model was more square in configuration.

Gray photo of a roof lined with statues over a porch with many pillars

Model of Portonaccio Sanctuary of Minerva, c. 510 BCE, Veii. From Boundless

Etruscan temples had low wooden roofs covered in tile that extended beyond the foundation. This created some protection from the elements for the mud brick structure. Unlike Greek temples with relief carving primarily reserved for the pediment and entablature areas, Etruscan temples had akroteria on the roofline which added to the visibility of the sculpture.

Like most sculpture of the ancient world, this would have been painted in bright colors. The Apulu (Apollo) of Veii is a terra cotta figure that would have been affixed to the roofline of the temple. According to Barbara Borg, the statue may have been made by the artist known as Vulca, the only Etruscan artist known by name. Note the dynamic striding posture of the figure with drapery that falls in stylized decorative folds. His lyre sits between his feet and he wears the archaic smile that signified life.

Other stone carvings called antefixes stood at the ends of the wooden roof beams offering some physical protection to the organic materials. They were often carved to represent the god Dionysus or Medusa, the Gorgon – **apotropaic** figures meant to offer spiritual protection from evil.



Vulca, Apulu, terracotta life-sized figure from Portonaccio at Veii

Etruscan Tombs

Etruscan tombs are sophisticated and complex structures which are very suggestive of the outlook on life and death shared by that culture. Like other ancient peoples the Etruscans created special “cities of the dead” (necropolises) outside the walls of the cities of the living, but arranged them both outside and in to mirror the places they had occupied while alive. The tumulus, or mound, of the tombs stood over multichambered depressions or rooms cut out of the tufa, a kind of local limestone. These tombs could cover a very large area and are thought to have housed the remains of generations of entire families. The tombs were laid out in an orderly manner like streets in a literal city. A number of these necropolises have been discovered, among them the large one of Banditaccia which contains several significant structures.

Tomb of the Reliefs

Built in the Banditaccia necropolis at Cerveteri, Italy, during the late fourth or early third century BCE, the Tomb of the Reliefs has walls decorated with painted relief sculpture of the household items that would have been found in an Etruscan home. The knives, jugs, lengths of rope and other domestic items suggest that the Etruscans shared the desire of the Egyptians to continue their earthly lives in their next. Religious imagery is also included is the three-headed dog – Cerberus – under the carved relief of a funeral couch. Cerberus was the guardian of the gate to the underworld, a reference to passage from one life to the another.



Tomb of the Reliefs, Cerveteri. CC BY-SA2.0 Roberto Ferrari



Tomb of the Leopards, Tarquinia, c. 480 BCE. CC By-SA 3.0 Waugsberg

Tomb of the Leopards

Like the Egyptians, Etruscans painted scenes of activities from life on the walls of their tombs. In the Tomb of the Leopards from the necropolis at Monterozzi in Tarquinia, Italy, c. 480 BCE, an elaborate banquet scene decorates the room. Male figures – signified by dark skin – and females – light skin – recline on couches while musicians play and servants bring food and drink. On the pediment above them on the back wall of the tomb a pair of leopards face each other like the guardians of ancient gates and temples. One couple shows a man holding up an egg, a symbol of regeneration or renewed life. The figures interact in lively poses with composite bodies in both profile and frontal positions. The eyes, however, are depicted in profile, unlike those of the Egyptian figures and the plant life that surrounds them suggests a garden party. The colors are a reddish brown, blue, and crème with black outlines. Two figures have blonde hair while all the rest are dark.

End of the Etruscans

The eventual dominance of Rome spelled the end of the Etruscan wealth and society. The people and their art continue but under the rule of the Romans and in the service of that culture. One of the objects from this later period of Etruscan art is the Capitoline Wolf, ca. 500-480 BCE. Some scholars suggest this work is not Etruscan and the two infants, Romulus and Remus, were definitely

created during the 15th century. But most agree this represents an Etruscan workshop at the height of its powers, even if the subject belongs to the origin story of their successors.



Capitoline Wolf, Rome, 500-480 BCE. CC BY-SA 3.0 Marcin Floryan

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The Romans

Rome was founded in the mid-eighth century BCE by eight tribes who settled in Etruria and on the famous Seven Hills. The early inhabitants were called "Etruscans" and the present day area is called "Tuscany" after them.

Key Points

- The foundation myths of Romulus and Aeneas are the most common means of recounting the founding of Rome, and ancient historians used them to justify their often violent and warlike culture. However, the historical record provides a more reliable story. April 21, 753 BCE, is the date given by ancient Roman historians to the founding of Rome. Archaeological research supports this assertion, confirming that the site of Rome was inhabited by the mid-eighth century BCE.
- The Romans were descended from the Italic tribes, mainly the Latins (originally from the Alban Hills to the southeast) and the Sabines (originally from the Apennines to the northeast).
- What was to become Rome originally existed as a collection of autonomous villages atop each of the city's famous Seven Hills. The Palatine Hill, located at the city center, marked the original settlement of the Romans, as well as significant temples and religious festivals. The Quirinal Hill became the home of the Sabines until the sixth century BCE, as well as the sites of significant temples and sanctuaries.

Key Terms

- **Septimontium**: A festival celebrating the first federation of the Seven Hills of Rome.
- **wattle-and-daub**: A composite building material used for making walls, in which a woven lattice of wooden strips are coated with a sticky material usually made of some combination of wet soil, clay, sand, animal dung and straw.

Foundation Myths

The Romans relied on two sets of myths to explain their origins: the first story tells the tale of Romulus and Remus, while the second tells the story of Aeneas and the Trojans, who survived the sack of Troy by the Greeks. Oddly, both stories relate the founding of Rome and the origins of its people to brutal murders. Romulus killed his twin brother, Remus, in a fit of rage, and Aeneas slaughtered his rival Turnus in combat. Roman historians used these mythical episodes as the reason for Rome's own bloody history and periods of civil war. While foundation myths are the most common vehicle through which we learn about the origins of Rome and the Roman people, the actual history is often overlooked.

The Historical Record

Archaeological evidence shows that the area that eventually became Rome has been inhabited continuously for the past 14,000 years. The historical record provides evidence of habitation on and fortification of the Palatine Hill during the eighth century BCE, which supports the date of April 21, 753 BCE, as the date that ancient historians applied to the founding of Rome in association with a festival to Pales, the goddess of shepherds. Given the importance of agriculture to pre-Roman tribes, as well as most ancestors of civilization, it is logical that the Romans would link the celebration of their founding as a city to an agrarian goddess.

Romulus, whose name is believed to be the namesake of Rome, is credited for Rome's founding. He is also credited with establishing the period of monarchical rule. Six kings ruled after him until 509 BCE, when the people rebelled against the last king, Tarquinius Superbus, and established the Republic. Throughout its history, the people—including plebeians, patricians, and senators—were wary of giving one person too much power and feared the tyranny of a king.

Roman Society

Ancient Roman society was based on class-based and political structures, as well as by religious practices.

Key Points

- Roman society consisted of several divisions of social classes that held varying degrees of power and prestige. This structure was echoed on a familial level under the power of the father, or pater familias.
- In matters of government, the Senate remained a fixture from the founding of Rome to the collapse of the Empire, although its power and influence grew and weakened over time.
- As Rome became a global power, its government consisted of levels on the colonial and municipal levels, as well as on the central level in the imperial capital.
- The Roman pantheon of gods is comparable to its Greek counterparts, who Romans worshiped and sent prayers to throughout their lives. The Romans were flexible in their worship and absorbed foreign gods into their pantheon.
- In the Imperial period, an imperial cult developed to worship the emperors who were deified upon their death.

Key Terms

- **PontifexMaximus**: The official head, or chief priest, of the Roman state's religion. In Imperial Rome this title and office was given to the Emperor.
- **plebeian**: A free Roman citizen who was not a patrician.
- **equite**: The lower of the two aristocratic classes of ancient Rome, ranking below the patricians.
- **paterfamilias**: The father, or (male) head of household.
- **insula**: An apartment building that housed most of the urban citizen population of ancient Rome, including ordinary people of lower- or middle- class status (the plebians) and all but the wealthiest from the upper-middle class (the equites).
- **patrician**: A member of a hereditary ruling-class family.

Social Structure

Life in ancient Rome centered around the capital city with its for a (plural for forum or civic center), temples, theaters, baths, gymnasia, brothels, and other forms of culture and entertainment. Private housing ranged from elegant urban palaces and country villas for the social elites to crowded insulae (apartment buildings) for the majority of the population.The large urban population required an endless supply of food, which was a complex logistical task. Area farms provided produce, while animal-derived products were considered luxuries. The aqueducts brought water to urban centers, and wine and oil were imported from Hispania

(Spain and Portugal), Gaul (France and Belgium), and Africa. Egypt became known as the breadbasket of Rome.

Highly efficient technology allowed for frequent commerce among the provinces.While the population within the city of Rome might have exceeded one million, most Romans lived in rural areas, each with an average population of 10,000 inhabitants.

Roman society consisted of patricians, equites (equestrians, or knights), plebeians, and slaves. All categories except slaves enjoyed the status of citizenship. In the beginning of the Roman republic, plebeians could neither intermarry with patricians or hold elite status, but this changed by the Late Republic, when the plebeian-born Octavian rose to elite status and eventually became the first emperor.

Over time, legislation was passed to protect the lives and health of slaves. Although many prostitutes were slaves, for instance, the bill of sale for some slaves stipulated that they could not be used for commercial prostitution. Slaves could become freedmen—and thus citizens—if their owners freed them or if they purchased their freedom by paying their owners. Free-born women were considered citizens, although they could neither vote nor hold political office.

Government

Over the course of its history, Rome existed as a kingdom (hereditary monarchy), a republic (in which leaders were elected), and an empire (a kingdom encompassing a wider swath of territory). From the establishment of the city in 753 BCE to the fall of the empire in 476 CE, the Senate was a fixture in the political culture of Rome, although the power it exerted did not remain constant.

During the days of the kingdom, it was little more than an advisory council to the king. Over the course of the Republic, the Senate reached the height of its power, with old-age becoming a symbol of prestige, as only elders could serve as senators. The modern term “senior citizen” derives from this moment and was represented in sculpture by “**veristic** (**verism**)” portraits in which male age was often exaggerated. However the late Republic witnessed the beginning of its decline. After Augustus ended the Republic to form the Empire, the Senate lost much of its power, and with the reforms of Diocletian in the third century CE, it became irrelevant.

As Rome grew as a global power, its government was subdivided into colonial and municipal levels. Colonies were modeled closely on the Roman constitution, with roles being defined for magistrates, council, and assemblies. Colonists enjoyed full Roman citizenship and were thus extensions of Rome itself. The second most prestigious class of cities was the municipium (a town or city). Municipia were originally communities of non-citizens among Rome’s Italic allies.

Later, Roman citizenship was awarded to all Italy, with the result that a municipium was effectively now a community of citizens. The category was also used in the provinces to describe cities that used Roman law but were not colonies.



The Roman Senate: A nineteenth-century fresco in the Palazzo Madama in Rome, depicting a sitting of the Roman Senate in which the senator Cicero attacks the senator Catiline. Public Domain

Religion

The Roman people considered themselves to be very religious. Religious beliefs and practices helped establish stability and social order among the Romans during the reign of Romulus and the period of the legendary kings. Some of the highest religious offices, such as the Pontifex Maximus, the head of the state's religion— which eventually became one of the titles of the emperor—were sought-after political positions. Women who became Vestal Virgins served the goddess of the hearth, Vesta, and received a high degree of autonomy within the state, including rights that other women would never receive.

The Roman pantheon corresponded to the Etruscan and Greek deities. Jupiter was considered the most powerful and important of all the Gods, corresponding to the Greek's Zeus. In nearly every Roman city, there was a central temple known as the Capitolia that was dedicated to the supreme triad of deities: Jupiter, Juno, and Minerva (Zeus, Hera, and Athena). Small household gods, known as Lares, were also popular.

Roman religious practice often centered around prayers, vows, oaths, and sacrifice. Many Romans looked to the gods for protection and would complete a promise sacrifice or offering as thanks when their wishes were fulfilled. The Romans were not exclusive in their religious practices and easily participated in numerous rituals for different gods. Furthermore, the Romans readily absorbed foreign gods and cults into their pantheon. With the rise of imperial rule, the emperors were considered gods, and temples were built to many emperors upon their death. Their family members could also be deified, and the household gods of the emperor's family were also incorporated into Roman worship.

The Republic

Roman Sculpture under the Republic

During the Roman Republic, members of all social classes used a variety of sculptural techniques to promote their distinguished social statuses.

Key Points

- Continuous narration arose during the Republic as a means of telling a story from beginning to end in a visual form. Art patrons used it on public monuments to celebrate their status in society.
- The patronage of public sculpture extended to freedmen, as seen in the massive and uniquely decorated tomb of Marcus Vergilius Eurysaces the Baker.
- Veristic portraiture depicts the subject in hyper- realism, wrinkles and individual facial characteristics are carefully formed in these images.
- Portraits of Pompey the Great and Julius Caesar set precedents for future imperial portraiture by quoting iconographic characteristics and introducing a likeness of the living imperator on coins.
- Death masks provided a means for a family to remember their ancestors as well as to remind others of the illustriousness of their ancestry.

Key Terms

- **verism**: The style of portraiture favored during the Roman Republic in which the subjects were portrayed in a super-realistic likeness; from the Latin word for true. Age was exaggerated for effect.
- **continuousnarration**: A visual art technique that illustrates multiple scenes of a story within a single frame and without any separation between scenes and actions.
- **Imperator**: A Latin word meaning general or ruler; a title given to triumphant generals during the Republic.

Roman Art in the Republic

Early Roman art was influenced by the art of Greece and that of the neighboring Etruscans, themselves greatly influenced by their Greek trading partners. As the expanding Roman Republic began to conquer Greek territory, its official sculpture became largely an extension of the Hellenistic style, with its departure from the idealized body and flair for the dramatic. This is partly due to the large number of Greek sculptors working within Roman territory.

However, Roman sculpture during the Republic departed from the Greek traditions in several ways.

- It was the first to feature a new technique called continuous narration.
- Commoners, including freedmen, could commission public art and use it to cast their professions in a positive light.
- Portraiture throughout the Republic celebrated old age with its verism.
- In the closing decades of the Republic, Julius Caesar counteracted traditional propriety by becoming the first living person to place his own portrait on a coin.

In the examples that follow, the patrons use these techniques to promote their status in society.

Portraiture

Roman portraiture during the Republic is identified by its considerable realism, known as veristic portraiture. Verism refers to a hyper-realistic portrayal of the subject's facial characteristics. The style originated from Hellenistic Greece; however, its use in the Roman Republic is due to Roman values, customs, and political life.

As with other forms of Roman art, portraiture borrowed certain details from Greek art but adapted these to their own needs. Veristic images often show their male subjects with receding hairlines, deep winkles, and even with warts. While the faces of the portraits often display incredible detail and likeness, the subjects' bodies are idealized and do not correspond to the age shown in the face.

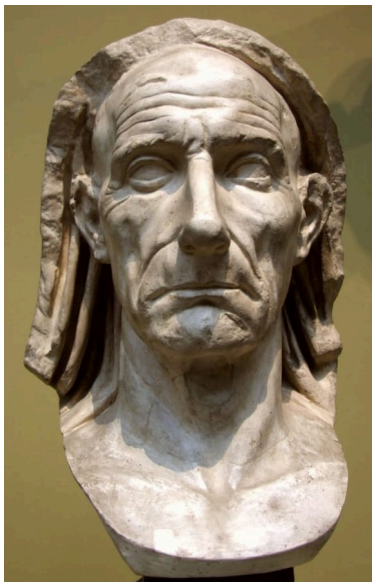


Portrait of a Roman General: When created as full-length sculptures, the veristic portrait busts appear to have been paired with idealized (mass-produced?) bodies that create a sense of disunity

TheDoublePortraitofGratidiaM.L.ChriteandM.GratidiusLibanus is another example of **verism**. This double bust was originally mounted on a funeral crypt or tomb and is illustrative on several levels. The wife of the couple makes a gesture of familial belonging that we have already seen in Egyptian representations like that of Menkaure and a Queen. It was also a gesture from the Roman marriage ceremony. [1]She is notably younger in appearance; perhaps she had her portrait done when she was a younger woman for use after her death at whatever age. Alternately, she may have been a second, younger wife. Or more likely, the tradition of verism in men to underscore age, wisdom, and service to the city was not valued in women. Son of an ex-slave, Gratidius Libanus draws attention to his mark of citizenship, his toga.



Double Portrait of Gratidia M.L. Chrite and M. Gratidius Libanus. Late 1st century BCE. White marble with traces of color. Height 23.75 inches. Museo Pio Clementino, Musei Vaticani, Rome Photo© LaCour Slide Library. PD-US



Bust of an old man: Verism refers to a hyper-realistic portrayal of the subject's facial characteristics, such as the wrinkles on this man's face

The popularity and usefulness of verism appears to derive from the need to have a recognizable image. Veristic portrait busts provided a means of reminding people of distinguished ancestors or of displaying one's power, wisdom, experience, and authority. Statues were often erected of generals and elected officials in public forums—and a veristic image ensured that a passerby would recognize the person when they actually saw them.

The Late Republic

The use of veristic portraiture began to diminish in the first century BCE. During this time, civil wars threatened the empire, and individual men began to gain more power. The portraits of Pompey the Great and Julius Caesar, two political rivals who were also the most powerful generals in the Republic, began to change the style of the portraits and their use.

The portraits of Pompey are not fully idealized, nor were they created in the same veristic style of Republican senators. Pompey borrowed a specific parting and curl of his hair from Alexander the Great. This similarity served to link Pompey visually with the likeness of Alexander and to remind people that he possessed similar characteristics and qualities.



Marble bust of Pompey the Great: Portraits of Pompey combine a degree of verism with an idealized hairstyle reminiscent of Alexander the Great

Death Masks

The creation and use of death masks demonstrate Romans' veneration of their ancestors. These masks were created from molds taken of a person at the time of his or her death. Made of wax, bronze, marble, and terra cotta, death masks were kept by families and displayed in the atrium of their homes.

Visitors and clients who entered the home would have been reminded of the family's ancestry and the honorable qualities of their ancestors. Such displays served to bolster the reputation and credibility of the family.

Death masks were also worn and paraded through the streets during funeral procession. Again, this served not only a memorial for the dead, but also to link the living members of a family to their illustrious ancestors in the eyes of the spectator. With the Empire which was ushered in with the elevation of Augustus Ceasar, verism became less important. Empirical portraiture was idealized with the ruler depicted as youthful and powerful.

The Empire

After the death of Julius Caesar at the hands of the Senators who believed him about to declare himself Emperor for life, Rome devolved into chaos for a time. Ironically, it took another strong man – Augustus Caesar – to actually declare himself Emperor to get Roman society back into line. The Empire stretched from 27 BC – 395 CE, then as a divided Empire with the Western rule in Italy from 395 -476/80 and Constantinople (present-day Istanbul) in the East from 395-1453 when it was conquered by Islamic peoples.

Sculpture in the Empire

Augustus Caesar ushered in a period of more than 100 years peace called the Pax Romana. He turned away from verism and was always pictured as young and vital. In this well-known sculpture, Augustus of Prima Porta, from the 1st century CE, the Emperor is shown as both a soldier and an orator, his armor decorated with images of Mars, the God of War, and barefoot as gods or heroes in classical sculpture are pictured. His upraised arm suggests the traditional pose of an orator and his body and facial features are idealized. At his feet is Cupic, son of Venus, the goddess Augustus reputedly was descended from. Emperors were elevated upon death to the position of a god. Here, Augustus's sculpture is essentially political propaganda for the position of Emperor in a Rome previously hostile to that office. It is believed that this sculpture, like most ancient work, was painted in vivid polychromy.

Images of Emperors after Augustus followed this idealized format until late in the Empire. Eventually, figural types began to change and become more abstract opening the door to the conceptual images of medieval Christianity.



Augustus of Prima Porta, 1st c. CE, marble, 80.3″ high. Vatican Museums, PD-US

Architecture

Concrete

The Romans perfected the recipe for concrete during the third century BCE by mixing together water, lime, and pozzolana, volcanic ash mined from the countryside surrounding Mt. Vesuvius. Concrete became the primary building material for the Romans, and it is largely the reason that they were such successful builders.

Most Roman buildings were built with concrete and brick that was then covered in façade of stucco, expensive stone, or marble. Concrete was a cheaper and lighter material than most other stones used for construction. This helped the Romans build structures that were taller, more complicated, and quicker to build than any previous ones.

Once dried, concrete was also extremely strong, yet flexible enough to remain standing during moderate seismic activity. The Romans were even able to use concrete underwater, allowing them build harbors and breakers for their ports. The ruins of a tomb on the Via Appia (the most famous thoroughfare through ancient Rome) expose the stones and aggregate that the Romans used to mix concrete.

Arches, Vaults, and Domes

The Romans effectively combined concrete and the structural shape of the arch. These two elements became the foundations for most Roman structures. Arches can bear immense weight, as they are designed to redistribute weight from the top, to its sides, and down into the ground. While the Romans did not invent the arch, they were the first culture to manipulate it and rely on its shape.

An arch is a pure compression form. It can span a large area by resolving forces into compressive stresses (pushing downward) that, in turn, eliminate tensile stresses (pushing outward). As the forces in the arch are carried to the ground, the arch will push outward at the base (called thrust). As the height of the arch decreases, the outward thrust increases. In order to maintain arch action and prevent the arch from collapsing, the thrust needs to be restrained, either with internal ties or external bracing, such as abutments.

The arch is a shape that can be manipulated into a variety of forms that create unique architectural spaces. Multiple arches can be used together to create a vault. The simplest type is known as a barrel vault. Barrel vaults consist of a line of arches in a row that create the shape of a tunnel.

When two barrel vaults intersect at right angles, they create a groin vault. These are easily identified by the x-shape they create in the ceiling of the vault. Furthermore, because of the direction, the thrust is concentrated along this x-shape, so only the corners of

a groin vault need to be grounded. This allows an architect or engineer to manipulate the space below the groin vault in a variety of ways.

Arches and vaults can be stacked and intersected with each other in a multitude of ways. One of the most important forms that they can create is the dome. This is essentially an arch that is rotated around a single point to create a large hemispherical vault. The largest dome constructed during the Republic was on the Temple of Echo at Baiae, named for its remarkable acoustic properties

The Pantheon

This Roman temple dedicated to all the Gods (pan – theis) was made possible by the Roman use of concrete. It was for centuries one of the most iconic structures in the world. See a very good video about the Pantheon here:



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Flavian Amphitheater (Colosseum)

Upon his succession, the emperor Vespasian began a vast building program in Rome that was continued by Titus and Domitian. It was a cunning political scheme to garner support from the people of Rome.

Vespasian transformed land from hated emperor Nero's Domus Aurea (Gold House) into public buildings for leisure and entertainment, such as the Baths of Titus and the Flavian Amphitheatre. Nero's private lake was drained and became the foundations for the amphitheater, the first permanent amphitheater built in the city of Rome. Before this time, gladiatorial contests in the city were held in temporary wooden arenas.



Flavian Amphitheater (Colosseum): The exterior of the Flavian Amphitheater or Colosseum, 70–80 CE, in Rome, Italy

The amphitheater became known as the Colosseum for its size, but in also in reference to a colossal golden statue of Nero that stood nearby. Vespasian had the colossus reworked into an image of the sun god, Sol.

Painting in the Early Roman Empire

Roman frescoes were the primary method of interior decoration and their development is generally categorized into four different styles or periods. While it isn't necessary to categorize each style, it is notable that examples of each remain in buildings preserved in Pompeii.

Key Points

- The development of fresco -painting styles is a visual example of the changing tastes from the third century BCE through the first century CE. The change in styles reflects the changes that occurred in Roman society.

Key Terms

- **triclinium**: Formal dining room.
- **buonfresco**: A painting that involves applying wet paint to wet lime plaster. As both components dry, a chemical reaction causes them to fuse together, literally making the painting part of the wall.
- **encaustic**: A wax-based paint that is fixed in place by heating; a painting produced using this paint.
- **fresco**: In painting, the technique of applying water-based pigment to lime mortar or plaster.
- **Egyptomania**: Roman fascination with all things related to Egypt following the death of Cleopatra in 31 BCE and the annexation of Egypt in 30 BCE.
- **trompel'oeil**: A genre of still-life painting that exploits human vision to create the illusion that the subject of the painting is real.

Roman Painting

Roman painters often painted frescoes, specifically buon fresco, a technique that involved painting pigment on wet plaster. When the painting dried, the image became an integral part of the wall. Fresco painting was the primary method of decorating an interior space. However, few examples survive, and the majority of them are from the remains of Roman houses and villas around Mt. Vesuvius.

Other examples of frescoes come from locations that were buried (burial protected and preserved the frescoes), such as parts of Nero's Domus Aurea and at the Villa of Livia. These frescoes demonstrate a wide variety of styles. Popular subjects include mythology, portraiture, still-life painting, and historical accounts.

The surviving Roman paintings reveal a high degree of sophistication. They employ visual techniques that include atmospheric and near one-point linear perspective to properly convey the idea of space. Furthermore, portraiture and still-life images demonstrate artistic talent when conveying real-life objects and likenesses. The attention to detail seen in still-life paintings include minute shadows and an attention to light to properly depict the material of the object, whether it be glass, food, ceramics, or animals.

Roman portraiture further exhibits the talent of Roman painters and often shows careful study on the artist's part in the techniques used to portray individual faces and people. Some of the most interesting portraits come from Egypt, from late first century BCE to early third century CE, when Egypt was a province of Rome.



Fayum mummy portrait: A mummy portrait of a young women found in the Fayum Necropolis, Egypt, from the second century CE

These encaustic-on-wood panel images from the Fayum necropolis were laid over the mummified body. They show remarkable realism, while conveying the ideals and changing fashions of the Egypto-Roman people.

Villa of the Mysteries

At the Villa of the Mysteries, just outside of Pompeii, there is a fantastic scene filled with life-size figures that depicts a ritual element from a Dionysian mystery cult. In this Second-Style example, architectural elements play a small role in creating the illusion of ritual space. The people and activity in the scene are the main focus. The architecture present is mainly piers or wall panels that divide the main scene into separate segments. The figures appear life-size, which brings them into the space of the room.



Villa of the Mysteries: One wall on the ritual scene depicted at the Villa of Mysteries, in Pompeii, Italy, c. 60–50 BCE

The scene wraps around the room, depicting what may be a rite of marriage. A woman is seen preparing her hair. She is surrounded by other women and cherubs while a figure, identified as Dionysus, waits. The ritual may reenact the marriage between Dionysus and Ariadne, the daughter of King Minos.

All the figures, except for Dionysus and one small boy, are female. The figures also appear to interact with one other from across the room. On the two walls in one corner, a woman reacts in terror to Dionysus and the mask over his head. On the opposite corner, a cherub appears to be whipping a woman on the adjoining wall. While the cult aspects of the ritual are unknown, the fresco demonstrates the ingenuity and inventiveness of Roman painters.

Pompeii

The eruption of Mount Vesuvius in 79 CE preserved many structures in the city of Pompeii, allowing scholars a rare glimpse into Roman life.

Key Points

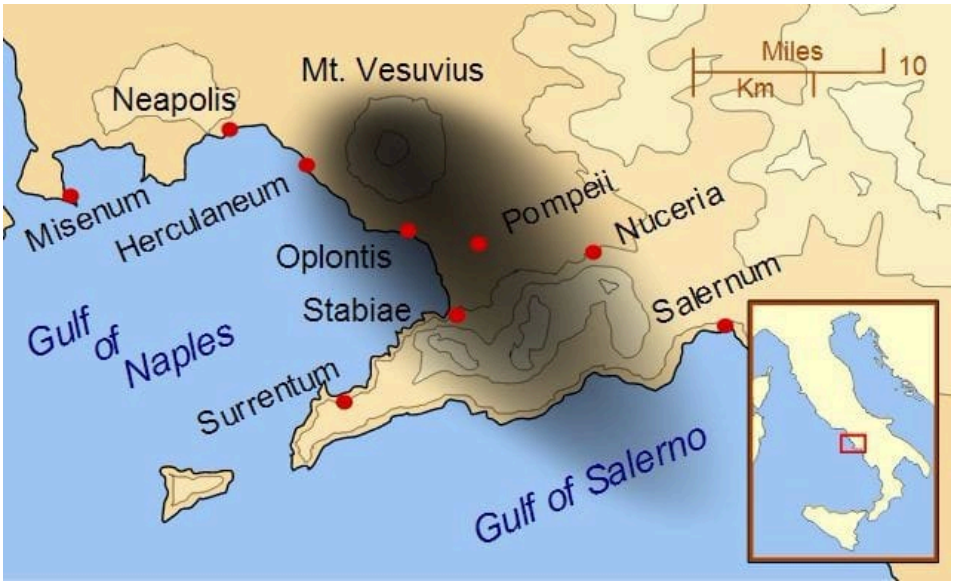
- Pompeiian houses deviated greatly from the standard model created by historians. Examples demonstrate how the standard elements could be rearranged to fit almost any footprint and the wealth of the patron.

Key Terms

- **atrium**: A square hall lit by daylight from above, into which rooms open at one or more levels.
- **peristyle**: A colonnade that surrounds a courtyard, temple, etc.
- **patrician**: Originally, a member of any of the families constituting the populus Romanus, or body of Roman citizens, before the development of the plebeian order; later, one who, by right of birth or by special privilege conferred, belonged to the senior class of Romans, who, with certain property, had by right a seat in the Roman Senate.

During the Roman Republic and into the early Empire, the area today known as the Bay of Naples was developed as a resort-type area for elite Romans to escape the pressure and politics of Rome. The region was dominated by Mt. Vesuvius, which famously erupted in August 79 CE, burying and preserving the cities of Herculaneum and Pompeii, along with the region's villas and farms.

When Vesuvius erupted on August 25, a cloud of ash spewed south, burying the cities of Pompeii, Nuceria, and Stabiae. While not everyone left prior to the eruption, archaeological evidence shows that people did leave the city. Some houses give the impression of having been packed up and in some cases furniture and objects were excavated jumbled together. Other objects of value appear to have been buried or hidden. There is evidence of people returning after the eruption to dig through the remains—either recovering lost goods or looting for valuables.



The eruption of Mount Vesuvius: The black and gray areas show the direction in which the wind blew the ash and pyroclastic clouds

In Pompeii, an ash flow suffocated the remaining population and allowed all organic matter to decompose. However, where bodies and other organic objects (from bodies to wooden architectural frames) once lay or stood, empty cavities within the ash remained and preserved their outer forms.

A pyroclastic flow of superheated gas and rock went west to the coast and the city of Herculaneum. Unlike the ash blanket of Pompeii, the pyroclastic flow in Herculaneum petrified organic material, ensuring the preservation of human remains and wood, including the preservation of wooden screens, beds, and shelving. Many of the frescoes, mosaics, and other non-organic materials in both the ash and pyroclastic flows were preserved until their excavation in the modern period.



Part of a Roman mosaic from Pompeii (house n. 16, insula 2, Regio VIII; first century CE) that described predator–prey interactions between an octopus, a spiny lobster, and a moray eel (Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei) https://www.researchgate.net/figure/...2_fig5_Figure- 5-Part-of-a-Roman-mosaic-from-Pompeii-house-n-16-insula-2-Regio-VIII-first

Returning to images from Fayum in Egypt, the mummy case of Artemidoros, 100 – 200 CE, shows the conflation of cultures at the end of the Roman period.



Mummy case of Artemidoros, from Fayum. 100-200 CE. Stucco casing with portrait in encaustic on limewood with added gold leaf, 67 ¼" H. The British Museum, London. CC BY-NC-SA 4.0

The image of the young man is done in a Roman style; his name is Greek and he wears a Greek victory wreath, yet his mummy case is covered in traditional Egyptian burial symbols. Rome's influence would end with the rise of a new religion and that will be

where we will turn our attention next.

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12: EARLY CHRISTIAN, BYZANTINE, ISLAMIC, AND MEDIEVAL ART

12.1: Early Christianity and Byzantine Art
12.2: Early Islamic Art and Architecture
12.3: Medieval Europe and the Romanesque
12.4: Gothic Art and Architecture

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12.1: Early Christianity and Byzantine Art

Constantine seized sole power over Rome to establish authority and stability, and then moved the capital from Rome to Constantinople.

Key Points

- Constantine reigned from 306 to 337 CE. He managed to re-establish stability in the empire and rule as a single emperor, legalize Christianity, and move the imperial capital to the newly-formed city of Constantinople.
- The Arch of Constantine, a triumphal arch commemorating Constantine's victory over Maxentius, makes use of **spolia** from monuments dedicated to Trajan, Hadrian, and Marcus Aurelius.
- Constantine completed the **Basilica** Nova, the construction of which was begun by his rival, Maxentius. This massive concrete building displayed the impressive power and authority of Constantine.
- At one end of the Basilica Nova sat the **Colossus** of Constantine: over 40 feet tall and made of marble, brick, wood frames, and bronze gilding. The Colossus further emphasized the sole authority, control, and power held by Constantine.
- After Constantine relocated, the city of Rome became vulnerable to barbarian hoards who pillaged local monuments and buildings. Outside Rome, Constantine oversaw the construction of the imperial district of Constantinople and the Aula Palatina in Trier (present-day Germany).

Key Terms

- **nave**: The central area of a basilica.
- **apse**: A semicircular recess covered with a hemispherical vault, also known as an exedra.
- **colossus**: A statue of gigantic proportions. The name was especially applied to certain famous statues in antiquity, such as the Colossus of Nero in Rome, and the Colossus of Rhodes, one of the Seven Wonders of the Ancient World.
- **basilica**: A building having a nave with a semicircular apse, side aisles, a narthex, and a clerestory. The Roman design of the basilica became the model for Christian churches.
- **spolia**: The reuse of building material or decorative sculpture for new buildings or monuments. Latin for spoils.

Constantine

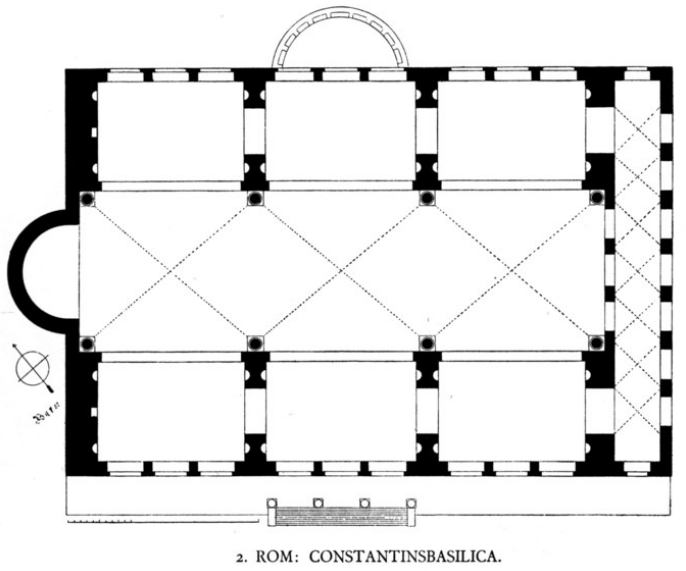
The far-flung Roman Empire began to come apart and by 410 CE the last Roman legion had left Britain. Divided internally and pressed from invaders from the north, numerous individuals vied for the title of Emperor. By 312, two of these, Constantine and Maxentius, were engaged in open hostilities, culminating in the Battle of the Milvian Bridge, in which Constantine emerged victorious.

Although he attributed this victory to the aid of the Christian god, he did not convert to Christianity until he was on his deathbed. The following year, however, he enacted the Edict of Milan, which legalized Christianity and allowed its followers to begin building churches. With the Christian community growing in number and in influence, legalizing Christianity was, for Constantine, a pragmatic move.

Following a rebellion from Licinius, his own co-emperor in 324 CE, Constantine eventually had his former colleague executed and consolidated power under a single ruler. As the sole emperor of an empire with new-found stability, Constantine was able to patronize large building projects in Rome. However, despite his attention to that city, he moved the capital of the empire east to the newly founded city of Constantinople (modern-day Istanbul). For a time, a Christianized Roman Empire in the East will flourish as Byzantia.

Basilica Nova and the Colossus of Constantine

When Constantine and Maxentius clashed at the Milvian Bridge, Maxentius was in the middle of building a grand basilica. It was eventually renamed the Basilica Nova, and was located near the Roman Forum. The basilica consisted of one side aisle on either side of a central nave.



Basilica Nova: The ground plan of the Basilica Nova in Rome

When Constantine took over and completed the grand building, it was 300 feet long, 215 feet wide, and stood 115 feet tall down the nave. Concrete walls 15 feet thick supported the basilica's massive scale and expansive vaults. It was lavishly decorated with marble veneer and stucco. The southern end of the basilica was flanked by a porch, with an apse at the northern end.



Basilica Nova: As it stands today in Rome, Italy

The apse of the Basilica Nova was the location of the Colossus of Constantine. This colossus was built from many parts. The head, arms, hands, legs, and feet were carved from marble, while the body was built with a brick core and wooden framework and then gilded.



The head of the colossus of Constantine: The head is over eight feet tall and 6.5 feet long

Only parts of the Colossus remain, including the head that is over eight feet tall and 5.5 feet long. It shows a portrait of an individual with clearly defined features: a hooked nose, prominent jaw, and large eyes that look upwards. Like the porphyry (a type of purple marble) bust of Galerius, Constantine's portrait combines naturalism in his nose, mouth, and chin with a growing sense of abstraction in his eyes and geometric hairstyle.

He also held an orb and, possibly, a scepter, and one hand points upwards towards the heavens. Both the immensity of the scale and his depiction as Jupiter (seated, heroic, and semi-nude) inspire a feeling of awe and overwhelming power and authority.

The basilica was a common Roman building and functioned as a multipurpose space for law courts, senate meetings, and business transactions. The form was appropriated for Christian worship and most churches, even today, still maintain this basic shape.

Rome after Constantine

Following Constantine's founding of a New Rome at Constantinople, the prominence and importance of the city of Rome diminished. The empire was then divided into east and west. The more prosperous eastern half of the empire continued to thrive, mainly due to its connection to important trade routes, while the western half of the empire fell apart.

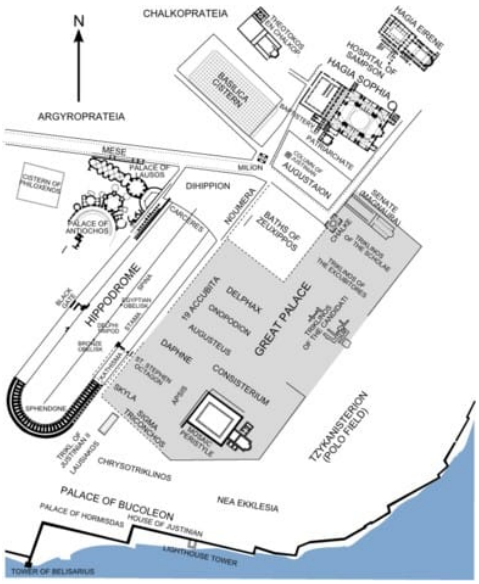
While Byzantium controlled Italy and the city Rome at times over the next several centuries, for the most part the Western Roman Empire, due to being less urban and less prosperous, was difficult to protect. Indeed, the city of Rome was sacked multiple times by invading armies, including the Ostrogoths and Visigoths, over the next century.

The multiple sackings of Rome resulted in the raiding of the marble, facades, décor, and columns from the monuments and buildings of the city. Parts of ancient Rome, especially the Republican Forum, returned once again to the cow pastures that they originally were at the time of the city's founding, as floods from the Tiber washed them over in debris and sediment.

Constantinople

Constantine laid out a new square at the center of old Byzantium, naming it the Augustaeum. The new senate-house was housed in a basilica on the east side. On the south side of the great square was erected the Great Palace of the Emperor with its imposing entrance and its ceremonial suite known as the Palace of Daphne.

Nearby was the vast Hippodrome for chariot races, seating over 80,000 spectators, and the famed Baths of Zeuxippus. At the western entrance to the Augustaeum was the Milion, a vaulted monument from which distances were measured across the Eastern Roman Empire.



The Imperial district of Constantinople: Present-day Istanbul, Turkey

The Mese, a great street lined with colonnades , led from the Augustaeum. As it descended the First Hill of the city and climbed the Second Hill, it passed the Praetorium or law-court. Then it passed through the oval Forum of Constantine where there was a second Senate house and a high column with a statue of Constantine in the guise of Helios, crowned with a halo of seven rays and looking toward the rising sun. From there the Mese passed on and through the Forum Tauri and then the Forum Bovis, and finally up the Seventh Hill (or Xerolophus) and through to the Golden Gate in the Constantinian Wall.

Early Christian Iconography

Christianity was only one of a number of “new” religions in Rome at the end of Empire. It did prove to be the most successful. Literally an underground religion in the days before Constantine’s Edict of Milan, Christian congregations gathered in private homes and in the underground burial tunnels, or catacombs, of the city. These necropolises, or cities of the dead, were originally located outside the walls of the city, but larger spaces were also created underneath the city eventually. One of the spaces used for early Christian worship is underneath St. Peter’s. It is there that this fragment of early Christian mosaic is located.



Christ as Sol (Christ as the Sun), mosaic, 3rd c. CE, Vatican grottoes under St. Peter’s Basilica, on the ceiling of the tomb of the Julii. PD-US

In this mosaic, a youthful Christ is shown in a chariot being pulled by two white horses and surrounded by a decorative border of grapevines. Christian teachings refer to the East as the direction from which Christ ascended and where he will return in the

Second Coming. Most Christian churches are organized with the apse and altar in the East. This was also the direction the pagans prayed to because it was the direction from which the sun rose. Here we see Christ conflated with Apollo the Sun God whose chariot drew the Sun from East to West everyday for the Greeks. Grapes and grapevines were associated with the Greek God Dionysus (Roman Bacchus), but here the Christians have appropriated the image to refer to the lines from the Bible that equate Jesus with the one true vine from which all things come. Without traditional images to rely on it is reasonable to expect the early Christians to take their imagery from sources they knew – the Greek and Roman deities. It is also strategic for a new religion, looking for converts, to use images and ideas from the existing tradition and overlay them with their own meaning.

The same impulse may have been behind the early Christian churches. In 313 when Constantine made it possible for all religions to worship openly, structures had to be designed to fit the Christian congregational style. Believing his reign to be the gift of the Christian god, Constantine financed a number of imposing new structures including the Old St. Peter's. It was built on the site in Rome where it was believed the apostle Peter had been buried. Many searches underneath the new St. Peter's have been conducted in an attempt to locate the relics of the Saint, but nothing conclusive has been found. Old St. Peter's was torn down in 1506 to make way for the current St. Peter's, and no images of the old church survive. Historical accounts and another structure which was said to be visually similar, St. Paul's Outside the Walls, stood until the 19th century and provided some ideas about what the older structure must have been like.

Architecture of the Early Christian Church

After their persecution ended, Christians began to build larger buildings for worship than the meeting places they had been using.

Key Points

- Architectural formulas for temples were unsuitable, so the Christians used the model of the basilica, which had a central nave with one aisle at each side and an apse at one end. The transept was added to give the building a cruciform shape.
- A Christian basilica of the fourth or fifth century that stood behind an entirely enclosed forecourt that was ringed with a colonnade or arcade. This forecourt was entered from the outside through a range of buildings that ran along the public street.
- In the Eastern (Byzantine) Empire, churches tended to be centrally planned, with a central dome surrounded by at least one ambulatory.
- The church of San Vitale in Ravenna, Italy is a prime example of an Eastern, centrally planned church.

Key Terms

- **lunette**: A half-moon shaped space, usually above a door or window, either filled with recessed masonry or void.
- **presbytery**: A section of the church reserved for the clergy.
- **theophany**: A manifestation of a deity to a human.
- **prothesis**: The place in the sanctuary in which the Liturgy of Preparation takes place in the Eastern Orthodox churches.
- **fascia**: A wide band of material that covers the ends of roof rafters, and sometimes supports a gutter in steep-slope roofing; typically it is a border or trim in low-slope roofing.
- **basilica**: A Christian church building that has a nave with a semicircular apse, side aisles, a narthex and a clerestory.
- **cloister**: A covered walk, especially in a monastery, with an open colonnade on one side that runs along the walls of the buildings that face a quadrangle.
- **mullion**: A vertical element that forms a division between the units of a window, door, or screen, or that is used decoratively.
- **triforium**: A shallow, arched gallery within the thickness of an inner wall, above the nave of a church or cathedral.
- **diaconicon**: In Eastern Orthodox churches, the name given to a chamber on the south side of the central apse of the church, where the vestments, books, and so on that are used in the Divine Services of the church are kept.
- **clerestory**: The upper part of a wall that contains windows that let in natural light to a building, especially in the nave, transept, and choir of a church or cathedral.

Early Christian Architecture

After their persecution ended in the fourth century, Christians began to erect buildings that were larger and more elaborate than the house churches where they used to worship. However, what emerged was an architectural style distinct from classical pagan forms.

Architectural formulas for temples were deemed unsuitable. This was not simply for their pagan associations, but because pagan

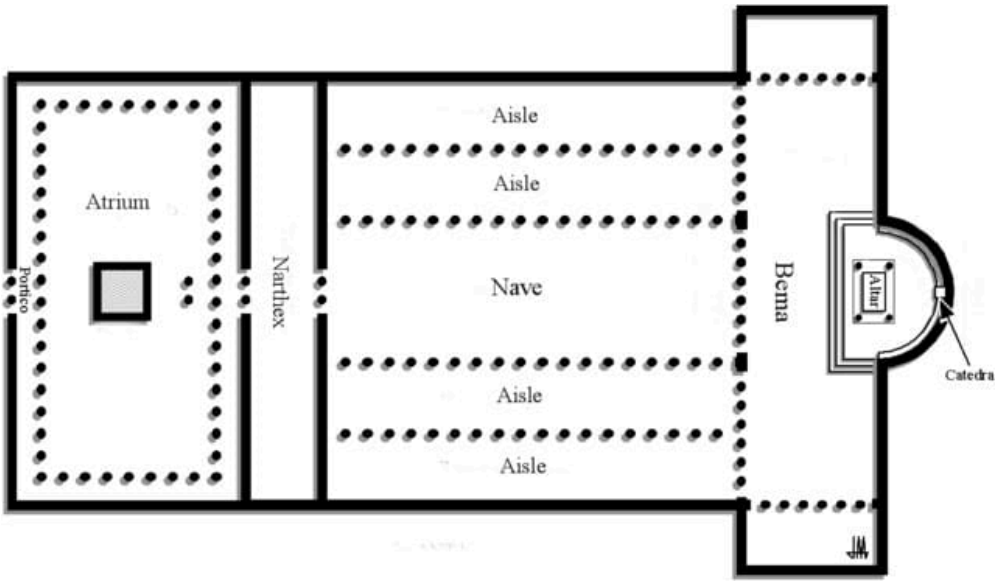
cult and sacrifices occurred outdoors under the open sky in the sight of the gods. The temple, housing the cult figures and the treasury, served as a backdrop. Therefore, Christians began using the model of the basilica, which had a central nave with one aisle at each side and an apse at one end.

Old St. Peter's and the Western Basilica

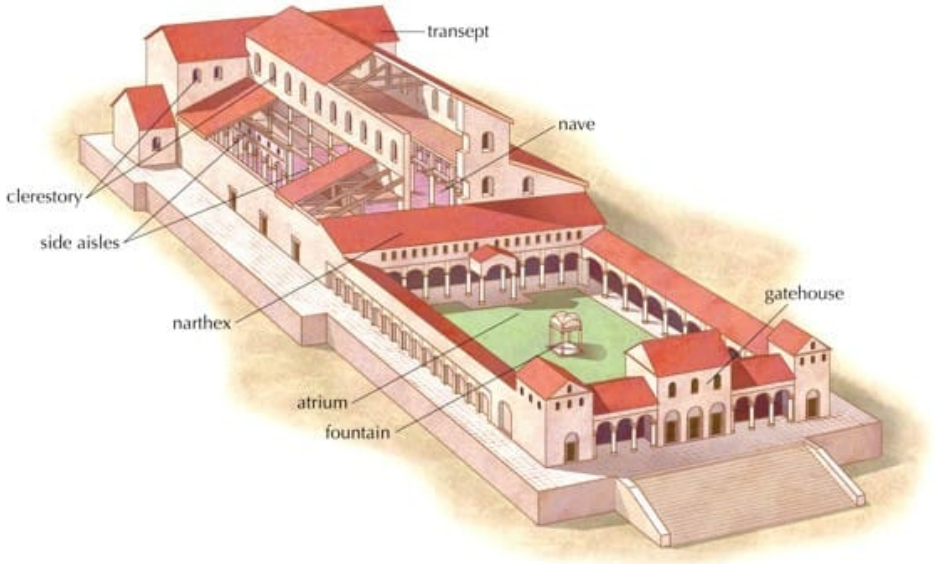
The basilica model was adopted in the construction of Old St. Peter's church in Rome. What stands today is New St. Peter's church, which replaced the original during the Italian Renaissance.

Whereas the original Roman basilica was rectangular with at least one apse, usually facing North, the Christian builders made several symbolic modifications. Between the nave and the apse, they added a transept, which ran perpendicular to the nave. This addition gave the building a cruciform shape to memorialize the Crucifixion.

The apse, which held the altar and the Eucharist, now faced East, in the direction of the rising sun. However, the apse of Old St. Peter's faced West to commemorate the church's namesake, who, according to the popular narrative, was crucified upside down.



Plan of Old St. Peter's Basilica: One of the first Christian churches in Rome, Old St. Peter's followed the plan of the Roman basilica and added a transept (labeled Bema in this diagram) to give the church a cruciform shape



Exterior reconstruction of Old St. Peter's: This reconstruction depicts an idea of how the church appeared in the fourth century

A Christian basilica of the fourth or fifth century stood behind its entirely enclosed forecourt. It was ringed with a colonnade or arcade, like the Greek stoa or peristyle that was its ancestor, or like the cloister that was its descendant. This forecourt was entered from outside through a range of buildings along the public street.

In basilicas of the former Western Roman Empire, the central nave is taller than the aisles and forms a row of windows called a clerestory. In the Eastern Empire (also known as the Byzantine Empire, which continued until the fifteenth century), churches were centrally planned. The Church of San Vitale in Ravenna, Italy is prime example of an Eastern church.

San Vitale

The church of San Vitale is highly significant in Byzantine art, as it is the only major church from the period of the Eastern Emperor Justinian I to survive virtually intact to the present day. While much of Italy was under the rule of the Western Emperor, Ravenna came under the rule of Justinian I in 540.

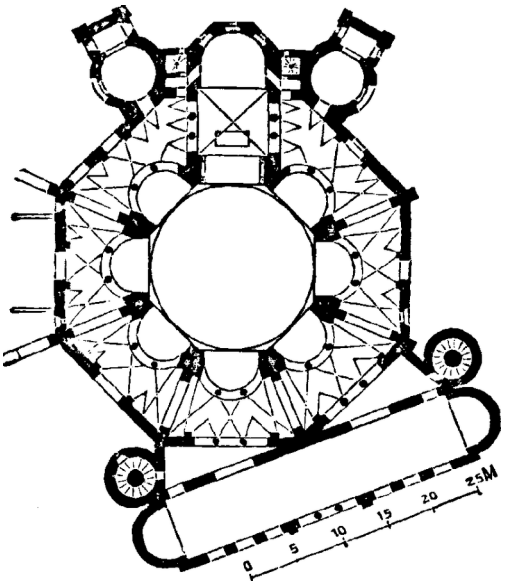


San Vitale: Unlike Western churches like St. Peter's, San Vitale consists of a central dome surrounded by two ambulatories. This is known as a centrally planned church

The church was begun by Bishop Ecclesius in 527, when Ravenna was under the rule of the Ostrogoths, and completed by the twenty-seventh Bishop of Ravenna, Maximian, in 546 during the Byzantine Exarchate of Ravenna. The architect or architects of the church is unknown.

The construction of the church was sponsored by a Greek banker, Julius Argentarius, and the final cost amounted to 26,000 solidi (gold pieces). The church has an octagonal plan and combines Roman elements (the dome, shape of doorways, and stepped towers) with Byzantine elements (a polygonal apse, capitals, and narrow bricks). The church is most famous for its wealth of Byzantine mosaics —they are the largest and best preserved mosaics outside of Constantinople.

The central section is surrounded by two superposed ambulatories, or covered passages around a cloister. The upper one, the matrimoneum, was reserved for married women.

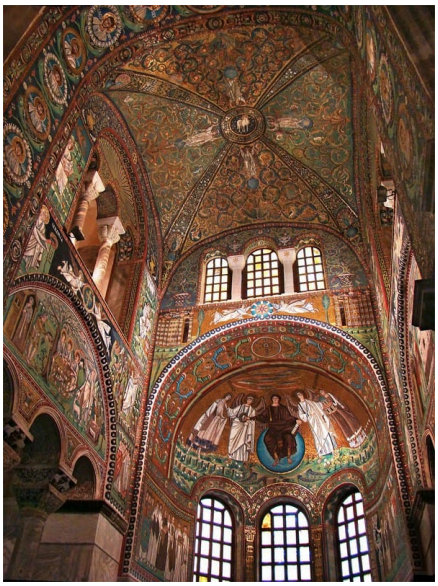


A central plan has the nave in a circle around the open center. There is an apse and altar placed on one wall with a long narthex, or porch, on an angle to the main octagonal building. San Vitale is known for its rich decoration on the interior of mosaics and inlaid marble.

A series of mosaics in the lunettes above the triforia depict sacrifices from the Old Testament.

On the side walls, the corners, next to the mullioned windows, are mosaics of the Four Evangelists, who are dressed in white under their symbols (angel, lion, ox and eagle). The cross-ribbed vault in the presbytery is richly ornamented with mosaic festoons of leaves, fruit, and flowers that converge on a crown that encircles the Lamb of God.

The crown is supported by four angels, and every surface is covered with a profusion of flowers, stars, birds, and animals, specifically many peacocks. Above the arch , on both sides, two angels hold a disc. Beside them are representations of the cities of Jerusalem and Bethlehem. These two cities symbolize the human race. For a good video explanation of San Vitale visit: https://www.khanacademy.org/humanities/ap-art-history/early-europe-and- colonial-americas/medieval-europe-islamic-world/v/justinian-and-his-attendants- 6th-century-ravenna



The presbytery at San Vitale: The cross-ribbed vault in the presbytery is richly ornamented with mosaic festoons of leaves, fruit and flowers that converge on a crown encircling the Lamb of God

The Justinian and Theodora Mosaics, San Vitale

These mosaics are located on the east end on either side of the altar. Although Emperor Justinian I and his Empress Theodora never visited Ravenna their presence in these mosaics suggests that their influence is strong in the West as well as the East. Justinian sent his general Belisarius to rout the Aryan Visigoths led by Emperor Theodoric, who had himself been a hostage for many years as a youth in the court of Constantinople. Balisarius was finally successful but not until some 25 years after Theodoric's death.





Note that the mosaics are situated in such a way that the Emperor and Empress each move toward each other and toward the altar in the center of the apse. Theodoric holds a vessel like that used to hold the wafers in the Eucharist; Theodora holds a chalice like those that would hold the wine/blood of Christ. In fact, only Justinian would have been able to physically approach the altar as women were confined to a space in the balcony or well away from the altar. Despite this tradition, Theodora appears to have had almost a co-equal share in the rule of the Empire even though she was reputed to be of low birth and had been an actress – possibly a euphemism for prostitute – and Justinian's long-time mistress before he married her. The video gives more detail about the Byzantine style of the figures.

Sculpture of the Early Christian Church

Despite an early opposition to monumental sculpture, artists for the early Christian church in the West eventually began producing

life-sized sculptures.

Key Points

- Early Christians continued the ancient Roman traditions in portrait busts and sarcophagus reliefs, as well as in smaller objects such as the consular diptych.
- The Carolingian and Ottonian eras witnessed a return to the production of monumental sculpture. By the tenth and eleventh centuries, there are records of several apparently life-size sculptures in Anglo-Saxon churches.
- Monumental crosses sculpted from wood and stone became popular during the ninth and tenth centuries in Germany, Italy, and the British Isles.

Key Terms

- **diptych**: A pair of linked panels, generally in ivory, wood, or metal and decorated with rich sculpted decoration.
- **sculpture in the round**: Free-standing sculpture, such as a statue, that is not attached (except possibly at the base) to any other surface.
- **Iconoclasm**: the destruction of icons, or religious imagery.

The Early Christians were opposed to monumental religious sculpture. Nevertheless, they continued the ancient Roman sculptural traditions in portrait busts and sarcophagus reliefs. Smaller objects, such as consular diptychs, were also part of the Roman traditions that the Early Christians continued.

Small Ivory Reliefs

Carolingian art revived ivory carving, often in panels for the treasure bindings of grand illuminated manuscripts, as well as in crozier (bishop's staff) heads and other small fittings. The subjects were often narrative religious scenes in vertical sections, largely derived from Late Antique paintings and carvings, as were those with more hieratic images derived from consular diptychs and other imperial art.

Byzantine examples of ivory icons provide an early idea into the figurative style of the period, and into the very early Renaissance. Icons could be private objects of worship and as such suffered from much handling. They eroded over time from human contact including kissing that was meant to bring the devotee into closer contact with their god. During an outbreak of **iconoclasm**, or the destruction of objects of worship, initiated by Leo III during the 8th c. CE, many of these objects were destroyed. Justinian I had established the first monastery in Egypt, St. Catherine's, and collected many of the most beautiful icons there. They escaped Leo's attention and have survived.

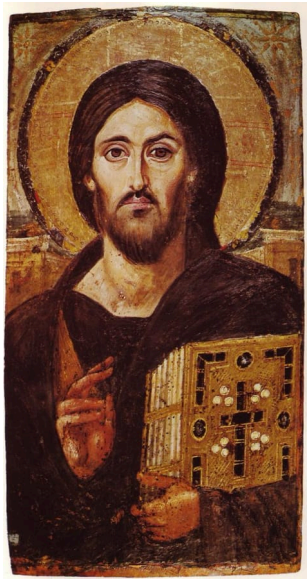


Mary and Child Enthroned with Sts. Theodor of Amasea, George, and Angels, encaustic from end of 6th c CE, 68.5 x 49.7 cm, Saint Catherine's Monastery, Sinai, Egypt. PD

This typical composition shows Mary, the Queen of Heaven, on a throne with the Christ Child surrounded by saints and angels.

The angels here behind Mary are particularly interesting because they tilt their faces upward to God but in a ¾ view instead of the usual frontal position. Mary is in purple to suggest her Heavenly Royalty. Note the large, Byzantine eyes, the schematic linear features and the columnar (like a column), weightless body-types.

Another icon saved at St. Catherine's is this one of Christ Pantokrator. Ruler of All or All-Powerful. This is typical of the image with gesture of blessing and holy book. Note the disparities or differences between the two sides of the face – one is smooth and perfect, the other rough, dark, and a little misshapen. The sides correspond to the gestures of the figure with the blessing – the Heavenly gesture – on the perfect side and the imperfect side holds the Bible or word of God meant for human beings here on Earth – the earthly realm v. the Heavenly. It suggests very subtly the dual nature of Christ – mortal and god.



Icon of Christ, 6th C. CE, encaustic, 84 fx 45.5 cm, Saint Catherine's Monastery, Sinai, Egypt. OD

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12.2: Early Islamic Art and Architecture

Islamic art encompasses visual arts produced from the seventh century onwards by culturally Islamic populations.

Learning Objectives

- Identify the influences and the specific attributes of Islamic art.

Key Points

- Islamic art is not art of a specific religion, time, place, or of a single medium. Instead it spans some 1400 years, covers many lands and populations, and includes a range of artistic fields including architecture, calligraphy, painting, glass, ceramics, and textiles, among others.
- Islamic religious art differs from Christian religious art in that it is non- figural because many Muslims believe that the depiction of the human form is idolatry and thereby a sin against God, forbidden in the Qur'an. Calligraphy and architectural elements are given important religious significance in Islamic art.
- Islamic art developed from many sources: Roman, early Christian art, and Byzantine styles; Sassanian art of pre-Islamic Persia; Central Asian styles brought by various nomadic incursions, and Chinese influences appear on Islamic painting, pottery, and textiles.

Key Terms

- **Qu'ran**: The central religious text of Islam, which Muslims believe to be the verbatim word of God (Arabic: Allah). It is widely regarded as the finest piece of literature in the Arabic language.
- **arabesque**: A repetitive, stylized pattern based on a geometrical floral or vegetal design.
- **idolatry**: The worship of idols.
- **monotheistic**: Believing in a single god, deity, spirit, etc., especially for an organized religion, faith, or creed.

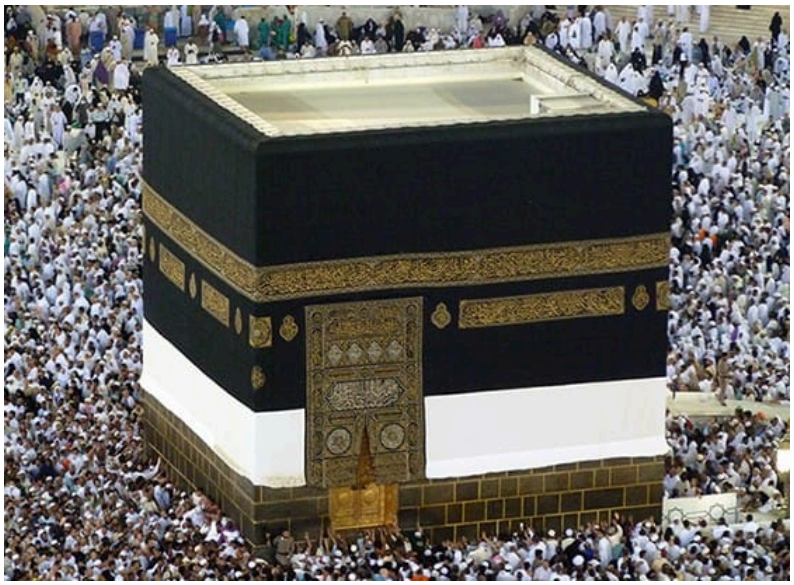
Islam

Islam is a monotheistic and Abrahamic religion articulated by the Qur'an, a book considered by its adherents to be the verbatim word of God (Allah) and the teachings of Muhammad, who is considered to be the last prophet of God. An adherent of Islam is called a Muslim.

Most Muslims are of two denominations: Sunni (75–90%), or Shia (10–20%). Its essential religious concepts and practices include the five pillars of Islam, which are basic concepts and obligatory acts of worship, and the following of Islamic law, which touches on every aspect of life and society. The five pillars are:

- Shahadah (belief or confession of faith)
- Salat (worship in the form of prayer)
- Sawm Ramadan (fasting during the month of Ramadan)
- Zakat (alms or charitable giving)
- Hajj (the pilgrimage to Mecca at least once in a lifetime)

Mohammad, the prophet of Islam, is said to have been born in Mecca, the holiest religious site for Muslims. He was a charismatic preacher who was ultimately driven from Mecca to Medina where he continued to preach. His home in Medina, with a walled courtyard and a porch with columns of palm trunks is said to be the model for traditional mosque architecture. Earlier structures are also sacred to the religion. The Kaaba – meaning cube, in Arabic, is a square structure in Mecca, draped in an ornamental covering. It is said to have been built by Abraham—known as Ibrahim in the Islamic tradition—and his son, Ismail, as a sanctuary. When Mohammad returned to Mecca in 629/30 CE he resanctified the Black Stone Kaaba and it has become the site of modern hajj, or pilgrimage, which every adherent of Islam tries to do once in her life.



The Kaaba, pre-Islamic monument, rededicated by Muhammad in 631-32 C.E., multiple renovations, granite masonry, covered with silk curtain and calligraphy in gold and silver-wrapped thread (Mecca, Saudi Arabia) Image credit: The Kaaba in the Masjid el Haram, 2010 Tab59, CC BY-SA 2.0

Islamic Art

Islamic art encompasses the visual arts produced from the seventh century onward by both Muslims and non-Muslims who lived within the territory that was inhabited by, or ruled by, culturally Islamic populations. It is thus a very difficult art to define because it spans some 1400 years, covering many lands and populations. This art is also not of a specific religion, time, place, or single medium. Instead Islamic art covers a range of artistic fields including architecture, calligraphy, painting, glass, ceramics, and textiles, among others.

Islamic art is not restricted to religious art, but instead includes all of the art of the rich and varied cultures of Islamic societies. It frequently includes secular elements and elements that are forbidden by some Islamic theologians. Islamic religious art differs greatly from Christian religious art traditions.

Because figural representations are generally considered to be forbidden in Islam, the word takes on religious meaning in art as seen in the tradition of calligraphic inscriptions. Calligraphy and the decoration of manuscript Qu'rans is an important aspect of Islamic art as the word takes on religious and artistic significance.

Islamic architecture, such as mosques and palatial gardens of paradise, are also embedded with religious significance. While examples of Islamic figurative painting do exist, and may cover religious scenes, these examples are typically from secular contexts, such as the walls of palaces or illuminated books of poetry.

Other religious art, such as glass mosque lamps, Girih tiles, woodwork, and carpets usually demonstrate the same style and motifs as contemporary secular art, although they exhibit more prominent religious inscriptions.



A calligraphic panel by Mustafa Râkim (late 18th–early 19th century) : Islamic art has focused on the depiction of patterns and Arabic calligraphy, rather than on figures, because it is feared by many Muslims that the depiction of the human form is idolatry. The panel reads: "God, there is no god but He, the Lord of His prophet Muhammad (peace be upon him) and the Lord of all that has been created."

Islamic art was influenced by Greek, Roman, early Christian, and Byzantine art styles, as well as the Sassanian art of pre-Islamic Persia. Central Asian styles were brought in with various nomadic incursions; and Chinese influences had a formative effect on Islamic painting, pottery, and textiles.

Themes of Islamic Art

There are repeating elements in Islamic art, such as the use of stylized, geometrical floral or vegetal designs in a repetition known as the arabesque. The arabesque in Islamic art is often used to symbolize the transcendent, indivisible and infinite nature of God. Some scholars believe that mistakes in repetitions may be intentionally introduced as a show of humility by artists who believe only God can produce perfection.



Arabesque inlays at the Mughal Agra Fort, India: Geometrical designs in repetition, know as Arabesque, are used in Islamic art to symbolize the transcendent, indivisible, and infinite nature of God

Typically, though not entirely, Islamic art has focused on the depiction of patterns and Arabic calligraphy, rather than human or animal figures, because it is believed by many Muslims that the depiction of the human form is idolatry and thereby a sin against

God that is forbidden in the Qur'an. However, depictions of the human form and animals can be found in all eras of Islamic secular art.

Islamic Architecture

Islamic architecture encompasses a wide range of styles and the principal example is the mosque.

Learning Objectives

- Describe the development of mosques, and their different features during different periods and dynasties.

Key Points

- A specifically recognizable Islamic architectural style emerged soon after Muhammad's time that incorporated Roman building traditions with the addition of localized adaptations of the former Sassanid and Byzantine models.
- The Islamic mosque has historically been both a place of prayer and a community meeting space. The early mosques are believed to be inspired by Muhammad's home in Medina, which was the first mosque.

Key Terms

- **mosque**: A place of worship for Muslims, corresponding to a church or synagogue in other religions, often having at least one minaret. In Arabic: masjid.
- **mihrab**: A semicircular niche in the wall of a mosque, that indicates the qibla (direction of Mecca), and into which the imam prays.
- **minaret**: The tall slender tower of an Islamic mosque, from which the muezzin recites the adhan (call to prayer).

Islamic Architecture

Islamic architecture encompasses a wide range of both secular and religious styles. The principal Islamic architectural example is the mosque. A specifically recognizable Islamic architectural style emerged soon after Muhammad's time that incorporated Roman building traditions with the addition of localized adaptations of the former Sassanid and Byzantine models.

The Dome of the Rock

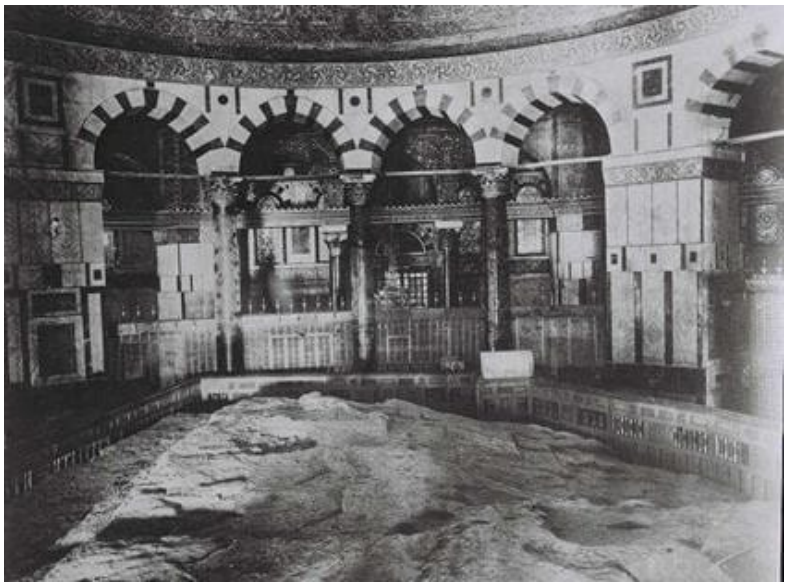
One of the earliest Islamic buildings in Jerusalem, the Dome of the Rock is literally built around a rock which is considered sacred to all three monotheistic religions. In Judaism it is believed that this was the place where God created the world and the first human, Adam. Christians believe that it is where Abraham was instructed to sacrifice his son, Isaac, and Muslims believe it is the site from which Mohammad ascended to Heaven and returned in his Night Journey.

The structure was built by Umayyad Caliph Abd al-Malik and was finished in 691-92 CE. The octagonal plan of the structure is similar to a Byzantine church, the Church of the Seat of Mary, not far from where the Dome was built. Just as the Roman Christians used the example of the Roman basilicas to plan their original churches, an example to hand may have inspired this monument to Islam when a new people took charge and announced their arrival.

The exterior was redone in tilework, but the interior is all original – at least after the rebuilding of the dome in 1022-23.



Photo: Andrew Shiva / Wikipedia / CC BY-SA 4.0

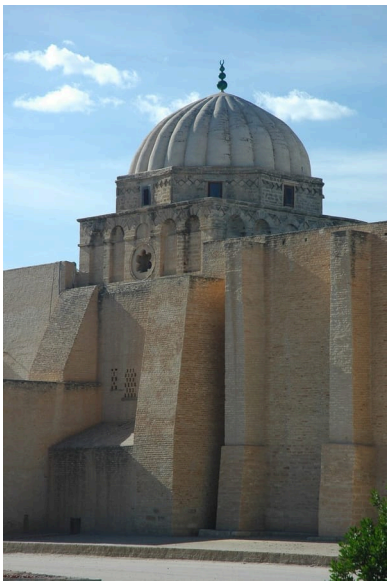


Photograph showing the interior of the Dome of the Rock and the Rock itself. PD

Early Mosques

The Islamic mosque has historically been both a place of prayer and a community meeting space. The early mosques are believed to be inspired by Muhammad's home in Medina, which was the first mosque.

The Great Mosque of Kairouan (in Tunisia) is one of the best preserved and most significant examples of early great mosques. Founded in 670, it contains all of the architectural features that distinguish early mosques: a minaret, a large courtyard surrounded by porticos, and a hypostyle prayer hall.



Dome of the mihrab (9th century) in the Great Mosque of Kairouan, also known as the Mosque of Uqba, in Kairouan, Tunisia: This is considered to be the ancestor of all the mosques in the western Islamic world

Great Mosque of Cordoba



Toni Castillo Quero, via Flickr CC BY-SA 2.0

In 748-50, the Umahhad dynasty in Damascus, Syria, was overthrown by the Abbasids and fled across the Middle East finally settling on the Iberian peninsula where they established a new dynasty. Caliph Abd al-Rahman began construction of the great mosque in about 786.1 The horseshoe-shaped arches which came to be associated with Muslim construction was actually adopted from structures already on the site created by the Visigoths, as in the Puerta del Batisterio (Door of the Baptistery – renamed after the Christian takeover) below.

The Great Mosque of Cordoba also had a mihrab in the qibla wall. The great dome above it is decorated with thousands of tesserae which came from the Byzantine Empire in Constantinople along with craftsmen to install them.

More on the mosque can be found at: Dr. Shadieh Mirmobiny, “The Great Mosque of Cordoba,” in *Smarthistory*, August 8, 2015, accessed June 5, 2019, https://smarthistory.org/the-great-mosque-of-cordoba/.

[1]



Puerta del Batisterio – Mezquita de Córdoba Photo: Américo Toledano CC BY-SA 3.0

During this period Christians, Jews, and Muslims lived in relative harmony. The Christians under Queen Isabella and King Ferdinand would ultimately drive Islam out of the Spanish territory in 1492.

The minaret at the Great Mosque of Cordoba is the single tall tower in the enclosing wall. Orange trees fill the courtyard which were said to have been brought over by Caliph Abd al-Rahman to remind him of his lost home of Damascus.



Mihrab dome, Great Mosque at Cordoba, Spain. photo: bongo vongo, CC BY-SA 2.0

Ottoman Mosques

Ottoman mosques and other architecture first emerged in the cities of Bursa and Edirne in the 14th and 15th centuries, developing from earlier Seljuk Turk architecture, with additional influences from Byzantine, Persian, and Islamic Mamluk traditions.

Sultan Mehmed II would later fuse European traditions in his rebuilding programs at Istanbul in the 19th century. Byzantine styles as seen in the Hagia Sophia served as particularly important models for Ottoman mosques, such as the mosque constructed by Sinan.

Building reached its peak in the 16th century when Ottoman architects mastered the technique of building vast inner spaces

surmounted by seemingly weightless yet incredibly massive domes, and achieved perfect harmony between inner and outer spaces, as well as articulated light and shadow.

They incorporated vaults, domes, square dome plans, slender corner minarets, and columns into their mosques, which became sanctuaries of transcendently aesthetic and technical balance, as may be observed in the Blue Mosque in Istanbul, Turkey.



The Blue Mosque, Istanbul, Turkey: The Blue Mosque represents the culmination of Ottoman construction with its numerous domes, slender minarets and overall harmony

Architecture flourished in the Safavid Dynasty, attaining a high point with the building program of Shah Abbas in Isfahan, which included numerous gardens, palaces (such as Ali Qapu), an immense bazaar, and a large imperial mosque. Isfahan, the capital of both the Seljuk and Safavid dynasties, bears the most prominent samples of the Safavid architecture, such as the Imperial Mosque, which was constructed in the years after Shah Abbas I permanently moved the capital.



Imperial Mosque, Isfahan, Iran: Isfahan, the capital of both the Seljuk and Safavid dynasties, bears the most prominent samples of the Safavid architecture

Islamic Luxury Objects

Glassmaking was the most important Islamic luxury art of the early Middle Ages.

Key Points

- Between the 8th and early 11th centuries, the emphasis in luxury glass was on effects achieved by manipulating the surface of the glass, initially by incising into the glass on a wheel, and later by cutting away the background to leave a design in relief.
- Lustre painting uses techniques similar to lustreware in pottery and dates back to the 8th century in Egypt; it became widespread in the 12th century.

Islamic Glass

For most of the Middle Ages, Islamic luxury glass was the most sophisticated in Eurasia, exported to both Europe and China. Islam took over much of the traditional glass-producing territory of Sassanian and Ancient Roman glass. Since figurative decoration played a small part in pre-Islamic glass, the change in style was not abrupt—except that the whole area initially formed a political whole, and, for example, Persian innovations were now almost immediately taken up in Egypt.

Between the 8th and early 11th centuries, the emphasis in luxury glass was on effects achieved by manipulating the surface of the glass, initially by incising into the glass on a wheel, and later by cutting away the background to leave a design in relief. The very massive Hedwig glasses, only found in Europe, but normally considered Islamic (or possibly from Muslim craftsmen in Norman Sicily), are an example of this, though they are puzzlingly late in date.

These and other glass pieces probably represented cheaper versions of vessels of carved rock crystal (clear quartz). From the 12th century, the glass industry in Persia and Mesopotamia declined, and the main production of luxury glass shifted to Egypt and Syria. Throughout this period, local centers made simpler wares, such as Hebron glass in Palestine.



The Luck of Edenhall: This is a 13th-century Syrian beaker, in England since the Middle Ages. For most of the Middle Ages, Islamic glass was the most sophisticated in Eurasia, exported to both Europe and China.

Lustre painting

Lustre painting, by techniques similar to lustreware in pottery, dates back to the 8th century in Egypt, and involves the application of metallic pigments during the glass- making process. Another technique used by artisans was decoration with threads of glass of a different color, worked into the main surface, and sometimes manipulated by combing and other effects.

Gilded, painted, and enameled glass were added to the repertoire, as were shapes and motifs borrowed from other media, such as pottery and metalwork. Some of the finest work was in mosque lamps donated by a ruler or wealthy man.



Mosque lamp: Produced in Egypt, c. 1360

Islamic Calligraphy

Calligraphic design was omnipresent in Islamic art in the Middle Ages and is seen in all types of art including architecture and the decorative arts.

Learning Objectives

- Explain the purpose and characteristics of Islamic calligraphy.

Key Points

- In a religion where figural representations are considered an act of idolatry, it is no surprise that the word and its artistic representation became an important aspect in Islamic art.
- The earliest form of Arabic calligraphy is Kufic script.
- Besides Quranic verses, other inscriptions include verses of poetry, and inscriptions recording ownership or donation.

Key Terms

- **Kufic script**: The earliest form of Arabic calligraphy, noted for its angular form.
- **calligraphy**: The art of writing letters and words with decorative strokes.

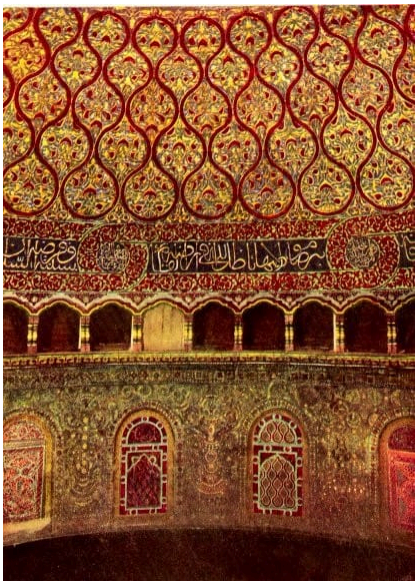
In a religion where figural representations are considered an act of idolatry, it is no surprise that the word and its artistic representation became an important aspect in Islamic art. The most important religious text in Islam is the Quran, which is believed to be the word of God. There are many examples of calligraphy and calligraphic inscriptions pertaining to verses from the Quran in Islamic arts.



9th century Quran: This early Quran demonstrates the Kufic script, noted for its angular form and as the earliest form of Arabic calligraphy

The earliest form of Arabic calligraphy is Kufic script, which is noted for its angular form. Arabic is read from right to left and only the consonants are written. The black ink in the image above from a 9th century Quran marks the consonants for the reader. The red dots that are visible on the page note the vowels.

However, calligraphic design is not limited to the book in Islamic art. Calligraphy is found in several different types of art, such as architecture. The interior of the Dome of the Rock (Jerusalem, circa 691), for example, features calligraphic inscriptions of verses from the Quran as well as from additional sources. As in Europe in the Middle Ages, religious exhortations such as Quranic verses may be included in secular objects, especially coins, tiles, and metalwork.



Interior view of the Dome of the Rock: The interior of The Dome of the Rock features many calligraphic inscriptions, from both the Quran and other sources; it demonstrates the importance of calligraphy in Islamic art and its use in several different media

Calligraphic inscriptions were not exclusive to the Quran, but also included verses of poetry or recorded ownership or donation. Calligraphers were highly regarded in Islam, which reinforces the importance of the word and its religious and artistic significance.

Islamic Book Painting

Manuscript painting in the late medieval Islamic world reached its height in Persia, Syria, Iraq, and the Ottoman Empire.

Learning Objectives

- Discuss the origin and development of Islamic manuscript painting.

Key Points

- The art of the Persian book was born under the Ilkhanid dynasty and encouraged by the patronage of aristocrats for large illuminated manuscripts.
- Islamic manuscript painting witnessed its first golden age in the 13th century when it was influenced by the Byzantine visual vocabulary and combined with Mongol facial types from 12th-century book frontispieces.
- Under the rule of the Safavids in Iran (1501 to 1786), the art of manuscript illumination achieves new heights, in particular in the Shahnameh of Shah Tahmasp, an immense copy of Ferdowsi's epic poem that contains more than 250 paintings.
- The medieval Islamic texts called Maqamat were some of the earliest coffee- table books and among the first Islamic art to mirror daily life.
- Masterpieces of Ottoman manuscript illustration include the two books of festivals, one from the end of the 16th century and the other from the era of Sultan Murad III.

Key Terms

- **Mongols**: An umbrella term for a large group of Mongolic and Turkic tribes united under the rule of Genghis Khan in the 13th century.
- **illuminated manuscripts**: A book in which the text is supplemented by the addition of decoration, such as decorated initials, borders (marginalia), and miniature illustrations.
- **miniature**: An illustration in an ancient or medieval illuminated manuscript.

Islamic Book Painting

Book painting in the late medieval Islamic world reached its height in Persia, Syria, Iraq, and the Ottoman Empire. The art form blossomed across the different regions and was inspired by a range of cultural reference points.

The evolution of book painting first began in the 13th century, when the Mongols, under the leadership of Genghis Khan, swept through the Islamic world. Upon the death of Genghis Khan, his empire was divided among his sons and dynasties formed: the Yuan in China, the Ilkhanids in Iran, and the Golden Horde in northern Iran and southern Russia.

Miniatures

The tradition of the Persian miniature (a small painting on paper) developed during this period, and it strongly influenced the Ottoman miniature of Turkey and the Mughal miniature in India. Because illuminated manuscripts were an art of the court, and not seen in public, constraints on the depiction of the human figure were much more relaxed and the human form is represented with frequency within this medium.

Influence from the Byzantine visual vocabulary (blue and gold coloring, angelic and victorious motifs, symbology of drapery) was combined with Mongol facial types seen in 12th-century book frontispieces. Chinese influences in Islamic book painting include the early adoption of the vertical format natural to a book. Motifs such as peonies, clouds, dragons, and phoenixes were adapted from China as well, and incorporated into manuscript illumination.



Mongol soldiers, in Jami al-tawarikh by Rashid-al-Din Hamadani: The Jāmi al-tawārīkh is a work of literature and history, produced by the Mongol Ilkhanate in Persia. The breadth of the work has caused it to be called the first world history and its lavish illustrations and calligraphy required the efforts of hundreds of scribes and artists

The largest commissions of illustrated books were usually classics of Persian poetry, such as the Shahnameh. Under the rule of the Safavids in Iran (1501 to 1786), the art of manuscript illumination achieved new heights. The most noteworthy example of this is the Shahnameh of Shah Tahmasp, an immense copy of Ferdowsi's epic poem that contains more than 250 paintings.



The Court of Gayumars, from the Shahnameh of Shah Tahmasp: Illuminated manuscripts of the Shahnameh were often commissioned by royal patrons

Islamic Ceramics

Islamic art has notable achievements in ceramics that reached heights unmatched by other cultures.

Learning Objectives

- Discuss how developments such as opaque glazes and stonepaste ceramics made Islamic ceramics some of the most advanced of its time.

Key Points

- The first Islamic opaque glazes date to around the 8th century, and another significant contribution was the development of stonepaste ceramics in 9th century Iraq.
- Lusterwares with iridescent colors were either invented or considerably developed in Persia and Syria from the 9th century onward.
- The techniques, shapes, and decorative motifs of Chinese ceramics were admired and emulated by Islamic potters, especially after the Mongol and Timurid invasions.

Key Terms

- **lusterware**: A type of pottery or porcelain having an iridescent metallic glaze.
- **glaze**: The vitreous coating of pottery or porcelain, or a transparent or semi- transparent layer of paint.
- **ceramics**: Inorganic, nonmetallic solids created by the action of heat and their subsequent cooling. Most common ceramics are crystalline and the earliest uses of ceramics were in pottery.

Islamic Ceramics

Islamic art has notable achievements in ceramics, both in pottery and tiles for buildings, which reached heights unmatched by other cultures. Early pottery had usually been unglazed, but a tin-opacified glazing technique was developed by Islamic potters. The first Islamic opaque glazes can be found as blue-painted ware in Basra, dating to around the 8th century.

Another significant contribution was the development of stonepaste ceramics, originating from 9th century Iraq. The first industrial complex for glass and pottery production was built in Ar-Raqqah, Syria, in the 8th century.

Lusterware

Lusterware is a type of pottery or porcelain that has an iridescent metallic glaze. Luster first began as a painting technique in glassmaking, which was then translated to pottery in Mesopotamia in the 9th century.



10th century dish: Islamic art has very notable achievements in ceramics, both in pottery and tiles for walls, which reached heights unmatched by other cultures. This dish is from East Persia or Central Asia

The techniques, shapes, and decorative motifs of Chinese ceramics were admired and emulated by Islamic potters, especially after the Mongol and Timurid invasions. Until the Early Modern period, Western ceramics had little influence, but Islamic pottery was highly sought after in Europe, and was often copied.

Islamic Textiles

The most important textile produced in the Medieval and Early Modern Islamic Empires was the carpet.

Learning Objectives

- Discuss the making and designs of Islamic textiles.

Key Points

- The production and trade of textiles pre-dates Islam, and had long been important to Middle Eastern cultures and cities, many of which flourished due to the Silk Road.
- When the Islamic dynasties formed and grew more powerful they gained control over textile production in the region, which was arguably the most important craft of the era.

Key Terms

- **textile arts**: The production of arts and crafts that use plant, animal, or synthetic fibers to create objects.

Islam and the Textile Arts

The textile arts refer to the production of arts and crafts that use plant, animal, or synthetic fibers to create objects. These objects can be for everyday use, or they can be decorative and luxury items. The production and trade of textiles pre-dates Islam, and had long been important to Middle Eastern cultures and cities, many of which flourished due to the Silk Road.

When the Islamic dynasties formed and grew more powerful they gained control over textile production in the region, which was arguably the most important craft of the era. The most important textile produced in Medieval and Early Modern Islamic Empires was the carpet.

The Ottoman Empire and Carpet Production

The art of carpet weaving was particularly important in the Ottoman Empire. The Ottoman state was founded by Turkish tribes in northwestern Anatolia in 1299 and became an empire in 1453 after the momentous conquest of Constantinople.

Stretching across Asia, Europe, and Africa, the Empire was vast and long lived, lasting until 1922 when the monarchy was abolished in Turkey. Within the Ottoman Empire, carpets were immensely valued as decorative furnishings and for their practical value. They were used not just on floors but also as wall and door hangings, where they provided additional insulation.

These intricately knotted carpets were made of silk, or a combination of silk and cotton, and were often rich in religious and other symbolism. Hereke silk carpets, which were made in the coastal town of Hereke, were the most valued of the Ottoman carpets because of their fine weave. The Hereke carpets were typically used to furnish royal palaces.



Carpet and interior of the Harem room in Topkapi Palace, Istanbul: The Ottoman Turks were famed for the quality of their finely woven and intricately knotted silk carpets

Persian Carpets

The Iranian Safavid Empire (1501–1786) is distinguished from the Mughal and Ottoman dynasties by the Shia faith of its shahs, which was the majority Islamic denomination in Persia. Safavid art is contributed to several aesthetic traditions, particularly to the textile arts.

In the sixteenth century, carpet weaving evolved from a nomadic and peasant craft to a well-executed industry that used specialized design and manufacturing techniques on quality fibers such as silk. The carpets of Ardabil, for example, were commissioned to commemorate the Safavid dynasty and are now considered to be the best examples of classical Persian weaving, particularly for their use of graphical perspective.

Textiles became a large export, and Persian weaving became one of the most popular imported goods of Europe. Islamic carpets were a luxury item in Europe and there are several examples of European Renaissance paintings that document the presence of Islamic textiles in European homes during that time.



The Ardabil Carpet, Persia, 1540: The Ardabil Carpet is the finest example of 16th century Persian carpet production

1. [1] https://en.wikipedia.org/wiki/Abd_al-Rahman_I ↩

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12.3: Medieval Europe and the Romanesque

This period is also known as the Dark Ages, an epithet (unflattering name) coined by the humanists of the Renaissance because they thought it represented the loss of all the learning of the Classical period. In fact, the period between the fall of the Roman Empire in Northern Europe – roughly 476 – and the Renaissance itself in the 15th and 16th centuries was rich in imagery in its own right.

England for much of this period was divided into separate kingdoms: Wessex, Mercia, East Anglia, North Umbria, Essex, Kent and Sussex. It was also continually challenged by the Danes who had colonies established as well. King Alfred of Wessex managed to defeat the Danes substantially in 878. 1 Finally during the High Middle Ages, 1066 – 1272, William, Duke of Normandy, took control of the throne with the Battle of Hastings. England's history over the next centuries would be a series of bloody disputes over legitimate rule.

During that early moment of individual fiefs or areas ruled by strong men, the archeological record has been rewarded by the excavation of various burial sites like that at Sutton Hoo.



Purse cover, Sutton Hoo burial, 625 – 33. Gold with garnets and enamels, 7 ½" in length. The British Museum, London. This file is licensed under the Creative Commons Attribution-Share Alike 2.5 Generic license

The body of significant person from the area was buried in a wooden ship like the ones we picture the Vikings using. The wood had long rotted but the shape remained in the soil. Buried with the body were expensive grave goods that suggested his stature. One of those items was this clasp for a purse – fabric or leather, long gone. The work is intricate interlace design with garnets and enamel- work laid into the gold areas. The images are symmetrical and show the man/animal motif common to this style.

The interlace design carried over into the work monks like those at Durrow or Lindesfarne were doing. This Gospel Book exhibits on its **carpet page** – so-called because of its resemblance to an Eastern carpet – an interlaced border surrounding the sigil of St. Mark, the lion. Clearly the monk was drawing an animal from written accounts or word-of-mouth so gives us a hybrid with both cat and wolf-like characteristics. The colorful interlace continues within the animal's body as well.

The Bayeux Tapestry

One of the most significant documents of the late Middle Ages is the Bayeux Tapestry, which is, in fact, not a tapestry at all. Unlike woven tapestries, this object is embroidered by hand in wool threads on a linen cloth about 20" high and over 230' in length. The events pictured on the "tapestry" record the Norman invasion of 1066. William of Normandy and his army invaded England and deposed Harold, the Anglo-Saxon ruler. One scene recounts the passing overhead of Halley's Comet during the invasion – an event taken as an omen by both sides. You can read an entire account of the tapestry and see all 72 scenes at the site below: **http://www.bayeuxtapestry.org.uk/**



The Bayeux Tapestry, c. 1070, embroidered wool on linen, 20 inches high (Bayeux Museum) PD This file is made available under the Creative Commons CC0 1.0 Universal Public Domain Dedication



Bayeux Tapestry with Viewing of Halley's Comet, c. 1070, embroidered wool on linen, 20 inches high (Bayeux Museum)

Characteristics of Romanesque Architecture

While Romanesque architecture tends to possess certain key features, these often vary in appearance and building material from region to region.

Key Points

- Variations in Romanesque architecture can be noted in earlier styles compared later styles; differences in building materials and local inspirations also led to variations across regions.
- Romanesque architecture varies in appearance of walls, piers, arches and openings, arcades, columns, vaults, and roofs and in the materials used to create these features.
- Columns were often used in Romanesque architecture, but varied in building material and decorative style. The alternation of piers and columns was found in both churches and castles.
- The majority of buildings have wooden roofs consisting of a simple truss, tie beam, or king post form. Vaults of stone or brick took on several different forms and showed marked development during the period, evolving into the pointed, ribbed arch characteristic of Gothic architecture.

Key Terms

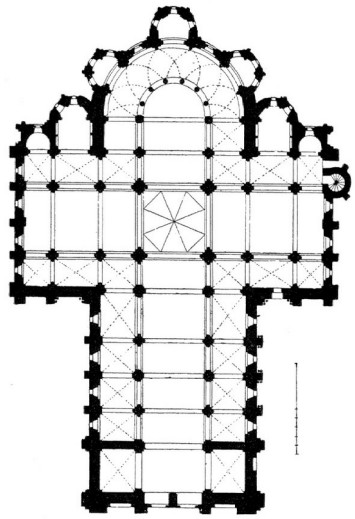
- **capital**: The uppermost part of a column.
- **blind arcade**: A series of arches often used in Romanesque and Gothic buildings with no actual openings and no load-bearing function, simply serving as a decorative element.
- **ocular window**: A circular opening without tracery, found in many Italian churches.
- **vault**: An arched structure of masonry forming a ceiling or canopy.
- **Piers**: In architecture, an upright support for a structure or superstructure such as an arch or bridge.

Variations in Romanesque Architecture

The general impression given by both ecclesiastical and secular Romanesque architecture is that of massive solidity and strength. Romanesque architecture relies upon its walls, or sections of walls called *piers*, to bear the load of the structure, rather than using arches, columns, vaults, and other systems to manage the weight. As a result, the walls are **massive**, giving the impression of sturdy solidity. Romanesque design is also characterized by the presence of arches and openings, arcades, columns, vaults, and roofs. In spite of the general existence of these items, Romanesque architecture varies in how these characteristics are presented. For example, walls may be made of different materials or arches and openings may vary in shape. Later examples of Romanesque architecture may also possess features that earlier forms do not.



Abbey Church of St. Foy, Conques, France. This file is licensed under the Creative Commons Attribution-Share-Alike 3.0 Unported license. Mark Figuroa



Plan of St. Foy, PD This image is taken from Georg Dehio/Gustav von Bezold: Kirchliche Baukunst des Abendlandes. Stuttgart: Verlag der Cotta'schen Buchhandlung 1887-1901, Plate No. ~. Due to its age, it is to be used with care. It may not reflect the latest knowledge or the current state of the depicted structure

Because the walls must be so massive, or thick, to support the load from above they cannot be pierced with large or numerous windows. This renders the interior of most Romanesque churches fairly dark.

Plan

Above you see the plan of St. Foy. One characteristic of the Romanesque is the addition of an ambulatory, or walkway, around the apse area. This was to allow for the easy circulation of the crowds of pilgrims who flocked to churches all over Europe during this period. The pilgrims came to worship the holy relics that were housed in rich **reliquaries** in the churches, and they spent money in the towns and churches alike during their visits. It was, in effect, religious tourism. The reliquary of St. Foy is pictured below. A reliquary is an object created to house a holy relic whether it be a bone, tooth, skull, or fragment of wood or cloth that was reputed to have belonged to one of the Saints or other significant figures in Catholic Christian history.



Golden statue reliquary of St. Foy, from the treasury of Conques. Shown here in the Abbey-Church of Saint-Foy on Saint-Foy day, in October 2013. Creative Commons Attribution-Share Alike 3.0 Unported license. ZiYouXunLu

Read more about pilgrimages and St Foy on Khan Academy

Walls

The building material used in Romanesque architecture varies across Europe depending on local stone and building traditions. In Italy, Poland, much of Germany, and parts of the Netherlands, brick was customary. Other areas saw extensive use of limestone, granite, and flint . The building stone was often used in small, irregular pieces bedded in thick mortar. Smooth ashlar masonry was not a distinguishing feature of the style in the earlier part of the period, but occurred where easily worked limestone was available.

Arches and Openings

A characteristic feature of Romanesque architecture, both ecclesiastic and domestic, is the pairing of two arched windows or arcade openings separated by a pillar or *colonette* and often set within a larger arch. Ocular windows are common in Italy, particularly in the facade gable, and are also seen in Germany. Later Romanesque churches may have wheel windows or rose windows with plate tracery, the masonry decoration that held the pieces of glass. In a few Romanesque buildings, such as Autun Cathedral in France and Monreale Cathedral in Sicily, pointed arches have been used extensively. These pointed arches would prefigure Gothic architecture to come.



St. Foy Interior. This file is licensed under the Creative Commons Attribution-Share Alike 4.0 International license. Lasandaliadelpescador

Columns

Columns were often used in Romanesque architecture, but varied in building material and decorative style. In Italy, a great number of antique Roman columns were salvaged and reused in the interiors and on the porticos of churches. In most parts of Europe, Romanesque columns were massive, supporting thick upper walls with small windows, and sometimes heavy vaults. Where massive columns were called for they were constructed of ashlar masonry with a hollow core was filled with rubble. These huge untapered columns were sometimes ornamented with incised decorations.

A common characteristic of Romanesque buildings, found in both churches and in the arcades that separate large interior spaces of castles, is the alternation of piers and columns. The simplest form is a column between each adjoining pier.

Vaults and Roofs

The majority of buildings have wooden roofs in a simple truss, tie beam, or king post form. Trussed rafter roofs are sometimes lined with wooden ceilings in three sections like those that survive at Ely and Peterborough cathedrals in England. In churches, typically the aisles are vaulted but the nave is roofed with timber, as is the case at both Peterborough and Ely. In Italy, open wooden roofs were common, the beams frequently occurred in conjunction with vaults, and the timbers were often decorated, as at San Miniato al Monte, Florence.

Vaults of stone or brick took on several different forms and showed marked development during the period, evolving into the pointed, ribbed arch characteristic of Gothic architecture.

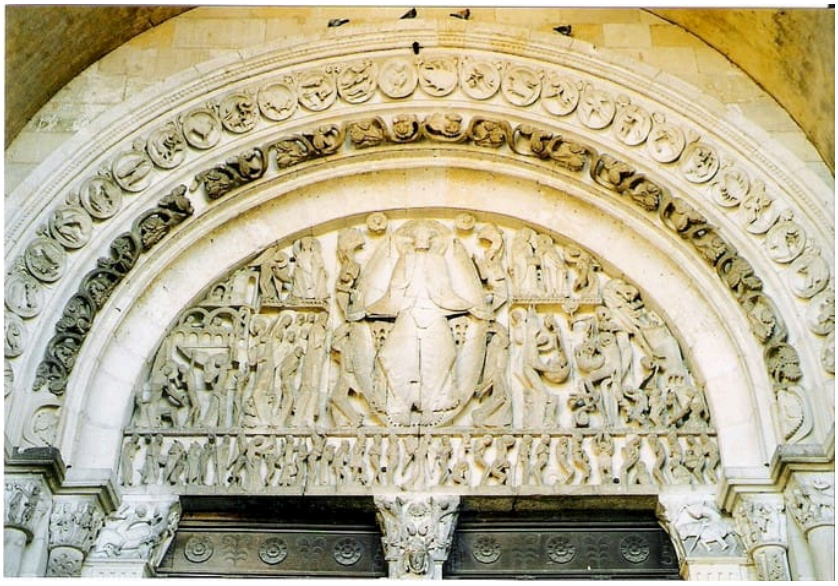
The Tympanum of Saint-Lazare

The Autun Cathedral, or the Cathedral of Saint-Lazare, is a Roman Catholic cathedral and national monument in Autun, France. Famous for its Cluniac inspiration and Romanesque sculptures by Gislebertus, it epitomizes Romanesque art and architecture in Burgundy.

Due to the veneration of relics in this period, the Bishop of Autun ordered the creation of a larger cathedral to house these relics and accommodate the influx of pilgrims into Autun. The column capitals and main façade of the church are embellished with realistic sculptures, and the artwork is a means of teaching the masses about Christian ethics with dramatic scenes of heaven and hell. Work on the cathedral began around 1120 and advanced rapidly; the building was consecrated in 1130.

The West Tympanum

The West façade of Saint-Lazare contains the tympanum (1130–1135), signed *Gislebertushoc fecit* (meaning "Gislebertus made this") within the portico. Art historian Linda Seidel's 1999 book, *Legends in Limestone*, suggests that Gislebertus was the name of a wealthy family in Autun and represents the patron of the monument, not its sculptor. In any event it is ranked among the masterpieces of Romanesque sculpture in France. The sheer size of the tympanum required support by double lintels and middle column to further bolster the sculpture. The left side of the tympanum displays the rise to the heavenly kingdom, and on the right is a portrayal of demons in hell with an angel and a devil weighing the souls on a balance. Zodiac signs surround the archivault, with Christ in the center portrayed as a serene figure. Christ is placed in perfect symmetrical position with a balanced composition of elongated figures. Jesus is flanked by his mother, the Virgin Mary, and his apostles cast as penitents and observers of the last judgment. St. Peter guards the gate to heaven and looks on as resurrected individuals attempt to squeeze in with the assistance of the angels.



Last Judgment: Last Judgment attr. Gislebertus in the west tympanum

In the Last Judgment, the figures are integrated the modern view of heaven and hell and created a sculpture to act as a visual educational device for individuals who were illiterate. The tympanum inspired terror in believers who viewed the detailed high relief sculpture. Indeed, the bottom of the tympanum underneath the weighing of the souls has an inscription which states, "May this terror terrify those whom earthly error binds for the horror of the images here in this manner truly depicts what will be." The tympanum is framed by two archivolts: the inner has carved foliage, while the outer consists of magnificently detailed medallions representing the four seasons, zodiacs, and labors of the months.

The tympanum was the first thing the faithful would see when approaching the church and the last as they left. The Last Judgment was the central subject of Christendom – the event that would determine where a soul would spend eternity according to Church doctrine. It is understandable that this image would be the most frequently displayed in this area to remind the illiterate

worshipers why they were there, and to reinforce the importance and power of the Church in the minds of the people.

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12.4: Gothic Art and Architecture

Gothic Architecture



Europe c. 1200

The 13th century in Europe was a time of invention, but also unrest. Scholasticism began the process of reconciling classical philosophy with Christian teachings. This would continue during the Renaissance as Neoplatonism. It is the century that saw the Fourth Crusade (1202-1204) through the Ninth Crusade (1271-1272); many of these Crusades which were ostensibly meant to take the Holy Land back from the Muslims weren't always as advertised. The Fourth Crusade saw the Crusaders rerouted because of various political and economic reasons into a sack of the Christian city of Constantinople. The Children's Crusade (2012) never made it to the Middle East and saw many of the children taken into slavery or victims of other tragic circumstances. This century saw the rise of the mendicant (took vows of poverty) orders of monks – the Franciscans, Dominicans, Augustinians, and the Carmelites. The writings of Roger Bacon and Thomas Aquinas are from this period, Genghis Khan's army invaded Russia, and the population of Western Europe grew significantly. Still a feudal economy, farming methods advanced including the use of a heavier plow and horses – something actually pictured in the Bayeux Tapestry.

This is also the moment when church architecture in Western Europe turns from the Romanesque to the more elaborate forms of the Gothic.

Abbot Suger

Abbot Suger (pr. Soo'-jhay; circa 1081-1151), Abbot of Saint Denis located just outside Paris from 1122 and a friend and confidant of French kings, began work around 1135 on rebuilding and enlarging the abbey church. Saint Denis was the traditional burial place of French kings, and as such Suger determined that the old Romanesque church was too low, too dark and not ornate enough to honor both the royal occupants and their God. He set out to remodel and in the act created a form of ecclesiastical architecture that would become the inspiration all over Europe for centuries.

Suger was the patron of the rebuilding of Saint Denis, but not the architect, as was often assumed in the 19th and early 20th centuries. In fact it appears that two distinct architects, or master masons, were involved in the 12th century changes. Both remain anonymous, but their work can be distinguished stylistically.

Suger's western extension was completed in 1140 and the three new chapels in the narthex were consecrated on June 9th of that year. On completion of the west front, Abbot Suger moved on to the reconstruction of the eastern end. He wanted a choir

(chancel) that would be suffused with light. To achieve his aims, Suger's masons drew on the new elements that had evolved or been introduced to Romanesque architecture: **the pointed arch, the ribbed vault, the ambulatory with radiating chapels, the clustered columns supporting ribs springing in different directions, and the flying buttresses, which enabled the insertion of large clerestory windows**. This was the first time that these features had all been brought together. The new structure was finished and dedicated on June 11th of 1144, in the presence of the King.

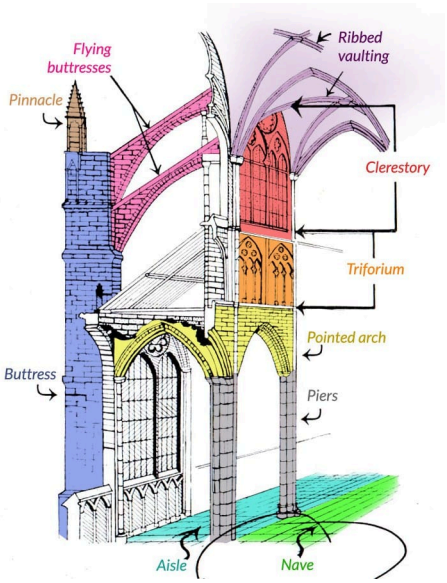
Thus, the Abbey of Saint Denis became the prototype for further building in the royal domain of northern France. Through the rule of the Angevin dynasty, the style was introduced to England and spread throughout France, the Low Countries, Germany, Spain, northern Italy, and Sicily.



Abbey Church of Saint Denis: This is the west facade of the Basilica of Saint Denis, showcasing the distinct features of Romanesque architecture that Suger hoped to alter

The dark Romanesque **nave**, with its thick walls and small window openings, was rebuilt using the latest techniques, in what is now known as Gothic. This new style, which differed from Suger's earlier works as much as they had differed from their Romanesque precursors, reduced the wall area to an absolute minimum. Flying buttresses removed the load of the upper structure away from the walls and into the ground allowing for the walls to be pierced by large windows. The vast window openings were filled with brilliant stained glass and interrupted only by the most slender of **bar tracery**—not only in the **clerestory** but also, perhaps for the first time, in the normally dark **triforium** level. The upper facades of the two much-enlarged transepts were filled with two spectacular rose windows. As with Suger's earlier rebuilding work, the identity of the architect or master mason is unknown.

The abbey is often referred to as the "royal necropolis of France" as it is the site where the kings of France and their families were buried for centuries. All but three of the monarchs of France from the 10th century until 1789 have their remains here. The effigies of many of the kings and queens are on their tombs, but during the French Revolution, those tombs were opened and the bodies were moved to mass graves.



Interior (and some exterior) elements. Image: passport2design.com Original source: nvcc.edu

Sculpture

Surfaces of Gothic churches were decorated with sculpture that was meant to be didactic – it reinforced the lessons of the church for both the literate and illiterate as they entered and left the building. One site that was particularly useful was around and above the portals. In the following examples from Chartres Cathedral in France you see the change that figurative sculpture underwent during the decades and sometimes centuries it took to build a Cathedral.


Chartres Cathedral, door jamb statues, west façade, 12th c. (1130-1160) By Giulia_ on Flickr. Creative commons

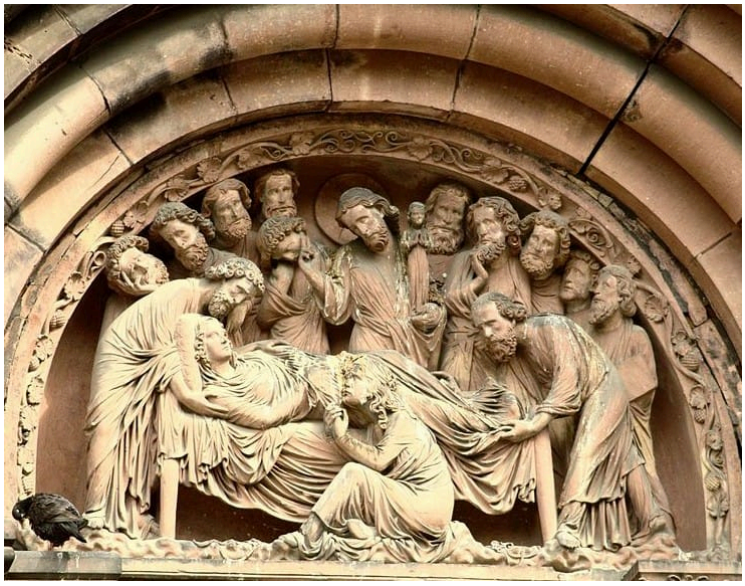


Chartres Cathedral, Saints Theodore, Stephen, Clement, and Lawrence, door jamb, south transept, 13th c. This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. Photo Ttaylor, 2005

The sculpture from the 12th century is columnar, carved tightly to the column it stands in front of. The figures aren't differentiated substantially and they are weightless. The drapery is linear, as it is in Byzantine images, and it doesn't describe the bodies underneath.

In the 13th c. figures differences begin to emerge. The figures seem to move further from their support and gestures are specific to the figure. While still quite rigid and frontal, the figures of Stephen, Clement, and Lawrence above begin to display more movement. St. Theodore on the left is significantly different from the others. Dressed as a knight, he stands in modest contrapposto and the folds of his tabard follow the swing of his hips. His face evidences a fullness and seems to be more individualized than earlier models. He stands firmly on this two feet and turns away from the surface of the façade to engage the viewers as they enter.

By the Late Gothic period sculpture begins to return to a semblance of naturalism and a suggestion of the Classical figures of ancient Greece and Rome.



The tympanum of the South portal of Notre-Dame de Strasbourg , ca 1230, The Dormition of Virgin Mary, sandstone. CC BY-SA 2.0 Frédéric Chateaux

Strasbourg Cathedral's South portal tympanum has a "Death" or Dormition of the Virgin Mary that exhibits a significant shift from

the medieval figurative style of the 12th c. The figures have weight, drapery reveals the bodies underneath and while the space and arrangement of figures in that space are not naturalistic, there is more of an effort to create a scene that suggests an event rather than an abstract representation of an idea. Mary looks like a reclining Roman matron recalling the figure of Hestia from the Parthenon.

Stained Glass

With the load removed from the walls of Gothic churches by the flying buttresses they were able to be pierced by larger and more numerous openings. Suger's wish for the metaphorical light of Heaven to shine into the church could be fulfilled.

Stained glass artists would create designs and lay lead strips along them between which they would fit glass colored with metallic salts. Stories from the Bible and images of Kings and Queens were included in the subjects for windows in Gothic cathedrals.

Secular Architecture



House of Jacques Coeur, Bourges, France, 1443-51

Gothic motifs also were applied to non-religious architecture. Jacques Coeur was a wealthy 15th c. merchant who became Charles VII's master of the mint. At the height of his success he had the largest fortune ever amassed in France and a fleet of trading ships. Not unexpectedly, he also acquired many enemies and when in February 1450 Agnès Sorel, the King's mistress, suddenly died, Coeur's enemies convinced the King that Coeur had had her poisoned. More charges of financial crimes were heaped on and Coeur was ultimately sentenced to prison, a huge fine, and the confiscation of all his property.2 Ultimately, he escaped prison and ended in Rome where he was received as a hero and made captain of a fleet of military ships. Sadly, Coeur himself came down with an illness and died during the campaign.

The house of Jacques Coeur in Bourges, France, is an excellent example of the Flamboyant Style of Late Gothic architecture. "Flamboyant" means "flamelike" and Refers to the ornamentation on the exterior of the building. Pointed arches in windows and narrow towers with long pointed roofs suggest the style.

Secular Decorative Objects



The Castle of Love and knights jousting, lid of a jewelry casket, Paris, ca. 1330-1350. Ivory and iron, 4 ½" x 9 ¾". Walters Art Museum, Baltimore. CC SA 3.0, Gnu Free Documentation License

The concept of courtly love began in areas of present-day France in the 11th century. Originally a literary genre to entertain nobility, the idea spread throughout Europe and continues today in stories of knights and their ladies. In practice, not always so dedicatedly platonic – that is, love never consummated but always on a higher moral plane – that idea was none-the-less the model and conceit. Linked to brave deeds done for fair ladies, the popular concept was recounted in literature, poetry, and songs of troubadours. It has become popularized in the modern imagination with the court of King Arthur and the romance of Arthur, Lancelot, and Guinevere.

In this jewelry casket (box), the lid and four sides are carved from ivory with scenes depicting the idea of courtly love and scenes from famous lovers of history. The lid pictures a Castle with knights jousting for the favor of the ladies who watch from the battlements above. On the left clever cupid provides flowers for soldiers to hurl upward with their trebuchet.



The box may have been a gift related to courtship or marriage. Remaining scenes picture Aristotle and Phyllis, Tristan and Iseult, and the stories of the Round Table's Gawain, Galahad, and Lancelot

The Unicorn Tapestries

Unlike the Bayeux Tapestries, the Unicorn Tapestries are true tapestries, woven on a loom for the wealthy La Viste family of France.

Created between 1484 and 1500, these panels were a series of six Flemish tapestries using the medieval meme of the Unicorn and the Virgin to also describe the senses. Sometimes the Hunt for the Unicorn is taken to be a Christian overlay of a medieval subject with the Unicorn standing for the Passion of Christ. The multitude of flowers that surround the figures is known as the "mille fleurs" style. The rampant lion bears the sigil of the La Viste family and may represent the son included in the chaste quest for the Virgin.



The Lady and the Unicorn, tapestry, wool, metallic threads, silk; c. 1484-1500. App. 377 x 466 cm each. PD US http://www.tchevalier.com/unicorn/ta...ies/taste.html

Italian Gothic Painting

Italian Gothic painting developed a distinctively western character and flourished from the second half of the 13th century onward.

Key Points

- The transition from the Romanesque to the Gothic style of painting happened quite slowly in Italy because Italy was strongly influenced by Byzantine art, especially in painting.
- The initial changes to the Byzantine-inspired Romanesque style were quite small, marked merely by an increase in Gothic ornamental detailing rather than a dramatic difference in the style of figures and compositions.
- Cimabue of Florence and Duccio of Siena were trained in the Byzantine style but were the first great Italian painters to break away from the Italo- Byzantine art form. They were pioneers in the move towards naturalism and depicted figures with more lifelike proportions, expressions, and shading.
- Giotto's style represented a clear break with the Byzantine tradition, making use of foreshortening, chiaroscuro techniques, and depicting highly expressive figures.
- During the 14th century, Tuscan painting was predominantly accomplished in the International Gothic style, characterized by a formalized sweetness and grace, elegance, and richness of detail, and an idealized quality.

Key Terms

- **Romanesque**: Refers to the art of Europe from approximately 1000 AD to the rise of the Gothic style in the 13th century or later, depending on region.
- **chiaroscuro**: An artistic technique popularized during the Renaissance, referring to the use of exaggerated light contrasts in order to create the illusion of volume.
- **Foreshortening**: A technique for creating the appearance that the object of a drawing is extending into space by shortening the lines with which that object is drawn.

The transition from the Romanesque to the Gothic style of painting happened quite slowly in Italy, several decades after it had first taken hold in France. After the conquest of Constantinople in 1204 during the Fourth Crusade, the influx of Byzantine paintings and mosaics increased greatly. This was partly the reason that Italy was strongly influenced by Byzantine art, especially

in painting.

The initial changes to the Byzantine-inspired Romanesque style were quite small, marked merely by an increase in Gothic ornamental detailing rather than a dramatic difference in the style of figures and compositions. Italian Gothic painting began to flourish in its own right around the second half of the 13th century with the contributions of Cimabue of Florence (ca. 1240–ca. 1302) and Duccio of Siena (ca. 1255–60–ca. 1318–19), and developed an even more strongly realistic character under Giotto (1266–1337).

Cimabue and Duccio were trained in the Byzantine style, but they were the first great Italian painters to start breaking away from the Italo-Byzantine art form. In a period when scenes and forms were still relatively flat and stylized, Cimabue was a pioneer in the move towards naturalism in Italian painting. His figures were depicted with more lifelike proportions and shading, as evident in the Crucifixion scene for the church of Santa Croce in Florence (1287-88), which demonstrates delicately shaded draperies and the chiaroscuro technique. His *Maestàdi Santa Trinita*, a Madonna and Child painting commissioned by the church of Santa Trinita in Florence between 1290 and 1300, makes use of perspective in portraying Mary's three-dimensional throne, and depicts the figures with sweeter and more natural expressions than typical in the somber Romanesque style.

Much like Cimabue, Duccio of Siena painted in the Byzantine style but made his own personal contributions in the Gothic style in the linearity, the rich but delicate detail, and the warm and refined colors of his work. He was also one of the first Italian painters to place figures in architectural settings. Over time, he achieved greater naturalism and softness in his work and made use of foreshortening and chiaroscuro techniques. His characters are surprisingly expressive and human, interacting tenderly with each other.



Maestà del Duomo di Siena (Tempera and Gold on Wood): The Maestà of the Siena Cathedral is a painted altarpiece composed of many individual paintings. It was commissioned in 1308 by the city of Siena and is widely regarded as Duccio's masterpiece

Both Cimabue and Duccio were probably influenced by Giotto in their later years. Giotto was renowned for his distinctively western style, basing his compositions not on a Byzantine tradition but, rather, on his observation of life. His figures were solidly three-dimensional, had discernible anatomy, and were clothed with garments that appear to have weight and structure. His greatest contribution to Italian Gothic art was his intense depiction of a range of emotions, which his contemporaries began to emulate enthusiastically. While painting in the Gothic style, he is considered the herald of the Renaissance.

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13: THE RENAISSANCE

13.1: Early Renaissance
13.2: High Renaissance
13.3: Northern Renaissance and Mannerism
13.4: Baroque Painting
13.5: Baroque Architecture
13.6: Golden Age of Dutch Painting

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13.1: Early Renaissance

The Italian Renaissance

The art of the Italian Renaissance was a cultural shift from the styles of the Middle Ages and Byzantia; the concepts of the Renaissance remained influential throughout Europe and other parts of the world for centuries.

Key Points

- The Renaissance, or "rebirth" of learning, is thought to have begun in the mercantile city of Florence and the Florentine school of painting became the dominant style during the period. Renaissance artworks often depicted more secular subject matter, or pagan themes than previous artistic movements.
- Michelangelo, da Vinci, and Rafael are among the best known painters of the High Renaissance.
- The High Renaissance was followed by the Mannerist movement, known for elongated figures, irrational spaces, and complex iconography.

Key Terms

- **Buonfresco**: A type of wall painting in which color pigments are mixed with water and applied to wet plaster. As the plaster and pigments dry, they fuse together and the painting becomes a part of the wall itself.
- **Fresco secco**: as in buon fresco except the paint is applied to a dry wall and is usually not as long lasting and intense.
- **Mannerism**: A style of art developed at the end of the High Renaissance, characterized by the deliberate distortion and exaggeration of perspective, especially the elongation of figures.

The Renaissance began during the 15th century and remained the dominate style in Italy, and in much of Europe, until the end of the 16th century. The term "renaissance" was only developed during the 19th century in order to describe this period of time and its accompanying artistic style and to differentiate it from what had gone before – the so-called "Dark Ages." However, people who were living during the Renaissance did, in fact, see themselves as different from their medieval predecessors. Through a variety of texts that survive, we know that people living during the Renaissance saw the earlier centuries as a time when much of the scholarship and artistic ability had been lost. For the Renaissance elite theirs would be a time when the brilliance of the Ancients in art and architecture would be recovered and built upon.

Florence and the Renaissance

When you picture an object from the Renaissance, you are probably picturing something done in the style that was developed in Florence and which became the dominate style of art during this period. Italy at this time was divided into a number of different city states. Each one had its own government, culture, economy, and artistic style. There were a number of subtle differences in art and architecture that arose in various parts of Italy during the Renaissance, and other geographical areas like Northern Europe also developed stylistic and content specialties. Siena, which was a political ally of France, for example, retained a Gothic element to its art for much of the Renaissance.

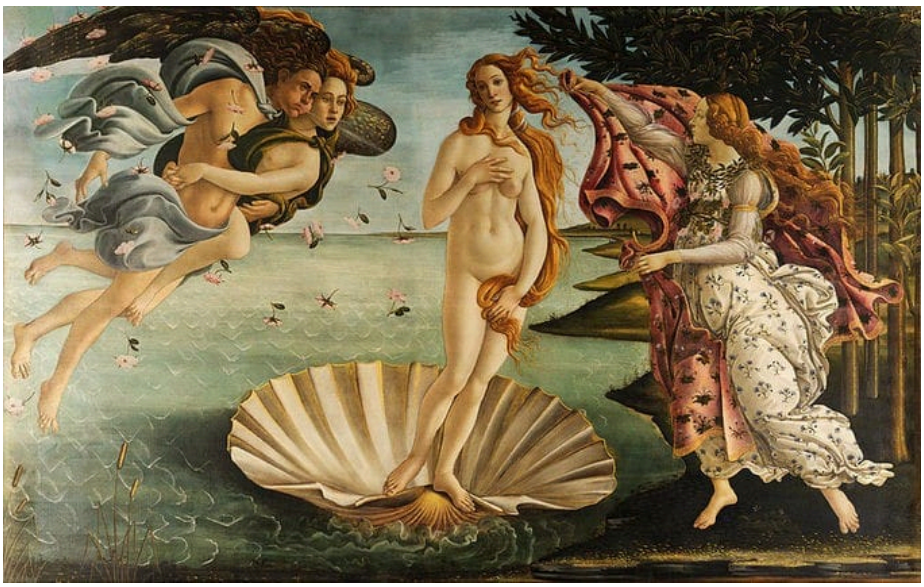
Certain conditions aided the development of the Renaissance style in Florence during this time period. In the 15th century, Florence became a major mercantile center. The production of cloth drove their economy and a wealthy and influential merchant class emerged. Humanism, which had developed during the 14th century, remained an important intellectual movement that impacted art production as well.

Early Renaissance

During the Early Renaissance, artists began to reject the Byzantine style of religious painting and strove to create realism in their depiction of the human form and space. This aim toward realism began with Cimabue and Giotto, and can be seen in its early Renaissance form in the art of artists such as Andrea Mantegna and Paolo Uccello. These artists created works that employed one point perspective and displayed their skill with perspective for their educated, art knowledgeable viewers.

During the Early Renaissance we also see important developments in subject matter in addition to style. While religion continued

to be an important element in the daily lives of people of the period and remained a driving factor behind artistic production, we also see a new avenue open to panting—"mythological" subject matter. Many scholars point to Botticelli's *Birth of Venus* as the very first panel painting of a Classical scene. While the tradition itself likely arose from cassone (marriage chest) painting, which typically featured scenes from Greek and Roman stories and romantic texts, the development of panel painting with these subjects would open a creative new world for artistic patronage, production, and themes.



Birth of Venus: Botticelli's Birth of Venus was among the most important works of the early Renaissance

Humanism and the Early Renaissance

Humanism was an intellectual movement embraced by scholars, writers, and civic leaders in 14th century Italy.

Key Points

- Humanists reacted against the utilitarian approach to education, seeking to create a citizenry who were able to speak and write with eloquence and thus able to engage the civic life of their communities.
- The movement was largely founded on the ideals of Italian scholar and poet Francesco Petrarca, which were often centered around humanity's potential for achievement.
- While Humanism initially began as a predominantly literary movement, its influence quickly pervaded the general culture of the time, reintroducing classical Greek and Roman art forms and leading to the Renaissance.
- Donatello became renowned as the greatest sculptor of the Early Renaissance, known especially for his Humanist, and unusually erotic, statue of David.
- While medieval society viewed artists as anonymous servants and craftspeople, Renaissance artists were trained intellectuals whose names were known and valued, and their art reflected this newfound point of view.
- In humanist painting, the treatment of the elements of perspective and depiction of light became of particular concern.

Key Terms

- **High Renaissance**: The period in art history denoting the apogee of the visual arts in the Italian Renaissance. The High Renaissance period is traditionally thought to have begun in the 1490s—with Leonardo's fresco of The Last Supper in Milan and the death of Lorenzo de' Medici in Florence— and to have ended in 1527, with the Sack of Rome by the troops of Charles V.

Overview

Humanism, also known as Renaissance Humanism, was an intellectual movement embraced by scholars, writers, and civic leaders in 14th- and early-15th-century Italy. The movement developed in response to the medieval scholastic conventions in education at the time, which emphasized practical, pre-professional, and scientific studies engaged in solely for job preparation, and typically

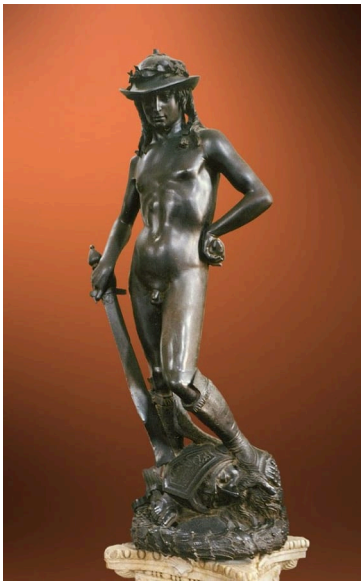
by men alone. Humanists reacted against this utilitarian approach, seeking to create a citizenry who were able to speak and write with eloquence and thus able to engage the civic life of their communities. This was to be accomplished through the study of the "*studiahumanitatis*," known today as the humanities: grammar, rhetoric, history, poetry, and moral philosophy. Humanism introduced a program to revive the cultural—and particularly the literary—legacy and moral philosophy of classical antiquity. The movement was largely founded on the ideals of Italian scholar and poet Francesco Petrarca, which were often centered on humanity's potential for achievement.

Humanists considered the ancient world to be the pinnacle of human achievement, and thought its accomplishments should serve as the model for contemporary Europe. There were important centers of Humanism in Florence, Naples, Rome, Venice, Genoa, Mantua, Ferrara, and Urbino.

Humanism was an optimistic philosophy that saw man as a rational and sentient being, with the ability to decide and think for himself. It saw man as inherently good by nature, which was in tension with the Christian view of man as the original sinner needing redemption. It provoked fresh insight into the nature of reality, questioning beyond God and spirituality, and provided knowledge about human history beyond that which was provided in Christian doctrine.

Humanist Art

Renaissance Humanists saw no conflict between their study of the Ancients and Christianity. The lack of perceived conflict allowed Early Renaissance artists to combine classical forms, classical themes, and Christian theology freely. Early Renaissance sculpture is a great vehicle to explore the emerging Renaissance style. The leading artists of this medium were Donatello, Filippo Brunelleschi, and Lorenzo Ghiberti. Donatello became renowned as the greatest sculptor of the Early Renaissance, known especially for his classical, and unusually erotic, statue of David, which became one of the icons of the Florentine republic.



Donatello's David: Donatello's David is regarded as an iconic Humanist work of art. PD-US

Humanism affected the artistic community and how artists were perceived. Patronage of the arts became an important activity, and commissions included secular subject matter as well as religious. Important patrons, such as Cosimo de' Medici, emerged and contributed largely to the expanding artistic production of the time.

In painting, the treatment of the elements of perspective and light became of particular concern. Paolo Uccello, for example, who is best known for "The Battle of San Romano," was obsessed by his interest in perspective and would stay up all night in his study trying to grasp the exact vanishing point. He used perspective in order to create a feeling of depth in his paintings. In addition, the use of oil paint had its beginnings in the early part of the 16th century, and its use continued to be explored extensively throughout the High Renaissance.



“The Battle of San Romano” by Paolo Uccello: Italian Humanist paintings were largely concerned with the depiction of perspective and light. Note the use of foreshortening in the fallen horses. PD-US

Origins

Some of the first Humanists were great collectors of antique manuscripts, including Petrarch, Giovanni Boccaccio, Coluccio Salutati, and Poggio Bracciolini. Of the three, Petrarch was dubbed the “Father of Humanism” because of his devotion to Greek and Roman scrolls. Many worked for the organized church and were in holy orders (like Petrarch), while others were lawyers and chancellors of Italian cities (such as Petrarch’s disciple Salutati, the Chancellor of Florence) and thus had access to book-copying workshops.

In Italy, the Humanist educational program won rapid acceptance and, by the mid- 15th century, many of the upper classes had received Humanist educations, possibly in addition to traditional scholastic ones. Some of the highest officials of the church were Humanists with the resources to amass important libraries. Such was Cardinal Basilios Bessarion, a convert to the Latin church from Greek Orthodoxy, who was considered for the papacy and was one of the most learned scholars of his time.

Following the Crusader sacking of Constantinople and the end of the Byzantine Empire in 1453, the migration of Byzantine Greek scholars and émigrés, who had greater familiarity with ancient languages and works, furthered the revival of Greek and Roman literature and science.

Early Renaissance Sculpture in Florence

Renaissance sculpture originated in Florence in the 15th century and was deeply influenced by classical sculpture.

Key Points

- Renaissance sculpture proper is often thought to have begun with the famous competition for the doors of the Florence baptistery in 1403, which was won by Lorenzo Ghiberti.
- Ghiberti designed a set of doors for the competition, housed in the northern entrance, and another more splendid pair for the eastern entrance, named the Gates of Paradise. Both of these gates depict biblical scenes.
- Ghiberti set up a large workshop in which many famous Florentine sculptors and artists were trained. He revived the lost wax casting of bronze, a technique that had been used by the ancients and had subsequently been lost.
- Donatello created his bronze David for Cosimo de’ Medici. Conceived independently of any architectural surroundings, it was the first known free- standing nude statue produced since antiquity.
- The period was marked by a great increase in patronage of sculpture by the state for public art and by wealthy patrons for their homes. Public sculpture became a crucial element in the appearance of historic city centers. Additionally, portrait sculpture, particularly busts, became hugely popular in Florence.

Key Terms

- **allegory**: The representation of abstract principles by characters or figures.
- **lost wax**: A method of casting a sculpture in which a model of the sculpture is made from wax: the model is used to make a mold; when the mold has set, the wax is made to melt and is poured away, leaving the mold ready to be used to cast the sculpture.
- **baptistery**: A designated space that may stand within a church as a separate room or even as a separate building associated with a church, where a baptismal font is located, and consequently, where the sacrament of Christian baptism is performed. Typically during the Renaissance, baptisteries were separate buildings as people would be baptized before entering a church or Cathedral.

Commonly known as “the cradle of the Renaissance,” 15th century Florence was among the largest and richest cities in Europe and its wealthiest residents were enthusiastic patrons of the arts, including sculpture. Departing from the International Gothic style that had previously dominated in Italy, and drawing from the styles of classical antiquity, Renaissance sculpture originated in Florence and consciously followed the models of the ancients.

Lorenzo Ghiberti

Renaissance sculpture proper is often thought to begin with the famous competition for the doors of the Florence baptistery in 1403, from which the trial models submitted by the winner, Lorenzo Ghiberti, and the runner up, Filippo Brunelleschi, still survive. Ghiberti’s bronze doors consist of 28 panels depicting scenes from the life of Christ, the four evangelists, and the Church Fathers Saints Ambrose, Jeromy, Gregory, and Augustine. They took 21 years to complete and still stand at the northern entrance of the baptistery, although they are eclipsed by the splendor of his second pair of gates for the eastern entrance, which Michelangelo dubbed “the Gates of Paradise.” These new doors were commissioned in 1425 and built over a 27-year period. They consist of 10 rectangular panels depicting scenes from the Old Testament and employ a clever use of the recently discovered principles of perspective to add depth to the composition. The “Gates of Paradise” are surrounded by a richly decorated gilt framework of fruit and foliage, statuettes of prophets, and busts of the sculptor and his father.



Portrait of Ghiberti from the Gates of Paradise doors of the Florence Baptistery. CC BY-SA 3.0 Picture by myself, GFDL



Gates of Paradise, Florence Baptistry: Ghiberti's gates depicted scenes from the Old Testament at the eastern entrance of the Baptistry. PD-US

In order to carry out these huge commissions, Ghiberti set up a large workshop in which many famous Florentine sculptors and artists trained in later years, including Donatello, Michelozzo, and Paolo Uccello. He revived the lost wax casting of bronze, a technique which had been used by the ancients and subsequently lost. This made his workshop particularly famous and was a great draw for aspiring artists.

Donatello

Another deeply influential sculptor from Florence was Donatello (1386—1466), who is best known for his work in bas-relief, low or shallow relief, that he used as a medium for the incorporation of significant 15th century sculptural developments in perspectival illusion. Donatello received his early artistic training in a goldsmith's workshop and then trained briefly in Ghiberti's studio before undertaking a trip to Rome with Filippo Brunelleschi where he undertook the study and excavation of Roman architecture and sculpture. Roman art became the single most important influence on Donatello's work. His foremost sponsor in Florence was Cosimo de'Medici, the city's greatest patron of art.

Donatello created his bronze *David* for Cosimo's court in the Palazzo Medici. Conceived entirely in the round and independent of any architectural surroundings, it was the first known free-standing nude statue produced since antiquity and suggested an allegory of civic virtues overcoming brutality and ignorance. This sculpture represented a particularly important development in Renaissance sculpture: the production of sculpture independent of architecture, unlike the preceding International Gothic style where sculpture rarely existed except as decoration on a building.

Donatello stresses the youth of David by showing the unformed musculature of the arms and body. He still wears his shepherd's hat and boots and holds Goliath's sword in his hand and armor beneath his feet. A feather from the giant's helm reaches suggestively up the inside of David's leg (detail). Academic Michael Rocke has written that this may have been an allusion to the acceptance of physical relationships between older Florentine men and younger boys.1 It may then be another way of signaling David's youth.



David by Donatello: Donatello's genius made him an important figure in the early Italian Renaissance period. Sculpted between 1430–32, his bronze David is an example of his mature work. It is currently located in the Bargello Palace and Museum. Full figure: CC BY-SA 2.0 Patrick A. Rodgers; Detail: CC BY-SA 3.0



Donatello's other important projects in and near Florence include the marble pulpit of the facade of the Prato cathedral, the carved *Cantoria* or choir at the Florence Duomo, which was influenced by ancient sarcophagi and Byzantine ivory chests, the Annunciation scene for the Cavalcanti altar in the church of Santa Croce, and a bust of *Young Man with a Cameo*, the first example of a lay bust portrait since the classical era.

Patronage of Sculpture

The period was marked by a great increase in patronage of sculpture by the state for public art and by wealthy patrons for their homes. Public sculpture became a crucial element in the appearance of historic city centers, and portrait sculpture, particularly busts, were hugely popular in Florence following Donatello's innovations. These 15th century advances soon spread throughout Italy and later through the rest of Europe.

Early Renaissance Painting

Renaissance painting was developed in 15th century Florence when artists began to reject the flatness of Gothic painting and strive toward greater naturalism.

Key Points

- Florentine painting received a new lease on life in the early 15th century, when the use of linear perspective was formalized by the architect Filippo Brunelleschi and adopted by painters as an artistic technique.
- Other important techniques developed in Florence during the first half of the 15th century include the use of **realistic proportions, foreshortening, sfumato, andchiaroscuro.**
- The artist most widely credited with first popularizing these techniques in 15th century Florence is Masaccio (1401–1428), the first great painter of the Quattrocento period of the Italian Renaissance.
- Masaccio was deeply influenced both by Giotto's earlier innovations in solidity of form and naturalism and Brunelleschi's formalized use of perspective in architecture and sculpture, and moved away from the International Gothic style to a more realistic mode.
- Masaccio is best known for his frescoes in the Brancacci Chapel, in which he employed techniques of linear perspective, such as the vanishing point for the first time, and had a profound influence on other artists despite the brevity of his career.

Key Terms

- **vanishing point**: The point in a perspective drawing at which parallel lines receding from an observer seem to converge.
- **quattrocento**: Renaissance Italian period during the 1400s.
- **sfumato**: "smoky" – the blurring of sharp outlines by subtle and gradual blending to give the illusion of three-dimensionality.
- **chiaroscuro**: the contrast between light and dark to convey a sense of depth or volume in a two-dimensional form.
- **foreshortening**: the artistic effect of shortening or compressing the view of an object that is at an angle to the picture plan to make it look as if it recedes away from the viewer.

Fifteenth century Florence was the birthplace of Renaissance painting, which rejected the flatness and stylized nature of Gothic art in order to focus on naturalistic representations of the human body and landscapes. While Giotto is often referred to as the herald of the Renaissance, there was a break in artistic developments in Italy after his death, due largely to the Black Death. However, Florentine painting was revitalized the early 15th century, when the use of perspective was formalized by the architect Filippo Brunelleschi and adopted by painters as an artistic technique. The development of perspective was part of a wider trend towards realism in the arts.

Many other important techniques commonly associated with Renaissance painting developed in Florence during the first half of the 15th century, including the use of realistic proportions, foreshortening, sfumato, and chiaroscuro**.**

The artist most widely credited with first pioneering these techniques in 15th century Florence is Masaccio (1401–1428), the first great painter of the Quattrocento period of the Italian Renaissance. Born Tommaso di Ser Viovanni di Mone Cassai, his nickname Masaccio is a shortened version of Tommaso, and suggests "clumsy" or "messy" Tom. Masaccio was deeply influenced by both Giotto's earlier innovations in solidity of form and naturalism and Brunelleschi's formalized use of perspective in architecture and sculpture. Masaccio is best known for his frescoes in the Brancacci Chapel, in which he employed techniques of linear perspective such as the vanishing point for the first time, and had a profound influence on other artists despite the brevity of his career.

Masaccio was friends with Brunelleschi and the sculptor Donatello, and collaborated frequently with the older and already renowned artist Masolino da Panicale (1383/4–1436) who traveled with him to Rome in 1423. From this point onwards, he eschewed the Byzantine and Gothic styles altogether, adopting traces of influence from ancient Greek and Roman art instead. These are evident in the cycle of frescoes he executed alongside Masolino for the Brancacci Chapel in the church of Santa Maria del Carmine in Florence. The two artists started working on the chapel in 1425, but their work was completed by Filippo Lippi in the 1480s.

The frescoes in their entirety represent the story of human sin and redemption from the fall of Adam and Eve to the works of St. Peter. Giotto's influence is evident in Masaccio's frescoes, particularly in the weight and solidity of his figures and the vividness of their expressions. Unlike Giotto, Masaccio utilized linear and atmospheric perspective, and made even greater use of directional light and the chiaroscuro technique, enabling him to create even more convincingly lifelike paintings than his predecessor. His style and techniques became profoundly influential after his death and were imitated by his successors.



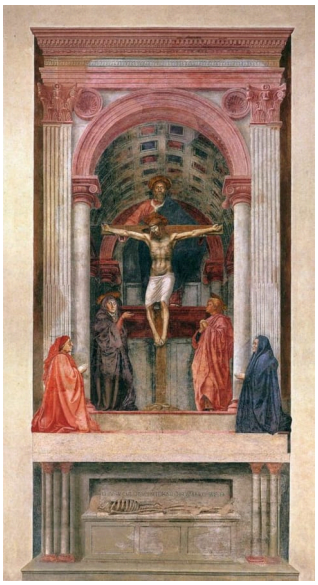
The Tribute Money, fresco in the Brancacci Chapel in Santa Maria del Carmine, Florence, 1425.: The Tribute Money is one of Masaccio's most famous frescoes from the Brancacci Chapel. Jesus and his apostles are depicted as neo-classical archetypes. The shadows of the figures fall away from the chapel window, as if the figures are lit by it; this is an added stroke of verisimilitude and shows Masaccio's innovative genius. Note the tax collector's contemporary (what Masaccio's contemporaries would have worn) costume compared to the Biblical clothing of Christ and his Disciples

The Tribute Money is an example of "**continuous narrative**" in which the entire story that transpires over time is shown in episodes in the same image.

The tax collector (in contemporary 15th c. Italian costume) confronts Jesus and the Disciples for the taxes on the temple which is seen on the right in the background. The Disciples are agitated because no one has any money, but Jesus turns to Peter and tells him to go to the water and catch a fish. On the left we see Peter in his blue tunic with his orange over-garment cast aside catching the fish inside of which will be the coins for the tax collector. On the far right we see Peter paying said collector.

In this continuous narrative (the entire story is told in one image) Masaccio shows his mastery of the new art of perspective in the temple architecture – follow the orthogonals and see where they all meet. On the left he uses some atmospheric perspective in the blue/gray color of the mountains and suggests depth of field with the diminishing size of the trees along the shore.

One other innovation – at least from most medieval imagery – can be seen in the shadows of the figures which suggest gravity and anchor them to the earth. All of these devices would have appeared new and astoundingly realistic to a viewer of 1425. The idea of the Renaissance "window on the world" that is thrown wide and give you a real encounter with the most significant figures in your religion suggests the power of this new visual movement.



Masaccio, The Trinity with the Virgin, St. John the Evangelist, and Donors, 1425, fresco, 21'9" x 9'4", Santa Maria Novella, Florence. PD US

In his buon fresco *Trinity*, Masaccio shows a Classical barrel-vaulted space with a coffered ceiling viewed through a Roman arch with Corinthian capitals. There we see the Holy Trinity – God, the Holy Spirit (the white dove under God's face), and Jesus with the Virgin and St. John on either side. Outside the sacred space are two more figures – the donors who have not been identified by art historians. The fresco continues below the level of the donors with a grisaille painting of a sarcophagus on the lid of which is a skeleton and an inscription that reads "As you are I once was; as I am so shall ye be." This vanitas figure reminds viewers of the purpose of the image they see above them. Masaccio's use of linear perspective in the coffered ceiling tells us that we are situated at about eye-level with the base the donors kneel on. This creation of a space that seemingly extends beyond our own and into which we could step if we could read it was a popular and influential composition for Renaissance fresco painting.

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13.2: High Renaissance

The High Renaissance was centered in Rome, and lasted from about 1490 to 1527, with the end of the period marked by the Sack of Rome. Stylistically, painters during this period were influenced by classical art, and their works were harmonious. The restrained beauty of a High Renaissance painting is created when all of the parts and details of the work support the cohesive whole. While earlier Renaissance artists would stress the perspective of a work, or the technical aspects of a painting, High Renaissance artists were willing to sacrifice technical principles in order to create a more beautiful, harmonious whole. The factors that contributed to the development of High Renaissance painting were twofold. Traditionally, Italian artists had painted in tempera paint. During the High Renaissance, artists began to use oil paints, which are easier to manipulate and allow the artist to create softer forms. Additionally, the number and diversity of patrons increased, which allowed for greater development in art.

The High Renaissance represents the culmination of the goals of the Early Renaissance, namely the realistic representation of figures in space rendered with credible motion and in an appropriately decorous style. The most well known artists from this phase are Leonardo da Vinci, Raphael, Titian, and Michelangelo. Their paintings and frescoes are among the most widely known works of art in the world. Da Vinci's *Last Supper*, Raphael's *The School of Athens* and Michelangelo's Sistine Chapel Ceiling paintings are the masterpieces of this period and embody the elements of the High Renaissance.



Marriage (Betrothal) of the Virgin, by Raphael: The painting depicts a marriage ceremony between Mary and Joseph. PD-US

Painting in the High Renaissance

The 16th century (1500's) is considered to be the high point in the development of Renaissance art. We look mainly at three figures from this period: Leonardo da Vinci, Raphael, and Michelangelo. This is the moment when artists begin to be recognized for their skill and sought after accordingly. The term "genius" is used for these figures. Giorgio Vasari, in possibly the first art history text, *Lives of the Most Excellent Painters, Sculptors, and Architects*, allies the talents of artists like Michelangelo with the Divine – literally, touched by God.

Leonardo Da Vinci

Leonardo was the oldest of the three. Born in the Tuscan town of Vinci – Italian artists are often called after their place of origin – he was apprenticed at 14 to the Florentine artist Verrochio. This was one of the most successful studiolos in Florence with the Medicis as patrons among others. Perugino and Botticelli were also associated with Verrocchio's studio.2 Leonardo painted very few actual paintings in his lifetime. He made money inventing weapons, waterworks and other things for wealthy condotierri and others as his many notebooks attest. His paintings were, however, of such a unique quality that they are revered today.

His *Madonna of the Rocks*, from 1491 – 99, and 1506 – 08, shows his skill with glazes of oil paint and manipulation of light to create the **sfumato**, or smoky softness, of the edges of things.



Leonardo da Vinci and workshop, Virgin of the Rocks, c. 1491-99, 1506-08, oil on poplar wood, 74.6 x 47.2", National Gallery, London. PD-US



Leonardo da Vinci, Madonna and Child with Saint Anne, c. 1503-06, oil on wood, 5'61/8" x 3'8", Louvre. By C2RMF (digitizaed) / user:Dcoetzee (retouched) – original file: C2RMF: Galerie de tableaux en très haute définition: image page, Public Domain, https://commons.wikimedia.org/w/index...curid=15474941

The Madonna and Child with St. Anne uses the compositional device of the triangle to arrange the figures of a grown woman on another's lap in a typically Renaissance rational, geometric arrangement.

The Last Supper

Da Vinci's most celebrated painting of the 1490s is *The Last Supper*, which was painted for the refectory of the Convent of Santa Maria della Grazie in Milan. The painting depicts the last meal shared by Jesus and the 12 Apostles where he announces that one of them will betray him. When finished, the painting was acclaimed as a masterpiece of design. This work demonstrates something that da Vinci did very well: taking a very traditional subject matter, such as the Last Supper, and completely re-inventing it.

Prior to this moment in art history, every representation of the Last Supper followed the same visual tradition: Jesus and the Apostles seated at a table. Judas is placed on the opposite side of the table of everyone else and is effortlessly identified by the

viewer. When da Vinci painted The Last Supper he placed Judas on the same side of the table as Christ and the Apostles, who are shown reacting to Jesus as he announces that one of them will betray him. They are depicted as alarmed, upset, and trying to determine who will commit the act. The viewer also has to determine which figure is Judas, who will betray Christ. By depicting the scene in this manner, da Vinci has infused psychology into the work.

Unfortunately, this masterpiece of the Renaissance began to deteriorate immediately after da Vinci finished painting, due largely to the painting technique that he had chosen. Instead of using the technique of fresco, da Vinci had used tempera over a ground that was mainly gesso in an attempt to bring the subtle effects of oil paint to fresco. His new technique was not successful, and resulted in a surface that was subject to mold and flaking.



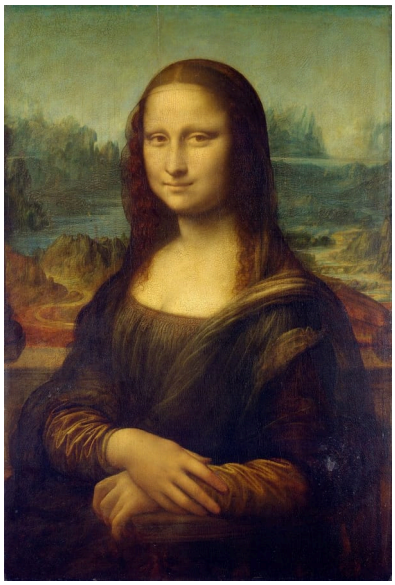
The Last Supper: Leonardo da Vinci's Last Supper, although much deteriorated, demonstrates the painter's mastery of the human form in figurative composition. PD-US

Where do the orthogonals lead in the one-point linear perspective in this painting?

Mona Lisa

Among the works created by da Vinci in the 16th century is the small portrait known as the *Mona Lisa,* or *La Gioconda*, wife of Francesco del Giocondo who commissioned the painting (but never got it). In the present era it is arguably the most famous painting in the world. Its fame rests, in particular, on the elusive smile on the woman's face—its mysterious quality brought about perhaps by the fact that the artist has subtly shadowed the corners of the mouth and eyes so that the exact nature of the smile cannot be determined.

The shadowy quality for which the work is renowned came to be called sfumato, the application of subtle layers or "glazes" of translucent paint so that there is no visible transition between colors, tones, and often objects. Other characteristics found in this work are the unadorned dress, in which the eyes and hands have no competition from other details; the dramatic landscape background, in which the world seems to be in a state of flux; the subdued coloring; and the extremely smooth nature of the painterly technique, employing oils, but applied much like tempera and blended on the surface so that the brushstrokes are indistinguishable. And again, da Vinci is innovating upon a type of painting here. Portraits were very common in the Renaissance. However, portraits of women were always in profile, which was seen as proper and modest. Here, da Vinci present a portrait of a woman who not only faces the viewer but follows them with her eyes.



Mona Lisa: In the Mona Lisa, da Vinci incorporates his sfumato technique to create a shadowy quality. PD-US

Sculpture in the High Renaissance

Sculpture in the High Renaissance demonstrates the influence of classical antiquity and ideal naturalism.

During the Renaissance, an artist was not just a painter, or an architect, or a sculptor. They were typically all three. As a result, we see the same prominent names producing sculpture and the great Renaissance paintings. Additionally, the themes and goals of High Renaissance sculpture are very much the same as High Renaissance painting. Sculptors during the High Renaissance were deliberately quoting classical precedents and they aimed for ideal naturalism in their works. Michelangelo (1475–1564) is the prime example of a sculptor during the Renaissance; his works best demonstrate the goals and ideals of the High Renaissance sculptor.

Michelangelo

Bacchus

The *Bacchus* is Michelangelo's first recorded commission in Rome. The work is made of marble, it is life sized, and it is carved in the round. The sculpture is of the god of wine, who is holding a cup and appears drunk. The references to classical antiquity are clear in the subject matter, and the body of the god is based on the Apollo Belvedere, which Michelangelo would have seen while in Rome. Not only is the subject matter influenced by antiquity, but so are the artistic influences.



Apollo Belvedere, ca. 120-140 CE; copy of bronze original of ca. 350-325 BCE, marble, Vatican CC BY- SA Livioandronico2013



Bacchus by Michelangelo, 1496–97: Bacchus is Michelangelo's first recorded commission in Rome. The statue clearly demonstrates the classical influence that became so important to sculptors during the High Renaissance. PD-US

Pieta

While the *Pieta* is not based on classical antiquity in subject matter, the forms display the restrained beauty and ideal naturalism that was influenced by classical sculpture. Commissioned by a French Cardinal for his tomb in Old St. Peter's, it is the work that made Michelangelo's reputation. The subject matter of the Virgin cradling Christ after the crucifixion was uncommon in the Italian Renaissance, indicating that it was chosen by the patron.



Pieta by Michelangelo, 1498–9: This work by Michelangelo demonstrates the classical beauty and idealism that characterizes sculptures of the High Renaissance. PD-US

David

When the *David* was completed, it was intended to be sit on the roofline of the Florentine Cathedral. But Florentines during that time recognized it as so special and beautiful that they actually had a meeting about where to place the sculpture. Members of the group that met included the artists Leonardo da Vinci and Botticelli. What about this work made it stand out so spectacularly to Michelangelo's peers? The work demonstrates classical influence. The work is nude, in emulation of Greek and Roman sculptures, and the *David* stands in a contrapposto pose. He shows restrained beauty and ideal naturalism. Additionally, the work demonstrates an **interest in psychology**, which was new to the High Renaissance, as Michelangelo depicts David concentrating in the moments before he takes down the giant. The subject matter was also very special to Florence as David was traditionally a civic symbol. The work was ultimately placed in the Palazzo Vecchio and remains the prime example of High Renaissance sculpture.





David by Michelangelo, c.1504: This work by Michelangelo remains the prime example of High Renaissance sculpture. Detail CC BY-SA 3.0 Jorg Bittner Unna

Michelangelo believed sculpture to be the purest, highest form of art. Nevertheless, he is just as well-known for the fresco paintings he did for a number of popes. In 1508 Pope Julius II asked Michelangelo to paint the ceiling of the Sistine Ceiling in the Vatican. He offered him the chance to do all the sculpture on his, Julius', tomb in return. Reluctantly, Michelangelo agreed and created one of the most iconic set of images in the Western canon.

The program is drawn from the Old Testament, but as in much of Christian imagery it prefigures the New. Prophets and Sibyls line the ceiling foretelling the coming of the Christian Messiah. Stories, like that of Jonah and the Whale (dead for 3 days then alive again) prefigure the Resurrection. Down the center Michelangelo has created individual frames with the stories from Genesis – God creating Adam is possibly the best-known. Michelangelo creates heroic Classical male bodies that suggest the sculpture he would rather have been making. Dividing each frame and perched on plinths are male youths called "ignudi" whose purpose is not clear. For a basic introduction to the Sistine Ceiling from the Khan Academy see:



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Raphael

Raphael Sanza was an Italian Renaissance painter and architect whose work is admired for its clarity of form and ease of composition.

Key Points

- Together with Michelangelo and Leonardo da Vinci, Raphael forms the traditional trinity of great masters of the High Renaissance. He was enormously productive, running an unusually large workshop, and despite his death at 30, he had a large body of work.
- Some of Raphael's most striking artistic influences come from the paintings of Leonardo da Vinci; because of this inspiration, Raphael gave his figures more dynamic and complex positions in his earlier compositions.
- Raphael's "Stanze" masterpieces are very large and complex compositions that have been regarded among the supreme works of the High Renaissance. They give a highly idealized depiction of the forms represented, and the compositions, though very carefully conceived in drawings, achieve *sprezzatura*, the art of performing a task so gracefully it looks effortless.

Key Terms

- **sprezzatura**: The art of performing a difficult task so gracefully that it looks effortless.
- **loggia**: A roofed, open gallery.
- **contrapposto**: The position of a figure whose hips and legs are twisted away from the direction of the head and shoulders.

Overview

Raphael (1483–1520) was an Italian painter and architect of the High Renaissance. His work is admired for its clarity of form and ease of composition and for its visual achievement of the Neoplatonic ideal of human grandeur. Together with Michelangelo and Leonardo da Vinci, Raphael forms the traditional trinity of great masters of that period. He was enormously productive, running an unusually large workshop; despite his death at 30, a large body of his work remains among the most famous of High Renaissance art.

Influences

Some of Raphael's most striking artistic influences come from the paintings of Leonardo da Vinci. In response to da Vinci's work, in some of Raphael's earlier compositions he gave his figures more dynamic and complex positions. For example, Raphael's *Saint Catherine of Alexandria* (1507) borrows from the contrapposto pose of da Vinci's *Leda and the Swans*. Note the white wing of the swan as it folds around Leda's body.



Leonardo da Vinci, Leda and the Swan, c. 1510-15, oil on panel, 44.1 x 33.9". Galleria Borghese PD Web Gallery of Art: Image, Info about artwork



Saint Catherine of Alexandria: Saint Catherine of Alexandria (1507) borrows from the contrapposto pose of da Vinci's Leda. PD-US

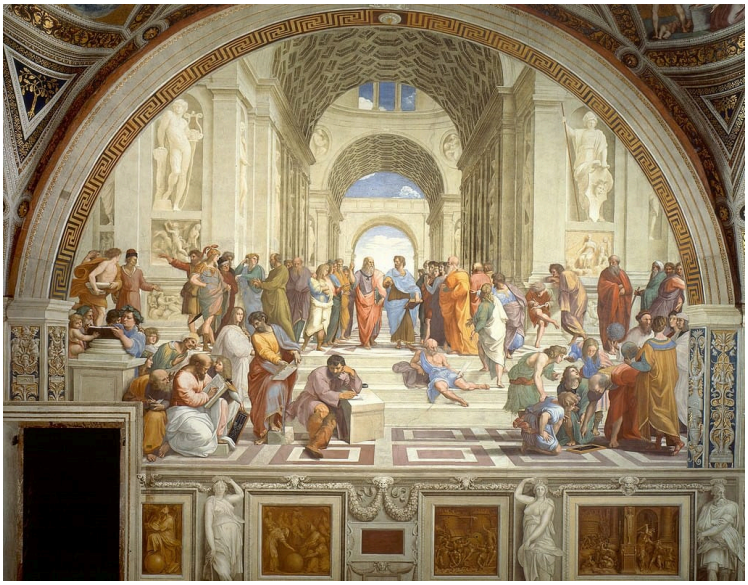
While Raphael was also aware of Michelangelo's works, he deviates from his style. In his *Deposition of Christ*, Raphael draws on classical sarcophagi to spread the figures across the front of the picture space in a complex and not wholly successful arrangement.



The Deposition by Raphael, 1507: This painting depicts the body of Christ being carried and a woman fainting. PD-US

The Stanze Rooms and the Loggia

In 1511, Raphael began work on the famous Stanze paintings, which made a stunning impact on Roman art, and are generally regarded as his greatest masterpieces. The Stanza della Segnatura contains *The School of Athens*, *Poetry*, *Disputa,* and *Law*. *The School of Athens,* depicting Plato and Aristotle, is one of his best known works. These very large and complex compositions have been regarded ever since as among the supreme works of the High Renaissance, and the "classic art" of the post-antique West. They give a highly idealized depiction of the forms represented, and the compositions—though very carefully conceived in drawings— achieve *sprezzatura*, a term invented by Raphael's friend Castiglione, who defined it as "a certain nonchalance that conceals all artistry and makes whatever one says or does seem uncontrived and effortless."



Raphael, School of Athens, 1511, Stanze della Segnatura, Rome. PD-US

View of the Stanze della Segnatura, frescoes painted by Raphael

In the later phase of Raphael's career, he designed and painted the Loggia at the Vatican, a long thin gallery that was open to a courtyard on one side and decorated with Roman style grottos, or cave-like garden ornaments. He also produced a number of significant altarpieces, including *The Ecstasy of St. Cecilia* and the *Sistine Madonna*. His last work, on which he was working until

his death, was a large *Transfiguration* which, together with *Il Spasimo(Christ Falling on the Way to Calvary),* shows the direction his art was taking in his final years, becoming more proto-Baroque than Mannerist.

The Master's studio

Raphael ran a workshop of over 50 pupils and assistants, many of whom later became significant artists in their own right. This was arguably the largest workshop team assembled under any single old master painter, and much higher than the norm. They included established masters from other parts of Italy, probably working with their own teams as sub-contractors, as well as pupils and journeymen.

Draftsman

Raphael was one of the finest draftsmen in the history of Western art, and used drawings extensively to plan his compositions. According to a near-contemporary, when beginning to plan a composition, he would lay out a large number of his stock drawings on the floor, and begin to draw "rapidly," borrowing figures from here and there. Over 40 sketches survive for the *Disputa* in the Stanze, and there may well have been many more originally (over 400 sheets survived altogether).

As evidenced in his sketches for the *Madonna and Child*, Raphael used different drawings to refine his poses and compositions, apparently to a greater extent than most other painters. Most of Raphael's drawings are rather precise—even initial sketches with naked outline figures are carefully drawn, and later drawings often have a high degree of finish, with shading and sometimes highlights in white. They lack the freedom and energy of some of da Vinci's and Michelangelo's sketches, but are almost always very satisfying aesthetically.



Raphael Sketch: This drawing shows Raphael's efforts in developing the composition for the Madonna and Child

Renaissance Architecture in Florence

Renaissance architecture first developed in Florence in the 15th century and represented a conscious revival of classical styles.

Key Points

- The Renaissance style of architecture emerged in Florence not as a slow evolution from preceding styles, but rather as a conscious development put into motion by architects seeking to revive the golden age of classical antiquity.
- The Renaissance style eschewed the complex proportional systems and irregular profiles of Gothic structures, and placed emphasis on symmetry, proportion, geometry, and regularity of parts.
- 15th century architecture in Florence featured the use of classical elements such as orderly arrangements of columns, pilasters, lintels, semicircular arches, and hemispherical domes.
- Filippo Brunelleschi was the first to develop a true Renaissance architecture.

- While the enormous brick dome that covers the central space of the Florence Cathedral used Gothic technology, it was the first dome erected since classical Rome and became a ubiquitous feature in Renaissance churches.
- The buildings of the early Renaissance in Florence expressed a new sense of light, clarity, and spaciousness that reflected the enlightenment and clarity of mind glorified by the philosophy of Humanism.

Key Terms

- **quattrocento**: Term that denotes the 1400s, which may also be referred to as the 15th century Renaissance Italian period.
- **entablature**: The part of a classical temple above the capitals of the columns; includes the architrave, frieze, and cornice but not the roof.
- **pilaster**: A rectangular column that projects partially from the wall to which it is attached; it gives the appearance of a support, but is only for decoration.

The Quattrocento, or the 15th century in Florence, was marked by the development of the Renaissance style of architecture, which represented a conscious revival and development of ancient Greek and Roman architectural elements. The rules of Renaissance architecture were first formulated and put into practice in 15th century Florence, whose buildings subsequently served as an inspiration to architects throughout Italy and Western Europe.

The Renaissance style of architecture emerged in Florence not as a slow evolution from preceding styles, but rather as a conscious development put into motion by architects seeking to revive a golden age. These architects were sponsored by wealthy patrons including the powerful Medici family and the Silk Guild, and approached their craft from an organized and scholarly perspective that coincided with a general revival of classical learning. The Renaissance style deliberately eschewed the complex proportional systems and irregular profiles of Gothic structures. Instead, Renaissance architects placed emphasis on symmetry, proportion, geometry, and regularity of parts as demonstrated in classical Roman architecture. They also made considerable use of classical antique features such as orderly arrangements of columns, pilasters, lintels, semicircular arches, and hemispherical domes.

The person generally credited with originating the Renaissance style of architecture is Filippo Brunelleschi (1377–1446), whose first major commission—the enormous brick dome that covers the central space of the Florence Cathedral—was also perhaps architecturally the most significant. Known as the *Duomo,* the dome was engineered by Brunelleschi to cover a spanning in the already existing Cathedral. The dome retains the Gothic pointed arch and the Gothic ribs in its design. The dome is structurally influenced by the great domes of Ancient Rome such as the Pantheon, and it is often described as the first building of the Renaissance. The dome is made of red brick and was ingeniously constructed without supports, using a deep understanding of the laws of physics and mathematics. It remains the largest masonry dome in the world and was such an unprecedented success at its time that the dome became an indispensable element in church and even secular architecture thereafter. Khan Academy gives a good, brief overview of what it took for Brunelleschi to create the dome on the Florence Cathedral:



A YouTube element has been excluded from this version of the text. You can view it online here: https://boisestate.pressbooks.pub/arthistory/?p=871



Duomo of Florence: The Florence Cathedral is the first example of a true dome in Renaissance architecture

Another key figure in the development of Renaissance architecture in Florence was Leon Battista Alberti (1402—1472), an important Humanist theoretician and designer, whose book on architecture *De re aedificatoria* was the first architectural treatise of the Renaissance. Alberti designed two of Florence's best known 15th century buildings: the Palazzo Rucellai and the facade of the church of Santa Maria Novella. The Palazzo Rucellai, a palatial townhouse built 1446–51, typified the newly developing features of Renaissance architecture, including a classical ordering of columns over three levels and the use of pilasters and entablatures in proportional relationship to each other.



Palazzo Rucellai, Florence: Designed by Leon Battista Alberti between 1446–1451

The buildings of the early Renaissance in Florence expressed a new sense of light, clarity, and spaciousness that reflected the enlightenment and clarity of mind glorified by the philosophy of Humanism.

The Venetian Painters of the High Renaissance

Giorgione, Titian, and Veronese were the preeminent Venetian painters of the High Renaissance.

Key Points

- The Venetian High Renaissance artists Giorgione, Titian, and Veronese employed novel techniques of color, scale, and composition, which established them as acclaimed artists north of Rome.
- In particular, these three painters followed the Venetian School 's preference of color (colorito) over disegno.
- Giorgio Barbarelli da Castlefranco, known as Giorgione (c. 1477–1510), is an artist who had considerable impact on the Venetian High Renaissance. Giorgione was the first to paint with oil on canvas.
- Tiziano Vecelli, or Titian (1490–1576), was arguably the most important member of the Venetian school, as well as one of the most versatile. His use of color would have a profound influence not only on painters of the Italian Renaissance, but on future generations in Western art.
- Paolo Veronese (1528–1588) was one of the primary Renaissance painters in Venice, known for his paintings such as *The Wedding at Cana* and T*he Feast in the House ofLevi*.

Key Terms

- **disegno**: Drawing or design, linear style.
- **colorito**: color and painterly brushwork.
- **Venetian School**: The distinctive, thriving, and influential art scene in Venice, Italy, starting from the late 15th century.

Giorgione, Titian, and Veronese were the preeminent painters of the Venetian High Renaissance. All three similarly employed novel techniques of color and composition, which established them as acclaimed artists north of Rome. In particular, Giorgione, Titian, and Veronese follows the Venetian School's preference of color over disegno.

Giorgione

Giorgio Barbarelli da Castlefranco, known as Giorgione (c. 1477–1510), is an artist who had considerable impact on the Venetian High Renaissance. Unfortunately, art historians do not know much about Giorgione, partly because of his early death at around age 30, and partly because artists in Venice were not as individualistic as artists in Florence. While only six paintings are accredited to him, they demonstrate his importance in the history of art as well as his innovations in painting.

Giorgione was the first to paint with oil on canvas. Previously, people who used oils were painting on panel, not canvas. His works do not contain much under-drawing, demonstrating how he did not adhere to Florentine disegno, and his subject matters remain elusive and mysterious. One of his works that demonstrates all three of these elements is *The Tempest* (c. 1505–1510). This work is oil on canvas, x-rays show there is very little under drawing, and the subject matter remains one of the most debated issues in art history.



The Tempest, c, 1505–1510, Giorgione.: This work by Giorgione encapsulates all of the innovations he brought to painting during the Venetian High Renaissance and remains one of the most debated paintings of all time for its elusive subject matter. PD-US

Titian

Tiziano Vecelli, or Titian (1490–1576), was arguably the most important member of the 16th century Venetian school, as well as one of the most versatile; he was equally adept with portraits, landscape backgrounds, and mythological and religious subjects. His painting methods, particularly in the application and use of color, would have a profound influence not only on painters of the Italian Renaissance, but on future generations of Western art. Over the course of his long life Titian's artistic manner changed drastically, but he retained a lifelong interest in color. Although his mature works may not contain the vivid, luminous tints of his early pieces, their loose brushwork and subtlety of polychromatic modulations were without precedent.

In 1516, Titian completed his well-known masterpiece, the *Assumption of the Virgin,* or the *Assunta,* for the high altar of the church of the Frari. This extraordinary piece of colorism, executed on a grand scale rarely before seen in Italy, created a sensation. The pictorial structure of the *Assumption*—uniting in the same composition two or three scenes superimposed on different levels, earth and heaven, the temporal and the infinite.



Assunta, Titian: It took Titian two years (1516–1518) to complete his Assunta. The painting's dynamic three-tier composition and color scheme established him as the preeminent painter north of Rome. PD-US

Veronese

Paolo Veronese (1528–1588) was one of the primary Renaissance painters in Venice, well known for paintings such as *The Wedding at Cana* and *The Feast in the House of Levi*. Veronese is known as a supreme colorist, and for his illusionistic decorations in both fresco and oil. His most famous works are elaborate narrative cycles, executed in the dramatic and colorful style, full of majestic architectural settings and glittering pageantry.

His large paintings of biblical feasts executed for the refectories of monasteries in Venice and Verona are especially notable. For example, in *The Wedding at Cana,* which was painted in 1562–1563 in collaboration with Palladio, Veronese arranged the architecture to run mostly parallel to the picture plane, accentuating the processional character of the composition. The artist's decorative genius was to recognize that dramatic perspective effects would have been tiresome in a living room or chapel, and that the narrative of the picture could best be absorbed as a colorful diversion.

The Feast in the House of Levi was originally meant as a Last Supper. The Counter- Reformation church found it not to display the proper decorum and called Veronese before the Inquisition. Rather than repaint his masterpiece, Veronese changed the name to a story that put Christ in the colorful company of ordinary people. Christ would say when questioned about why he would want to rub shoulders with such rabble that he wasn't needed by the already converted. The Inquisition couldn't argue with that.



Paolo Veronese, Feast in the House of Levi, 2nd third of 16th c., oil on canvas, 218.5 x 503.9", Accademia of Venice. PD The Yorck Project: 10.000 Meisterwerke der Malerei. DVD-ROM, 2002. ISBN 3936122202. Distributed by DIRECTMEDIA Publishing GmbH

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13.3: Northern Renaissance and Mannerism

Before 1450, Renaissance humanism had little influence outside Italy; after 1450, these ideas began to spread throughout Europe.

Key Points

- Humanism influenced the Renaissance periods in Germany, France, England, the Netherlands, and Poland. There were also other national and localized movements, each with different characteristics and strengths.
- Although Renaissance humanism and the large number of surviving classical artworks and monuments in Italy encouraged many Italian painters to explore Greco-Roman themes, Northern Renaissance painters developed other subject matters, such as landscape and genre painting.

Key Terms

- **Northern Renaissance:** The Northern Renaissance describes the Renaissance as it occurred in northern Europe.
- **Triptych**: painting with 3 parts; usually an altarpiece with wings that fold in on the main image.

The Northern Renaissance describes the Renaissance in northern Europe. Before 1450, Renaissance humanism had little influence outside Italy; however, after 1450 these ideas began to spread across Europe. The pictorial ideas of the Italian Renaissance such as linear perspective took about 75 years to reach the North. This influenced the Renaissance periods in Germany, France, England, the Netherlands, and Poland. There were also other national and localized movements. Each of these regional expressions of the Renaissance evolved with different characteristics and strengths. In some areas, the Northern Renaissance was distinct from the Italian Renaissance in its centralization of political power. While Italy and Germany were dominated by independent city-states, parts of central and Western Europe began emerging as nation-states. The Northern Renaissance was also closely linked to the Protestant Reformation, and the long series of internal and external conflicts between various Protestant groups and the Roman Catholic Church had lasting effects.

As in Italy, the decline of feudalism opened the way for the cultural, social, and economic changes associated with the Renaissance in northern Europe. Northern painters in the 16th century increasingly looked to Rome for influence, and became known as the Romanists. The High Renaissance art of Michelangelo and Raphael and the stylistic tendencies of Mannerism had a significant impact on their work. Although Renaissance humanism and the large number of surviving classical artworks and monuments in Italy encouraged many Italian painters to explore. Greco-Roman themes, Northern Renaissance painters developed other subject matter, such as landscape and genre painting.



Danae by Jan Mabuse: One of the most well-known Romanists was Jan Mabuse. The influence of Michelangelo and Raphael showed in the use of mythology and nudity in this particular piece

As Renaissance art styles moved through northern Europe, they were adapted to local customs. For example, in England and the northern Netherlands, the Reformation nearly ended the tradition of religious painting. In France, the School of Fontainebleau, which was originally founded by Italians such as Rosso Fiorentino, succeeded in establishing a durable national style. Finally, by the end of the 16th century, artists such as Karel van Mander and Hendrik Goltzius collected in Haarlem in a brief but intense phase of Northern Mannerism that also spread to Flanders.

Impact of the Protestant Reformation

The Reformation was a religious movement in the 16th century that resulted in the theological divide between Roman Catholics and Protestants.

Key Points

- Art that portrayed religious figures or scenes followed Protestant theology by depicting people and stories accurately and clearly and emphasized salvation through divine grace, rather than through personal deeds, or by intervention of church bureaucracy.
- Reformation art embraced Protestant values, although the amount of religious art produced in Protestant countries was hugely reduced. Instead, many artists in Protestant countries diversified into secular forms of art like history painting, landscapes, portraiture, and still life.
- The Protestant Reformation induced a wave of iconoclasm, or the destruction of religious imagery, among the more radical evangelists.
- The Northern style was characterized by the inclusion of decorative objects and detail.

- **Protestant Reformation**: The 16th century schism within Western Christianity initiated by Martin Luther, John Calvin, and other early Protestants; characterized by the objection to the doctrines, rituals, and ecclesiastical structure of the Roman Catholic Church and led to the creation of Protestant churches, which were outside of the control of the Vatican.
- **iconoclasm**: The belief in, participation in, or sanction of destroying religious icons and other symbols or monuments, usually with religious or political motives.

The Protestant Reformation and Art

The Protestant Reformation was a religious movement that occurred in Western Europe during the 16th century that resulted in the theological divide between Roman Catholics and Protestants. It began with the nailing of his 95 Theses to the church door in 1517 by Martin Luther which set out his argument with many of the practices of the Catholic Church like the selling of indulgences. This movement created a North-South split in Europe, where generally Northern countries became Protestant, while Southern countries remained Catholic. Protestant theology centered on the individual relationship between the worshiper and the divine, and accordingly, the Reformation's artistic movement focused on the individual's personal relationship with God. This was reflected in a number of common people and day-to-day scenes depicted in art.

The Reformation ushered in a new artistic tradition that highlighted the Protestant belief system and diverged drastically from southern European humanist art produced during the High Renaissance. Reformation art embraced Protestant values, although the amount of religious art produced in Protestant countries was hugely reduced (largely because a huge patron for the arts—the Catholic Church— was no longer active in these countries). Instead, many artists in Protestant countries diversified into secular forms of art like history painting, landscapes, portraiture, and still life.

Art that portrayed religious figures or scenes followed Protestant theology by depicting people and stories accurately and clearly and emphasized salvation through divine grace, rather than through personal deeds, or by intervention of church bureaucracy. This is the direct influence of one major criticism of the Catholic Church during the Reformation—that painters created biblical scenes that strayed from their true story, were hard to identify, and were embellished with painterly effects instead of focusing on the theological message. In terms of subject matter, iconic images of Christ and scenes from the Passion became less frequent, as did portrayals of the saints and clergy. Instead, narrative scenes from the Bible and moralistic depictions of modern life became prevalent.

The Protestant Reformation also capitalized on the popularity of printmaking in northern Europe. Printmaking allowed images to be mass produced and widely available to the public at low cost. The Protestant church was therefore able to bring their theology to the people through portable, inexpensive visual media. This allowed for the widespread availability of visually persuasive imagery. With the great development of the engraving and printmaking market in Antwerp in the 16th century, the public was

provided with accessible and affordable images. Many artists provided drawings to book and print publishers.

Iconoclasm and Resistance to Idolatry

All forms of Protestantism showed a degree of hostility to religious images, especially sculpture and large paintings, considering them forms of idol worship. After the early years of the Reformation, artists in Protestant areas painted far fewer religious subjects for public display, partly because religious art had long been associated with the Catholic Church. Although, there was a conscious effort to develop a Protestant iconography of Bible images in book illustrations and prints. During the early Reformation, some artists made paintings for churches that depicted the leaders of the Reformation in ways very similar to Catholic saints. Later, Protestant taste turned away from the display of religious scenes in churches, although some continued to be displayed in homes.

There was also a reaction against images from classical mythology, the other manifestation of the High Renaissance at the time. This brought about a style that was more directly related to accurately portraying the present times. For example, Bruegel's *Wedding Feast* portrays a Flemish-peasant wedding dinner in a barn. It makes no reference to any religious, historical, or classical events, and merely gives insight into the everyday life of the Flemish peasant.



Bruegel's Peasant Wedding: Bruegael's Peasant Wedding is a painting that captures the Protestant Reformation artistic tradition: focusing on scenes from modern life rather than religious or classical themes. PD-Art

The Protestant Reformation induced a wave of iconoclasm, or the destruction of religious imagery, among the more radical evangelists. Protestant leaders, especially Huldrych Zwingli and John Calvin, actively eliminated imagery from their churches and regarded the great majority of religious images as idolatrous—even plain crosses. On the other hand, Martin Luther encouraged the display of a restricted range of religious imagery in churches which gave rise to iconoclasm across the Protestant countries. For the most part, however, Reformation iconoclasm resulted in a disappearance of religious figurative art, compared with the number of secular pieces that emerged.



Iconoclasm: Catholic Altar Piece: Altar piece in St. Martin's Cathedral, Utrecht, attacked in the Protestant iconoclasm in 1572. This retable became visible again after restoration in 1919 removed the false wall placed in front of it

Antwerp: A Center of the Northern Renaissance

Antwerp, located in Belgium, was a center for art in the Netherlands and northern Europe for much of the 16th and 17th centuries.

Key Points

- The Antwerp School for painting flourished during the 16th and 17th centuries. The Antwerp School comprised many generations of artists and is known for portraiture, animal paintings, still lifes, and prints.
- Antwerp Mannerism bore no relation to Renaissance Mannerism, but the name suggests a reaction to the "classic" style of the earlier Flemish painters. Although attempts have been made to identify individual artists, most paintings remain attributed to anonymous masters.
- Antwerp was an internationally significant publishing center, with prodigious production of old master prints and book illustrations. Furthermore, Antwerp animaliers, or animal painters, such as Frans Snyders, Jan Fyt, and Paul de Vos, dominated animal painting in Europe.

Key Terms

- **Antwerp School**: The Antwerp School is a term for the artists active in Antwerp, first during the 16th century when the city was the economic center of the Low Countries, and then during the 17th century when it became the artistic stronghold of the Flemish Baroque under Peter Paul Rubens.
- **Antwerp**: A province of Flanders, Belgium.

Antwerp, located in present-day Belgium, was a center for art in the Netherlands and northern Europe for much of the 16th and 17th centuries. The so-called Antwerp School for painting flourished during the 16th century when the city was the economic center of the Low Countries, and again during the 17th century when it became the artistic stronghold of the Flemish Baroque. The Antwerp School comprised many generations of artists and is known for portraiture, animal paintings, still lifes, and prints.

Antwerp became the main trading and commercial center of the Low Countries around 1500, and the boost in the economy attracted many artists to the cities to join craft guilds. For example, many 16th century painters, artists, and craftsmen joined the Guild of Saint Luke, which educated apprentices and guaranteed quality. The first school of artists to emerge in the city were the Antwerp Mannerists, a group of anonymous late Gothic painters active in the city from about 1500 to 1520.

Antwerp Mannerism bore no direct relation to Renaissance or Italian Mannerism, but the name suggests a style that was a reaction to the "classic" style of the earlier Flemish painters. Although attempts have been made to identify individual artists, most paintings remain attributed to anonymous masters. Characteristic of Antwerp Mannerism are paintings that combine early Netherlandish and Northern Renaissance styles, and incorporate both Flemish and Italian traditions into the same compositions.

Practitioners of the style frequently painted subjects such as the Adoration of the Magi and the Nativity, both of which are generally represented as night scenes, crowded with figures and dramatically illuminated. The Adoration scenes were especially popular with the Antwerp Mannerists, who delighted in the patterns of the elaborate clothes worn by the Magi and the ornamentation of the architectural ruins in which the scene was set. That level of detail in patterning is characteristic of the North at this moment.



The Adoration of the Kings by Jan Gossaert: This painting captures the Antwerp Mannerist tradition of using religious themes, particularly the Adoration of the Magi, for inspiration

The iconoclastic riots (“Beeldenstorm” in Dutch) of 1566 that preceded the Dutch Revolt resulted in the destruction of many works of religious art, after which time the churches and monasteries had to be refurnished and redecorated. Artists such as Otto van Veen and members of the Francken family, working in a late Mannerist style, provided new religious decoration. These also marked the beginning of economic decline in the city, as the Scheldt river was blockaded by the Dutch Republic in 1585 and trade restricted.

The city experienced an artistic renewal in the 17th century. The large workshops of Peter Paul Rubens and Jacob Jordaens, along with the influence of Anthony van Dyck, made Antwerp the center of the Flemish Baroque. The city was an internationally significant publishing center, with prodigious production of old master prints and book illustrations. Furthermore, Antwerp animaliers or animal painters, such as Frans Snyders, Jan Fyt, and Paul de Vos, dominated animal painting in Europe for at least the first half of the century. But as the economy continued to decline, and the Habsburg nobility and the Church reduced their patronage, many artists trained in Antwerp left for the Netherlands, England, France, or elsewhere. By the end of the 17th century, Antwerp was no longer a major artistic center.



Hunting Trophies: Jan Fyt, a member of the Antwerp School, was well known for the use of animal motifs in his paintings

Mannerism

High Renaissance painting evolved into Mannerism in Florence. Mannerist artists, who consciously rebelled against the principles of High Renaissance, tended to represent elongated figures in illogical spaces. Modern scholarship has recognized the capacity of Mannerist art to convey strong, often religious, emotion where the High Renaissance failed to do so. Some of the main artists of this period are Pontormo, Bronzino, Rosso Fiorentino, Parmigianino and Raphael's pupil, Giulio Romano.

Mannerist artists began to reject the harmony and ideal proportions of the Renaissance in favor of irrational settings, artificial colors, unclear subject matters, and elongated forms.

Learning Objectives

- Describe the Mannerist style, how it differs from the Renaissance, and reasons why it emerged.

Key Points

- Mannerism came after the High Renaissance and before the Baroque.
- The artists who came a generation after Raphael and Michelangelo had a dilemma. They could not surpass the great works that had already been created by Leonardo da Vinci, Raphael, and Michelangelo. This is when we start to see Mannerism emerge.
- Jacopo da Pontormo (1494–1557) represents the shift from the Renaissance to the Mannerist style.
- Mannerist painting encompasses a variety of approaches influenced by, and reacting to, the harmonious ideals and restrained naturalism associated with High Renaissance artists. Mannerism is notable for its intellectual sophistication as well as its artificial (as opposed to naturalistic) qualities.
- Mannerism developed in both Florence and Rome, from around 1520 until about 1580. The early Mannerist painters are notable for elongated forms, precariously balanced poses, a collapsed perspective, irrational settings, and theatrical lighting.

Key Terms

- **Mannerism**: Style of art in Europe from c. 1520–1600. Mannerism came after the High Renaissance and before the Baroque. Not every artist painting during this period is considered a Mannerist artist.
- **Sack of Rome:** A military event carried out on May 6, 1527 by the mutinous troops of Charles V, Holy Roman Emperor in Rome.

Style

What makes a work of art Mannerist? First we must understand the ideals and goals of the Renaissance. During the Renaissance

artists were engaging with classical antiquity in a new way. In addition, they developed theories on perspective, and in all ways strived to create works of art that were perfect, harmonious, and showed ideal depictions of the natural world. Leonardo da Vinci, Raphael, and Michelangelo are considered the artists who reached the greatest achievements in art during the Renaissance.

The Renaissance stressed harmony and beauty and no one could create more beautiful works than the great three artists listed above. The artists who came a generation after had a dilemma; they could not surpass the great works that had already been created by da Vinci, Raphael, and Michelangelo. This is when we start to see Mannerism emerge. Younger artists trying to do something new and different began to reject harmony and ideal proportions in favor of irrational settings, artificial colors, unclear subject matters, and elongated forms.

Mannerism developed in both Florence and Rome. The early Mannerist painters in Florence—especially Jacopo da Pontormo and Rosso Fiorentino, both students of Andrea del Sarto—are notable for using elongated forms, precariously balanced poses, a collapsed perspective, irrational settings, and theatrical lighting. Parmigianino (a student of Correggio) and Giulio Romano (Raphael's head assistant) were moving in similarly stylized aesthetic directions in Rome. These artists had matured under the influence of the High Renaissance, and their style has been characterized as a reaction or exaggerated extension of it.

Jacopo da Pontormo

Jacopo da Pontormo (1494–1557) represents the shift from the Renaissance to the Mannerist style. Take for example his *Deposition from the Cross*, an altarpiece that was painted for a chapel in the Church of Santa Felicita, Florence. The figures of Mary and Jesus appear to be a direct reference to Michelangelo's *Pieta*. Although the work is called a "*Deposition,"* there is no cross. Scholars also refer to this work as the "Entombment" but there is no tomb. This lack of clarity on subject matter is a hallmark of Mannerist painting. In addition, the setting is irrational, almost as if it is not in this world, and the colors are far from naturalistic. This work could not have been produced by a Renaissance artist. The Mannerist movement stresses different goals and this work of art by Pontormo demonstrates this new, and different style.



Pontormo, Deposition from the Cross, 1525-1528, Church of Santa Felicita, Florence: This work of art by Pontormo demonstrates the hallmarks of the Mannerist style: unclear subject matter, irrational setting, and artificial colors. PD-Art



Madonna with the Long Neck: In Parmigianino's Madonna with the Long Neck (1534–40), Mannerism makes itself known by elongated proportions, highly stylized poses, and lack of clear perspective. PD-Art

In other words, instead of studying nature directly, younger artists began studying Hellenistic sculptures and paintings of masters past. Therefore, this style is often identified as "anti-classical," yet at the time it was considered a natural progression from the High Renaissance. The earliest experimental phase of Mannerism, known for its "anti-classical" forms, lasted until about 1540 or 1550. This period has been described as both a natural extension of the art of Andrea del Sarto, Michelangelo, and Raphael, as well as a decline of those same artists' classicizing achievements.

In past analyses, it has been noted that Mannerism arose in the early 16th century alongside a number of other social, scientific, religious and political movements such as the Copernican model, the Sack of Rome, and the Protestant Reformation 's increasing challenge to the power of the Catholic Church. Because of this, the style's elongated forms and distorted forms were once interpreted as a reaction to the idealized compositions prevalent in High Renaissance art.

This explanation for the radical stylistic shift in 1520 has fallen out of scholarly favor, though the early Mannerists are still set in stark contrast to High Renaissance conventions; the immediacy and balance achieved by Raphael's School of Athens no longer seemed interesting to young artists. Indeed, Michelangelo himself displayed tendencies towards Mannerism, notably in his vestibule to the Laurentian Library, in the figures on his Medici tombs, and above all in the Last Judgment in the Sistine Chapel.



Christ, Mary, and Saints (detail), Michelangelo, Last Judgment, Sistine Chapel, altar wall, fresco, 1534-1541 (Vatican City, Rome)

The Counter-Reformation Movement

While the Protestants largely removed public art from religion and moved towards a more “secular” style of art, embracing the concept of glorifying God through depictions of nature, the Counter-Reformation Catholic Church promoted art with “sacred” or religious content. In other words, art was to be strictly religious, created for the purpose of glorifying God and Catholic traditions.

To that end, *The Last Judgment*, a fresco on the altar wall of the Sistine Chapel by Michelangelo (1534–41), came under attack for its exaggerated classical imagery and the large quantity of nudes, some of which were interpreted at the time as being in compromising poses. Commissioned by Pope Clement VII and finished 4 years later for Pope Paul III, *The Last Judgment* was an object of dispute between critics within the Catholic Counter-Reformation and those who appreciated the genius of the artist and the Mannerist style of the painting. The critics accused Michelangelo of being insensitive to proper decorum, and of flaunting personal style over appropriate depictions of content. The fresco was also completed at a time when prints could be made of the work and distributed throughout Northern Europe, where it was feared it could fuel criticisms against the Catholic Church. While Michelangelo had been celebrated during the Renaissance for his classical influence and depictions of monumental nudes in a variety of poses, he was now being criticized for the nudity, as well as the exaggerated musculature of figures and the dramatic, swirling composition that suggested Mannerism. The Sistine ceiling of some 22 years earlier had, in fact, included the young male figures without clear purpose or clothing which were called “ignudi.” In 1534, however, clerics like the Pope’s Master of Ceremonies, Biagio da Cesena, was a constant irritant to Michelangelo over the issue of nudity. This demonstrates how the historical situation had altered and just how threatened the Catholic Church felt at this time in history.

The artist took his revenge on his critics by painting da Cesena into the fresco in the lower right as the King of Hell (not the Devil) with a large snake swallowing his genitalia.



The Last Judgement: The Last Judgment fresco in the Sistine Chapel by Michelangelo (1534–41) came under persistent attack in the Counter-Reformation for nudity (later painted over for several centuries), not showing Christ seated or bearded, and including the pagan figure of Charon. PD-Art

On the other hand, in Paolo Veronese’s painting *The Last Supper* (subsequently renamed *The Feast in the House of Levi*), one can see what the Council regarded as inappropriate. Veronese was summoned before the Inquisition on the basis that his composition was indecorous for the refectory of a monastery. The painting shows a fantasy version of a Venetian patrician feast, with, in the words of the Inquisition: “buffoons, drunken Germans, dwarfs and other such scurrilities” as well as extravagant costumes and settings. Veronese was told that he must change his painting within a three-month period; instead he simply changed the title to *The Feast in the House of Levi*.



Last Supper/House of Levi: Paolo Veronese was accused of being indecorous for the refectory of a monastery in his Last Supper (The Feast in the House of Levi). PD-Art

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13.4: Baroque Painting

Italian Painting in the Baroque Period

Baroque painting emerged in the 16th century (1500's) and became extremely popular in the 17th century; the Roman High Baroque lasted from 1623 to 1667.

Key Points

- Baroque painting is the painting associated with the Baroque cultural movement, which began in Italy in the 17th century.
- In its most typical manifestations, Baroque painting is characterized by great drama, rich, deep color, and intense light and dark shadows.
- Caravaggio was an important figure in early Baroque painting during the 16th and 17th centuries and inspired many followers, known as Caravaggisti.
- In the later 17th century, artists such as Giordano increasingly produced monumental ceiling frescoes.

Key Terms

- **tenebrism**: A style of painting popularized by Caravaggio and his followers using very pronounced and dramatic light contrast (chiaroscuro), with darkness a dominating feature of the image.
- **fresco**: In painting, the technique of applying water-based pigment to wet or fresh lime mortar or plaster.

Relevant Italian Painters of the Time

Caravaggio

Caravaggio (1571–1610), born and trained in Milan, stands as one of the most original and influential contributors to late 16th century and early 17th century European painting. He was known for painting figures, even those of classical or religious themes, in contemporary clothing, or as ordinary men and women using models from the low-class establishments he frequented. His inclusion of the seedier side of life was in marked contrast to the trends of the time. He used tenebrism and stark contrasts between partially lit figures and dark backgrounds to dramatic effect.

Some of Caravaggio's most famous paintings include *The Calling of St. Mathew, St. Thomas, The Conversion of St. Paul, The Entombment,* and *The Crowning of the Christ*. His use of light and shadow was emulated by the Caravaggisti, the followers of Caravaggio, such as Orazio Gentileschi (1563–1639), Artemisia Gentileschi (1592–1652/3), Garrit von Honthorst and Georges de la Tour.



Caravaggio, The Calling of St. Matthew, c.1599-1600, oil on canvas, 133.9 x 126.8". Contarelli Chapel, Church of San Luigi dei Francesi, Rome. PD-US The Calling of Saint Matthew shows Caravaggio's use of tenebrism. Which of the figures Jesus is calling out as St. Matthew is sometimes debated



Caravaggio, Entombment of Christ, 1604, oil on canvas, 9'9 1/8" x 6'7 ¾". Vatican, Rome. Tenebrism, or the dramatic use of extreme light and dark, is especially notable in this image

Artemisia Gentileschi

Successful women painters are still relatively rare during the Baroque period, although not unheard of. Artemisia is an exception; her father, Orazio Gentileschi, was quite well-known in Rome and beyond. He died painting in the court of Charles I in London. It was Orazio who was his daughter's teacher and who encouraged her career. She became known for an infamous incident in which a temporary tutor filling in for her father while he was painting in another city raped her. Lacking any practical recourse, Orazio and Artemisia took her rapist to court and won (not before Artemisia was put to the thumbscrew to get her to retract her accusation. She would not). She went on to paint all over Italy and also in England establishing herself as one of the best-known and successful painters of the period. Feminist art historians began to recover Artemisia's contribution in the 1970s. Her work, like her father's, is often notable for its Caravaggistic tenebrism.



Artemisia Gentileschi, Judith Beheading Holofernes, c. 1620. Oil on canvas, 146.5 x 108 c. Uffizi

Spanish Painting in the Baroque Period

The Spanish Golden Age is a period of flourishing in arts, coinciding with the political rise and decline of the Spanish Habsburg dynasty.

Key Points

- The Spanish Golden Age began in 1492, with the end of the Reconquista and the sea voyages of Christopher Columbus to the New World. Politically, it ended no later than 1659, with the Treaty of the Pyrenees ratified between France and Habsburg, Spain.
- The Italian holdings and relationships made by Queen Isabella's husband and later Spain's sole monarch, Ferdinand of Aragon, launched a steady traffic of intellectuals across the Mediterranean between Valencia, Seville, and Florence.
- Spanish art contained a strong mark of mysticism and religion that was encouraged by the Counter-Reformation and the patronage of Spain's strongly Catholic monarchs and aristocracy. The Habsburgs, both in Spain and Austria, were great patrons of art in their countries.
- Diego Velázquez and Francisco de Zurbarán are often considered by scholars as the influential founders of a uniquely Spanish style of painting during the Baroque era.

Key Terms

- **Counter-Reformation**: The period of Catholic revival beginning with the Council of Trent (1545–1563) and ending at the close of the Thirty Years' War (1648); sometimes considered a response to the Protestant Reformation.
- **Habsburg**: A Swabian noble family named after it, which became the ruling (hereditary) dynasty of Austria, at times other countries (mainly in Iberia and the former Burgundian territories), and supplied successive (elected) emperors of the Holy Roman Empire.

Overview: The Spanish Golden Age

The Spanish Golden Age is a period of flourishing in arts and literature in Spain, coinciding with the Baroque era and the political rise and decline of the Spanish Habsburg dynasty. It began no earlier than 1492 with the end of the *Reconquista* (Reconquest), the sea voyages of Christopher Columbus to the New World, and the publication of Antonio de Nebrija's *Gramática de la lengua castellana* (Grammar of the Castilian Language). Politically, it ended no later than 1659 with the Treaty of the Pyrenees, ratified between France and Habsburg, Spain.

Spain in the time of the Italian Renaissance had seen few great artists come to its shores. The Italian holdings and relationships made by Ferdinand of Aragon, Queen Isabella's husband and later Spain's sole monarch, launched a steady traffic of intellectuals

across the Mediterranean between Valencia, Seville, and Florence. Luis de Morales, one of the leading exponents of Spanish Mannerist painting, retained a distinctly Spanish style in his work reminiscent of medieval art. Spanish art, particularly that of Morales, contained a strong mark of mysticism and religion that was encouraged by the Counter-Reformation and the patronage of Spain's strongly Catholic monarchs and aristocracy.

Artists of the Golden Age of Spain

The Habsburgs, both in Spain and Austria, were great patrons of art in their countries. Diego Velázquez and Francisco de Zurbarán are often considered by scholars as the influential founders of a uniquely Spanish style of painting during the Baroque era.

Diego Velázquez

Diego Velázquez is widely regarded as one of Spain's most important and influential artists. He was an individualistic artist of the contemporary Baroque period and most well-known as a portrait artist. In addition to numerous renditions of scenes of historical and cultural significance, he painted scores of portraits of the Spanish royal family, other notable European figures, and commoners, culminating in the production of his masterpiece *Las Meninas* (1656). Velázquez was a court painter for King Philip IV and found increasingly high demand for his portraits from statesmen, aristocrats, and clergymen across Europe. His portraits of the King, his chief minister, the Count-duke of Olivares, and the Pope himself demonstrated a belief in artistic realism and a style comparable to many of the Dutch masters.



Philip IV in Brown and Silver, 1632: Velázquez is perhaps most well-known for his many famous portraits, including this one of King Philip IV. PDUS described at URL: http://www.nationalgallery.org.uk/pa...own-and-silver

Velazquez's most famous painting, however, is the celebrated *Las Meninas* (1656), in which the artist includes himself as one of the subjects. *Las Meninas* (Spanish for "The Ladies in Waiting") is a painting with complex and enigmatic composition that raises questions about reality and illusion, creating an uncertain relationship between the viewer and the figures depicted. Because of these complexities, *Las Meninas* has been one of the most widely analyzed works in Western painting.

The painting shows a large room in the Royal Alcazar of Madrid during the reign of King Philip IV and presents several figures, most identifiable from the Spanish court, captured in a particular moment as if in a snapshot. Some look out of the canvas towards the viewer, while others interact among themselves. The young Infanta Margaret Theresa is surrounded by her entourage of maids of honor, chaperone, bodyguard, two other figures, and a dog. Just behind them, Velázquez portrays himself working at a large canvas. Velázquez looks outwards, beyond the pictorial space to where a viewer of the painting would stand. In the background there is a mirror that reflects the upper bodies of the king and queen. They appear to be placed outside the picture space in a position similar to that of the viewer, although some scholars have speculated that their image is a reflection from the painting Velázquez is shown working on.



Las Meninas, 1656 (English: The Ladies in Waiting): In his most celebrated painting, Velázquez's self-portrait is included on the left. PD-US

Religion in the Art of the Spanish Golden Age: Francisco de Zurbarán

The religious element in Spanish art, in many circles, grew in importance with the Counter-Reformation. The austere, ascetic, and severe work of Francisco de Zurbarán exemplified this thread in Spanish art, along with the work of composer Tomás Luis de Victoria. Philip IV actively patronized artists who agreed with his views on the Counter-Reformation and religion. The mysticism of Zurbarán's work—influenced by Saint Theresa of Avila—became a hallmark of Spanish art in later generations.



Francisco de Zurbarán, The Birth of the Virgin, demonstrates the religious themes, particularly the devotion to the Virgin Mary, that pervaded Counter-Reformation Spanish artwork. PD-US

Influenced by Caravaggio and the Italian masters, Zurbarán devoted himself to an artistic expression of religion and faith. He is known primarily for his religious paintings depicting monks, nuns, and martyrs, as well as for his still-lifes. Zurbarán gained the nickname *Spanish Caravaggio,* owing to the forceful, realistic use of chiaroscuro in which he excelled.



Saint Francis in Meditation, c. 1631–1640, National Gallery: Zurbarán's painting of Saint Francis of Assisi is notable for its use of tenebrism, or high contrast between light and dark

His paintings of St. Francis of Assisi, the immaculate conception, and the crucifixion of Christ reflected a third facet of Spanish culture in the 17th century, against the backdrop of religious war across Europe. Zurbarán broke from Velázquez's sharp realist interpretation of art and looked, to some extent, to the emotive content of the painter El Greco and the earlier Mannerist painters for inspiration and technique, though Zurbarán respected and maintained the lighting and physical nuance of Velázquez.

French Painting in the Baroque Period

17th century painting in France was influenced by Italian Baroque sensibilities as well as the Classical tastes of the powerful monarchy.

Key Points

- King Louis XIV established the Academy of Painting and Sculpture, which propagated a style of art with distinctly Classical affectation. Important painters of 17th century France include Simon Vouet, Charles Le Brun, Nicolas Poussin, Claude Lorrain, and Georges de la Tour.
- Simon Vouet is known for introducing Baroque style painting to France. Charles Le Brun was a student of Vouet and the most important painter in the court of King Louis XIV. He was responsible for creating the French Academy and for the interior decoration at the Palace of Versailles.
- Nicolas Poussin is known for his Classical style paintings that favor clarity, logic, order, and clean lines over color. Claude Lorrain is known particularly for his work in landscape paintings.
- Georges de la Tour was a French Baroque painter known for painting religious chiaroscuro scenes.

Key Terms

- **chiaroscuro**: An artistic technique popularized during the Renaissance, referring to the use of exaggerated light contrasts in order to create the illusion of volume.
- **altarpiece**: A work of art suspended above and behind a table used for religious purposes; (altar) in a church.

Overview: The Baroque Era in France

17th century painting in France was influenced by Italian Baroque sensibilities as well as the Classical tastes of the powerful monarchy. These two strong influences resulted in a style that was unique to France and culminated in the art produced for King Louis XIV. The reign of Louis XIV saw a shift from Mannerist and Baroque styles popular in the early part of the century, during the reign of Louis XIII, toward a more prescribed Classical style. Louis XIV established royal control over artisanal production in France, prohibiting the purchase of luxury goods from abroad. He also established the Academy of Painting and Sculpture, which

maintained a hierarchy of genres in painting and a distinctly Classical flavor.

Influential French Painters

Important painters of 17th century France include Simon Vouet, Charles Le Brun, Nicolas Poussin, Claude Lorrain, and Georges de la Tour. 17th century painting in France was divided: on one hand there was influence from the Italian Baroque style as seen in the work of de la Tour; on the other was a distinctive turn towards a rigid, Classical style that was favored by the monarchy, and exemplified by the works of Le Brun, Poussin, and Lorrain. The convergence of these two styles gave 17th century painting an aesthetic tone that was wholly unique to France.

Simon Vouet and Charles Le Brun

Simon Vouet is known for introducing Baroque style painting to France. He studied in Italy and learned the techniques of the Italian masters, which he imbued with his own sensibilities. He was made “premier peintre du Roi” by Louis XIII, who commissioned numerous works from him. Charles Le Brun was Vouet’s most influential pupil and was to become an important painter in the court of King Louis XIV. Le Brun worked primarily for Louis XIV, and his most important works reside at the Palace of Versailles. Mostly producing battle pieces and altarpieces, Le Brun’s paintings exemplify a synthesis of Baroque and Classical styles.



Charles Le Brun, The Conquest of Franche-Comté: Charles Le Brun worked primarily for King Louis XIV, and his most important works reside at the Palace of Versailles. Mostly producing battle pieces and altarpieces, Le Brun’s paintings exemplify a synthesis of Baroque and Classical styles

Nicolas Poussin and Claude Lorrain

Nicolas Poussin is known for his Classical style paintings created in 17th century France. His work features clarity, logic, order, and clean lines over color, serving as a counterpoint to Baroque style painting. He spent most of his life working in Rome and became a favorite painter of King Louis XIV. Claude Lorrain is known particularly for his work in landscape paintings. He earned the patronage of Pope Urban VIII, after which his fame grew rapidly. Lorrain and Poussin were friends and were known to have traveled the Italian countryside together.



Nicolas Poussin, Echo and Narcissus: Nicolas Poussin is known for his Classical style paintings created in 17th century France. His work features clarity, logic, order, and clean lines over color

Georges de la Tour

Georges de la Tour was a French Baroque painter known for painting religious chiaroscuro scenes lit by candlelight. His work shows a great deal of influence from Caravaggio, characterized by the painted effects of light and dark, but is unique in that he applies this technique to genre subjects.



Georges De La Tour, Magdalene with the Smoking Flame, c. 1640-45, oil on canvas, 61.4 x 48". Louvre, PD-US

Flemish Painting in the Baroque Period

The style of painting produced in Flanders during the 17th century is known as Flemish Baroque.

Key Points

- Flemish Baroque painting is notable for the fact that it was separated into the different thematic categories of history, portraiture, genre, landscape, and still life.
- Peter Paul Rubens was the preeminent painter of the Flemish Baroque style; he was the dominant artist of history painting

and drew influence from Italian painting.
- The paintings of Adriaen Brouwer exemplified the genre painting of 17th century Flanders . They depicted scenes of the everyday life of peasants and were notable for their expressive facial studies.
- The **vanitas**, a type of still life painting that is meant to illustrate the meaninglessness of earthly life and the transience of all earthly pursuits, became very popular in 17th century Flemish painting.

Key Terms

- **monumental**: Large, grand, and imposing.
- **Vanitas**: a type of painting with iconography that symbolizes the fleeting quality of life, fame, riches, and happiness on earth.

Overview: Flemish Baroque

The style of painting produced in Flanders during the 17th century is known as Flemish Baroque. This style was produced between about 1585, when the Dutch Republic split from the Habsburg Spain regions of the south, until about 1700, when the Habsburg rule ended after the death of King Charles II. Antwerp—the home of Peter Paul Rubens and Anthony Van Dyck—figured prominently as a point of artistic production during this time, as did Brussels and Ghent to a lesser extent. Peter Paul Rubens, the preeminent painter of the Flemish Baroque style, had a strong influence on the artistic aesthetic of the 17th century.

Categories of Flemish Painting

Flemish Baroque painting is notable for the fact that it was separated into different thematic categories, and artists of the time tended to specialize in one of these areas. These genres included history, portraiture, genre, landscape, and still life paintings. A similar hierarchy of genres will become formalized as part of the French Academy in the 17th century.

History Painting

History painting, considered the most noble genre during the 17th century, was comprised of depictions of historical, biblical, mythological, and allegorical scenes. Peter Paul Rubens was the dominant painter in this category, though his student Anthony Van Dyck also became prominent. More than in any other category, Flemish history painters continued to draw influence from Italian painting. Rubens spent nine years in Italy studying the work of the masters, and he introduced the monumental hunting scene to painting. This is exemplified in his work *Wolf and Fox Hunt*, which depicts a noble battle on a large scale and was inspired by his study of classical antiquity.



Peter Paul Rubens, The Raising of the Cross, 1610-11, oil on wood, 182 x 134", Cathedral of Our Lady, Antwerp. The altarpiece was completed after Rubens had returned from visiting Italy and clearly shows the influence of Italian masters like Michelangelo. PD-US

Portrait Paintings

Portrait paintings were, for the most part, monumental or life sized, though the group and family portrait came into prominence during the 17th century. Although he was not a portrait painter, Rubens completed some early works in this category. He also exerted influence through his student, Anthony Van Dyck, who became the court painter for Charles I of England and an influence on subsequent portraiture in England.

The English preferred to import artists rather than promote home-grown ones. English painting will not come into its own until the landscape painters of the next century.



Anthony van Dyck, Charles I at the Hunt, c. 1635, oil on canvas, 104..7 x 81,4", Louvre. Note the low angle from which we view the King. Charles I was sensitive about his short stature. PD-US

Genre Painting

Genre paintings depict scenes from everyday life and were very common in 17th century Flanders. These paintings feature figures with no specific identity, commonly engaged in activities associated with "the peasant life." Many genre artists follow the tradition of Peter Brueghel the Elder in their depiction of the lower classes. The paintings of Adriaen Brouwer, which often show peasants fighting and drinking, serve as an example of Flemish genre painting. Brouwer is known for painting his subjects in interior, rather than exterior, scenes. He was also known for his expressive facial studies, characteristic of a genre called "tronies" (faces) and exemplified in works such as *The Smokers*.



Adriaen Brouwer, The Smokers, c. 1636, oil on panel, 18.2 x 14.4” MET. This genre painting includes a self-portrait – the figure in the middle that turns to face the viewer. Other portraits are those of Jan Cossiers, Jan Lievens, Joos van Craesbeeck and Jan Davidsz de Heem. This type of group portrait doubled as a representation of one of the five senses (in this case the sense of taste)

Landscapes

Landscape painting was another major category in the 17th century. The style developed from earlier 16th century Flemish landscape paintings, which were not particularly realistic and employed the semi-aerial, or Cosmic, view typical of Peter Brueghel the Elder. Architectural interior painting also became popular around this time, depicting the realistic interiors of existing churches and cathedrals.

Still Lifes

Floral still life painting was widespread in 17th century Flanders, popularized by Brueghel the Elder around 1600. His sons, Jan Brueghel the Younger and Ambrosius Brueghel, were also known flower specialists of the time. Other subjects or subcategories of still life painting included the banquet still life, the animal still life, and garland scenes. Still life paintings often had an underlying moralistic message concerning the brevity of life, a trait exemplified by the “vanitas.” A vanitas is a symbolic still life painting that is meant to illustrate the meaninglessness of earthly life and the transience of all earthly pursuits. Vanitas paintings were very popular in 17th century Flemish and Dutch work, and they often include iconographic symbols such as skulls, flowers, rotting fruit, clocks, watches, smoke, and hourglasses, all of which are meant to convey the ephemeral (short and fleeting) nature of life on earth.



Vanitas Painting: An example of a vanitas from the 17th century by Franciscus Gysbrechts. PD-US

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13.5: Baroque Architecture

The highly theatrical Baroque architectural style dominated Italy in the 1600s.

Learning Objectives

Define the characteristics and examples of Roman Baroque architecture

Key Points

- Baroque architecture was linked to the Counter-Reformation, celebrating the wealth of the Catholic Church. It was characterized by new explorations of form, light and shadow, and dramatic intensity.
- Bernini was the master of Baroque architecture in Rome; St. Peter's Square was one of his greatest achievements.
- Carlo Fontana became Rome's leading Baroque architect following Bernini's death in 1680.
- Other influential Baroque architects in Italy included Carlo Maderno, Pietro da Cortano, and Francesco Borromini.

Key Terms

- **Counter-Reformation**: The period of Catholic revival beginning with the Council of Trent (1545–1563) and ending at the close of the Thirty Years' War (1648); considered a response to the Protestant Reformation.
- **Baroque**: A period in western art from c. 1600 to the middle of the 18th century, characterized by drama, rich color, and extreme contrast between light and shadow.

The Baroque Period in Italy

The Baroque period of architecture began in the late 16th century in Rome, Italy. It took the Roman vocabulary of Renaissance architecture and used it in a new rhetorical and theatrical fashion, often to express the triumph of the Catholic Church and the absolutist state. It was characterized by new explorations of naturalism, form, light and shadow, and dramatic intensity.

Whereas the Renaissance drew on the wealth and power of the Italian courts and was a blend of secular and religious forces, the Baroque was – initially at least – directly linked to the Catholic Counter-Reformation, a reform movement in response to the Protestant Reformation. Baroque architecture and its embellishments were on one hand more expressive of the emotions, and on the other, a visible statement of the wealth and power of the Catholic Church.

Architectural Accomplishments

A number of ecclesiastical buildings of the Baroque period in Rome had plans based on the Italian paradigm of the basilica with a crossed dome and nave (cruciform plan), but the treatment of the architecture was very different than earlier examples. One of the first Roman structures to break with the previous conventions was the church of Santa Susanna, designed by Carlo Maderno. The dynamic rhythm of columns and pilasters, central massing, and the protrusion and condensed central decoration add complexity to the structure. There is an incipient playfulness with the rules of classic design, but it still maintains a level of rigor. Look for movement toward the viewer in Baroque architecture in the façade and ornamentation.



Facade of Santa Susanna by Carlo Maderno: The design elements of this church signaled a departure from the prevailing style of architecture at the time

Pietro de Cortona

The same concerns with plasticity, massing, dramatic effects, and shadow and light are evident in the architectural work of Pietro da Cortona, illustrated by his design of Santi Luca e Martina (construction began in 1635) with what was probably the first curved Baroque church façade in Rome. These concerns are even more evident in his reworking of Santa Maria della Pace (1656– 8). The façade of the building, with its half-domed portico shadowed with chiaroscuro, and concave side wings, closely resembles a theatrical stage set and projects forward so that it substantially fills the tiny trapezoidal piazza. The conceit of the theater is one of the recurring motifs to look for in Baroque architecture.



Santa Maria Della Pace: Pietro da Cortona restored the edifice of Santa Maria Della Pace, adding a Baroque façade

Gian Lorenzo Bernini

Other Roman ensembles of the Baroque and late Baroque period are likewise suffused with urban theatricality and provide points of focus within the surrounding cityscape. Probably the most well-known example of such an approach is Saint Peter's Square, which has been praised as a masterstroke of Baroque theatre. The piazza, designed by Gian Lorenzo Bernini, is formed principally

by two colonnades of free-standing columns centered on an Egyptian obelisk. The oval colonnades extend the façade of St. Peter's and enclose the piazza in the embrace of Mother Church. Bernini's own favorite architectural achievement was his oval church of Sant'Andrea al Quirinale, decorated with polychome marbles and an ornate gold dome. His secular architecture included the Palazzo Barberini (based on plans by Maderno) and the Palazzo Chigi-Odescalchi (1664), both in Rome.

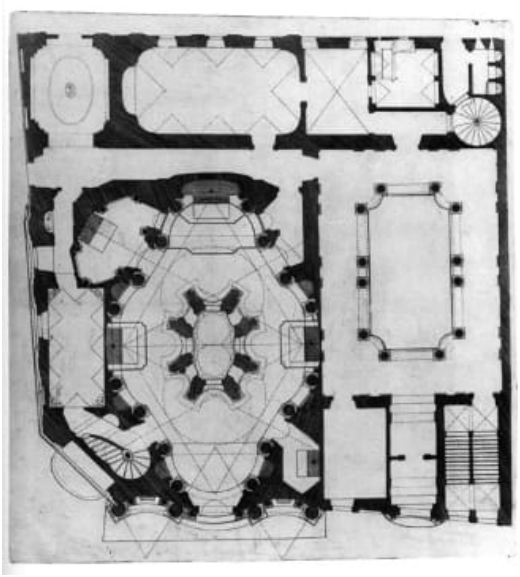


St. Peter's Square by Gian Lorenzo Bernini: St. Peter's Square is an iconic example of Baroque theatricality

Francesco Borromini

Bernini's rival, the architect Francesco Borromini, produced designs that deviated dramatically from the regular compositions of the ancient world and Renaissance. His building plans were based on complex geometric figures, his architectural forms were unusual and inventive, and he employed multi-layered symbolism in his architectural designs. His iconic masterpiece is the diminutive church of San Carlo alle Quattro Fontane, distinguished by a complicated plan that is partly oval and partly a cross, giving it complex convex-concave wall rhythms. The oval is to Baroque what the rational circle was to the Renaissance. Both Bernini and Borromini make expressive use of the oval in their designs.





CC-BY SA 4.0 photo: Architas; plan: https://en.wikiarquitectura.com/buil...attro-fontane/

Carlo Fontana

Following the death of Bernini in 1680, Carlo Fontana emerged as the most influential architect working in Rome during the Baroque period. His early style is exemplified by the slightly concave façade of San Marcello al Corso. Fontana's academic approach, though lacking the dazzling inventiveness of his Roman predecessors, exerted substantial influence on Baroque architecture both through his prolific writings and through the number of architects he trained, who would disseminate the Baroque idioms throughout 18th-century Europe.

Spanish Architecture in the Baroque Period

A particular strand of Baroque architecture evolved in Spain and its provinces and former colonies in the late 17th century.

Learning Objectives

- Identify characteristics of Spanish Baroque architecture, its most famous examples, and how it differs from the art of Northern Europe in the 17th century.

Key Points

- In contrast to the art of Northern Europe, the Spanish art of the Baroque period appealed more to the emotions rather than seeking to please the intellect.
- Some of the most notable examples of Spanish architecture from the Baroque period include the façades of the University of Valladolid (1719) and the western façade of the Cathedral of Santiago de Compostela (1750).

Key Terms

- **Herrerian**: A style of architecture developed in Spain during the last third of the 16th century under the reign of Philip II (1556–1598) and continued in force in the 17th century, transformed then by the Baroque current of the time.
- **Moorish**: Of or pertaining to a style of Spanish architecture from the time of the Moors, characterized by the horseshoe arch and ornate, geometric decoration.
- **Baroque**: A period in western art from c. 1600 to the middle of the 18th century, characterized by drama, rich color, and dramatic contrast between light and shadow.
- **Obelisk**: A tall, square, tapered stone monolith topped with a pyramidal point, frequently used as a monument.

The Development of Baroque in Spain

Spanish Baroque is a strand of Baroque architecture that evolved in Spain and its provinces and former colonies, notably Spanish America and Belgium, in the late 17th century. As Italian Baroque influences spread across the Pyrenees Mountains, they gradually superseded in popularity the restrained classical approach of Juan de Herrera, which had been in vogue since the late 16th century.

For example, by 1667, the facades of Granada Cathedral (by Alonso Cano) and Jaén Cathedral (by Eufrasio López de Rojas) suggest the artists' fluency in interpreting traditional motifs of Spanish cathedral architecture in the Baroque aesthetic idiom. In Madrid, a vernacular Baroque with its roots in Herrerian and in traditional brick construction was developed in the Plaza Mayor and in the Royal Palace of El Buen Retiro, which was destroyed during the French invasion by Napoleon's troops. Its gardens still remain as El Retiro park. This sober brick Baroque of the 17th century is still well represented in the streets of the capital in palaces and squares.



Plaza Mayor: Three sides of the Plaza Mayor, well known for its Spanish Baroque architecture



Caravaca de la Cruz.: The Churrigueresque column, or estipite, was a central element of ornamental decoration in the Spanish Baroque, as shown here in the Estipite in the Church of Caravaca de la Cruz. It is characterized by the inverted cone, or obelisk

Notable Examples

One examples of the most eye-catching creations of Spanish Baroque is the energetic western façade of the Cathedral of Santiago de Compostela (Fernando de Casas y Novoa, 1750). In this example, as in many others, the Churrigueresque design involves a play of sculptural and decorative elements with little relation to structure and function. The focus of the florid ornamentation is an elaborately sculpted surround to a main doorway. If one removed the intricate maze of broken pediments, undulating cornices, stucco shells, inverted tapers, and garlands from the rather plain wall it is set against, the building's form would not be affected in the slightest.



Cathedral of Santiago de Compostela in Spain.: The facade of the Santiago de Compostela reflects the Churrigueresque facade; the lavish details of the facade have little structural use

The Royal Palace of Madrid (https://en.wikipedia.org/wiki/Royal_Palace_of_Madrid) deserves special mention. It was constructed in a sober Baroque international style, often mistaken for neoclassical, by the king Philip V.

English Architecture in the Baroque Period

English architecture during the 17th century can be characterized by its use of Palladian, Jacobean, and English Baroque styles.

Learning Objectives

- Define the architecture of 17th century England.

Key Points

- Inigo Jones is known for introducing Palladian architecture to England, a highly symmetrical style based on the principles of formal Classical temple architecture of the ancient Greeks and Romans.
- Popular during the early 17th century, the Jacobean style can be classified by its adoption of decadent and detailed Renaissance motifs such as columns and pilasters, round arch arcades, and flat roofs with openwork parapets, as seen in Hatfield House.
- The architect Sir Christopher Wren was responsible for the genesis of the English Baroque style; after the Great Fire of London in 1666, he rebuilt many of the city's churches, such as St. Paul's Cathedral.
- English Baroque architecture can be characterized by heavy structures adorned with elaborate decoration; compared to the contemporary Baroque of the European continent, however, it tends to be relatively plain, with more Classical subtleties.

Key Terms

- **arcade**: A row of arches.
- **parapet**: Part of a perimeter that extends above the roof.
- **pilaster**: A rectangular column that projects partially from the wall to which it is attached; it gives the appearance of a support but is only for decoration.

English Architecture in the 17th Century

The architecture in England during the 17th century saw a continuation of the use of Classical forms, which eventually gave way to a uniform style, derived chiefly from Italy and exemplified predominantly in the work of Inigo Jones. Jacobean architecture was prominent in the first quarter of the 17th century, and English Baroque architecture, a distinctly English take on the Italian Baroque style, became prevalent during the later part of the 17th century following the Great Fire of London.

Inigo Jones and Palladian Architecture

Palladian architecture is highly symmetrical and based on the principles of formal Classical temple architecture of the ancient Greeks and Romans. It was a style seen during the 17th century in England and became truly prominent in the 18th century. Inigo Jones, one of the first significant English architects, is known for introducing the Italian Renaissance style to England. He is responsible for the Queen's House at Greenwich (1635) and the Banqueting House in the Palace of Whitehall (1622), which he designed based on the work of Palladio, an influential Italian Classical-style architect; its ceiling was painted by Peter Paul Rubens.



The Queen's House at Greenwich: The Queen's House at Greenwich was built by Inigo Jones, one of the first significant English architects known for introducing the Italian Renaissance style to England

Jacobean Architecture

The second phase of Renaissance architecture in England is termed the Jacobean style. This style was popular during the first quarter of the 17th century during the reign of King James I. Chronologically following the Elizabethan style, the Jacobean style can be classified by its adoption of decadent and detailed Renaissance motifs such as columns and pilasters, round arch arcades, and flat roofs with openwork parapets. These classical motifs were, however, not strictly applied (as they were by Inigo Jones) but used rather freely and synthesized with elements of Elizabethan style architecture. Architectural examples of the style include Hatfield House, Knole House, and Holland House by John Thorpe.



Hatfield House: South facing view of Hatfield House, an example of English Jacobean architecture, showcasing the decadent and detailed Renaissance motifs

English Baroque

The later 17th century saw Baroque architecture come to prominence in a style that is termed English Baroque. It was the architect Christopher Wren, one of the most acclaimed English architects in history, who was responsible for the genesis of the English Baroque style. When the Great Fire of London in 1666 forced much of the city to be rebuilt, Wren was hired to replace many of the churches. His most ambitious construction, St. Paul's Cathedral, was a magnificent piece of architecture and is the only English cathedral in the Classical tradition.



St. Paul's Cathedral: Built by Christopher Wren, St. Paul's Cathedral is the only English cathedral in the Classical tradition

Characteristics

Popular from 1666 to about 1715, English Baroque architecture is characterized by heavy structures adorned with elaborate decoration; compared to the contemporary Baroque of the European continent, however, it tends to be relatively plain, with more Classical subtleties. Baroque country houses, such as Chatsworth House by William Talman and Castle Howard by Vanbrugh and Hawksmoor, began to appear in the 1690s. The most significant architects after Wren were Sir John Vanbrugh and Nicholas

Hawksmoor, who built Castle Howard (1699) and Blenheim Palace (1705).



Chatsworth House, England: English Baroque architecture, as seen in Chatsworth House, can be characterized by heavy structures adorned with elaborate decoration; however, it tends to be relatively plain, with more Classical subtleties, compared to the Baroque architecture of the continent that was being built at the same time

French Architecture in the Baroque Period: Versailles

The Palace of Versailles was built during King Louis XIV's reign and contains 700 rooms, extensive gardens, and lavish decoration.

Learning Objectives

- Identify the most impressive features of Versailles and those artistically responsible.

Key Points

- The Palace of Versailles was executed in the French Baroque style, characterized by its large curved forms, twisted columns, high domes, and complicated shapes.
- The architect for the palace was Louis Le Vau, the interior decorator was Charles Le Brun, and the landscape designer was Andre Le Notre.
- Interior design from this period is known as Louis XIV style. Originated by Le Brun, it is characterized by richly woven red and gold fabrics or brocades, heavy gilded plaster molding, large sculpted side boards, and heavy marbling.
- The gardens at Versailles cover nearly 2,000 acres of land and were executed in the French formal garden style, or *jardina lafrancaise*.
- Notable features of the palace include the Hall of Mirrors and the Grande Canal.

Key Terms

- **parterre**: A garden with paths between flowerbeds.
- **brocade**: A thick, heavy fabric into which raised patterns have been woven.
- **molding**: A plane or curved narrow surface, either sunk or projecting, used for decoration by means of the lights and shades upon its surface and to conceal joints, especially between unlike materials.

Overview: Versailles

The Palace of Versailles is an opulent palace built by Louis XIV that contains 700 rooms, extensive gardens, and lavish decoration. Initially, a small hunting lodge built by his father, Louis XIV transformed Versailles with four intensive building campaigns over his reign. The formal aesthetic of the palace was meant to glorify France and show the power and greatness of the self-proclaimed Sun King, Louis XIV. The architect for the palace was Louis Le Vau, the interior decorator was Charles Le Brun, and the landscape

designer was Andre Le Notre. These three artists had worked together previously on the private Chateau Vaux le Vicomte for the king's minister of finance before he was imprisoned. In 1682, Versailles was transformed into the official residence of the king, and such notable features of the palace as the Hall of Mirrors and the Grande Canal were built.

The Architecture: Louis Le Vau

The Palace of Versailles was executed in the French Baroque style by architect Louis Le Vau, a French Classical architect who worked for King Louis XIV. French Baroque architectural style is characterized by its large curved forms, twisted columns, high domes, and complicated shapes. In comparison to the Baroque architecture of the rest of Europe, it is commonly thought to be more restrained and characterized by its mixture of lavish details on symmetrical and orderly buildings.

The Interior Design: Charles Le Brun

Charles Le Brun was the interior decorator for the Palace of Versailles, as well as first painter to the king. Louis XIV declared Le Brun the "greatest painter of all time," and Le Brun worked on such notable features of the palace as the Halls of War and Peace, the Ambassadors' Staircase, and the Great Hall of Mirrors. Interior design from this period is known as Louis XIV style, originated by Le Brun, and was characterized by richly woven red and gold fabrics or brocades, heavy gilded plaster molding, large sculpted side boards, and heavy marbling.



Louis XIV style: This elaborate bench showcases the style of Louis XIV at Versailles, which is characterized by richly woven red and gold fabrics or brocades, heavy gilded plaster molding, large sculpted side boards, and heavy marbling

The Hall of Mirrors is the central gallery of the Palace of Versailles and is one of the most famous rooms in the world. The main feature of this room is a series of 17 mirrored arches that reflect 17 arcaded windows overlooking the gardens. Each arch contains 21 mirrors. The arches are fixed between marble pilasters upon which bronze symbols of France are embedded.



The Hall of Mirrors: The main feature of the Hall of Mirrors is a series of 17 mirrored arches that reflect 17 arcaded windows overlooking the gardens. Each arch contains 21 mirrors

The Gardens: Andre Le Notre

The landscape design at the Palace of Versailles is one of the most extravagant in history. Headed by Andre Le Notre, the gardens at Versailles cover nearly 2,000 acres of land and were executed in the French formal garden style, or *jardina la francaise*. This style is characterized by its meticulously manicured lawns, parterres of flowers, numerous fountains, and sculptures.

A common feature of sculpture and decoration at Versailles is the use of classical mythology as allegory. The Bassin de Latone (Basin of the Pool) was designed by Le Notre and sculpted by Gaspard and Balthazar Marsy between 1668–1670. (https://fr.wikipedia.org/wiki/Fichie...atone_2016.jpg)

This fountain depicts scenes from Ovid's Metamorphoses, chosen as allegories to revolts during the king's reign. The Bassin d'Apollon is another fountain that depicts the sun god driving his chariot to light the sky. The Grotte de Thetys is a freestanding structure with an interior decorated in elaborate shell-work to represent the myth of Apollo.



Gardens at Versailles: Plan for the extravagant gardens at the Palace of Versailles

The Grande Canal is a notable feature of the gardens, with an impressive length of 1,500 x 62 meters. King Louis XIV ordered

the construction of “little Venice ” on the Grand Canal, which housed yachts, gondolas, and gondoliers received from Venice. It also served a functional purpose by gathering the water that drained from the fountains and redistributing it to the gardens by horse-powered pump.

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13.6: Golden Age of Dutch Painting

Rembrandt, Hals, Leyster

Hendrick ter Brugghen, Gerrit van Honthorst, Frans Hals, and Judith Leyster were important genre painters of the Dutch Republic. Rembrandt painted history paintings, portraits, genre paintings, landscape and is probably the most well-known of all painters of the Dutch Golden Age.

Key Points

- Ter Brugghen and Honthorst were both artists from the Dutch city of Utrecht who worked in the Caravaggisti tradition, emulating Caravaggio's dramatic use of light and shadow. Both artists were directly inspired by their travels to Italy.
- Tavern scenes and other depictions of lively entertainment were common subjects for genre painters of this period.
- Frans Hals, another well-known Dutch painter, is remembered primarily for his portraiture and his pioneering use of loose brushwork.
- Judith Leyster is one of the few recognized female artists of the Dutch Golden Age and is known for depicting female subjects in domestic interior scenes.
- Leyster's work is extremely similar to Hals, leading some historians to speculate that she may have been his apprentice.
- Rembrandt is known for his capturing of the "inner" person; he painted self-portraits throughout his life leaving a record of his development and interior life.

Key Terms

- **chiaroscuro**: An artistic technique developed during the Renaissance, referring to the use of exaggerated light contrasts in order to create the illusion of volume.
- **Caravaggisti**: Stylistic followers of the 16th century Italian Baroque painter Michelangelo Merisi da Caravaggio.
- **Mannerism**: A style of art developed at the end of the High Renaissance, characterized by the deliberate distortion and exaggeration of perspective, especially the elongation of figures.

The Dutch Golden Age

The Dutch Golden Age was a period in the history of Holland generally spanning the 17th century, during and after the later part of the Eighty Years' War (1568–1648) for Dutch independence. Although Dutch painting of the Golden Age comes in the general European period of Baroque painting and often shows many of its characteristics, most lacks the idealization and love of splendor typical of much Baroque work, including that of neighboring Flanders . Most work in Holland during this era, including that for which the period is best known, reflects the traditions of detailed realism inherited from Early Netherlandish painting.

A distinctive feature of the period is the proliferation of distinct genres of paintings, with the majority of artists producing the bulk of their work within one of these. The full development of this specialization is seen from the late 1620s, and the period from then until the French invasion of 1672 is the core of Golden Age painting. The Utrecht Caravaggisti Hendrick ter Brugghen and Gerrit van Honthorst, as well as Frans Hals and Judith Leyster, were genre painters of the Dutch Republic. Their work generally depicted taverns and other scenes of entertainment (Merry Company paintings) hat catered to the tastes and interests of a growing segment of the Dutch middle class.

Ter Brugghen's favorite subjects were half-length figures of drinkers or musicians, but he also produced larger-scale religious images and group portraits. He carried with him Caravaggio's influence, and his paintings have a strong dramatic use of light and shadow, as well as emotionally charged subjects. Though he died fairly young at age 41, his work was well received and highly influential in his lifetime.



The Concert by ter Brugghen (1627), 99.1 x 116.8 cm, National Gallery, London: Some of ter Brugghen's favorite subjects were half-length figures of drinkers or musicians, with a strong dramatic use of light and shadow in the style of Caravaggio. Van Honthorst

Gerard van Honthorst (1590—1656) was born in Utrecht and also studied under Abraham Bloemaert. In 1616, Honthorst also traveled to Italy and was deeply influenced by the recent art he encountered there. Honthorst returned to Utrecht in 1620 and went on to build a considerable reputation, both in the Dutch Republic and abroad.

Honthorst briefly became a court painter to Charles I in England in 1628. His popularity in the Netherlands was such that he opened a second studio in The Hague, where he painted portraits of members of the court and taught drawing. Honthorst cultivated the style of Caravaggio and had great skill at chiaroscuro , often painting scenes illuminated by a single candle. Apart from portraiture, he is known for painting tavern scenes with musicians, gamblers, and people eating.



The Matchmaker by Gerard van Honthorst, 1625: This painting demonstrates Honthorst's use of chiaroscuro, a style made popular by Caravaggio

Hals

Frans Hals the Elder (c. 1582—1666) was most notable for his loose painterly brushwork, a lively style he helped introduce into Dutch art. Hals was also instrumental in the evolution of 17th century group portraiture. He is perhaps best known for his portraits, which were primarily of wealthy citizens and prominent merchants like Pieter van den Broecke and Isaac Massa. He also painted

large group portraits for local civic guards and the regents of local hospitals. His pictures illustrate the various strata of society: banquets or meetings of officers, guildsmen, local councilmen from mayors to clerks, itinerant players and singers, gentlefolk, fishwives, and tavern heroes. In his group portraits, such as the *TheOfficers of the St Adrian Militia Company*, Hals captures each character in a different manner. Hals was fond of daylight and silvery sheen, in contrast to Rembrandt's use of golden glow effects.



The Officers of the St Adrian Militia Company by Frans Hals, 1633: This is the second painting for the Cluveniers, St. Adrian, or St. Hadrian civic guard of Haarlem, by Frans Hals; today it is considered one of the main attractions of the Frans Hals Museum

Judith Leyster

Judith Jans Leyster (1609—1660) was one of three significant women artists in Dutch Golden Age painting. The other two, Rachel Ruysch and Maria van Oosterwijk, were specialized painters of flower still lifes, while Leyster painted genre works, a few portraits, and a single still life. Leyster largely gave up painting after her marriage, which produced five children. Leyster was particularly innovative in her domestic genre scenes. In them, she creates quiet scenes of women at home, which were not a popular theme in Holland until the 1650s.



Judith Leyster, Carousing Couple, 1620, oil on panel, 26 ¾ x 22 5/8". Louvre. Leyster's subject matter was similar to other genre painters of the period, with the exception that she tended to focus on female subjects

Although well-known during her lifetime and esteemed by her contemporaries, Leyster and her work were largely forgotten after

her death. Leyster was rediscovered in 1893 when the Louvre purchased what it thought was a Frans Hals painting, only to find it had, in fact, been painted by Judith Leyster. Some historians have asserted that Hals may have been Leyster's teacher due to the close similarity between their work; for example, Leyster's *The Merry Drinker* from 1629 has a very strong resemblance to *The Jolly Drinker* of 1627—28 by Hals.

These types of paintings, of people engaged in drinking, music, or gambling, were called "Merry Company" paintings and were meant to bring to mind the parable of the Prodigal Son who squandered his inheritance on wine, women, and song.

Rembrandt

Rembrandt is remembered as one of the greatest artists in European history and the most important in the Dutch Golden Age.

Key Points

- Rembrandt Harmenszoon van Rijn (1606—1669) is primarily known for portraits of his contemporaries, self-portraits, landscapes, and illustrations of scenes from the Bible.
- Rembrandt's self-portraits are exceptionally sincere, revealing, and personal, illustrating his development over time.
- Stylistically, Rembrandt's work evolved from smooth to rough over the course of his lifetime.
- The thick, coarse strokes in Rembrandt's work were unconventional at the time and poorly received by many of his contemporaries, though this technique is now viewed as essential to the emotional resonance of his work.
- Though he is remembered as the master of Dutch painting, Rembrandt's success was uneven during his lifetime.

Key Terms

- **variegated**: Streaked, spotted, or otherwise marked with a variety of color; very colorful.
- **Caravaggisti**: Stylistic followers of the 16th century Italian Baroque painter Michelangelo Merisi da Caravaggio.
- **chiaroscuro**: An artistic technique popularized during the Renaissance, referring to the use of exaggerated light contrasts in order to create the illusion of volume.

Overview: Rembrandt

Rembrandt Harmenszoon van Rijn (1606—1669) was a Dutch painter and etcher during the Dutch Golden Age, a period of great wealth and cultural achievement. Though Rembrandt's later years were marked by personal tragedy and financial hardship, his etchings and paintings were popular throughout his lifetime, earning him an excellent reputation as an artist and teacher. In 1626, Rembrandt produced his first etchings, the wide dissemination of which would largely account for his international fame.

Characteristics of Rembrandt's Work

Among the more prominent characteristics of Rembrandt's work is his use of chiaroscuro , the theatrical employment of light and shadow. This technique was most likely derived from the Dutch Caravaggisti, followers of the Italian Baroque painter Michelangelo Merisi da Caravaggio who had first used the chiaroscuro technique. Also notable are his dramatic and lively presentation of subjects, devoid of the rigid formality that his contemporaries often displayed, and a visible compassion for the human subject, irrespective of wealth and age.

Throughout his career, Rembrandt took as his primary subjects the themes of portraiture (dependent upon commissions from wealthy patrons for survival), landscape, and narrative painting. For the last, he was especially praised by his contemporaries, who extolled him as a masterly interpreter of biblical stories for his skill in representing emotions and attention to detail. His immediate family often figured prominently in his paintings, many of which had mythical, biblical, or historical themes.



Titus as a Monk by Rembrandt, 1660: Rembrandt's immediate family frequently figured in his paintings. This work features Rembrandt's son Titus as a monk

In later years, biblical themes were still often depicted, but his emphasis shifted from dramatic group scenes to intimate portrait-like figures (such as in *James the Apostle,* 1661). In his last years, Rembrandt painted his most deeply reflective self-portraits (he painted 15 from 1652 to 1669) and several moving images of both men and women (such as *The Jewish Bride,* c. 1666) in love, in life, and before God.

A popular genre, the civic portrait was also one in which Rembrandt made a number of important works. In *The Sortie of Captain Banning Cocq'sCompany of the Civic Guard (The Night Watch)*, he captures an active scene with a militia heading out into the daylight (the darkness of the canvas gave rise to the misnomer of "Night" watch until it was cleaned) unlike the traditional civic portrait composition of figures seated statically around a table. Each of the figures would have paid to be included except the drummer who was hired. Rembrandt added a few figures to enliven the scene and a few were lost when the painting was moved and cut down to fit a new space.



Rembrandt, The Sortie of Captain Banning Cocq's Company of the Civic Guard (The Night Watch), 1642. Oil on canvas, 1' 11″ x 14' 4″, Rijksmuseum, Amsterdam. The little girl in white is identified by the Rijksmuseum's website as the company's mascot, but this may still be an obscure identification

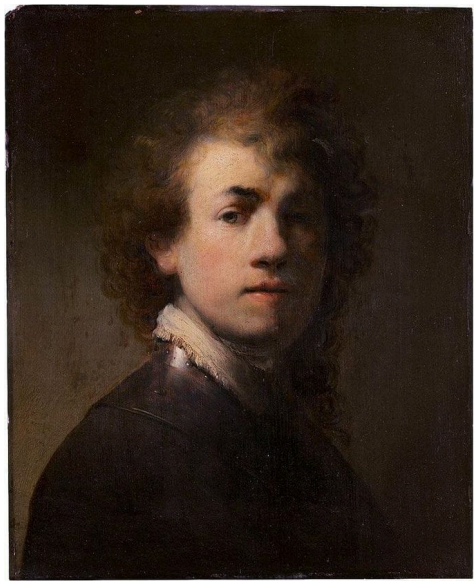


Rembrandt, Self-Portrait with Saskia in the Parable of the Prodigal Son, c. 1635-39. Oil on canvas, Drescen. This double portrait, painted shortly after the couple's marriage in 1634 shows the couple in a typical "Merry Company" painting. The religious gloss of the parable made these scenes of carousing palatable to the protestant North

Stylistically, Rembrandt's paintings progressed from the early "smooth" manner, characterized by fine technique in the portrayal of illusionistic form, to the late "rough" treatment of richly variegated paint surfaces, which allowed for an illusionism of form suggested by the tactile quality of the paint itself. Contemporary accounts sometimes remark disapprovingly of the coarseness of Rembrandt's brushwork, and the artist himself was said to have dissuaded visitors from looking too closely at his paintings. The richly varied handling of paint, deeply layered and often apparently haphazard, suggests form and space in both an illusory and highly individual manner.

Self-Portraiture

Rembrandt's self-portraits trace the progress from an uncertain young man, through the dapper and very successful portrait painter of the 1630s, to the troubled but massively powerful portraits of his old age. Together, they give a remarkably clear picture of the man, his appearance, and his psychological make-up, as revealed by his richly weathered face. 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.



Self-portrait, c. 1629: Rembrandt's earliest self-portraits portray his youthfulness and, sometimes, his uncertainty



Self-portrait by Rembrandt, 1659: Rembrandt's numerous self-portraits provide a strong record of his development as an artist and offer insight into his personal psychology. In this painting from about a decade before his death shows a man disappointed by life – all of his children save Titus had died shortly after birth and he died a bankrupt – but with great dignity

Landscape Art and Interior Painting

Landscape and interior genre painting of the Dutch Republic became increasingly sophisticated and realistic in the 17th century.

Key Points

- The " classical phase" of Dutch landscapes began in the 1650s and retained an atmospheric quality; however, they featured contrasting light and color and the frequent presence of a compositional anchor, such as a prominent tree, tower, or ship.
- Paintings featuring animals emerged as a distinctive sub-genre of Dutch landscape painting around this time.
- Interior genre paintings were also extremely popular during the Dutch Republic, featuring lively scenes from everyday life, such as markets, inns, taverns, and street scenes, as well as domestic interiors.
- Jan Vermeer, whose work uniquely captured lighting in interior spaces, is now the most renowned genre painter of the Dutch Republic.

Key Terms

- **atmospheric**: Evoking a particular emotional or aesthetic quality.
- **atmospheric perspective**: A technique in which an illusion of depth is created by painting more distant objects with less clarity and with a lighter tone.
- **genre**: A stylistic category, especially of literature or other artworks.

Background: Dutch and Flemish Painting

Landscape painting was a major genre in the 17th century Dutch Republic that was inspired by Flemish landscapes of the 16th century, particularly from Antwerp. These Flemish works had not been particularly realistic, most having been painted in the studio, partly from imagination, and often still using the semi-aerial view style typical of earlier Netherlandish landscape painting, in the tradition of Joachim Patinir, Herri met de Bles, and Pieter Bruegel the Elder.

Dutch Landscapes

A more realistic style soon developed in the Netherlands, with lower horizons making it possible to emphasize the often impressive cloud formations so typical of the region. Favorite subjects were the dunes along the western sea coast and rivers with their broad adjoining meadows where cattle grazed, often with the silhouette of a city in the distance. Winter landscapes featured frozen canals and creeks. The sea was a favorite subject as well, holding both military and trade significance. Most Dutch painting

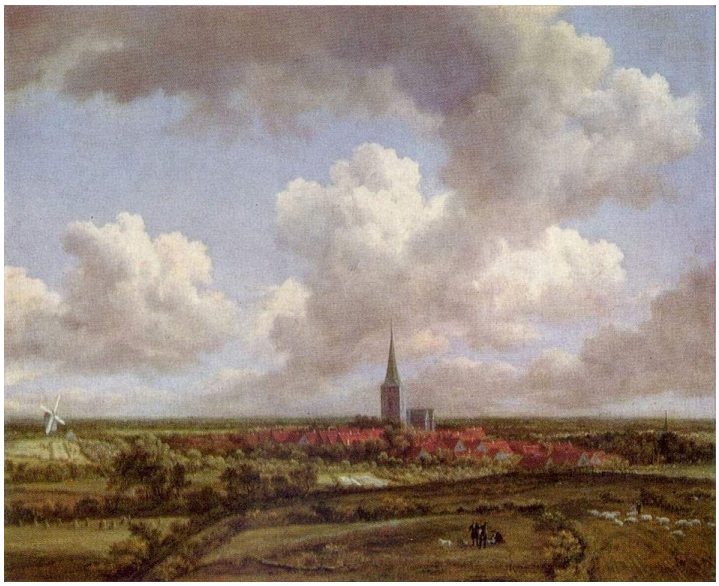
carried with it a moralistic overtone; interior scenes were meant to bring to mind the bounty God had given the Dutch people and by taking care of it they were enacting almost a kind of religious worship. The land, much of which was reclaimed from the sea, also suggested the power and goodness of God.

The Classical Phase

From the 1650s, the “classical phase” began, retaining the atmospheric quality but with more expressive compositions and stronger contrasts of light and color. Compositions are often anchored by a single “heroic tree,” windmill, tower, or ship in marine works. The leading artist of this phase was Jacob van Ruisdael (1628–1682), who produced a great quantity and variety of work, including Nordic landscapes of dark and dramatic mountain pine forests with rushing torrents and waterfalls.



Windmill at Wijk bij Duurstede: Jacob van Ruisdael (1628–1682) was one of the most prominent artists of the classical phase of Dutch landscapes



Jacob van Ruisdael, View of Ootmarsum, c. 1660-65, oil on canvas, 23 ¼ x 28 7/8”. Note the two objects that break the horizon line – a church steeple and a windmill, both symbols of the importance of god and the industry of the Dutch people

Dutch Interior Genre Painting

Apart from landscape painting, the development and enormous popularity of genre painting is the most distinctive feature of

Dutch painting during this period. These genre paintings represented scenes or events from everyday life, such as markets, domestic interiors, parties, inn scenes, and street scenes.

Genre painting developed from the realism and detailed background activity of Early Netherlandish painting, which Hieronymus Bosch and Pieter Bruegel the Elder were among the first to turn into their principal subjects. The style reflected the increasing prosperity of Dutch society, and settings grew steadily more comfortable, opulent, and carefully depicted as the century progressed.

Adriaen Brouwer is acknowledged as the Flemish master of peasant tavern scenes. Before Brouwer, peasants were typically depicted outdoors; he usually shows them in a plain and dim interior. Other artists whose common subjects were intimate interior scenes included Nicolaes Maes, Gerard ter Borch, and Pieter de Hooch. Jan Vermeer specialized in domestic interior scenes of middle class life; though he was long a very obscure figure, he is now the most highly regarded genre painter of Dutch history.



The Milkmaid by Vermeer, 1658: Vermeer is a confirmed master of Dutch genre painting known for his interior scenes of middle class life

Johannes Vermeer used complex layers of paint to achieve the pearly light that envelopes his subjects. His forced perspective is sometimes attributed to the use of a camera obscura, but it is the quality of the light in his paintings that creates the quietness and timeless atmosphere he achieves.

Still Life Painting

Still life painting flourished during the Golden Age of the Dutch Republic.

Key Points

- Still lifes presented opportunities for painters to demonstrate their abilities in working with difficult textures and complex forms.
- The *vanitas* theme, a moral message frequently found in still life painting, alluded to the fleeting nature of life.
- Still lifes were frequently drawn by copying flowers in books, as the Dutch were leaders in scientific and botanical drawings and illustrations.

Key Terms

- **vanitas**: A type of still life painting, symbolic of mortality and characteristic of Dutch painting in the 16th and 17th centuries.

Overview: Dutch Still Life Painting

Early still lifes were relatively brightly lit, with bouquets of flowers arranged in a simple way. From the mid-15th century, arrangements that could fairly be called Baroque, usually against a dark background, became more popular. Painters from Leiden,

The Hague, and Amsterdam particularly excelled in the genre . In addition to still life paintings, the Dutch led the world in botanical and other scientific drawings, prints, and book illustrations at this time.

The secular nature of Dutch Baroque painting made it arguably more available to be practiced by women painters than subjects requiring human anatomy or grand themes, both of which were considered to be inappropriate for women for much of art history. Judith Leyster, Maria van Oosterwijk, Maria Sybille Merian, and notably Rachel Ruysch are some of the most well-known artists of the period. Merian was German-born, but spent much of her life and died in Amsterdam. She traveled widely and published books of drawings and painting of the animals, insects, and plants in Dutch Suriname and South America. Considered to be one of the first and most important entemologists, her scientific work at the time was largely ignored. Rachel Ruysch (1664-1750) was noted for her still life of flowers, a popular subject at the time, but her work is considered to be the greatest of the late Baroque period in Amsterdam.



Still-Life with Flowers by Rachel Ruysch, n.d. PD-US

Themes of Still Lifes

Still lifes offered a great opportunity to display skill in painting textures and surfaces in great detail, and with highly realistic light effects. Food of all textures, colors, and shapes—silver cutlery, intricate patterns, and subtle folds in table cloths and flowers—all challenged painters.

Flower paintings were a popular sub-genre of still life and were favored by prominent women artists, such as Maria van Oosterwyck and Rachel Ruysch. Dead game, as well as birds painted live but studied from death, were another sub-genre, as were dead fish, a staple of the Dutch diet. Abraham van Beijeren painted this subject frequently.

Virtually all still lifes had a moralistic message, usually concerning the brevity of life. This is known as the ***vanitas*** theme. The vanitas theme was included in explicit symbols, such as a skull, or less obvious symbols such as a half-peeled lemon (representing life: sweet in appearance but bitter to taste). Flowers wilt and food decays, and silver is of no use to the soul. Nevertheless, the force of this message seems less powerful in the more elaborate pieces of the second half of the century.



Banquet Still Life, by Abraham Van Bereyen, 1660: This work is an example of an ostentatious still life

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14: BAROQUE AND ROCOCO

14.1: The Rococo and Neoclassicism
14.2: 18th and 19th Century Art
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14.1: The Rococo and Neoclassicism

Rococo

Rococo in French Decoration

Rococo salons are known for their elaborate detail, serpentine design work, asymmetry, and predisposition to lighter, pastel, or gold-based color palettes.

Key Points

- After the reign of Louis XIV, the wealthy and aristocratic moved back to Paris from Versailles and began decorating their homes in the new Rococo style that was associated with King Louis XV.
- The notion of the salon is an Enlightenment era ideal that transformed the salon, or living room, into the central space for aristocracy to entertain guests and engage in intellectual conversation.
- Rococo interiors are highly unified in nature, and represent the coming together of a number of decorative arts.
- As with other Rococo art forms, the color palette is lighter, the lines are curvaceous ('S' curve), and the decoration is excessive.
- Furniture rose to new heights in the period and emphasized lighthearted frivolity.
- Furniture, friezes, sculpture, metalwork, wall, and ceiling decoration are woven together stylistically in the Rococo salon.

Key Terms

- **asymmetry**: Lacking a common measure between two objects or quantities; incommensurability.
- **serpentine**: Sinuous; curving in alternate directions.
- **mahogany**: Any of various tropical American evergreen trees, of the genus Swietenia, having a valuable hard red-brown wood.
- **palette**: The range of colors in a given work or body of work.

In 18th century Europe, the Rococo style became prevalent in interior design, painting, sculpture, and the decorative arts. A reaction to the rigidity of Baroque style, the frivolous and playful Rococo first manifested itself with interior design and decorative work. In French, the word salon simply means living room or parlor, and Rococo salons refer to central rooms that are designed in the Rococo style. In addition, the notion of the 'salon' is an Enlightenment era ideal that transformed the living room into the central space for aristocracy to entertain guests and engage in intellectual conversation. The idea that one's architectural surroundings should encourage a way of life, or reflect one's values, was the philosophy of the time.

The Rococo interior reached its height in the total art work of the salon. Rococo salons are characterized by their elaborate detail, intricate patterns, serpentine design work, asymmetry, and a predisposition to lighter, pastel, and gold-based color palettes.



Bureau Danton de l'Hôtel de Bourvallais: This example of a Rococo salon exemplifies the serpentine design work and heavy use of gold that were both typical of the Rococo style

As another means of reflecting status, furniture rose to new heights during the Rococo period, emphasizing the lighthearted frivolity that was prized by the style. Furniture design became physically lighter and upholstered for the first time; comfort became an important issue as well as furniture that was free-standing allowing for it to be easily moved around for gatherings. Furniture in the Rococo period moved away from the wall in order to accentuate the lighthearted and versatile atmosphere that was desired by the aristocracy. Mahogany became the most widely used medium due to its strength, and mirrors also became increasingly popular.

Rococo salons often employed the use of asymmetry in design, which was termed *contraste*. Interior ornament included the use of sculpted forms on ceilings and walls, often somewhat abstract or employing leafy or shell-like textures. Two excellent examples of French Rococo are the Salon de Monsieur le Prince in the Petit Château at Chantilly, decorated by Jean Aubert; and the salons in the Hotel Soubise, Paris, by Germain Boffrand. Both of these salons exhibit typical Rococo style with walls, ceilings, and moulding decorated with delicate interlacings of curves based on the fundamental shapes of the 'S,' as well as with shell forms and other natural shapes.



Salon de la Princesse: A Rococo interior from the Hotel de Soubise, Paris that demonstrates highly elaborate ceiling work

In France, the style began to decline by the 1750s. Criticized for its triviality and excess in ornament, Rococo style had already become more austere by the 1760s, as Neoclassicism began to take over as the dominant style in France and the rest of Europe.

The Rococo style became popular all over Europe, but was particularly evident in rooms from Germany and Austria. Here François Cuvilliés the Elder has designed a pastel-colored room with gilded moldings that seem to crawl up the wall and onto the ceiling. Note the mirrors that multiply and excentuate the accumulation of detail.



François Cuvilliés the Elder, Mirror Room, Amalienburg, 1734-39. Nymphenburg Park, Munich

Rococo in Painting and Sculpture

Rococo style in painting echoes the qualities evident in other manifestations of the style including serpentine lines, heavy use of ornament as well as themes revolving around playfulness, love, and nature.

Key Points

- Rococo style developed first in the decorative arts and interior design, and its influence later spread to architecture, sculpture, theater design, painting, and music.
- Rococo style is characterized by elaborate ornamentation, asymmetrical values, pastel color palette, and curved or serpentine lines.
- Rococo art works often depict themes of love, classical myths, youth, and playfulness.
- Antoine Watteau is considered to be the first great Rococo painter who influenced later Rococo masters such as Boucher and Fragonard.
- Rococo sculpture makes use of very delicate porcelain instead of marble or another heavy medium.

Key Terms

- **Rococo**: A style of baroque architecture and decorative art, from 18th century France, having elaborate ornamentation.
- **pastel**: Any of several subdued tints of colors, usually associated with pink, peach, yellow, green, blue, and lavender.
- **serpentine**: Sinuous; curving in alternate directions.

Rococo Painting

Painting during the Rococo period has many of the same qualities as other Rococo art forms such as heavy use of ornament, curved lines and the use of a gold and pastel-based palette. Additionally, forms are often asymmetrical and the themes are playful, even witty, rather than political, as in the case of Baroque art. Themes relating to myths of love as well as portraits and idyllic landscapes typify Rococo painting.

Antoine Watteau

Antoine Watteau is considered to be the first great Rococo painter. His influence is visible in the work of later Rococo painters

such as Francois Boucher and Honore Fragonard. Watteau is known for his soft application of paint, dreamy atmosphere, and depiction of classical themes that often revolve around youth and love, exemplified in the painting *Pilgrimage to Cythera*.



Pilgrimage to Cythera by Antoine Watteau: Watteau's signature soft application of paint, dreamy atmosphere, and depiction of classical themes that often revolve around youth and love is evident in his work Pilgrimage to Cythera. Unlike later Rococo painters, however, some art historians see in Watteau a seriousness that shows an awareness of the poignancy of love's fleeting quality. The superficiality of sexual love and the celebration of its ephemeral quality is evident in the work of painters like Boucher and Fragonard

Jean-Honoré Fragonard

Fragonard was the last of the three Rococo painters to have the patronage of the court. He painted this work, *The Pursuit*, as part of a series of four paintings intended to decorate the private salon of Madame du Barry, Louis XV's mistress. By the time Fragonard had completed the commission the superficiality and sly sexual innuendo of the Rococo style had gone out of favor and du Barry hired another artist to decorate the rooms. Sexual iconography was part of the purpose of the kind of work popular during the height of the Rococo period. Venuses and Cupids were prominent, especially as garden ornaments at scenes of secret trysts. A fountain would suggest the female sex and flowing water, seminal fluid. Baskets, hats, rakes, and other seemingly commonplace items would have been understood as symbols of body parts and sexual acts. The 'hidden' quality of these signs – or at least the idea that only the wealthy, noble elite were in on the joke – was characteristic of the superficiality of the entire movement.



Jean-Honoré Fragonard, The Pursuit, from The Progress of Love, 1771-73, oil on canvas, 1790-91

The period that followed the Rococo was inspired by both events in the world and a desire for more content and serious purpose in both life and art. The political moment in France was one that would see the most serious and bloody consequences of a mismanagement of public affairs and would be reflected in the increasingly political and moral-laden art of that period.

Neoclassicism

Neoclassicism refers to movements in the arts that draw inspiration from the “classical” art and culture of ancient Greece and Rome.

Key Points

- The height of Neoclassicism coincided with the 18th century Enlightenment era, and continued into the early 19th century.
- The rediscovery and archeological uncovering of Roman artifacts at **Pompeii and Herculanaeum** would spur a desire for all things Greco-Roman in the rest of Europe.
- With the increasing popularity of the Grand Tour, it became fashionable to collect antiquities as souvenirs, which spread the Neoclassical style through Europe and America.
- Neoclassicism spanned all of the arts including painting, sculpture, the decorative arts, theatre, literature, music, and architecture.
- Generally speaking, Neoclassicism is defined stylistically by its use of straight lines, minimal use of color, simplicity of form and, of course, an adherence to classical values and techniques.
- Rococo, with its emphasis on asymmetry, bright colors, and ornamentation is typically considered to be the direct opposite of the Neoclassical style.

Key Terms

- **Grand Tour**: The traditional tour of Europe undertaken by mainly upper-class European young men of means. The custom flourished from about 1660 until the advent of large-scale rail transit in the 1840s.
- **Enlightenment**: A concept in spirituality, philosophy, and psychology related to achieving clarity of perception, reason, and knowledge.
- **Rococo**: A style of baroque architecture and decorative art, from 18th century France, having elaborate ornamentation.

The classical revival, also known as Neoclassicism, refers to movements in the arts that draw inspiration from the “classical” art and culture of ancient Greece and Rome. The rediscovery and archeological uncovering of Roman artifacts at Pompeii and Herculanaeum would spur a desire for all things Greco-Roman in the rest of Europe. The height of Neoclassicism coincided with the 18th century Enlightenment era, and continued into the early 19th century. The dominant styles during the 18th century were Baroque and Rococo. The latter, with its emphasis on asymmetry, bright colors, and ornamentation is typically considered to be the direct opposite of the Neoclassical style, which is based on order, symmetry, and simplicity. With the increasing popularity of the Grand Tour, it became fashionable to collect antiquities as souvenirs. This tradition of collecting laid the foundations for many great art collections and spread the classical revival throughout Europe and America.

Neoclassicism grew to encompass all of the arts, including painting, sculpture, the decorative arts, theatre, literature, music, and architecture. The style can generally be identified by its use of straight lines, minimal use of color, simplicity of form and, of course, its adherence to classical values and techniques.

In music, the period saw the rise of classical music and in painting, the works of Jaques-Louis David became synonymous with the classical revival. However, Neoclassicism was felt most strongly in architecture, sculpture, and the decorative arts, where classical models in the same medium were fairly numerous and accessible. Sculpture in particular had a great wealth of ancient models from which to learn, however, most were Roman copies of Greek originals.

Neoclassical architecture was modeled after the classical style and, as with other art forms, was in many ways a reaction against the exuberant Rococo style. The architecture of the Italian architect Andrea Palladio became very popular in the mid 18th century. Additionally, archaeological ruins found in Pompeii and Herculaneum informed many of the stylistic values of Neoclassical interior design based on the ancient Roman rediscoveries.



Villa Godi Valmarana, Lonedo di Lugo, Veneto, Italy: Villa Godi was one of the first works by Palladio. Its austere facade, arched doorways and minimal symmetry reflect his adherence to classical stylistic values

Neoclassical Paintings

Neoclassical painting, produced by men and women, drew its inspiration from the classical art and culture of ancient Greece and Rome.

Key Points

- Neoclassical subject matter draws from the history and general culture of ancient Greece and Ancient Rome. It is often described as a reaction to the lighthearted and “frivolous” subject matter of the Rococo.
- Neoclassical painting is characterized by the use of straight lines, a smooth paint surface, the depiction of light, a minimal use of color, and the clear, crisp definition of forms.
- The works of Jacques-Louis David are usually hailed as the epitome of Neoclassical painting.
- David attracted over 300 students to his studio, including Jean-Auguste- Dominique Ingres, Marie-Guillemine Benoist, and Angélique Mongez, the last of whom tried to extend the Neoclassical tradition beyond her teacher’s death. Élizabeth Vigée Le Brun became the Queen’s court painter.

Key Terms

- **Enlightenment**: A philosophical movement in 17th and 18th century Europe. Also known as the Age of Reason, this was an era that emphasized rationalism.

Background and Characteristics

The French Neoclassical style would greatly contribute to the monumentalism of the French Revolution, with the emphasis of both lying in virtue and patriotism.

Neoclassical painting is characterized by the use of straight lines, a smooth paint surface hiding brush work, the depiction of light, a minimal use of color, and the clear, crisp definition of forms. Its subject matter usually relates to either Greco- Roman history or other cultural attributes, such as allegory and virtue. The softness of paint application and light-hearted and “frivolous” subject matter that characterize Rococo painting is recognized as the opposite of the Neoclassical style. The works of Jacques-Louis David are widely considered to be the epitome of Neoclassical painting. Many painters combined aspects of Romanticism with a vaguely Neoclassical style before David’s success, but these works did not strike any chords with audiences. Typically, the subject matter of Neoclassical painting consisted of the depiction of events from history, mythological scenes, and the architecture and ruins of ancient Rome.

The School of David

Neoclassical painting gained new momentum with the great success of David's *Oath of the Horatii* at the Paris Salon of 1785. The painting had been commissioned by Louis XVI in an effort to remind the increasingly restive French populace of their civic duty to their country. Sadly for Louis, it had the opposite effect. David had twice been to Italy and was steeped in the historical painting style of the old masters. He created this work in a style that was the perfect combination of idealized structure and dramatic effect. The painting created an uproar, and David was proclaimed to have perfectly defined the Neoclassical taste in his painting style. He thereby became the quintessential painter of the movement. In *The Oath of the Horatii*, the perspective is perpendicular to the picture plane. It is defined by a dark arcade behind several classical heroic figures. There is an element of theatre, or staging, that evokes the grandeur of opera. David became the leading French painter and enjoyed a great deal of government patronage. Over the course of his long career, he attracted over 300 students to his studio.

David would become increasingly politicized and with the outbreak of revolution in 1789 he became the chronicler of those events as well as the creator of the many parades and pageants that were intended to keep the French people enthusiastic for the revolution, even as it got bloodier. David would be a protégé of the Jacobeans led by Robespierre. When Robespierre himself fell victim to the mania of the Reign of Terror, as the last days of the revolution before Louis XVI, Marie Antoinette and their family would all be sent to their deaths, David was arrested and imprisoned. Perhaps with the intervention of his estranged wife, David lived to paint the next ruler to take charge in France after the Revolution – Napoleon Bonaparte.



Jacques-Louis David. The Oath of the Horatii (1784): Oil on canvas. Musée du Louvre, Paris



David, The Death of Marat, 1793. oil on canvas, 5'5" x 4'2 ½", Brussels

Marat was one of the facilitators of the Reign of Terrors. He suffered from a skin disease that required him to spend much time in a bath; Charlotte Corday, a country girl horrified by the bloody events taking place in Paris, came to the city, gained entry to Marat's rooms and stabbed him to death. She was promptly arrested and guillotined, but David paints Marat moments after his execution as a martyr of the Revolution.

While tradition and the rules governing the Académie Française barred women from studying from the nude model (a necessity for executing an effective Neoclassical painting), David believed that women were capable of producing successful art of the style and welcomed many as his students. Among the most successful were Marie-Guillemine Benoist, who eventually won commissions from the Bonaparte family, and Angélique Mongez, who won patrons from as far away as Russia.



Élizabeth Vigée Le Brun, Marie-Antoinette de Lorraine-Habsbourg, Queen of France, and her children, 1787, oil on canvas, 76.8 x 106.7", Versailles. PD-US RQE3s9ANo6GnTg at Google Cultural Institute

Neoclassical Sculpture

A reaction against the "frivolity" of the Rococo, Neoclassical sculpture depicts serious subjects influenced by the ancient Greek and Roman past.

Learning Objectives

- Explain what motifs are common to Neoclassical sculpture.

Key Takeaways

Key Points

- Neoclassicism emerged in the second half of the 18th century, following the excavations of the ruins of Pompeii, which sparked renewed interest in the Graeco-Roman world.
- Neoclassical sculpture is defined by its symmetry, life-sized to monumental scale, and its serious subject matter.
- The subjects of Neoclassical sculpture ranged from mythological figures to heroes of the past to major contemporary personages.
- Neoclassical sculpture could capture its subject as either idealized or in a more veristic manner.

Key Terms

- **verism**: An ancient Roman technique, in which the subject is depicted with heightened realism, including advanced age.

As with painting, Neoclassicism made its way into sculpture in the second half of the 18th century. In addition to the ideals of the Enlightenment, the excavations of the ruins at Pompeii began to spark a renewed interest in classical culture. Whereas Rococo sculpture consisted of small-scale asymmetrical objects focusing on themes of love and gaiety, neoclassical sculpture assumed life-size to monumental scale and focused on themes of heroism, patriotism, and virtue.

Neoclassical sculptors benefited from an abundance of ancient models, albeit Roman copies of Greek bronzes in most cases. The leading Neoclassical sculptors enjoyed much acclaim during their lifetimes. One of them was Jean-Antoine Houdon, whose work was mainly portraits, very often as busts, which do not sacrifice a strong impression of the sitter's personality to idealism. His style became more classical as his long career continued, and represents a rather smooth progression from Rococo charm to classical dignity. Unlike some Neoclassical sculptors he did not insist on his sitters wearing Roman dress, or being unclothed. He portrayed most of the great figures of the Enlightenment, and traveled to America to produce a statue of George Washington, as well as busts of Thomas Jefferson, Benjamin Franklin, and other luminaries of the new republic. His portrait bust of Washington depicts the first President of the United States as a stern, yet competent leader, with the influence of Roman verism evident in his wrinkled forehead, receding hairline, and double chin.



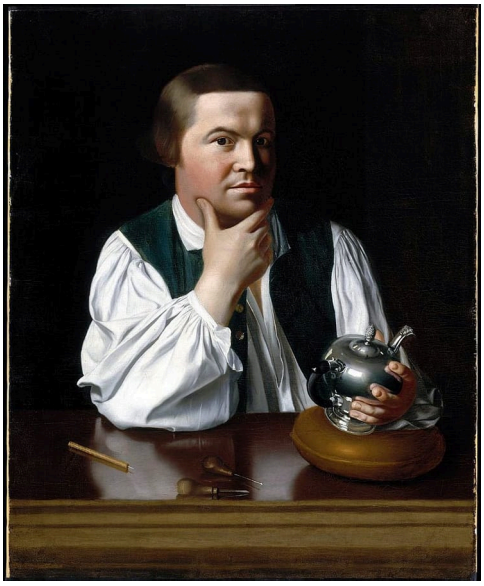
Bust of George Washington by Jean-Antoine Houdon (c. 1786) National Portrait Gallery, Washington, DC

French Neoclassicism continued to be a major force in academic art through the 19th century and beyond—a constant antithesis to Romanticism or Gothic revivals.

American Art

The last quarter of the 18th century was one of Revolution. The American, French and Industrial Revolutions all became historical milestones and were represented in art at the time. Some might argue that the French Revolution was brought on, in part, by the financial help Louis XVI gave to the American revolutionaries in their war for independence against France's hereditary enemy, England. In any event, the heroes of that war became often reproduced in both painting and sculpture in both Europe and America.

The 18th century saw many American artists, frustrated by their lack of access to education and examples of great art in museums and collections, decamp to Europe – often England – where they made every effort to learn to paint in the academic style. One of the most important of the early American artists was John Singleton Copley. Copley was from Boston and received what art education he had from his stepfather, a successful London mezzotint engraver who had emigrated to the colonies. Copley absorbed the lessons he could, but his work at this period maintained the specific linearity which Barbara Novak has pointed out as a hallmark of American painters who were trying to copy the only models they had – the prints sent over from England.



John Singleton Copley, Paul Revere, 1768-70, oil on canvas, 35-281/2". Boston. PD-US

In this portrait of a fellow-Bostonian who was to become a hero of the Revolution you see the well-observed but frozen-in-time look of the Americans. Copley would go to England and study with Benjamin West and Joshua Reynolds, but some suggest that his purely American work is, in fact, superior.

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14.2: 18th and 19th Century Art

18th Century American Painting

American art of the 18th century might be considered to have suffered from an inferiority complex. The colonial population in the decades before the American Revolution of 1776 – and much during and after the war – thought of itself as English. America sent raw material to England and received goods manufactured at the new factories that stood at the beginning of the Industrial Revolution in return. For many of about-to-be newly minted Americans, English goods were a mark of status and underscored their ties to the Crown. Benjamin Franklin wrote about his wife's purchase of a china bowl and plate spoon for his breakfast as a rhetorical statement of her husband's importance.[1] This reliance on English goods as examples of "civilized" behavior would impact the early American artists as well.

American artists of the 18th century would have had little exposure to the kind of painting that was available to the public in England and Europe at large. There were no museums in America until 1773, and the early institutions were more in the nature of ethnographic or natural history museums than they were like the Louvre.[2] In 1784, C.W. Peale opened the Philadelphia Museum which was largely a collection of natural history curiosities, but initially it did have a display of forty-four portraits that depicted "worthy personages" of America's Revolutionary era making it perhaps the first art museum in America. Peale's son, Rembrandt, was himself a painter of seventy-nine portraits of George Washington.

More importantly, there was no tradition of the great art academies that had existed in Europe since the 16th century. The Academy and Company for the Arts of Drawing in Florence was begun by Cosimo de' Medici in 1563. It should be noted that while a number of women artists created careers of note throughout art history it wasn't until late in the 19th century that they were admitted to most art academies. One of the foremost reasons was the belief that it was inappropriate for women to take part in life drawing classes with an unclothed model. While some wealthy colonialists had undoubtedly brought paintings with them from Europe, these were not available for public consumption. American artists were essentially self-taught and tended to be itinerant, or traveling, artists relegated to certain parts of the country doing all kinds of work for hire from commissioned portraits to signs over tavern doors. These early American artists were called "limners"and most are not known by name.

Art historians have made an effort to identify some of these artists, however. The so-called Beardsley Limner whose portraits of Doctor Hezekiah Beardsley and his wife, Elizabeth, were executed around 1785-90 is one of the more celebrated. Some have attributed the work to a Connecticut pastel artist, Elizabeth Bushnell Perkins (active 1771-1831), but others don't find the style convincing. In any event, the portraits of the doctor and his wife are typical of the early American limner style.



The Beardsley Limner, Dr. Hezekiah Beardsley, ca. 1788-90. Oil on canvas, 45 1/2 x 43 5/16", Yale University Art Gallery. Photo: Yale University Art Gallery, PD

Persons of enough means to commission a portrait would have been concerned about what those paintings said about them. Dr. Beardsley is shown in sober clothing but of good quality with a silver buckle at his knee. He is literate as evidenced by the book on the table in front of him – Gibbon's *Declineand Fall of the Roman* Empire – and the pen and inkwell with which he makes notes. Out the window behind him we are shown an expanse of land which may belong to the doctor, or may simply be there to suggest his presence in the wider world.

Elizabeth Beardsley is also shown in clothing that suggests wealth. Her gown appears to be shiny like satin or silk, and her scarf and mobcap is of transparently fine cloth. She wears a cameo on a ribbon and has in her hand an open book and two pink flowers. The dog at her side is probably there to suggest fidelity as images of dogs have done in iconography for centuries; the fruit implies fecundity or possibly wealth – the ability to purchase imported fruit. Out her window, however, we have a different scene from that of her husband. There is a bush with the pink flowers from which the two she holds would seem to have come, there is a garden path but it ends at a high wooden fence. Unlike Doctor Beardsley's access to the world at large, his wife's world ends at her garden gate.



The Beardsley Limner, Elizabeth Davis Beardsley, ca. 1788 – 90. Oil on canvas, 45 5/16 x 43 3/16", Yale University Art Gallery, Photo: Yale University Art Gallery, PD

Elizabeth Beardsley is also claiming credit for literacy. In her lap is a copy of Reverend James Hervey's *Meditations and*

Contemplations in which he suggested that “Ye flowery Nations, Ye must all decay,” possibly referenced by the pink flower she holds. [3] Together the texts suggest that the Beardsleys were intellectuals with a critical eye to the fortunes of the new American nation.

Both figures are typical of the limner style of painting. They are stiff and painted with limited modeling giving them the flatness of a medieval icon. Both figures inhabit a limited, but relatively believable, space and there is a flatness to the perspective outside the windows. The fabric of Elizabeth Beardsley’s dress is indicated by the horizontal areas of linear shadow giving the indication of shine without the actual illusion of it. E. H. Gombrich has described the practice of “making” and “matching” in *Art and Illusion*.[4] He suggests that artists learn from copying the techniques of other artists; they begin with an idea of whatever is in front of them and then proceed to match the original schemata to create a more perfect illusion. Without the benefit of learning the matching techniques American limners were stuck at the conceptual, or making, stage. While art theory may have moved on from Gombrich’s ideas, it is an effective way to describe the result of many early American artists’ production.

One resource available to early American painters might have been the prints that came to American with the ships from England. Reproductions in engraving or etching from artists like Anthony van Dyck would have shown artists the linear equivalent of creating a painterly shine on fabric and it is that kind of making we see in Elizabeth Beardsley’s dress.

John Singleton Copley

Barbara Novak has called John Singleton Copley (1738-1815) the first painter to create a truly American vision.[5] As Novak presents the artist’s early career, he effectively marries American conceptual materialism with a desire to paint like the Europeans.

Copley was born into an Irish-Anglo immigrant family, probably in Boston. His father died when he was young and his mother remarried the artist-engraver Peter Pelham. It seems that Copley learned engraving and some painting from his stepfather, although he was largely self-taught. He must have had the example of prints from England and the continent since he was aware from an early age of the inadequacies of both American art and patronage. In November of 1766 he wrote to ex-pat artist Benjamin West, “In this Country as You rightly observe there is no examples of Art, except what is to [be] met with in a few prints indifferently exicuted, from which it is not possable to learn much.” Note that many early Americans wrote equally badly.

Still, Copley managed to give the American gentry what it wanted, and that was – often – the appearance of English nobility.



Sir Joshua Reynolds, Lady Caroline Russell, ca. 1759-1762. PD



John Singleton Copley, Mrs. Jerathmael Bowers, ca. 1763. PD

His portrait of Mrs. Jerathmael Bowers, wife of a well-to-do Quaker in Massachusetts, shows the method of copying – or matching – from a print of another painting by Sir Joshua Reynolds. Reynolds' subject would have been attractive to American colonialists concerned with status; Lady Caroline Russell was the wife of George Spencer, 4th Duke of Marlborough and would be an ancestor of both Princess Diana (Spencer) and Winston Churchill. In addition, Sir Joshua Reynolds was himself a founder and the first president of the Royal Academy of Fine Arts.

You can see the American artist copying not just the composition of the Reynolds, but the costume (although he changes the color but if he's working from a print he would not have known the original), and even the spaniel. If you compare the two carefully you will see that Copley's shadowing, the *chiaroscuro* in the modeling of the figure, the highlights on the dress all are carefully done but harder-edged than the original. Too "liney" as West would say about another Copley painting sent to England and shown in one of the Royal Academy's exhibitions.

Novak has suggested that during his colonial phase Copley was concerned with the conceptual objectness of things and treated the images of people the same way.[6] It was this concreteness without the nuance of illusion that gave his portraits a frozen quality, even as his ability to capture likeness and to generate an increasing naturalism in surfaces progressed. However, Novak notes that in portraits of persons he knew better and which he painted in a more informal manner, like the portrait of Paul Revere from ca. 1768—70, there is more of a suggestion of personality behind the image – a "living portrait".[7]



John Singleton Copley, Portrait of Paul Revere, 1768. Oil on canvas, 35 x 28 ½", Museum of Fine Arts, Boston. PD

Copley managed to make his way to England in 1774. He traveled on to Italy and France, observing the examples of European history painting that he had so long desired to see. In England, West and Reynolds provided the young American with entry into the artistic circles of London and an introduction to the techniques of the Grand Style of European art.

One of Copley's more successful paintings after his European education was a commission he undertook for English businessman Brooke Watson in 1778. The painting recounts an event in the then cabin-boy Watson's narrow escape from the jaws of a shark in Havana, Cuba. He did lose a leg to the shark and Copley gives a suggestion of pink in the water where the right leg is submerged. This painting incorporates both the action and Gothic horror of the moment with the survival of his American recreation of waves with hard edges and a shark apparently known only from written accounts (and presumably from Watson's remembered eye-witness account!). Arguably, something was lost as Copley became more adept in the European Grand Style of painting, although his example is instructive in the differences between the early American artists and their European counterparts.



John Singleton Copley, Watson and the Shark, oil on canvas, 1778. Copley, then living in London, painted three versions. Metropolitan Museum of Art CC0

There are many other American artists who made the pilgrimage to Europe, and many brought what they learned back to America with them. Gilbert Stuart, the painter of the George Washington that we all have on our dollar bills, was one such. Others, like West, remained in England for their entire careers. The inability of American painters to make the genre of history painting their own was partially accounted for by the fact that America didn't have – or at least didn't *feel* it shared innately and authentically –

the literal history that classical European history painting embodied. It wasn't until the 19th century that American artists would find their own version of history in America itself.

19th Century American Painting

In 1791, Chateaubriand – who had left France disgusted with the French Revolution – traveled through the newly made country of America writing about what he saw. He wrote, "Nothing is old in America except the trees," and in that statement captured what American artists of the 19th century would understand as the American answer to European history painting – landscape.[8] Throughout the early part of the century American painters would concentrate on capturing the American landscape in all its variety. One artist who embodies the new aesthetic of America, as Copley did in the previous century, was Thomas Cole. Cole himself was born in England, but he came to America with his family in 1818 at the age of 17. He lived first in Ohio, then Philadelphia, Pennsylvania, and in 1825 moved to Catskill, New York, where he was a founder of the Hudson River School (a style of painting or subject matter, not an actual institution). Cole worked as an engraver and was originally a portraitist, but by the time of his removal to New York he was concentrating on landscape. As a mature artist he would paint allegorical works which incorporated landscape with ideas not unlike those of the European history painters. But it was his influence on landscape artists like Asher B. Durand and Frederic Edwin Church that would be most significant in art history. Like earlier European artists, notably Poussin and Claude, Cole would sketch from nature in the outdoors but finish his canvases in the studio. In 1842, Cole sent back to Europe with the intention of making the Grand Tour to study the Old Masters. He also made paintings of the European landscape on that trip.

The Oxbow

Most professional men in the early 19th c. in America belonged to the Freemasons, a sort of private club for privileged white men – George Washington was Grand Master of his lodge. David Bjelajac has noted that Cole's Freemasonry played a part in the imagery he incorporates in the Oxbow.[9] Completed as a commission for his patron, Luman Reed, and intended for the annual exhibition in 1836 at the National Academy of Design. Cole thought of it as "a view" and easier to execute than the multiple figured canvases of his *Course of Empire* series. The Oxbow, or *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm,* was a popular tourist site in New England and so one that many people would know. Cole used a larger canvas that he had in his studio than a landscape view might normally have been made on. At 51 1/2 x 76" it approached the size of a history painting. But this was no simple landscape; Cole used the actual scene on the Connecticut River as an opportunity to include a number of larger ideas. The painting is dived diagonally by the green hillside and the dark clouds in the sky. The land on the right side of the divide is seen in the distance as a tame, cultivated space with orderly fields and husbanded trees surrounding the river. The oxbow of the title takes its name from the actual feature of the river as it loops back on itself and suggests the yoke on a team of oxen. The left side of the scene is wild nature with a blasted tree in the foreground that leads our eye upward to the storm clouds that seem to be moving to the left. Cole has created a literal description of the mindset of Americans at this moment for whom the taming of the wild land was a God-given duty and one that would find political expression in Manifest Destiny. The term was a controversial one that would be used to justify American imperialist expansion into the western territories of Native Americans. Bjelajac has noted the faint areas on the distant hill that seem to be the Hebrew letters for either "NOAH" (right side up) or "SHADDAI" (or Almighty when read upside down, as if from above). (Bjelajac, 70). In any event, this gloss of Christian religiosity imposed on the landscape would have been understood and appreciated by the American viewers of the 19th c.



Thomas Cole, View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm – The Oxbow, 1836. Oil on canvas, 51.4 x 75.9", Metropolitan Museum of Art. PD-US

Frederick Edwin Church

The son of a wealthy family, Church was born in Hartford, Connecticut, and became one of the most famous American artists of the 19th century. He studied for two years with Thomas Cole, and created monumental composite landscapes that joined scenes and sketches from various locations into often fantastic views. Church's – and many of Cole's large canvases of his series – were exhibited to take advantage of the public's desire for spectacle. A large exhibition space would be rented and the paintings displayed for the public at large to see for an entrance fee.

As a second-generation Hudson River School artist, Church was painting in the Romantic landscape tradition that would include artists in Europe like Caspar David Friedrich, John Constable, and J.M.W. Turner. Burke's idea of the Sublime – the awe inspired in human beings by the majesty of God's creation – would inspire these detail-rich scenes and would appeal to the Protestant religious leanings of early 19th c. Americans.

Church would travel widely including two trips to South America in 1853 and 1957 where his paintings like *The Heart of the Andes* (1859) would include a multitude of plants and animals, each recognizable and scientifically correct in detail. At a time when the writings of explorer-naturalists like Alexander von Humboldt and later Charles Darwin were capturing the popular imagination, Church's canvases brought crowds of thousands into the gallery where he displayed it as if it were a window looking out onto the Andes with "natural" lighting from overhead. He eventually sold it for $10,000 which was the highest price ever paid for an American painting to date.[10]



Frederick Edwin Church, The Heart of the Andes, 1859. Oil on canvas, 66.1 x 119.2 in. Metropolitan Museum of Art. PD-US

The Luminists

In New England another group of painters was creating a uniquely American style of painting, although it, too, was based in part on a European model. Barbara Novak has described the large, Baroque paintings of Cole, Church, and Bierstadt as "Grand Opera," and the more modestly sized, quiet, glowing canvases of the Luminists as the "still, small voice."[11] Martin Johnson Heade, Fitz Hugh Lane, and John F. Kensett among others found in the watery New England landscape the visual correlative of the era's transcendentalist preoccupation. Many of these artists worked in both the more homely Hudson River style and some Hudson River artists – including, on occasion, Cole and Church – created work in the glowing Luminist tradition, but the Luminist paintings of the New Englanders of the 1860s were working in a style that drew less from the theatrical European history paintings and more from the Baroque Golden Age of Dutch maritime paintings. Like those Dutch paintings which had been created in a modest size scaled to the domestic interiors of the wealthy Netherlandish merchant patrons, the Luminists worked primarily on horizontal canvases with glazes of oil paint that seemed to glow from within (luminists).



Fitz Hugh Lane, Stage Fort across Gloucester Harbor, 1863. Oil on canvas, 38 x 60 in. Metropolitan Museum of Art, CC0 1.0

"Standing on the bare ground,– my head bathed by the blithe air, and uplifted into infinite space, — all mean egotism vanishes. I become a transparent eyeball. I am nothing. I see all. The currents of the Universal Being circulate through me; I am part or particle of God."[12] This quote from Ralph Waldo Emerson seems to describe the intention of the Luminist painters in their works of light and stillness.[13] The Luminists choice of a horizontal format for their paintings echoed the horizontality of the quiet

ocean or lakes that were their usual subject matter. The concept of the Sublime, Burke's idea about the presence of God in the landscape, in these works becomes less awe-inspiring or terrifying, and more spiritually immersive – like gradually sinking into a golden pool of God.



John Frederick Kensett, Lake George, 1870. Oil on canvas, 14 x 24", Art Gallery Ergsart by Ergsap on Flickr. PD

This painting of Lake George, New York, by Kensett is a model of Luminist style in another mood. Here storm clouds reminiscent of Cole's *Oxbow* scud from right to left in the distance. Even with the similarities of rocks and trees framing the left of the painting and a brighter vista in the distance, Kensett's painting still seems frozen in a moment that has little to do with the ambitions of human beings.

Edmonia Lewis

The history of African-American artists during the 19th century paralleled the struggle of all Black Americans at that fraught time. Black people in general in the periods both before and after the Civil War were most often pictured racially stereotyped in both appearance and the activities they were shown engaged in. Despite this, there were a number of African-American artists who attempted to show a more genuine image of Black history and to create work that was equally significant with that of any artist. These artists were ignored by art history for years, but increasingly their voices and eyes are providing a clearer picture of early American art. One inspirational woman who has become part of modern art history and the history of women in general is Edmonia Lewis. Lewis was the child of an Afro-Haitian father and Native American (Mississauga Ojibwe) mother in upstate New York in or about 1844. Lewis was inconsistent in her statements about her early childhood and often chose to amplify her Native American heritage including the name she was apparently given, Wildfire. She was born free, and while her parents died when she was young her half-brother made a fortune in the California goldrush and saw that she received an education. After experiences at some preparatory schools, Lewis attended Oberlin College, one of the first higher-learning institutions in the U.S. to admit women as well as persons of different racial identities. She was subject to a number of apparently discriminatory episodes at Oberlin and left before graduating. She moved to Boston, a Northern town with many important abolitionists in residence, and began work as a sculptor. After facing rejection by several male artists for tutelage, she was taken on for a time by Edward Augustus Brackett, a moderately well-known sculptor. In 1864 she opened her own studio.

Lewis made money doing portrait medallions of famous abolitionists and figures from the Civil War. Despite some success with these and some Native American-themed works Lewis left America for Rome in 1865. She wrote, "I was practically driven to Rome in order to obtain the opportunities for art culture, and to find a social atmosphere where I was not constantly reminded of my color. The land of liberty had no room for a colored sculptor."[14]

There was a large community of ex-patriot women artists in Rome in the 1860s. Henry James referred to them as both "that white marmorean flock" – marmorean signifying marble since many were sculptors – and "that strange sisterhood of American lady sculptors who at one time settled upon the seven hills [of Rome]."[15] While Lewis found some measure of society and freedom from oppression, she still faced the same issues of patriarchy as evidenced by James' text as did the other women artists.

There is great individuality in Lewis' work compared to other Neoclassical or Romantic artists. Her subjects were largely related to either her Native American heritage or that of Blacks in history. Her style, however, has frequently been criticized for the erasure of those racial characteristics that might have made the work more politically insistent.

Her most recognized work is currently in the Smithsonian Institution. In 1876, Lewis created a monumental sculpture of the Egyptian pharaoh Cleopatra for the Centennial Exhibition that was held in Philadelphia. The work was very well-received although after the exhibition closed it failed to sell. From storage it eventually went on to decorate a saloon, and then to mark the grave of a racehorse named "Cleopatra". When it was finally donated to the Smithsonian American Art Museum in 1994 it required extensive restoration.

Lewis' Cleopatra is a substantial figure, head back and eyes closed in death, on an elaborate throne in Egyptian motif. While typically exhibiting the features of a white – or racially neutral – Neoclassical figure, the sculpture exhibits the softly rounded fleshiness of Lewis' other figures with graceful drapery that leaves one breast revealed, an image which recalls medieval versions of the Virgin Mary breast exposed in healing or charity; Delacroix depicted his Liberty leading the people with breasts exposed, possibly to underscore her function as allegory or to represent freedom being nurtured by France.[16]



Edmonia Lewis, The Death of Cleopatra, carved 1876. Marble, 63 x 31 ¼ x 46", Smithsonian American Art Museum. CC0 1.0 Universal Public Domain Dedication





Edmonia Lewis, Forever Free, 1867. Marble, The Howard University Gallery of Art, Washington, D.C.

Lewis created this sculptural group to commemorate the ratification of the 13th Amendment abolishing slavery in the United States. Little is known about the end of Lewis' life, but her work commemorates a creative life carved out of the oppressive reality of 19th c. America.

Robert S. Duncanson

Other African-American artists made significant work during the 19th century. Robert S. Duncanson was the child of a white Canadian of Scottish ancestry and a black mother. He was one of the American landscape artists to achieve national recognition. He worked mainly in the 1850's and 60's and modeled his paintings after those of the European master Claude Lorrain which he saw on a brief trip to Europe in 1853. One of his early patrons was the abolitionist Nicholas Longworth of Cincinnati who was also a supporter of Hiram Powers, a white sculptor living and working in Florence, Italy, at the same time that Edmonia Lewis was in Rome.

Duncanson's paintings were similar to those of the Hudson River painters Cole, Durand, and Church. Some of the work is imaginative like Cole's *Course of Empire* series, but exhibit less of the drama of the Sublime in favor of a more restrained and almost Classical remove.



Robert S. Duncanson, Pompeii, 1855, oil on canvas, Smithsonian American Art Museum, Gift of Dr. Richard Frates, 1983.95.158 CC



Robert S. Duncanson, Valley Pasture, 1857, oil on canvas, Smithsonian American Art Museum, Gift of Melvin and H. Alan Frank from the Frank Family Collection, 1983.104.1 CC

Henry Ossawa Tanner

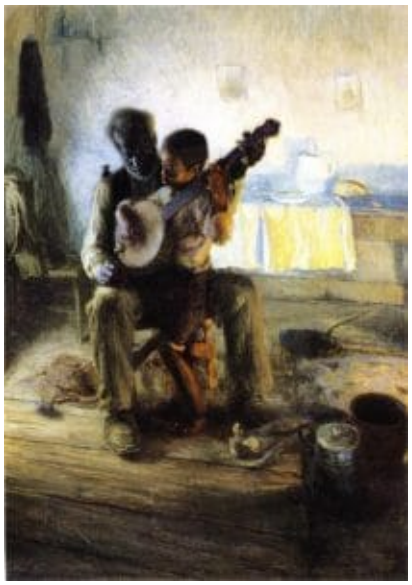
Like Lewis and other African-American artists, Henry Ossawa Tanner moved to Europe to practice his art during the 19th c. Unlike Lewis, Tanner moved to Paris in 1891 and lived and worked there among the Impressionists for the rest of his life. Tanner had been a pupil of Thomas Eakins at the Pennsylvania Academy of the Fine Arts in Philadelphia, the only black student in 1879. Tanner has written of the prejudice he experienced at the hands of his fellow students, although he became friends with Eakins and Robert Henri, later founder of the Ashcan School in New York City. *I was extremely timid and to be made to feel that I was not wanted, although in a place where I had every right to be, even months afterwards caused me sometimes weeks of pain. Every time any one of these disagreeable incidents came into my mind, my heart sank, and I was anew tortured by the thought of what I had endured, almost as much as the incident itself.*[17]

In France he became best known for religious subjects and visited the Middle East at one point. His most acclaimed work in the United States was not a religious subject, however, but a domestic interior with an older black man teaching a child to play the banjo. At a moment in America when the most common images of African-Americans were disparaging clichés of minstrelsy and other racist tropes, this sensitive and human scene was created in a muted palette with soft lighting falling on the two figures.

Tanner would be recognized in France with one of its highest honors, the Legion of Honor, for his work over a long career.



Henry Ossawa Tanner, Escape into Egypt, c. 1907. Oil on canvas, Cincinnati Art Museum. Sailko, CC-BY 3.0



Henry Ossawa Tanner, The Banjo Lesson, 1893. Oil on canvas, 49 x 35.5", Hampton University Museum. PD US

1 From *Memoirs of Benjamin Franklin, Written by Himself and Continued by His Grandson and Others*, vol 1, (Philadelphia: McCary & Davis, 1840), pp. 32-35.
2 The Charleston Museum is credited with being the one of the first in America. It contained decorative objects and objects of historical interest, but is not an "art" museum in the true sense of the word. In any event, it didn't open to the public until 1824.
3 https://artgallery.yale.edu/collections/objects/49500 accessed 11/3/20.
4 E.H. Gombrich, *Art and Illusion: A Study in the Psychology of Pictorial Representation*, New York: Pantheon, 1960.
5 Barbara Novak, *American Painting of the Nineteenth Century: Realism, Idealism, and the American Experience,* New York: Harper and Row, 1979.
6 Novak, p.24.
7 Ibid, pp. 24-25.
8 Chateaubriand, "Voyage en Amérique," Oeuvres (1836), XII, 18; quoted in Barbara Novak, *American Painting of the Nineteenth Century: Realism, Idealism, and the American Experience*, 2nd ed., Harper & Row, 1979. P. 38
9 Bjelajac, David. "Thomas Cole's *Oxbow* and the American Zion Divided." *American Art*, vol. 20, no. 1, 2006, pp. 60–83. *JSTOR*, www.jstor.org/stable/10.1086/504062. Accessed 13 Sept. 2020.
10 https://en.wikipedia.org/wiki/Frederic_Edwin_Church accessed 9/18/20.
11 Barbara Novak, "Grand Opera and the Still, Small Voice", in *Nature and Culture* (1980), p.18.
12*Collected Works of Ralph Waldo Emerson,* ed. Alfred R. Ferguson and Robert E. Spiller (Cambridge: Belknap Press/Harvard Univ. Press, 1971, I, 10.)
13 Students interested in the connection between the Transcendentalist writers and the Luminist School might read Gayle Smith's interesting paper on the topic. "Emerson and the Luminist Painters: A Study of Their Styles," Gayle L. Smith, American Quarterly , Summer, 1985, Vol. 37, No. 2 (Summer, 1985), pp. 193-215 Published by: The Johns Hopkins University Press Stable URL: https://www.jstor.org/stable/2712898 Accessed 9/23/20.
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15 Wingate, Jennifer, and Melissa Dabakis. *Woman's Art Journal*, vol. 36, no. 2, 2015, pp. 59–61. *JSTOR*, www.jstor.org/stable/26430665. Accessed 25 Sept. 2020.
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17 From Tanner's autobiography, *The Story of an Artist's Life*, quoted in Bruce, Marcus C. *Henry Ossawa Tanner*. New York: The Crossroad Publishing Company, 2002. Accessed 11/2/20 https://en.wikipedia.org/wiki/Henry_Ossawa_Tanner

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14.3: Romanticism

Romanticism, fueled by the French Revolution, was a reaction to the scientific rationalism and classicism of the Age of Enlightenment.

Key Points

- The ideals of the French Revolution created the context from which both Romanticism and the Counter- Enlightenment emerged.
- Romanticism was a revolt against the aristocratic social and political norms of the Age of Enlightenment and also a reaction against the scientific rationalization of nature.
- Romanticism legitimized the individual imagination as a critical authority, which permitted freedom from classical notions of form in art.
- The Industrial Revolution also influenced Romanticism, which was in part about escaping from modern realities.

Key Terms

- **Romanticism**: 18th century artistic and intellectual movement that stressed emotion, freedom, and individual imagination.
- **Counter-Enlightenment**: A movement that arose primarily in late 18th and early 19th century Germany against the rationalism, universalism, and empiricism commonly associated with the Enlightenment.
- **Avant-garde:** originally a military term referring to the vanguard, or those soldiers out in front.

Overview

Romanticism was an artistic, literary, and intellectual movement that originated in Europe toward the end of the 18th century. In most areas the movement was at its peak in the approximate period from 1800 CE to 1840 CE. Romanticism reached beyond the rational and Classicist ideal models to elevate a revived medievalism.

The Influence of the French Revolution

Though influenced by other artistic and intellectual movements, the ideologies and events of the French Revolution created the primary context from which both Romanticism and the Counter-Enlightenment emerged. Upholding the ideals of the Revolution, Romanticism was a revolt against the aristocratic social and political norms of the Age of Enlightenment and also a reaction against the scientific rationalization of nature. Romanticism elevated the achievements of what it perceived as heroic individualists and artists, whose pioneering examples would elevate society. It also legitimized the individual imagination as a critical authority, which permitted freedom from classical notions of form in art.

Romanticism in Europe had two major strains: Orientalism and the Gothic. Earlier in the 18th century novels like *The Castle of Otranto* by Horace Walpole published in 1764, or *The Monk* by Matthew Gregory Lewis, published in 1796, created an audience for entertainments that appealed to the imagination and the senses. Dark visions and portrayals of nightmares were gaining popularity in Germany as evidenced by Goethe's possession and admiration of paintings by Fuseli, which were said to be capable of "giving the viewer a good fright." Notable artists included Joseph Vernet, Caspar Wolf, Philip James de Loutherbourg, and Henry Fuseli who often turned to the supernatural subjects in Shakespeare's plays as material.



Henry Fuseli, The Nightmare. Oil on canvas, 101.6 x 127 cm. Detroit Institute of Arts. PD=US

The Industrial Revolution also had an influence on Romanticism, which was in part an escape from modern realities of population growth, urban sprawl, and industrialism. Indeed, in the second half of the 19th century, "Realism" was offered as a polarized opposite to Romanticism.

Painting in the Romantic Period

Romanticism was a prevalent artistic movement in Europe during the 18th and 19th centuries.

Key Points

- "History painting," traditionally referred to technically difficult narrative paintings of multiple subjects, but became more frequently focused on recent historical events.
- Gericault and Delacroix were leaders of French romantic painting, and both produced iconic history paintings.
- Ingres, though firmly committed to Neoclassical values, is seen as expressing the Romantic spirit of the times.
- The Spanish artist Francisco Goya is considered perhaps the greatest painter of the Romantic period, though he did not necessarily self-identify with the movement; his oeuvre reflects the integration of many styles.
- The German variety of Romanticism notably valued wit, humor, and beauty.
- The Gothic and the Gothic Revival in architecture turned to ideas made popular in literature that often featured horror or terror. Architecture used features from the Gothic of the 12th – 15/16th c. which seemed to participate in that emotionally dark moment.
- In England, Edmund Burke will write *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* in 1757 which suggested that wild nature could elicit emotions of terror in humans.

Key Terms

- **Romanticism**: 18th century artistic and intellectual movement that stressed emotion, freedom, and individual imagination.
- **Neoclassicism**: The name given to Western movements in the decorative and visual arts, literature, theater, music, and architecture that draw inspiration from the "classical" art and culture of Ancient Greece or Ancient Rome.
- **history painting**: A genre in painting defined by its subject matter rather than artistic style. These paintings usually depict a moment in a narrative story, rather than a specific and static subject.

Romanticism

While the arrival of Romanticism in French art was delayed by the hold of Neoclassicism on the academies, it became increasingly popular during the Napoleonic period. Its initial form was the history paintings that acted as propaganda for the new regime. The key generation of French Romantics born between 1795–1805, in the words of Alfred de Vigny, had been "conceived between

battles, attended school to the rolling of drums." The French Revolution (1789–1799) followed by the Napoleonic Wars until 1815, meant that war, and the attending political and social turmoil that went along with them, served as the background for Romanticism.

History Painting

Since the Renaissance, history painting was considered among the highest and most difficult forms of art. History painting is defined by its subject matter rather than artistic style. History paintings usually depict a moment in a narrative story rather than a specific and static subject. In the Romantic period, history painting was extremely popular and increasingly came to refer to the depiction of historical scenes, rather than those from religion or mythology.

French Romanticism

This generation of the French school developed personal Romantic styles while still concentrating on history painting with a political message. Théodore Géricault's *The Raft of the Medusa* of 1821 remains the greatest achievement of the Romantic history painting, which in its day had a powerful anti-government message. The subject was one of contemporary horror depicting shipwrecked men who had reportedly resorted to cannibalism to survive.



The Raft of the Medusa by Jean Louis Theodore Gericault, 1818–21: This painting is regarded as one of the greatest Romantic era paintings

Ingres

Profoundly respectful of the past, Ingres assumed the role of a guardian of academic orthodoxy against the ascendant Romantic style represented by his nemesis Eugène Delacroix. He described himself as a "conservator of good doctrine, and not an innovator." Nevertheless, modern opinion has tended to regard Ingres and the other Neoclassicists of his era as embodying the Romantic spirit of his time, while his expressive distortions of form and space make him an important precursor of modern art.



Achilles Receiving the Envoys of Agamemnon by Ingres, 1801: Ingres, though firmly committed to Neoclassical values, is seen as expressing the Romantic spirit of the times

Delacroix

Eugène Delacroix (1798–1863) had great success at the Salon with works like *The Barque of Dante* (1822), *The Massacre at Chios* (1824) and *Death of Sardanapalus* (1827). Delacroix's *Liberty Leading the People* (1830) remains, with *The Medusa*, one of the best known works of French Romantic painting. Both of these works reflected current events and appealed to public sentiment.



Liberty Leading the People, by Delacroix, 1830: Liberty Leading the People is a painting by Eugène Delacroix commemorating the July Revolution of 1830, which toppled King Charles X of France

Goya

Spanish painter Francisco Goya is today generally regarded as the greatest painter of the Romantic period. However, in many ways he remained wedded to the classicism and realism of his training. More than any other artist of the period, Goya exemplified the Romantic expression of the artist's feelings and his personal imaginative world. He also shared with many of the Romantic painters a more free handling of paint, emphasized in the new prominence of the brushstroke and impasto, which tended to be repressed in neoclassicism under a self-effacing finish. Goya's work is renowned for its expressive line, color, and brushwork as

well as its distinct subversive commentary. His *Third of May, 1808*, pictured an incident from the French Peninsular War in which civilians were slaughtered at the hands of Napoleon's mercenaries. The terror it invokes is part of the Gothic mindset of the Romantic period, but with real-world subject matter.



Goya, The Third of May, 1808, 1814, oil on canvas, 2.9 × 3.8 yd. PDUS, The Prado in Google Earth: Home – 7th level of zoom, JPEG compression quality: Photoshop 8

The Hudson River School

In the United States, a similar movement, called the Hudson River School, emerged in the 19th century and quickly became one of the most distinctive worldwide purveyors of landscape pieces. American painters in this movement created works of mammoth scale in an attempt to capture the epic size and scope of the landscapes that inspired them. The work of Thomas Cole, the school's generally acknowledged founder, seemed to emanate from a similar philosophical position as that of European landscape artists. Both championed, from a position of secular faith, the spiritual benefits that could be gained from contemplating nature. Some of the later Hudson River School artists, such as Albert Bierstadt, created less comforting works that placed a greater emphasis (with a great deal of Romantic exaggeration) on the raw, terrifying power of nature.



The Oxbow by Thomas Cole, 1836: Thomas Cole was a founding member of the pioneering Hudson School, the most influential landscape art movement in 19th century America

The Gothic Revival

The Gothic strain of Romanticism was also seen in architecture. The Gothic Revival, as it was called, was an architectural movement beginning in England during the 1740s that sought to revive medieval forms.

Key Points

- Gothic Revival sought to revive medieval forms, much like the Neoclassical style sought to revive works from classical antiquity.
- The Gothic Revival occurred as industrialization progressed, in part because there was a reaction against the use of machinery and factory production.
- While the Neoclassical style of the 18th century was associated with “radical” and liberal perspectives, the Gothic Revival was associated with “traditional” sensibilities, such as conservatism and the monarchy. The Gothic Revival style is characterized by its stone and brick structures, many of which are religious in nature, as well as having heavy decoration, pointed arches, steep gables, and large windows.
- Gothic revival cottages and smaller buildings, called “Carpenter Gothic,” also became popular.
- A. W. N. Pugin was a prominent architect, designer, artist, and critic who was involved in the Gothic Revival style.

Key Terms

- **medievalism**: A custom or belief from the Middle Ages.
- **gable**: The triangular area of external wall adjacent to two meeting sloped roofs.
- **tracery**: Bars or ribs, usually of stone or wood, or other material, that subdivide an opening or stand in relief against a door or wall as an ornamental feature.

The Gothic Revival was primarily an architectural movement that began in 1740s England. The style sought to revive medieval forms, much as the Neoclassical style sought to revive works from classical antiquity. During the 18th century, the ruins of medieval Gothic architecture began to receive newfound appreciation after having been relatively dismissed in the overall history of architecture. Some critics believe there was a kind of nostalgia for an enchanted, less rational world that was linked to the perceived superstitions of medieval Catholicism.

In England, the center of the Gothic revival, the movement was intertwined with philosophical trends associated with a reawakening of Christian traditions in response to the growth of religious nonconformism. Ultimately, the Gothic style became widespread in the third quarter of the 19th century. While the Neoclassical style of the 18th century was associated with “radical” and liberal perspectives, the Gothic Revival was associated with “traditional” sensibilities, such as conservatism and the monarchy. As industrialization progressed, there was an increasing reaction against the use of machinery and factory production. Supporters of medievalism criticized industrial society, believing the pre-industrial model to be a golden age.

The Gothic Revival style is characterized by its stone and brick structures, many of which are religious in nature, as well as heavy decoration. The most fundamental element of the Gothic style of architecture is the pointed arch. Columns that support arches are smaller in Gothic buildings, and continue all the way to the roof, where they become part of the vault. In the vault, the pointed arch can be seen in three dimensions where the ribbed vaulting meets in the center of the ceiling of each bay. This ribbed vaulting is another distinguishing feature of Gothic architecture. The slender columns and lighter systems of thrust allowed for larger windows and more light in Gothic structures. The windows, tracery, carvings, and ribs make up a bewildering display of decoration where almost every surface is decorated with a profusion of shapes and patterns. Gothic revival cottages and smaller buildings also became popular and are referred to as “Carpenter Gothic.” These structures are defined by their use of Gothic elements such as pointed arches and steep gables.

A. W. N. Pugin was a prominent architect, designer, artist, and critic who was deeply involved in the Gothic Revival. The height of his work is seen in the interior design of the Palace of Westminster. Pugin designed many churches in England during his career and published a series of volumes of architectural drawings entitled *Examples of Gothic Architecture* and *Specimens of Gothic Architecture* that remained in print and were the standards for the Gothic Revival for the next century.



Exterior of the Palace of Westminster: A. W. N. Pugin designed the Palace of Westminster, and was an architect, designer, artist, and critic deeply involved in the Gothic Revival

Orientalism

Especially in France which had political and economic interests in overseas colonies, protectorates and mandate territories that came under French rule from the 16th century onward, the picturing of the "Oriental Other" became popular. France began with the conquest of Algiers in 1830 and would hold it until the 1960s..[1] The paintings that came out of this period are, as Linda Nochlin and others have pointed out, not a true record of the life of the people of these areas, but a romantic and essentially racist characterization of them as exotic, brutal, highly sexualized and essentially uncivilized compared to the French.



Eugène Delacroix, The Women of Algiers, 1834. Oil on canvas, 5'10 7/8 x 7'6 1/8". Louvre. PD-US. http://www.abcgallery.com/D/delacroi...lacroix22.html

Eugene Delacroix was the leading painter of the French Romantic movement and had made a trip to North Africa in 1832 to gain visual material for paintings. The results were romantic fantasies like *The Women of Algiers* from 1834. The idea of a harem – women who were sexually available to a single man – the Sultan – was part of the exotic appeal.

As opposed to the smooth, academic "licked surface" of Neoclassicism, Romantic paintings like those of Delacroix are characterized by more painterly brushstrokes, softer edges or contours, and areas of impasto paint (thicker paint).

Romantic Landscape in England

Key Points

- The Industrial Revolution also influenced Romanticism, which was in part about escaping from modern realities.
- Romanticism was a revolt against the aristocratic social and political norms of the Age of Enlightenment and also a reaction against the scientific rationalization of nature.
- Romanticism legitimized the individual imagination as a critical authority, which permitted freedom from classical notions of form in art.
- The decline of explicitly religious works, a result of the Protestant Reformation, contributed to the rise in the popularity of landscapes.
- English painters, working in the Romantic tradition, became well known for watercolor landscapes in the 18th century.
- Artists in the Barbizon School brought landscape painting to prominence in France, and were inspired by English landscape artist John Constable. The Barbizon school was an important precursor to Impressionism.
- The glorified depiction of a nation's natural wonders, and the development of a distinct national style, were both ways in which nationalism influenced landscape painting in Europe and America.
- The Hudson River School was the most influential landscape art movement in 19th century America.

Key Terms

- **Romanticism**: 18th century artistic and intellectual movement that stressed emotion, freedom, and individual imagination.
- **plein air**: En plein air is a French expression that means "in the open air," and refers to the act of painting outdoors. In the mid-19th century, working in natural light became particularly important to the Barbizon School and Impressionism.
- **Picturesque**: as described by Thomas Girtin, the picturesque was a method of creating satisfying landscape drawings, sketches, or paintings by including such formulaic things as a rough, dark foreground, a long light vista, and ruins.

In England, landscapes had initially only been painted as the backgrounds for portraits, and typically portrayed the parks or estates of a landowner. This changed as a result of Anthony van Dyck, who, along with other Flemish artists living in England, began a national tradition. In the 18th century, watercolor painting, mostly of landscapes, became an English speciality. The nation had both a buoyant market for professional works of this variety, and a large number of amateur painters. By the beginning of the 19th century, the most highly regarded English artists were all, for the most part, dedicated landscapists, including John Constable, J.M.W. Turner, and Samuel Palmer.

***The Hay Wain*by John Constable, 1821**: Constable was a popular English Romantic Painter.

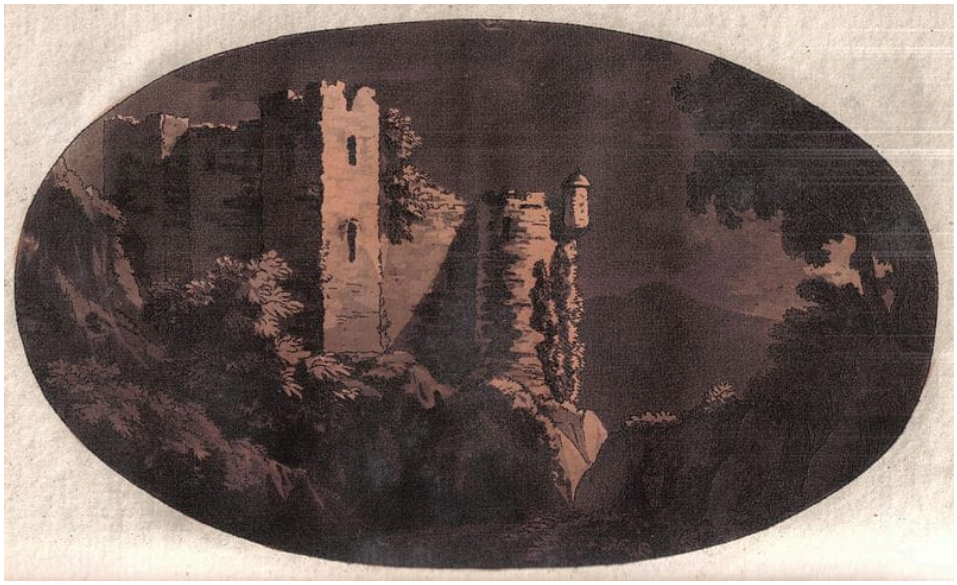
In Europe, as John Ruskin noted, and Sir Kenneth Clark confirmed, landscape painting was the "chief artistic creation of the 19th century," and "the dominant art." As a result, in the times that followed, it became common for people to "assume that the appreciation of natural beauty and the painting of landscape was a normal and enduring part of our spiritual activity."

William Gilpin was an English clergyman whose walks and sketches in the countryside resulted in a formula for the creation of pleasant views. His ideas resulted in more constrained landscapes with the sorts of restrained subjects young ladies of good breeding would feel comfortable, the culture thought, recreating. Jane Austin's heroine in *Pride and Prejudice* remarks upon being asked, belatedly, to join Darcy, Mrs. Hurst, and Miss Bingley on a walk she replies:

"No, no; stay where you are. You are charmingly group'd, and appear to uncommon, advantage. The picturesque would be spoilt by admitting a fourth. Good bye."

She then ran gaily off ...

As several critics have noted, the "subtext" here is Gilpin's appendix on his prints, where he explains in technical jargon that there are problems in "forming two into a group," while "*four* introduce a new difficulty in grouping." But with three you "are almost sure of a good group." Elizabeth shows herself to be a good student of Gilpin, like her creator; but the cause for her gay laugh is the little joke she shares with those of us who have read Gilpin, since what Gilpin is actually talking about is "the doctrine of grouping *larger cattle*."[2]



William Gilpin, Penrith Castle, 1772



John Constable, Dedham Vale, 1802, oil on canvas, Victoria and Albert Museum, London

John Constable's landscapes never moved far from his childhood home on the River Stour in Suffolk. His father was a successful landowner and farmer, and Constable recorded the life of the rural gentry in the traditional English countryside that was rapidly giving way to the factories and choking coal smoke of the Industrial Revolution. He studied the old masters including Claude Lorrain and the Dutch landscapists of the Baroque, but his subject matter was always what he saw as the truth of what he knew best. He refused to travel on the continent, but ironically his work became well-known and admired in France and was influential to the Barbizon School which would, in turn, inspire the Impressionists. Constable, like Turner, was a Romantic at heart in that his work sometimes suggested the themes of Burke's Sublime. Turner was more dramatic in his subjects, but Constable's emphasis on the nostalgia of the English countryside as it disappeared was also in the Romantic tradition.

J.M.W. Turner looked to subjects of a more Sublime character including those of his own imagination. Unlike Constable, Turner traveled widely in Europe and incorporated elements of landscape, weather, sea travel and other subjects into the work. Some of his most awe-inspiring, or horror-inducing and therefore Sublime, subjects were the shipwrecks and especially the politically inspired *The Slave Ship*, of 1840. You can see a good analysis of that work at https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/enlightenment-revolution/v/turner-slave-ship-slavers-throwing-overboard-the-dead-and-dying-typhoon-coming-on-1840.



J.M.W. Turner, The Wreck of a Transport Ship, c. 1810, oil on canvas

1 https://en.wikipedia.org/wiki/French_colonial_empire

2 A. Walton Litz, "The Picturesque in *Pride and Prejudice*, Jane Austen Society of North America, No. 1, Princeton University, Princeton, 1979.

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14.4: Realism

Academic Art

For a reading on Art of the Academy see:

https://courses.lumenlearning.com/boundless-arthistory/chapter/academic-art/

Realism

Realism, an artistic movement that began in France in the 1850s, rejected Romanticism, seeking instead to portray contemporary subjects and situations with truth and accuracy.

Key Points

- Realists revolted against the exotic subject matter and exaggerated emotionalism of the Romanticism that had dominated French literature and art since the late 18th century.
- Realist works depicted people of all classes in ordinary life situations, which often reflected the changes brought on by the Industrial and Commercial Revolutions.
- Realists tended to showcase sordid or untidy elements in their paintings.
- Important figures in the Realist art movement were Gustave Courbet, Honore Daumier, and Jean-Francois Millet.
- Realism emerges as socialism emerges in France as an ideas by way of Karl Marx.

Realism was an artistic movement that began in France in the 1850s, following the 1848 Revolution. Realists rejected Romanticism, which had dominated French literature and art since the late 18th century, revolting against the exotic subject matter and exaggerated emotionalism of the movement. Instead, Realists sought to portray “real” contemporary people and situations with truth and accuracy, including all the unpleasant or sordid aspects of life. Realist works depicted people of all classes in ordinary life situations, which often reflected the changes brought on by the Industrial and Commercial Revolutions.

The Realists depicted everyday subjects and situations in contemporary settings, and attempted to depict individuals of all social classes in a similar manner. Classical idealism, Romantic emotionalism, and drama were avoided equally, and often sordid or untidy elements of subjects were showcased somewhat, as opposed to being beautified or omitted. Social realism emphasized the depiction of the working class and treated working class people with the same seriousness as other classes in art. Realism also aimed to avoid artificiality in the treatment of human relations and emotions; treatments of subjects in a heroic or sentimental manner were rejected. Important figures in the Realist art movement were Gustave Courbet, Honore Daumier, and Jean-Francois Millet.

Realism in Painting

Two important figures in the Realist movement were Gustave Courbet and Jean-Francois Millet.

Key Points

- Realism arose in opposition to Romanticism, which had dominated French literature and art since the late 18th century.
- Realist painters often depicted common laborers, and ordinary people in ordinary surroundings engaged in real activities as subjects for their works.
- **Gustave Courbet** is known as the main proponent of Realism and his paintings challenged convention by depicting unidealized peasants and workers, often on a grand scale traditionally reserved for paintings of religious or historical subjects.
- Gustave Courbet was a socialist and that doctrine informed his work.
- Jean-Francois Millet is noted for his scenes of peasant farmers of which “The Gleaners” is one of his most well-known due to its depiction of the realities of the lower class.

Gustave Courbet

Jean Désiré Gustave Courbet (1819–December 31, 1877) was a French painter who led the Realist movement in 19th century French painting. Rejecting the predominant academic convention and the Romanticism of his time, Courbet's independence set an example that was important to later artists, such as the Impressionists and the Cubists. As an artist, he occupies an important place in 19th century French painting as an innovator and as an artist willing to make bold social statements in his work.

Courbet's paintings of the late 1840s and early 1850s brought him his first recognition. They challenged convention by depicting unidealized peasants and workers, often on a grand scale traditionally reserved for paintings of religious or historical subjects. Courbet courted controversy by addressing social issues in his work, and by painting subjects that were considered vulgar, such as the rural bourgeoisie, peasants, and working conditions of the poor. For Courbet realism dealt not with the perfection of line and form, but entailed spontaneous and rough handling of paint, suggesting direct observation by the artist while portraying the irregularities in nature. He depicted the harshness in life, and in so doing challenged contemporary academic ideas of art.

When the Gleaners was exhibited in the Salon of 1857 it was widely criticized for "ugliness" and its seemingly revolutionary subject matter. One critic commented that "his three gleaners have gigantic pretensions, they pose as the Three Fates of Poverty...their ugliness and their grossness unrelieved." Another said it had the stench of the scaffold about it, referring to the scaffold of the guillotine of 1789.



A Burial at Ornans by Gustave Courbet, 1849–50: Exhibition of this piece at the 1850–1851 Paris Salon created an "explosive reaction" and brought Courbet instant fame

A Burial at Ornans was a vast painting, measuring 10 by 22 feet (3.1 by 6.6 meters), and drew both praise and fierce denunciations from critics and the public, in part because it upset convention by depicting a prosaic ritual by country people on a scale that previously would have been reserved for a religious or royal subject. Additionally, the painting lacks the sentimental rhetoric that was expected in a genre work. Courbet's mourners make no theatrical gestures of grief, and their faces seemed more caricatured than ennobled. The critics accused Courbet of a deliberate pursuit of ugliness.

Courbet is quoted as having said, "What was being buried in the *Burial at Ornans* was Romanticism."

Jean-Francois Millet

Jean-François Millet (October 4, 1814–January 20, 1875) was a French painter and one of the founders of the Barbizon School in rural France. Millet is noted for his scenes of peasant farmers and can be categorized as part of the Realism art movement.

One of the most well known of Millet's paintings is *The Gleaners* (1857). While Millet was walking the fields around Barbizon, one theme returned to his pencil and brush for seven years—gleaning—the centuries-old right of poor women and children to remove the bits of grain left in the fields following the harvest. He found the theme an eternal one, linked to stories from the Old Testament. In 1857, he submitted the painting *The Gleaners* to the Salon to an unenthusiastic, even hostile, public. The bourgeois

audience, in a time when Marx's manifesto was gaining popularity with the common people, found the potential for revolution in the plight of the underclass unsettling.



Gleaners by Jean-Francois Millet, 1857: One of his most controversial, this painting by Millet depicts gleaners collecting grain in the fields near his home. The depiction of the realities of the lower class was considered shocking to the public at the time

Pre-Raphaelites

Key Points

- The Pre-Raphaelites sought to reform art by rejecting what they considered to be a mechanistic approach first adopted by the Mannerist artists who succeeded Raphael and Michelangelo.
- They believed the Classical poses and elegant compositions of Raphael in particular had been a corrupting influence on the academic teaching of art, hence the name "Pre-Raphaelite." They wanted a return to the abundant detail, intense colors and complex compositions of Quattrocento Italian art.
- Influenced by romanticism, the Pre-Raphaelites thought freedom and responsibility were inseparable. Nevertheless, they were particularly fascinated by medieval culture, believing it to possess a spiritual and creative integrity that had been lost in later eras.
- In later years the movement divided and moved in two separate directions. The realists were led by Hunt and Millais, while the medievalists were led by Rossetti and his followers, Edward Burne-Jones and William Morris.

Key Terms

- **Mannerist**: An artist who uses Mannerism, a style of European art that emerged from the later years of the Italian High Renaissance around 1520.
- **quattrocento**: The 1400s, the 15th century Renaissance Italian period.

The Pre-Raphaelite Brotherhood

The Pre-Raphaelite Brotherhood (also known as the Pre-Raphaelites) was a group of English painters, poets, and critics, founded in 1848 by William Holman Hunt, John Everett Millais, and Dante Gabriel Rossetti. The three founders were soon joined by William Michael Rossetti, James Collinson, Frederic George Stephens and Thomas Woolner to form a seven-member brotherhood. The group's intention was to reform art by rejecting an approach that they considered mechanistic, one that was first adopted by the Mannerist artists who succeeded Raphael and Michelangelo. Its members believed the Classical poses and elegant compositions of Raphael in particular had been a corrupting influence on the academic teaching of art, hence the name "Pre-Raphaelite." The Pre-Raphaelites wanted a return to the abundant detail, intense colors and complex compositions of Quattrocento Italian and Flemish art. The Pre-Raphaelites defined themselves as a reform movement, created a distinct name for their form of art, and published a periodical, The Germ, to promote their ideas.

The brotherhood's early doctrines emphasized the personal responsibility of individual artists to determine their own ideas and methods of depiction. Influenced by Romanticism, the Pre-Raphaelites thought freedom and responsibility were inseparable. Nevertheless, they were particularly fascinated by medieval culture, believing it to possess a spiritual and creative integrity that had been lost in later eras.

Pre-Raphaelites and Realism

The emphasis on medieval culture clashed with principles of realism, which stressed the independent observation of nature. In its early stages, the Pre-Raphaelite Brotherhood believed its two interests were consistent with one another, but in later years the movement divided and moved in two separate directions. The realists were led by Hunt and Millais, while the medievalists were led by Rossetti and his followers, Edward Burne-Jones and William Morris. The split was never absolute, since both factions believed that art was essentially spiritual in character, opposing their idealism to the materialist realism associated with Courbet and impressionism.

The Pre-Raphaelite Brotherhood was greatly influenced by nature and its members used great detail to show the natural world using bright and sharp focus techniques on a white canvas. In attempts to revive the brilliance of color found in Quattrocento art, Hunt and Millais developed a technique of painting in thin glazes of pigment over a wet white ground in the hope that the colors would retain jewel-like transparency and clarity. Their emphasis on brilliance of color was a reaction to the excessive use of bitumen by earlier British artists. Bitumen produces unstable areas of muddy darkness, an effect the Pre-Raphaelites despised.



Ophelia: Ophelia, by John Everett Millais, reflects the Pre-Raphaelite use of brilliance of color in composition

Exhibitions

The first exhibitions of Pre-Raphaelite work occurred in 1849. Both Millais's *Isabella* (1848–1849) and Holman Hunt's *Rienzi* (1848–1849) were exhibited at the Royal Academy. Rossetti's *Girlhood of Mary Virgin* was shown at a Free Exhibition on Hyde Park Corner. As agreed, all members of the brotherhood signed their work with their name and the initials "PRB."

In 1850 the Pre-Raphaelite Brotherhood became the subject of controversy after the exhibition of Millais's painting, *Christ in the House of His Parents,* which was considered to be blasphemous by many reviewers, notably Charles Dickens. The brotherhood's medievalism was attacked as backward-looking and its extreme devotion to detail was condemned as ugly and jarring to the eye. According to Dickens, Millais made the Holy Family look like alcoholics and slum-dwellers, adopting contorted and absurd "medieval" poses.



Christ in the House of His Parents: Pre-Raphaelite Millais's painting, Christ in the House of His Parents, was considered to be blasphemous by many reviewers, notably Charles Dickens, who said Millais made the Holy Family look like alcoholics and slum-dwellers, adopting contorted and absurd "medieval" poses

After 1856, Dante Gabriel Rossetti became an inspiration for the medievalizing strand of the movement. He was the link between the two types of Pre-Raphaelite painting (nature and romance) after the PRB became lost in the late 1800s. Rossetti, although the least committed to the brotherhood, continued the name and changed its style. He began painting versions of women using models like Jane Morris, in paintings such as *Proserpine*, after the Pre-Raphaelites had disbanded.

Since the Pre-Raphaelites were fixed on portraying subjects with near-photographic precision—though with a distinctive attention to detailed surface-patterns—their work was devalued by many painters and critics. For instance, after the First World War, British Modernists associated Pre-Raphaelite art with the repressive and backward times in which they grew up.

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14.5: Manet and the Impressionists

Manet

Édouard Manet, a French painter, was a pivotal figure in the transition from Realism to Impressionism.

Key Points

- His early masterworks, *The Luncheon on the Grass (Le déjeunersur l'herbe)* and Olympia, engendered great controversy and served as rallying points for the young painters who would create Impressionism. Today, these are considered watershed paintings that mark the genesis of modern art.
- His style in this period was characterized by loose brush strokes, simplification of details, and the suppression of transitional tones.
- Manet's works were seen as a challenge to the Renaissance works that inspired his paintings. Manet's work is considered "early modern," partially because of the black outlining of figures, which draws attention to the surface of the picture plane and the material quality of paint.

Key Terms

- **juxtaposition**: The extra emphasis given to a comparison when the contrasted objects are close together.
- **Impressionism**: A 19th century art movement that originated with a group of Paris-based artists. Impressionist painting characteristics include relatively small, thin, yet visible brush strokes, open composition, emphasis on accurate depiction of light in its changing qualities (often accentuating the effects of the passage of time), common, ordinary subject matter, inclusion of movement as a crucial element of human perception and experience, and unusual visual angles.

Édouard Manet (1832–1883) was a French painter. One of the first 19th century artists to approach modern and postmodern-life subjects, he was a pivotal figure in the transition from Realism to Impressionism. His early masterworks, *The Luncheon on the Grass* (*Le déjeunersur l'herbe*) and *Olympia*, engendered great controversy and served as rallying points for the young painters who would create Impressionism. Today, these are considered watershed paintings that mark the genesis of modern art.

Manet opened a studio in 1856. His style in this period was characterized by loose brush strokes, simplification of details, and the suppression of transitional tones. Adopting the current style of realism initiated by Gustave Courbet, he painted *The Absinthe Drinker* (1858–59) and other contemporary subjects such as beggars, singers, Gypsies, people in cafés, and bullfights. *Music in the Tuileries* is an early example of Manet's painterly style. Inspired by Hals and Velázquez, it is a harbinger of his lifelong interest in the subject of leisure.



Music in the Tuileries, 1862: One of Manet's earliest works that demonstrates his interest in loose bush strokes and the leisurely social activities of 19th century Parisians

The Paris Salon rejected *The Luncheon on the Grass* for exhibition in 1863. Manet exhibited it at the Salon des Refusés (Salon of the Rejected) later in the year. The painting's juxtaposition of fully dressed men and a nude woman was controversial, as was its abbreviated, sketch-like handling, an innovation that distinguished Manet from Courbet. At the same time, this composition reveals Manet's study of the old Renaissance masters. One work cited by scholars as an important precedent for *Le déjeunersur l'herbe* is Giorgione's *The Tempest* (or Titian's) *Pastoral Concert* from 1509.



Giorgione or Titian, Pastoral Concert, 1509. Oil on canvas, 43.3 x 53.3″. Louvre



The Luncheon on the Grass (Le déjeuner sur l'herbe) by Édouard Manet, 1863: The painting depicts the juxtaposition of a female nude and a scantily dressed female bather on a picnic with two fully dressed men in a rural setting. Rejected by the Salon jury of 1863, Manet seized the opportunity to exhibit this and two other paintings in the 1863 Salon des Refusés, where the painting sparked public notoriety and controversy

As he had in *The Luncheon on the Grass*, Manet again paraphrased a respected work by a Renaissance artist in his painting *Olympia* (1863), a nude portrayed in pose that was based on Titian's *Venus of Urbino* (1538). Manet created *Olympia* in response to a challenge to give the Salon a nude painting to display. His subsequently frank depiction of a self-assured prostitute was accepted by the Paris Salon in 1865, where it created a scandal.



Olympia by Édouard Manet, 1863: Manet's Olympia was a controversial painting at the time due to the confrontational gaze of the woman depicted and also to the fact that numerous details in the painting signify that she is a prostitute

The painting was controversial partly because the nude is wearing some small items of clothing such as an orchid in her hair, a bracelet, a ribbon around her neck, and mule slippers, all of which accentuated her nakedness, sexuality, and comfortable courtesan lifestyle. The orchid, upswept hair, black cat, and bouquet of flowers were all recognized symbols of sexuality at the time. This modern Venus' body is thin, counter to prevailing standards, and this lack of physical idealism rankled viewers. Olympia's body as well as her gaze is unabashedly confrontational. She defiantly looks out as her servant offers flowers from one of her male suitors. Although her hand rests on her leg, hiding her pubic area, the reference to traditional female virtue is ironic: female modesty is notoriously absent in this work. As with *Luncheon on the Grass*, the painting raised the issue of prostitution within contemporary France and the roles of women within society.

The roughly painted style and photographic lighting in these two controversial works was seen by contemporaries as modern: specifically, as a challenge to the Renaissance works Manet copied or used as source material. His work is considered “early modern,” partially because of the black outlining of figures, which draws attention to the surface of the picture plane and the material quality of paint.

Impressionism

Impressionism is a 19th century movement known for its paintings that aimed to depict the transience of light, and to capture scenes of modern life and the natural world in their ever-shifting conditions.

Learning Objectives

- Identify the characteristics of Impressionism.

Key Points

- The term ” impressionism ” is derived from the title of Claude Monet’s painting, *Impression, soleillevant* (“Impression, Sunrise”).
- Impressionist works characteristically portray overall visual effects instead of details, and use short, “broken” brush strokes of mixed and unmixed color to achieve an effect of intense color vibration.
- During the latter part of 1873, Monet, Renoir, Pissarro, and Sisley organized the Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs (“Cooperative and Anonymous Association of Painters, Sculptors, and Engravers”) to exhibit their artworks independently to mixed critical response.
- The Impressionists exhibited together eight times between 1874 and 1886. The individual artists achieved few financial rewards from the impressionist exhibitions, but their art gradually won a degree of public acceptance and support.
- Impressionists typically painted scenes of modern life and often painted outdoors or *enpleinair*.
- In the middle of the 19th century, the Académie des Beaux-Arts dominated French art, valuing historical subjects, religious themes, and portraits as opposed to landscapes or still life.
- In the early 1860s Monet, Renoir, Sisley, and Bazille met while studying under the academic artist Charles Gleyre. They discovered that they shared an interest in painting landscape and contemporary life rather than historical or mythological scenes.
- Impressionist paintings can be characterized by their use of short, thick strokes of paint that quickly capture a subject’s essence rather than details.
- Impressionist paintings do not exploit the transparency of thin paint films (glazes), which earlier artists manipulated carefully to produce effects.
- Thematically, Impressionists works are focused on capturing the movement of life, or quick moments captured as if by snapshot.

Key Terms

- **EnPleinair**: En plein air is a French expression that means “in the open air,” and is particularly used to describe the act of painting outdoors, which is also called peinture sur le motif (“painting on the ground”) in French.
- **Vista**: From Italian vista (“view, sight”). A distant view or prospect, especially one seen through an opening, avenue, or passage.
- **flâneur**: A man who observes society, usually in urban settings; a “people-watcher.”

Impressionism is a 19th century art movement that was originated by a group of Paris-based artists, including Berthe Morisot, Claude Monet, August Renoir, Edgar Degas, Camille Pissarro, and Alfred Sisley, as well as the American artist Mary Cassatt. These artists constructed their pictures with freely brushed colors that took precedence over lines and contours. They typically painted scenes of modern life and often painted outdoors. The Impressionists found that they could capture the momentary and transient effects of sunlight by painting *enpleinair*. However, many Impressionist paintings and prints, especially those produced by Morisot and Cassatt, are set in domestic interiors. Typically, they portrayed overall visual effects instead of details, and used short, “broken” brush strokes of mixed and unmixed color to achieve an effect of intense color vibration.

Radicals in their time, early impressionists violated the rules of academic painting. In 19th century France, the Académie des Beaux-Arts (“Academy of Fine Arts”) dominated French art. The Académie was the preserver of traditional French painting standards of content and style. Historical subjects, religious themes, and portraits were valued (landscape and still life were not), and the Académie preferred carefully finished images that looked realistic when examined closely. Color was somber and

conservative, and traces of brush strokes were suppressed, concealing the artist's personality, emotions, and working techniques.

Impressionist painters could not afford to wait for France to accept their work, so they established their own exhibition—apart from the annual salon organized by the Académie. During the latter part of 1873, Monet, Renoir, Pissarro, and Sisley organized the Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs ("Cooperative and Anonymous Association of Painters, Sculptors, and Engravers") to exhibit their artworks independently. In total, 30 artists participated in their first exhibition, held in April 1874 at the studio of the French photographer and caricaturist Nadar.

The critical response was mixed. Critic and humorist Louis Leroy wrote a scathing review in the newspaper Le Charivari in which, making wordplay with the title of Claude Monet's *Impression, soleillevant* ("Impression, Sunrise"), he gave the artists the name by which they became known. The term "impressionists" quickly gained favor with the public. It was also accepted by the artists themselves, even though they were a diverse group in style and temperament, unified primarily by their spirit of independence and rebellion. They exhibited together eight times between 1874 and 1886. The individual artists achieved few financial rewards from the impressionist exhibitions, but their art gradually won a degree of public acceptance and support. Their dealer, Paul Durand-Ruel, played a major role in this as he kept their work before the public and arranged shows for them in London and New York.

The Impressionists captured ordinary subjects, engaged in day-to-day activities in both rural and urban settings. Impressionist artists relaxed the boundary between subject and background so that the effect of an impressionist painting often resembles a snapshot, a part of a larger reality captured as if by chance. They were trying to show the spectacle of Paris and its surrounds that hadn't been available to the working class before.

Between 1853 and 1870, Napoleon III, nephew of the original Bonapart and the new Emperor, charged his prefect of the Seine, the Baron Haussmann, with the urban renewal project of Paris. Paris in the 19th c. was still a medieval city with narrow, cobbled streets and open sewers with no street lighting in most sections of the city. The urban poor mostly inhabited the central section of Paris and was the population who had fomented and carried out the great Revolution of 1889 and the smaller uprisings of 1830 and 1848. The dark, narrow streets of Paris made it difficult for the government to police those populations. Haussmann would clear the center of Paris of both people and buildings and install the wide, clear boulevards lined with expensive storefronts and apartment buildings for the new bourgeoisie. Sewage would no longer run down the center of the street and modern gas-lights would ensure that modern Paris would truly be "the city of lights." All of this became the spectacle that for the Impressionists would be what modernism was all about and the subject of many of their paintings.

The development of Impressionism can be considered partly as a reaction by artists to the challenge presented by photography, which seemed to devalue the artist's skill in reproducing reality. In spite of this, photography actually inspired artists to pursue other means of artistic expression, and rather than compete with photography to emulate reality, impressionists sought to express their perceptions of nature and modern city life.

Scenes from the bourgeois care-free lifestyle, as well as from the world of entertainment, such as cafés, dance halls, and theaters were among their favorite subjects. In their genre scenes of contemporary life, these artists tried to arrest a moment in their fast-paced lives by pinpointing specific atmospheric conditions such as light flickering on water, moving clouds, or city lights falling over dancing couples. Their technique tried to capture what they saw.



Pierre-Auguste Renoir, Dance at Le Moulin de la Galette, 1876. Oil on canvas, 4’3 ½” x 5’9”. Musee d’Orsay, Paris. PD US

Impressionist painting broke from the traditions of the Academie, favoring everyday subject matter, exaggerated color, thick paint application, and an aim to capture the movement of life as opposed to staged scenes.

In the middle of the 19th century, the Académie des Beaux-Arts dominated French art. The Académie was the preserver of traditional French painting standards of content and style. Historical subjects, religious themes, and portraits were valued; landscape and still life were not. The Académie preferred carefully finished images that looked realistic when examined closely. Paintings in this style were made up of precise brush strokes carefully blended to hide the artist’s hand in the work. Colour was restrained and often toned down further by the application of a golden varnish.

In the early 1860s, four young painters—Claude Monet, Pierre-Auguste Renoir, Alfred Sisley, and Frédéric Bazille—met while studying under the academic artist Charles Gleyre. They discovered that they shared an interest in painting landscape and contemporary life rather than historical or mythological scenes. Following a practice that had become increasingly popular by mid-century, they often ventured into the countryside together to paint in the open air, or *enpleinair*, but not for the purpose of making sketches to be developed into carefully finished works in the studio, as was the usual custom. By painting in sunlight directly from nature, and making bold use of the vivid synthetic pigments that had become available since the beginning of the century, they began to develop a lighter and brighter manner of painting that extended further the Realism of Gustave Courbet and the Barbizon School.



Impression, soleil levant (Impression, Sunrise) by Claude Monet, 1872: This painting became the source of the movement's name, given derisively by a critic but embraced by the artists and public

Technique

Impressionist paintings can be characterized by their use of short, thick strokes of paint that quickly capture a subject's essence rather than details. Colors are often applied side-by-side with as little mixing as possible, a technique that exploits the principle of simultaneous contrast to make the color appear more vivid to the viewer. Impressionist paintings do not exploit the transparency of thin paint films (glazes), which earlier artists manipulated carefully to produce effects. Additionally, the painting surface is typically opaque and the play of natural light is emphasized.

Thematically, the Impressionists focused on capturing the movement of life, or quick moments captured as if by snapshot. The representation of light and its changing qualities were of the utmost importance. Ordinary subject matter and unusual visual angles were also important elements of Impressionist works. Note the factory in the background – another symbol of the modern life the Impressionists were trying to capture.



Autumn Effect at Argenteuil, by Claude Monet, 1873. Oil on canvas, 21.7 x 29.4", Courtauld Institute. PD US

Impressionist Sculpture

Modern sculpture is generally considered to have begun with the work of French sculptor Auguste Rodin.

Key Points

- Typically, modernist artists were concerned with the representation of contemporary issues as opposed to grand historical and allegorical themes previously favored in art. Rodin modeled complex, turbulent, deeply pocked surfaces into clay and many of his most notable sculptures clashed with the predominant figure sculpture tradition, in which works were decorative, formulaic, or highly thematic. The spontaneity evident in his works associates him with the Impressionists, though he never identified as such.
- Rodin's most original work departed from traditional themes of mythology and allegory in favor of modeling the human body with realism, and celebrating individual character and physicality.
- It was the freedom and creativity with which Rodin used these practices, along with his more open attitude toward bodily pose, sensual subject matter, and non-realistic surface, that marked the re-making of traditional 19th century sculptural techniques into the prototype for modern sculpture.
- Though his work crossed many stylistic boundaries, and he did not identify as an Impressionist specifically, Degas is nonetheless regarded as one of the founders of Impressionism.
- The sculpture *Little Dancer of Fourteen Years*, by Edgar Degas c. 1881 was shown in the Impressionist Exhibition of 1881 and drew a great deal of controversy due to its departures from historical precedent, a key motive of the Impressionists.

Key Terms

- **Auguste Rodin**: Auguste Rodin was a French sculptor. Although Rodin is generally considered the progenitor of modern sculpture, he did not set out to rebel against the past. He was schooled traditionally, took a craftsman-like approach to his work, and desired academic recognition, although he was never accepted into Paris's foremost school of art.

French Sculpture

Modern classicism contrasted in many ways with the classical sculpture of the 19th century, which was characterized by commitments to naturalism, the melodramatic, sentimentality, or a kind of stately grandiosity. Several different directions in the classical tradition were taken as the century turned, but the study of the live model and the post-Renaissance tradition was still fundamental. Modern classicism showed a lesser interest in naturalism and a greater interest in formal stylization. Greater attention was paid to the rhythms of volumes and spaces—as well to the contrasting qualities of surface (open, closed, planar, broken, etc.)—while less attention was paid to storytelling and convincing details of anatomy or costume. Greater attention was given to psychological effect than to physical realism, and influences from earlier styles worldwide were used.

Modern sculpture, along with all modern art, "arose as part of Western society's attempt to come to terms with the urban, industrial and secular society that emerged during the 19th century." Typically, modernist artists were concerned with the representation of contemporary issues as opposed to grand historical and allegorical themes previously favored in art.

Rodin's Influence

Modern sculpture is generally considered to have begun with the work of French sculptor Auguste Rodin. Rodin, often considered a sculptural Impressionist, did not set out to rebel against artistic traditions, however, he incorporated novel ways of building his sculpture that defied classical categories and techniques. Specifically, Rodin modeled complex, turbulent, deeply pocketed surfaces into clay. While he never self-identified as an Impressionist, the vigorous, gestural modeling he employed in his works is often likened to the quick, gestural brush strokes aiming to capture a fleeting moment that was typical of the Impressionists. Rodin's most original work departed from traditional themes of mythology and allegory, in favor of modeling the human body with intense realism, and celebrating individual character and physicality.

Rodin was a naturalist, less concerned with monumental expression than with character and emotion. Departing with centuries of tradition, he turned away from the idealism of the Greeks and the decorative beauty of the Baroque and neo-Baroque movements. His sculpture emphasized the individual and the concreteness of flesh, suggesting emotion through detailed, textured surfaces, and the interplay of light and shadow. To a greater degree than his contemporaries, Rodin believed that an individual's character was revealed by his physical features. Rodin's talent for surface modeling allowed him to let every part of the body speak for the whole. The male's passion in *The Kiss*, for example, is suggested by the grip of his toes on the rock, the rigidness of his back, and the differentiation of his hands. Rodin saw suffering and conflict as hallmarks of modern art. He states that "nothing, really, is more moving than the maddened beast, dying from unfulfilled desire and asking in vain for grace to quell its passion."

Rodin's major innovation was to capitalize on such multi-staged processes of 19th century sculpture and their reliance on plaster casting. Since clay deteriorates rapidly if not kept wet or fired into a terra-cotta, sculptors used plaster casts as a means of

securing the composition they would make out of the fugitive material that is clay. This was common practice among Rodin's contemporaries: sculptors would exhibit plaster casts with the hopes that they would be commissioned to have the works made in a more permanent material. Rodin, however, would have multiple plasters made and treat them as the raw material of sculpture, recombining their parts and figures into new compositions and new names. As Rodin's practice developed into the 1890s, he became more and more radical in his pursuit of fragmentation, the combination of figures at different scales, and the making of new compositions from his earlier work.

It was the freedom and creativity with which Rodin used these practices—along with his activation of the surfaces of sculptures through traces of his own touch—that marked Rodin's re-making of traditional 19th century sculptural techniques into the prototype for modern sculpture.



The Thinker by Auguste Rodin: Rodin's experiments with form, visible in the Thinker, launched modern abstract sculpture

Edgar Degas

Edgar Degas was a French artist famous for his paintings, sculptures, prints, and drawings. He is especially identified with the subject of dance; more than half of his works depict dancers. He is regarded as one of the founders of Impressionism, although he rejected the term, preferring to be called a Realist.

During his life, public reception of Degas's work ranged from admiration to contempt. As a promising artist in the conventional mode, Degas had a number of paintings accepted in the Salon between 1865 and 1870. He soon joined forces with the Impressionists, however, and rejected the rigid rules, judgments, and elitism of the Salon—just as the Salon and general public initially rejected the experimentalism of the Impressionists.

Degas' work was controversial, but was generally admired for its draftsmanship. His *La Petite Danseuse de QuatorzeAns*, or *Little Dancer of Fourteen Years*, which he displayed at the sixth Impressionist Exhibition in 1881, was probably his most controversial piece; some critics decried what they thought its "appalling ugliness" while others saw in it a "blossoming." The sculpture is two-thirds life size and was originally sculpted in wax, an unusual choice of medium for the time. It is dressed in a real bodice, tutu and ballet slippers and has a wig of real hair. All but a hair ribbon and the tutu are covered in wax. The 28 bronze repetitions that appear in museums and galleries around the world today were cast after Degas' death. The tutus worn by the bronzes vary from museum to museum.



Little Dancer of Fourteen Years by Edgar Degas, c. 1881: The controversial sculpture that Degas showed in the Impressionist Exhibition of 1881 is noted for its experimentalism and breaks with tradition

Recognized as an important artist in his lifetime, Degas is now considered one of the founders of Impressionism. Though his work crossed many stylistic boundaries, his involvement with the other major figures of Impressionism and their exhibitions, his dynamic paintings and sketches of everyday life and activities, and his bold color experiments served to finally tie him to the Impressionist movement as one of its greatest artists.

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14.6: Post-Impressionism

Post-Impressionism

Post-Impression refers to a genre that rejected the naturalism of Impressionism in favor of using color and form in more expressive manners.

Key Points

- Post-Impressionists extended the use of vivid colors, thick application of paint, distinctive brush strokes, and real-life subject matter, and were more inclined to emphasize geometric forms, distort forms for expressive effect, and to use unnatural or arbitrary colors in their compositions.
- Although they were often exhibited together, Post-Impressionist artists were not in agreement concerning a cohesive movement, and younger painters in the early 20th century worked in geographically disparate regions and in various stylistic categories, such as Fauvism and Cubism.
- The term " Post- Impressionism " was coined by the British artist and art critic Roger Fry in 1910, to describe the development of French art since Manet and the Impressionists.

Key Terms

- **Post-Impressionism**: (Art) a genre of painting that rejected the naturalism of impressionism, using color and form in more expressive manners.
- **Post-Impressionist**: French art or artists belonging to a genre after Manet, which extended the style of Impressionism while rejecting its limitations; they continued using vivid colors, thick application of paint, distinctive brush strokes, and real-life subject matter, but they were more inclined to emphasize geometric forms, to distort form for expressive effect, and to use unnatural or arbitrary color.
- **post-and-lintel**: A simple construction method using a header or architrave as the horizontal member over a building void (lintel) supported at its ends by two vertical columns or pillars (posts).

Move from Naturalism

Post-Impression refers to a genre of painting that rejected the naturalism of Impressionism, in favor of using color and form in more expressive manners. The term “Post-Impressionism” was coined by the British artist and art critic Roger Fry in 1910 to describe the development of French art since Manet. Post-Impressionists extended Impressionism while rejecting its limitations. For example, they continued using vivid colors, thick application of paint, distinctive brush strokes, and real-life subject matter, but they were also more inclined to emphasize geometric forms, distort forms for expressive effect, and to use unnatural or arbitrary colors in their compositions.

Significant Artists of Post-Impressionism

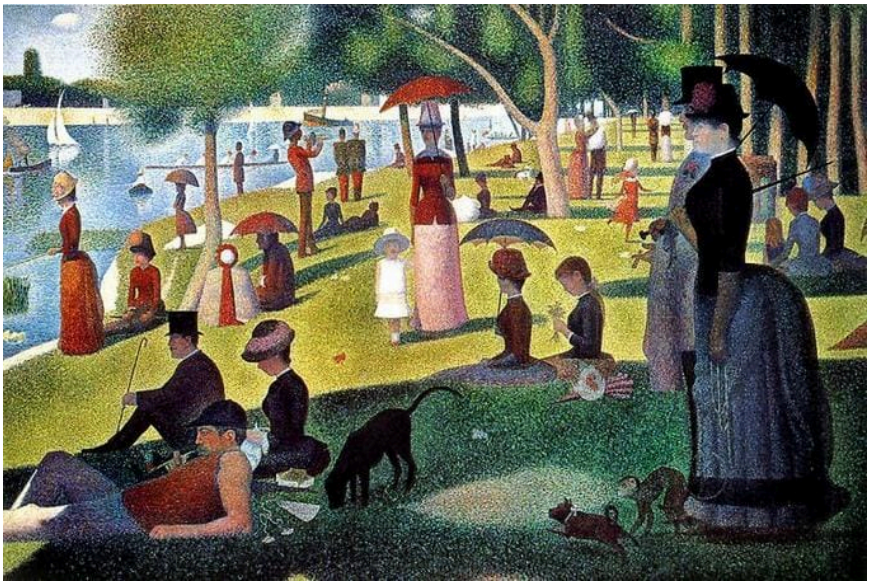
Post-Impressionism developed from Impressionism. From the 1880s onward, several artists, including Vincent Van Gogh, Paul Gauguin, Georges Seurat, and Henri de Toulouse-Lautrec, envisioned different precepts for the use of color, pattern, form, and line, deriving these new directions from the Impressionist example. These artists were slightly younger than the Impressionists, and their work contemporaneously became known as Post-Impressionism. Some of the original Impressionist artists also ventured into this new territory. Camille Pissarro briefly painted in a pointillist manner, and even Monet abandoned strict *enpleinair* painting. Paul Cézanne, who participated in the first and third Impressionist exhibitions, developed a highly individual vision emphasizing pictorial structure; he is most often called a post-Impressionist. Although these cases illustrate the difficulty of assigning labels, the work of the original Impressionist painters may, by definition, be categorized as Impressionism.



Vincent Van Gogh, Wheat Field with Crows, 1890, oil on canvas PD-US Source description: http://www.southern.net/wm/paint/auth/gogh/fields/, Public Domain, https://commons.wikimedia.org/w/index.php?curid=92718

A Diverse Search for Direction

The Post-Impressionists were dissatisfied with the triviality of subject matter and the loss of structure in Impressionist paintings, although they did not agree on the way forward. Georges Seurat and his followers, for instance, concerned themselves with Pointillism, the systematic use of tiny dots of color based on various new theories of optics. Paul Cézanne set out to restore a sense of order and structure to painting by reducing objects to their basic shapes while retaining the bright fresh colors of Impressionism. Vincent van Gogh used vibrant colors and active brush strokes to convey his feelings in the face of nature and his state of mind. Hence, although they were often exhibited together, PostImpressionist artists were not in agreement concerning a cohesive movement, and younger painters in the early 20th century worked in geographically disparate regions and in various stylistic categories.



A Sunday Afternoon on the Island of La Grande Jatte by Georges-Pierre Seurat, 1884–86: Georges Seurat's works are Pointillist, using systematic dots of color to create form and structure

Cézanne

Cézanne was a French, Post-Impressionist painter whose work highlights the transition from the 19th century to the early 20th century.

Key Points

- Cézanne's early work is often concerned with the figure in the landscape, often depicting groups of large, heavy figures. In Cézanne's mature work there is a solidified, almost architectural style of painting. To this end, he structurally ordered his perceptions into simple forms (techtonic "passages" of color) and color **planes**.
- This exploration rendered slightly different, yet simultaneous, visual perceptions of the same phenomena to provide the viewer with a different aesthetic experience.
- Cezanne 's "Dark Period" from 1861–1870 contains works that are characterized by dark colors and the heavy use of black.
- The lightness of his Impressionist works contrast sharply with the dramatic resignation found in his final period of productivity from 1898–1905. This resignation informs several still life paintings that depict skulls as their subject.

Key Terms

- **Cezanne**: Paul Cézanne (1839–1906) was a French artist and Post-Impressionist painter whose work laid the foundations of the transition from the 19th century conception of artistic endeavour to a new and radically different world of art in the 20th century.
- **Impressionism**: A 19th-century art movement that originated with a group of Paris-based artists. Impressionist painting characteristics include relatively small, thin, yet visible brush strokes, open composition, emphasis on accurate depiction of light in its changing qualities (often accentuating the effects of the passage of time), common, ordinary subject matter, inclusion of movement as a crucial element of human perception and experience, and unusual visual angles.
- **Post-Impressionism**: (Art) a genre of painting that rejected the naturalism of impressionism, using color and form in more expressive manners.

Introduction

Paul Cézanne (1839–1906) was a French artist and Post- Impressionism painter whose work began the transition from the 19th century conception of artistic endeavor to a new and radically different world of art. Cézanne's often repetitive brushstrokes ("passages")are highly characteristic and clearly recognizable. He used planes of color and small brushstrokes to form complex fields and convey intense study of his subjects.

Early Work

Cézanne's early work is often concerned with the figure in the landscape, often depicting groups of large, heavy figures. Later, he became more interested in working from direct observation, gradually developing a light, airy painting style. Nevertheless, in Cézanne's mature work, there is development of a solidified, almost architectural style of painting. To this end, he structurally ordered whatever he perceived into simple forms and color planes.

Cézanne was interested in the simplification of naturally occurring forms to their geometric essentials, wanting to "treat nature by the cylinder, the sphere, the cone." For example, a tree trunk may be conceived of as a cylinder and an apple or orange as a sphere. Additionally, his desire to capture the truth of perception led him to explore binocular graphic vision. This exploration rendered slightly different, yet simultaneous, visual perceptions of the same phenomena, providing the viewer with a different aesthetic experience of depth.

After the start of the Franco-Prussian War in July 1870, Cézanne's canvases grew much brighter and more reflective of Impressionism. Cézanne moved between Paris and Provence, exhibiting in the first (1874) and third Impressionist shows (1877). In 1875, he attracted the attention of collector Victor Chocquet, whose commissions provided some financial relief. On the whole, however, Cézanne's exhibited paintings attracted hilarity, outrage, and sarcasm.



Cezanne, The Pond of Jas de Bouffan, 1876.oil on canvas, 18.1 x 22.2", Hermitage Museum. Under the Impressionist's influence, Cezanne's works became much brighter and looser in style. PD US artheritage.org

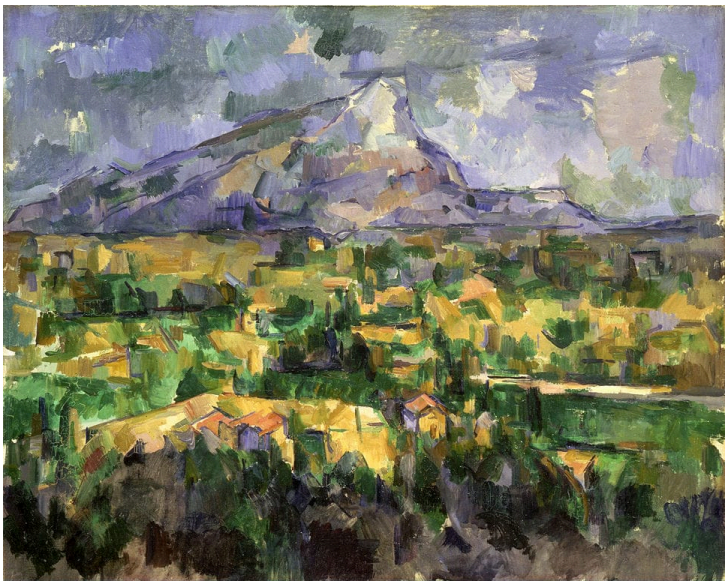
The lightness of his Impressionist works contrast sharply with his dramatic resignation in his final period of productivity from 1898–1905. This resignation informs several still life paintings that depict skulls as their subject.



Pyramid of Skulls, c. 1901: The dramatic resignation to death informs several still life paintings Cézanne made between 1898 and 1905

Cézanne's explorations of geometric simplification and optical phenomena inspired Picasso, Braque, Gris, and others to experiment with ever more complex multiple views of the same subject. Cézanne thus sparked one of the most revolutionary areas of artistic enquiry of the 20th century, one which was to affect the development of modern art. A prize for special achievement in the arts was created in his memory. The "Cézanne medal" is granted by the French city of Aix en Provence, his home town.

He painted Mont Sainte-Victoire near his home more than 60 times. The passages of paint he used to create the various planes that suggest structures and foliage can be seen in the image below. These passages are characterized by a single color – say, ocher – applied to an area in four or five brushstrokes going in the same direction. Another color – possibly a grey – is applied in brushstrokes going in another direction. Together they suggest the planes of a house or rock without painting either the contours of that object or its local color.



Paul Cézanne, Mont Sainte-Victoire, 1902-04. Oil on canvas, 27 ½ x 35 ¼". Philadelphia. PD-US http://www.nga.gov/exhibitions/2006/...ne/motif9.shtm The palette of greens, ochres, and blues as well as the passages of paint will be very influential to George Braque as Cubism develops

Van Gogh

Vincent van Gogh initially intended to be a preacher in his native Holland. He especially wanted to minister to the poverty-stricken peasants and miners for whom he had a deep sympathy. Sadly, he was never able to connect with people for long but his spiritual feelings eventually found an outlet in his paintings and drawings, done largely in isolation during his lifetime. His early work from the 1880s evinced thick brushstrokes of darkly pigmented earth tones. Van Gogh did go to Paris where his brother, Theo, was an art dealer. There he became familiar with both the Impressionists and Neo-Impressionists (or Post-Impressionists) like Signac. He found in the work of Gauguin what he thought was a kindred spirit and left Paris for the south of France in Arles hoping to found an artists' collective with Gauguin and Emile Bernard as members. After an abortive visit from Gauguin this idea had to be abandoned.

In Arles, van Gogh's style became pronounced with brilliant color and an energetic surface with active brushstrokes of paint. Some of his most characteristic works, like Starry Night, seem to suggest a kind of spirit – or animism – moving through nature.



Vincent van Gogh, Starry Night, 1889. Oil on canvas, 28.7 x 36 1/4", MoMA PD-US, File:Van Gogh – Starry Night – Google Art Project.jpg, created: 1889date QS:P571,+1889-00-00T00:00:00Z/9

Gauguin

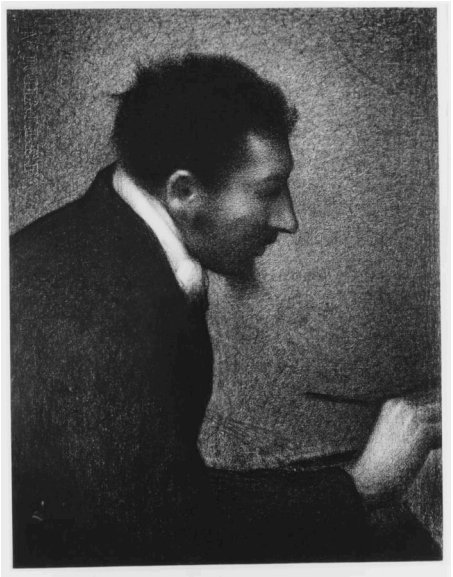
Paul Gauguin is associated with the Post Impressionists. He came to painting late after a career as a stockbroker leaving a family to search for a more “primitive” and perfect style of life. After finding first Arles with van Gogh and then Brittany in France still too civilized, Gauguin decamped to Tahiti where he painted the indigenous people. Influenced in his style by both Pissarro and Paul Cézanne, Gauguin used color and distorted form and perspective to evoke what he felt was an essential or spiritual truth in his subjects. He died during his second trip to Tahiti having never achieved much recognition or financial success in France.



Gauguin, Tea a no areois (The Seed of the Areoi), 1892, oil on burlap, 36.3 x 28.4”, MoMA. PD US SAFhIKAr_n0oUg at Google Cultural Institute

Seurat

Georges Seurat was a Parisian from a wealthy landowning family. He studied art at a school of design and sculpture near the family home before enrolling at the École des Beaux-Arts which he left in 1879 for military service. He returned to Paris and took an apartment with his friend from the army, another artist, Aman-Jean.



Seurat’s first exhibited work at the Salon of 1883 was a Conté crayon drawing of Aman-Jean.

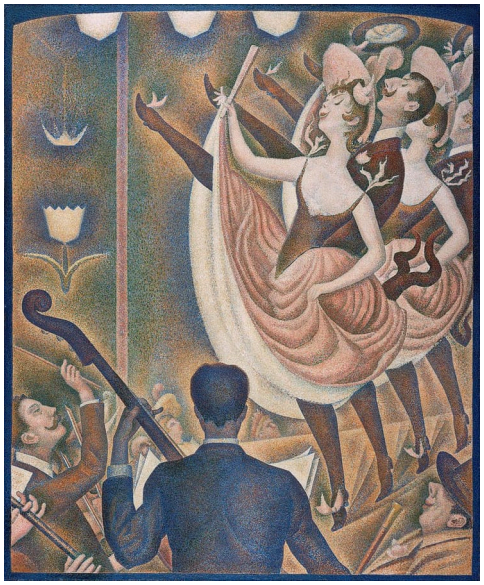
Seurat was a modernist; he turned to the subject matter of the Impressionists, the café-concerts, circuses, and images of the classes mixing in moments of leisure in the landscape. His style was his own. Drawn to contemporary theories about color, optics,

and perception, Seurat knew of the scientist-writers Michel Eugène Chevreul and Ogden Rood. Chevreul came to his color theories after having served as the director of the Gobelins Manufactory in Paris. There he became aware of the different perceptions about color depending on the colors surrounding it – he called this concept simultaneous contrast. His “chromatic diagram” of 1855 is an early color wheel with complementary colors and other color relatio ships. Chevreul was also a chemist, an inventor of an early form of soap, and a gerontologist who himself lived to be 102.

Seurat developed his reading on color theory into his own method called “pointillism”. He laid down color in small brushstrokes – dots – next to each other and overlapping. In this way he thought to create the light and shadow other painters got from pre-mixing color on a palette and placing it down in a solid brushstroke or area of paint. For Seurat this wasn’t strictly about color or science – he believed that this approach created harmony and emotion in a painting. He looked for emotional effects through color –warm or cool – and directional line.

In addition to the paintings Seurat was a prolific drawer. To bring his pointillist technique into the dry medium he used a soft waxy crayon called a Conté crayon after the French military man who had invented it – on a paper with a rough “toothy” surface. He could modulate the pressure of the crayon to create basically a dot-screened effect on the paper.

Seurat died at the very early age of 31, but he left behind a body of work that is unique and has inspired other artists and even a Broadway musical – Sunday in the Park with Georges by Steven Sondheim. His work is sometimes called “NeoImpressionism” instead of Post-Impressionism, but for our purposes it belongs in this category.



Georges Seurat, 1889–90, Le Chahut, oil on canvas, 170 x 141 cm, Kröller-Müller Museum, Otterlo. PD- Art

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15: 18th- and 19th-Century Art- Realism to Impressionism

15.1: Romanticism (1780-1850)
15.2: Realism (1848 – 1870)
15.3: Shanghai School of Art (Late 19th Century)
15.4: Hudson River School (1850s – 1880)
15.5: Impressionism (1860 – 1890)
15.6: Post-Impressionism (1885 – 1905)
15.7: Art Nouveau (1890 – 1914)
15.8: Early 20th Century in Europe
15.9: Modernism in America
15.10: Abstract Expressionism

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15.1: Romanticism (1780-1850)

Romanticism was a rebellion against the Neoclassic period of reason and ushered in the age of sensibility when artists choose passion and intuition over reasonable neutrality. Romanticism was also a reaction to the industrial revolution, an age of liberalism and nationalism when social norms flew out the window. Romanticism was about the visual experience of the art and the unexpected intensification of emotions.

The primary characteristics of romanticism were the free expression of the artist, the conception of the genius, and the personal voice of the painter. The French Revolution prompted the change in art, and romanticism flourished until the mid 19th century. One of the earliest painters of this period was **Francisco Goya** (1746-1828), yet he was considered to be a painter without an "ism." Not fitting into Neoclassism or Romanticism, instead of a bridge into the new era. Painting in the court of the Spanish Crown, Goya was an artist of social protest, as represented in his paintings of the two Maja.

The Nude Maja (11.1) and *The Clothed Maja* (11.2) are almost identical. In both portraits, the Maja is lying on the same bed; however, one is nude, and the other is clothed. The nude painting was the first completely real-life nude ever painted in Western art, not founded on the idealized female body of mythology. It was the first time pubic hair had been painted on a female body. Maja's direct gaze is unsettling as she stares directly at the viewer. The clothed Maja is a more substantial proportion in its space and presses against the edges of the frame, making her seem more sensuous and self-assured than the timid looking nude.



11.1 *The Nude Maja*

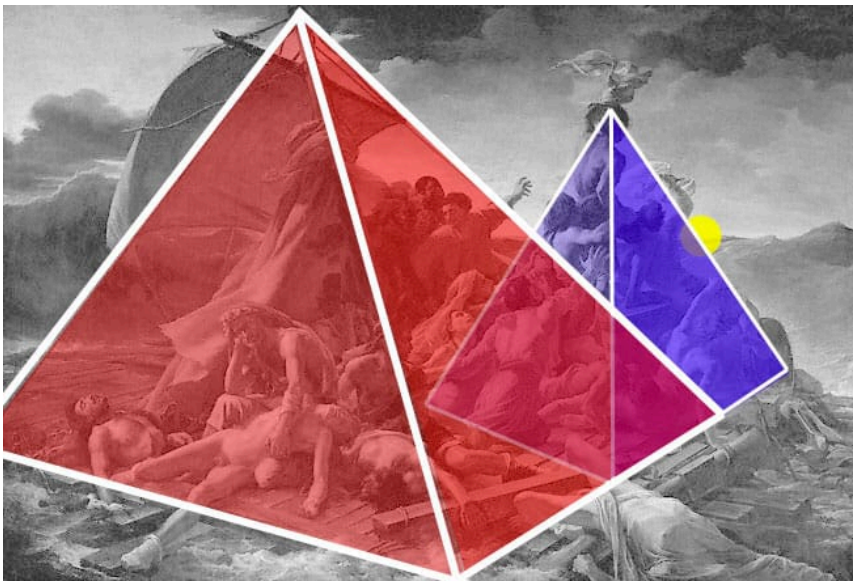


11.2 *The Clothed Maja*

Goya may have set the stage for Romanticism, but **Théodore Géricault** (1791-1824) was the pioneer of the period. *The Raft of the Medusa* (11.3) was his most significant work and depicted the moment of rescue after floating at sea for over thirteen days. This painting was the first significant work by Gericault, and he selected an event of recent history, knowing it would enhance his career. The painting is an image of death, dying, and rescue of the fifteen people stranded on the raft at sea. The larger than life-size figures form a pyramidal composition drawing attention to the canvas and forcing the eye to move. The two pyramidal structures, shown in red and blue (11.4), demonstrate the relationship between man and the sea, the desperate state of survival, feeling of abandonment, and the humanity of survival.



11.3 *The Raft of the Medusa*



11.4 *The Raft of the Medusa* structure

YouTube Video

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

The leader of the French Romantic Art School was **Eugéne Delacroix** (1798-1863), a French Romanticism painter. *Liberty Leading the People* (11.5) commemorates the July revolution of 1830, toppling King Charles X and ushering in a new regime. Lady Liberty, an allegorical figure, flies the French flag, leading troops as they cross a barricade. The tricolor flag represents equality, fraternity, and liberty and is a personification of freedom. Delacroix captured the realism of the power of the revolution, while Lady Liberty leads the people to independence.



11.5 *Liberty Leading the People*

YouTube Video

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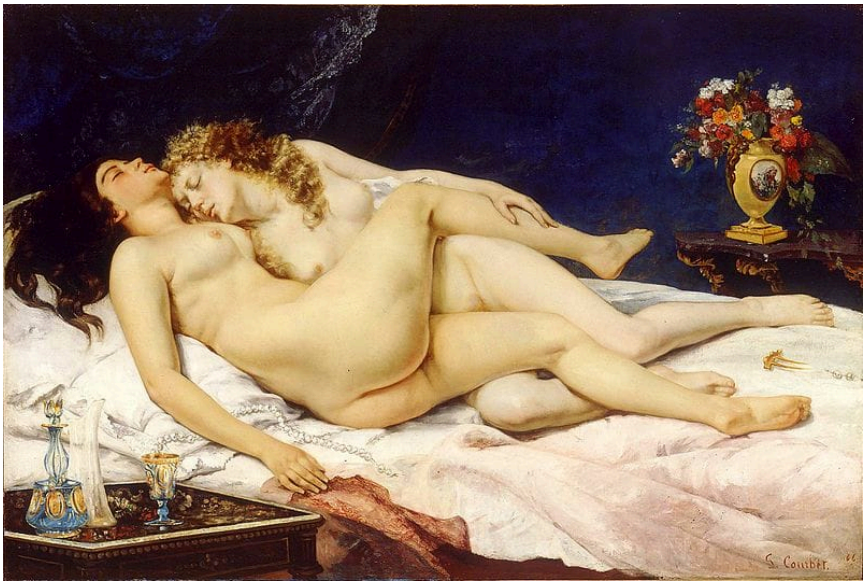
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15.2: Realism (1848 – 1870)

As the Romanticism period dominated the first half of the 19th century and Realism dominated the second half. The name Realism itself implies the type of art, beginning as a way to paint photographically, with precise detail using the occupational pursuits of the peasants, the current rage by artists as the subject to paint. Paris transformed a medieval jumble of streets and narrow alleyways to an impressive metropolitan center with expansive streets and multi-class residences. An emerging middle class was transforming the look of Paris, and the citizens promenaded down the boulevards to shop, socialize and dine, a reflection of higher income and additional leisure time.

The father of Realism was **Gustave Courbet** (1819-1877), a French artist who lived in Paris during a time of significant change. *Le Sommeil (The Sleepers)* (11.6) is one of Courbet's most controversial paintings depicting two women in suggestive entwinement on a bed of beautifully rendered textiles. Courbet used subtle coloring to define the curves of the women, one with loose, dark hair, the other with red curly hair. After *Le Sommeil* was displayed, many artists copied the lesbian theme, the duplication helping to lower the taboos accompanying gay relationships in Paris.



11.6 *Le Sommeil*

Swimming Hole (11.7), the painting of the American realist painter and fine arts educator, **Thomas Eakins** (1844-1916), depicted an American genre painting, the all-male nude group swimming in a small lake, anywhere, USA. Eakins also defied the narrow-minded Victorian arrogance towards nudity. The human body was challenging to portray, however accurately, he masterfully rendered six complex figures, each one seemingly in motion. The male nude form had disappeared since the renaissance, and now it was reemerging.



11.7 *Swimming Hole*

If Courbet painted realistic women, **Rosa Bonheur** (1822-1899) was the painter of realistic animals, one of the greatest celebrated female painters of the 19th century. Bonheur grew up a precocious young girl at the side of her father, who was an artist. At age 14, she started sketching in the Louvre, learning the fundamentals of classical painting and the foundation for painting *Plowing in the Nivernais* (11.8). The blue sky occupies half the painting, the enormous, aligned oxen pulling a plow, creating a contrapuntal slope to the hill. The painting is exceptionally realistic; the viewer might nearly smell the fresh dirt turned over by the plow. Bonheur painted hundreds of animals in their natural habitats and is best known for her horse paintings, especially *The Horse Fair* (11.9). Sales of horses were held on a street in Paris, traders bringing their horses to bargain for sales. To access and sketch the horses, Bonheur had to dress as a man, as women were not allowed to enter the slaughterhouses.



11.8 Plowing in the Nivernais



11.9 The Horse Fair

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The sea provided many scenes for the Realistic artist to paint, and **Winslow Homer** (1836-1910) is considered one of the great American landscape painters and printmakers. *Fog Warning* (11.10) puts the viewer right into the rowboat, the fisherman searching beyond the swell of the waves, targeting the distant ship he needs to reach before the fog rolls in, and he becomes disoriented. The dark and stormy sea off the coast of Newfoundland appears callous and vacant with foam on the breakers, a moment of danger if we fell into the water.



11.10 Fog Warning

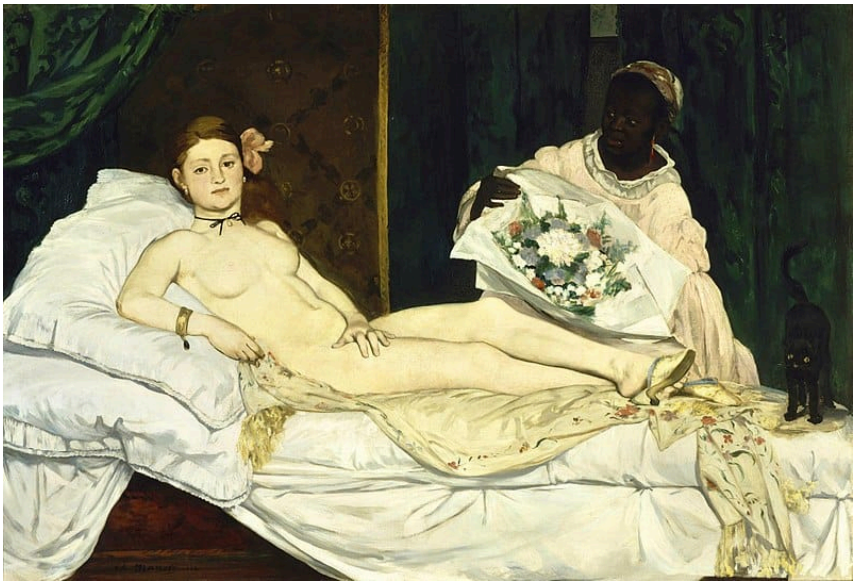
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“Shocking” was the word used to describe Manet’s Olympia in 1865 when it was first unveiled.

Édouard Manet (1832-1883) was a French painter and a fundamental artist transitioning art from Realism to Impressionism. *Olympia* (11.11) is a reclining nude woman lying on the bed covered in silky white satin sheets; however, it is not her nudity deemed to be offensive – it was her gaze that shocked the audiences. A servant, hidden in the background, cradles a bouquet, presumably from a suitor, the black cat arching its back on the foot of her bed, concealed in the shadows. Goya's nude Maja started directly at the viewer, Olympia appears confrontational, as if she is staring at the unseen fantasizer. "The critical reaction to Olympia was decidedly negative. Only four critics out of sixty were favorably disposed to the picture..."



11.11 *Olympia*

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15.3: Shanghai School of Art (Late 19th Century)

The 19th century Shanghai School of Art, located in the city of Shanghai, was similar to the Hudson School of Art. The institute produced prominent Chinese artists during the Qing Dynasty. The 1840 Taiping Rebellion triggered conflicts and ravaged cities, dispersing the artists who fled the cities. Most artists ended up in Shanghai, an open city with many European powers, and together the artists formed the Shanghai School of Art crafting a new culture influenced by the West, bringing innovative creativity and freedom in art. The artists wanted to purge the traditional and conservative for the trendy and ostentatious colorful art.

Wu Changshuo (1844-1927) was one of the most prominent painters and calligraphers of the Qing Dynasty. Changshuo rejuvenated the painting of birds and flowers by drawing on his traditional education and combining it with the new flair of painting after the Shanghai School of Art, as reflected in his painting, *Peonies, and Daffodil* (11.18). He used bright colors and exaggerated the shape and form of the peonies, and the smaller daffodils form an abstract grouping, the counterpoint of the color red and green. Changshuo was considered a master of traditional ink painting and the invention of new methods and styles.



11.18 *Peonies and Daffodil*

As art was taking an abrupt turn in China, **Zhao Zhiqian** (1829-1884) became one of the group leaders. He created an album of different plants entitled *Flowers* (11.19), depicting a bright and colorful display of red flowers and green leaves, in a nontraditional form. The bright, oversized flowers and leaves filled the page, lacking the usual standard technique. Zhiqian, also a calligrapher, included text on his paintings on the white background (11.20). The lack of details or depth gave the painters the freedom to explore and paint what they saw.



11.19 *From the album Flowers*



11.20 *From the album Flowers*

Ren Bonian (1840-1896) moved to Shanghai after the death of his father and instantly became a member of the Shanghai School of Art. Bonian fused traditional style with the new, more modern western influence creating diverse scenes of people, nature, and wildlife. The Song Dynasty influenced his work when he first began painting; however, as he grew older, he favored the freer style of modernized art. Bonian is well known for his figure paintings along with his flower and birds in natural settings. *Playing the Flute* (11.21) displays the figure in a natural outdoor setting, sitting by the water with his flute. Traditionally, the people were minor compared to the natural scenery; however, the figure is proportional to the landscape.



11.21 *Playing the Flute*

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15.4: Hudson River School (1850s – 1880)

Founded by **Thomas Cole** (1801-1848), the Hudson River School was the first American artist colony. Cole was a landscape painter who lived overlooking the Hudson River in New York. Known as a wanderer, rambling around the Hudson River ecosystem, he created sketches of the natural scenes he found in the natural countryside. The school became an art movement influenced profoundly by Romanticism, reflecting the three political themes of 19th century America: discovery, exploration, and settlement. Several artists emerged from the Hudson River School, painting landscapes across America, characterizing the vast panoramic landholdings of the country and how it differed from the European landscape.

The Oxbow (11.12) was a dramatic landscape for its time, illustrating an incoming storm front threatening the sunny blue skies. The oxbow of the Connecticut River valley is a panorama interpreted as a confrontation between nature and civilization. The lone tree anchors the front of the image as the eye travels down the hill, antagonizing the oxbow in the river filling the valley, then up through the mountains to the turbulent sky and receding storm in the top half of the painting.



11.12 *The Oxbow*

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Albert Bierstadt (1830-1902), another student of the Hudson River School, also painted his way across the American West. Originally from Germany, Bierstadt lived in America most of his life, and his dramatic painting, *Rocky Mountain Landscape* (11.13), hangs in the White House in Washington, D.C. The painting is spellbinding and brings the viewer into the mountain chain that bisects the center of the country. The tall snowcapped mountains rise out of the shrouded clouds surrounding a peaceful lake with a family of deer. The breathtaking scene was composed through an intricate pattern of reflections giving depth and breadth to the painting. The sky and water seem to glow from the technique called luminism, an invisible brushstroke magnifying the quality of light, giving the painting a sense of magnificence.



11.13 *Rocky Mountain Landscape*

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Niagara Falls is a classic American waterfall known around the world. In his painting, *Niagara Falls* (11.4), **Frederic Church** (1826-1900) places the viewer on the edge of the waterfalls, ready to drop down into the green-blue, clear waters of the river below, the roar of the falls seeming to fill the painting. As part of the Hudson River School, Church painted many epic-sized landscapes of America's iconic locations.



11.14 *Niagara Falls*

Although **Julie Hart Beers** (1835-1913) did not receive formal training, her brothers were painters, and she undoubtedly learned

from them. Female artists frequently excluded from membership in art schools, limited their ability to meet potential clients. They were unable to paint using nude models and deemed unsuitable for painting outdoors because of their poor physical capabilities of transporting weighty paint equipment. One painter often complained about how women's dresses handicapped the group while climbing rocks, and they did not understand how to pitch a tent. Yes, it would be hard to climb the hills and rocks wearing corsets, bustles, hoops, and other required female clothing. However, Beers became a successful landscape painter, developed a set of clients, and taught other female artists, taking them on sketching trips in the mountains. Deep in the woodlands, Beers painted *Birches by a Woodland Stream* (11.15), the details of the peeling bark on the trees surrounding the gently flowing stream, a demonstration of her attention to detail.



11.15 *Birches by a Woodland Stream*

Harriet Cany Peale (1799-1869) married the well-known artist Rembrandt Peale whose accomplishments may have overshadowed her work at the time. Harriet Peale started as a portrait painter and moved into landscapes. Fortunately, in the mid-1800s, women activists started to revolutionize clothing, and skirts became shorter, chemises looser, and special rugged hiking boots gave women more mobility. *Kaaterskill Clove* (11.6) was painted in a location favored by many of the landscape painters. The large boulders sit in the foreground, anchoring the pathway, leading to the distant mountains fading into the misty sky.



11.6 *Kaaterskill Clove*

Robert Seldon Duncanson (1821-1872) was an African American painter who first honed his skills in fine art by replicating

prints and painting portraits. Inspired by the Hudson River School and especially Thomas Cole, Duncanson aspired to paint landscapes. He traveled around the country on sketching tours and brought concepts back to the studio. *Landscape with Rainbow* (11.17) captures the vast expanse of the mountains, trees, and rock formations. Duncanson used a wash to create a golden light, enhancing the harmony found in nature, producing the luminescent sky and rainbow.



11.17 *Landscape with Rainbow*

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15.5: Impressionism (1860 – 1890)

Impressionism was an art movement from 1860 to 1886; nevertheless, in that short time, it completely changed art forever. Until the 1860s, Romanticism and Realism, with the photo-like quality of painting, controlled the art world. Impressionists ultimately rejected all known art styles and began to paint with awareness, stylistic abandonment, and captured brief glimpses of a moment in time, and painted en Plein aire. Earlier in the 19th century, the tin tube was invented, freeing the artists to carry multiple colors of paint to a site and using broad brushstrokes, capture the light, intensity, and hues of natural environments.

Impressionism received its name one day when a newspaper writer wrote a review of the first Société Anonyme des Artistes. He was viewing Claude Monet's painting, *Impression Sunrise* (11.27), and called the article "Exhibition of the Impressionist." At first, the name was sarcastic, but it stuck; the style and artists associated with the techniques are called Impressionists.



11.27 *Impression Sunrise*

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Claude Monet (1840-1926) was one of the most consistent and prolific painters of the Impressionist period. Using paint freely on the canvas and using intense pure color is characteristic of impressionism. The artists also painted outside to capture the fleeting light. Monet frequently painted a series from the same position to demonstrate how the changing light affected the appearance and impression of the painting. He went to Venice, painting six images of the Grand Canal. In *Grand Canal Venice* (11.28) and *The Grand Canal* (11.29), the two paintings demonstrate how light changes the colors, depth of the shadows, and mood of the location.



11.28 *Grand Canal Venice*



11.29 *The Grand Canal*

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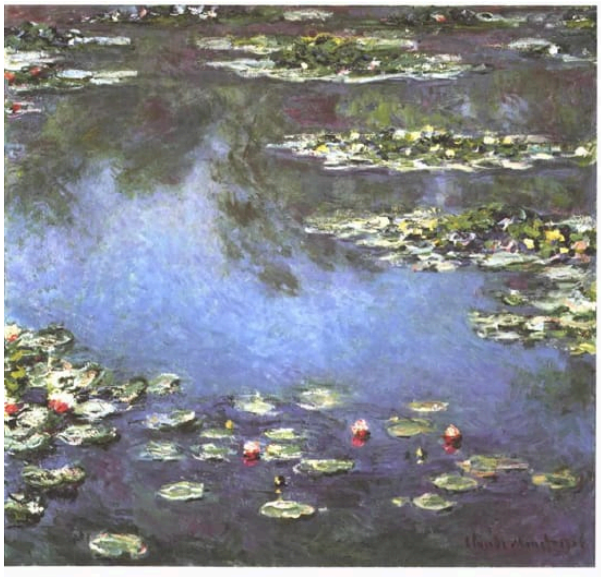
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Monet bought several acres of land with a house in Giverny, France, transforming the area into a masterpiece garden setting. The garden, dominated by archways, roses, flower beds, and the water lily pond and bridge, became the centerpiece of a large number of his paintings, the most well-known based of the water lilies. The *Water Lilies and Japanese Bridge* (11.30) represent the pond with cool greens, reflective water, and the iconic Japanese footbridge. He generally set up multiple canvases around the pond and painted at different times of the day. The water in *Waterlilies*(11.31) reflects the bright sunlight of the day, individual lily pads floating on the surface with delicate flowers. In *The Water Lily Pond* (11.32), the reflective sun is limited to the side of the painting. The rest of the pond rests in shadows from the trees, and the lily pads show differing in light or shadows.



11.30 *Water Lilies and Japanese Bridge*



11.31 *Waterlilies*



11.32 *The Water Lily Pond*

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Auguste Renoir (1841-1919) attended art school in Paris with many of the artists, including Monet, who embraced the new ideas of painting. Renoir relished the renaissance artists yet loved the painting style of the impressionists. On Sundays, the working people went to the cafes to eat, drink and dance. Renoir captured the scene in *Le Moulin de la Galette* (11.33), painted with fluid brushstrokes to create the dappled sunlight reflecting on the exuberant dancers. The painting is a snapshot of ordinary life, which is the theme of the Impressionists. The painting was accepted into a Salon, advancing his credibility as an artist. Renoir frequently sat along the Seine, painting scenes of people engaged in ordinary activities. The two sisters in *Two Sisters (On the Terrace)* (11.34) are sitting by the river with a basket filled with balls of wool. The trees and rivers painted in loose, broad brushstrokes in muted colors and the two girls dominate the foreground with intense, contrasting colors of white, blue, and red.



11.33 *Le Moulin de la Galette*



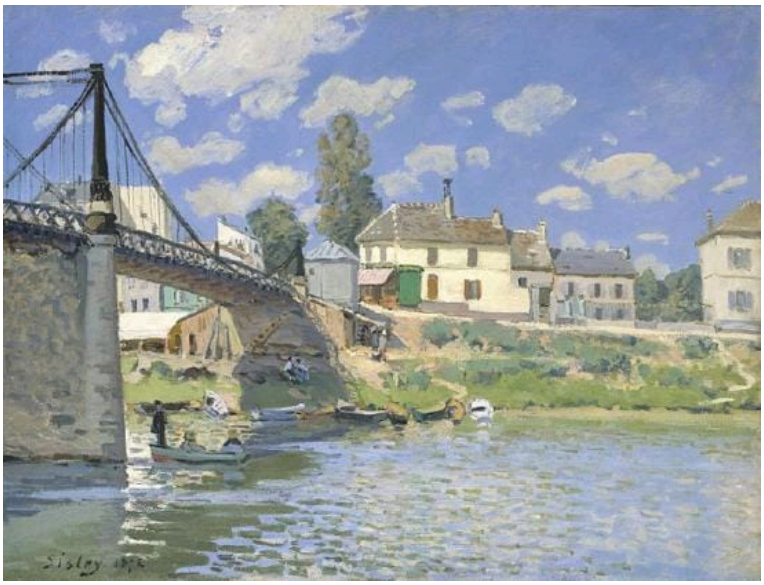
11.34 *Two Sisters (On the Terrace)*

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Painting en Plein air, **Alfred Sisley** (1839-1899) spent most of his life in France painting outdoors, capturing the shimmering water, clouds floating by, and people engaged in outdoor activities. **Camille Pissarro** (1830-1903) was born in the Danish West Indies, which had a timeless influence on his art because of the different ways light and color existed in the islands. Comparing their two paintings, *The Bridge at Villeneuve-la-Garenne* (11.35), by Sisley illustrates the bright light reflecting in the blue sky and water, the green trees defining the time like summer. *The Red Roofs* (11.36) by Pissarro has deeper reds on the roofs and shrubs. The sky is darker, the light muted, the bare trees indicating winter. Both paintings represent the moment in time the Impressionists pursued, caught in a landscape of the French countryside.



11.35 *The Bridge at Villeneuve-la-Garenne*



11.36 *Red Roofs*

Three women contributed to the Impressionism period with their styles and paintings. **Mary Cassatt** (1844-1926), **Berthe Morisot** (1841-1895), and **Marie Bracquemond** (1840-1916) considered the 'Grand Dames of the Impressionists'. Morisot and Bracquemond were native to France, and Cassatt was born in America, moving to France for art school. Their styles were all similar and focused on women, children and nature, everyday life, and shared activities. The viewers of the work captivate the viewer with the use of free brushwork up close and standing far away. All three women were master painters, and if they were men, they might have been considered the top three artists of the Impressionism period.

Mary Cassatt mostly created paintings or prints of the private lives of women and their children. The close-cropped scenes have an emphasis on the intimate bonds that only a mother and child can have, as seen in *The Child's Bath* (11.37). Cassatt used simple muted colors to portray the ordinary scene, one not found in paintings by men. Morisot's *Child Among the Hollyhocks* (11.38) shows a child exploring the flowers. She liberally used loose brushstrokes of white paint to bring accents and movement to the painting. Bracquemond's scene in Artist's Son and Sister in the *Garden at Sevres*(11.39) is also a simple setting, but the use of color brings the subjects to life. Women seldom painted in public spaces or landscapes, their work generally confined to gardens or spaces in their homes or neighborhoods.



11.37 *The Child's Bath*



11.38 *Child Among the Hollyhocks*



11.39 *Artist's Son and Sister in the Garden at Sevres*

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15.6: Post-Impressionism (1885 – 1905)

Post-impressionism, from 1880-1905, was created by a group of artists who were adopting Symbolism, a new concept reflecting emotions and ideas, moving away from the naturalism embraced by the Impressionists. The movement began in France and spread to America, artists trying to create emotion in their paintings, giving the viewer a more fabulous experience.

> “Love what you love” - Vincent Van Gogh

One of the prominent Post-impressionists was **Vincent Van Gogh** (1853-1890), a Dutch artist who began his career as a minister and switched to painting in his twenties. Van Gogh did not attend art school; he painted what he saw and, in his characteristic style, become one of the most recognizable painters of all time. Supported financially by his brother Theo, Van Gogh painted in an instinctive style, juxtaposing colors as an experiment. Although he only sold one painting in his lifetime, his paintings have sold for as much as 150 million dollars at auction today. Van Gogh produced more than 2100 pieces of art, making him one of the most prolific artists in his short lifetime. *The Starry Night* (11.40) and *Still Life Vase with Twelve Sunflowers* (11.41) are some of Van Gogh's most well-known paintings.

Van Gogh painted multiple images of sunflowers, all similar; only the flowers differ in how they are positioned and the number of flowers. He used the new synthetic yellow paint available, giving him a wide range of hues. He painted the night sky during his time in an asylum as he looked through the bars on his window, seeing the swirling movement in the sky.



11.40 The Starry Night



11.41 *Still Life Vase with Twelve Sunflowers*

"On a starry night...A twinkling light, I look up and imagine myself traveling through time. The beautiful shimmery lights seem to call me there. I can only imagine what it would be like to fly among them. To be able to look down on the earth and see its beauty. All of this, on a starry night."

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Paul Gauguin (1848-1903) was born in France, where he became friends with Van Gogh, sharing a house and decorating it with yellow sunflowers. The two were seen in town painting side by side, drinking in the local salon and carousing like brothers.

Gauguin had lived in Peru when he was younger and traveled to the south seas of Tahiti, where he spent time painting the locals, developing his characteristic style. His unique use of color evokes primal emotions and forces the viewer to use their imagination to fill in the paintings beyond where Gaugin applied paint. *Tahitian Women on the Beach*(11.42) demonstrates his distinctive use color, and the women positioned to express their emotional feelings.



11.42 *Tahitian Women on the Beach*

Still, life became very common, a recognizable image, and **Paul Cezanne** (1839-1906) was a specialist. The fruit on a table with draped towels, *Still Life with a Curtain* (11.43), appears simply painted, yet the sophisticated use of color and the lack of perspective and details is the foundation for the transition to a fundamentally changed world of art at the end of the 19th century. As in *Still Life, Drapery, Pitcher, and Fruit Bowl* (11.44), he used thick paint on flat surfaces giving the items depth and structure with the oddly stacked fruit or those about to roll from the table.



11.43 *Still Life with a Curtain*



11.44 *Still Life, Drapery, Pitcher, and Fruit Bowl*

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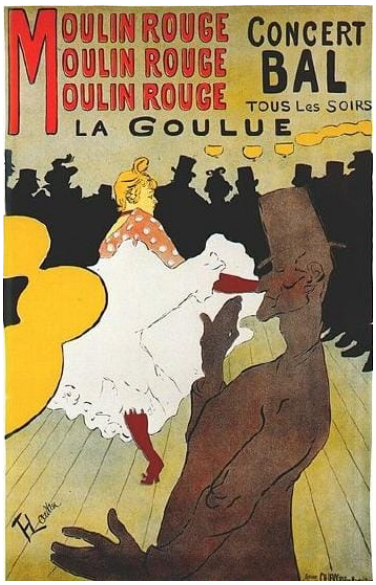
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In a complete change of medium, **Henri Toulouse-Lautrec** (1864-1901) illustrated the French bourgeoisie in traditional Japanese woodblock printing. His contributions include lithography and poster art, capturing the moment on giant pieces of cardboard. The sophisticated and sometimes provocative images express exciting and elegant people enjoying themselves at the theatre. *La Goulue* (11.45), a poster and *Marcelle Lender Doing the Bolero in Chilperic* (11.46), a painting, depicts life in the cabarets of Paris, a place for the middle-class men and women to go for entertainment.



11.45 *La Goulue*



11.46 *Marcelle Lender Doing the Bolero in Chilperic*

Together, Cezanne, Van Gogh, Gauguin, and Toulouse-Lautrec were a group of artists who completely moved art into a new direction. They all had different styles and backgrounds; however, they all painted with color and painted emotion and expression in what they viewed.

George Seurat (1859-1891) is noted for his innovative use of painting with dots, known as pointillism. Up close, all that can be seen are colored dots; however, viewers are surprised after stepping back to observe a very lifelike painting. The large scale piece, *A Sunday Afternoon on the Island of La Grande Jatte* (11.47), transformed the future of art at the end of the 19th century.



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

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Painting people can be a complicated process, and to bear any real-life similarity, an artist must understand the muscles, tendons, and bone structure of the human body. Originally a historical painter, **Edgar Degas** (1834-1917) brought the classical training to a modern subject matter, and he became known as the classical painter of modern life. Degas began to study and paint horses spending long days at the track, drawing horse anatomy. His beautiful paintings of horses alter the viewer's perspective enough to wonder where he is when he is painting. Close cropping in *At the Races* (11.48) adds the foreshortened perspective, yet the painting has a background. Sometimes, he even pushes the scene far to the right, cutting off the horse's legs or half of the cart. Degas was a master of perspective, and in the ballet classes, half the painting is the floor or walls, with the dancers just off to one side. He created an extensive series of paintings of the ballet, including *Ballet Rehearsal* (11.49).



11.48 *At the Races*



11.49 *Ballet Rehearsal*

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15.7: Art Nouveau (1890 – 1914)

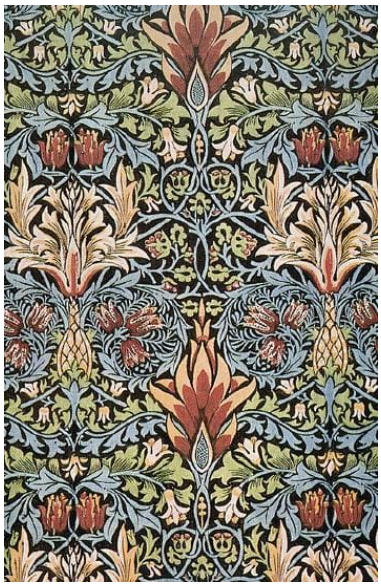
The Art Nouveau (1880-1905) was an international movement producing fine decorative arts using traditional craftsmanship. The movement was a direct result of the industrial revolution and how it improved people's lives socially and economically. The industrial revolution brought hundreds of thousands of workers from surrounding farm communities into large cities with deteriorated living conditions and a sense of loss of their old communities. People began to make items by hand again, believing it to be superior to the machine-made products. Numerous Arts and Crafts guilds were formed to inspire and train artisans.

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Walter Crane (1845-1915), **William Morris** (1834-1896), and **Alfonse Mucha** (1860-1939) were three artists who influenced the arts and crafts movement. During the revival of handcrafts such as textiles in Britain, Morris founded a decorative arts company to reinstate fine arts as affordable and anti-elitism. His company produced textiles patterned in the *Snakeshead* (11.50) printed textile used to paper walls. Walter Crane was considered one of the best and most influential writer and designer of children's books. The colorful and detailed drawings in *Illustration for the Man that Pleased None* (11.51), depicted iconic British garden designs surrounded by nursery rhymes, the alphabet, or Aesop's fables.



11.50 *Snakeshead*



11.51 Illustration for the *Man that Pleased None*

Alfonse Mucha created exquisite posters with vivid colors, swirling garden motifs, and provocative women as viewed in *Poetry* (11.52). The posters are similar to those by Toulouse-Lautrec with the addition of flowing, twirling lines, giving highly dramatic looks to the posters. Mixing natural imagery took the place of the Post-impressionism look. The elongated depictions of women in *Bieres de la Meuse* (11.53) were his typical illustrations of the organic forms we still see today. The title curves over her head, which is covered in flowing flowers, her face bearing amused expression.



11.52 *Poetry*



11.53 *Bieres de la Meuse*

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15.8: Early 20th Century in Europe

The Rise of Modernism

Modernism was a philosophical movement of the late 19th and early 20th centuries that was based on an underlying belief in the progress of society.

Key Points

- Among the factors that shaped modernism were the development of modern industrial societies and the rapid growth of cities, followed by the horror of World War I.
- Modernism was essentially based on a utopian vision of human life and society and a belief in progress, or moving forward.
- Modernist ideals pervaded art, architecture, literature, religious faith, philosophy, social organization, activities of daily life, and even the sciences.
- In painting, modernism is defined by Surrealism, late Cubism, Bauhaus, De Stijl, Dada, German Expressionism, and Matisse as well as the abstractions of artists like Piet Mondrian and Wassily Kandinsky, which characterized the European art scene.
- The end of modernism and beginning of postmodernism is a hotly contested issue, though many consider it to have ended roughly around 1940.

Modernism is a philosophical movement that, along with cultural trends and changes, arose from enormous transformations in Western society during the late 19th and early 20th centuries. Among the factors that shaped modernism were the development of modern industrial societies and the rapid growth of cities, followed by the horror of World War I.

Modernism was essentially based on a utopian vision of human life and society and a belief in progress, or moving forward. It assumed that certain ultimate universal principles or truths such as those formulated by religion or science could be used to understand or explain reality.

Modernist ideals were far-reaching, pervading art, architecture, literature, religious faith, philosophy, social organization, activities of daily life, and even the sciences. The poet Ezra Pound's 1934 injunction to "Make it new!" was the touchstone of the movement's approach towards what it saw as the now obsolete culture of the past. In this spirit, its innovations, like the stream-of-consciousness novel, atonal (or pantonal) and twelve-tone music, divisionist (or pointillist) painting and abstract art, all had precursors in the 19th century.

In painting, during the 1920s and the 1930s and the Great Depression, modernism is defined by Surrealism, late Cubism, Bauhaus, De Stijl, Dada, German Expressionism, and Modernist and masterful color painters like Henri Matisse as well as the abstractions of artists like Piet Mondrian and Wassily Kandinsky, which characterized the European art scene. In Germany, Max Beckmann, Otto Dix, George Grosz, and others politicized their paintings, foreshadowing the coming of World War II, while in America, modernism is seen in the form of American Scene painting and the social realism and regionalism movements that contained both political and social commentary dominated the art world.

Modernism is defined in Latin America by painters Joaquín Torres García from Uruguay and Rufino Tamayo from Mexico, while the muralist movement with Diego Rivera, David Siqueiros, José Clemente Orozco, Pedro Nel Gómez, and Santiago Martinez Delgado, and Symbolist paintings by Frida Kahlo, began a renaissance of the arts for the region, characterized by a freer use of color and an emphasis on political messages. The end of modernism and beginning of postmodernism is a hotly contested issue, though many consider it to have ended roughly around 1940.



Les Desmoiselles D'Avignon by Picasso, 1907: Picasso is a ubiquitous (common) example of a modernist painter

Fauvism and Expressionism

Fauvism

The Fauves were a group of early 20th century Modern artists based in Paris whose works challenged Impressionist values.

Key Points

- The Fauvist movement, led by Henri Matisse and Andre Derain, officially lasted for only four years: 1904–1908.
- Vivid color, simplification, abstraction, and unusual brush strokes are hallmarks of the Fauvist style. Fauvist influences and references include Van Gogh's Post- Impressionism and the Neo-Impressionist technique of Pointillism.
- Gustave Moreau, a controversial professor at the École des Beaux-Arts in Paris, mentored several of the Fauves, including Matisse, and profoundly influenced their work.

Key Terms

- **Post-Impressionism**: (Art) a genre of painting that rejected the naturalism of impressionism, using color and form in more expressive manners.
- **pointillism**: In art, the use of small areas of color to construct an image.
- **Fauvism**: An artistic movement of the last part of the 19th century that emphasized spontaneity and the use of extremely bright colors.

Fauvism is the style of *les Fauves* (French for "the wild beasts"), a short-lived and loose group of early 20th century Modern artists whose works emphasized painterly qualities and strong color over the representational or realistic values retained by Impressionism. While Fauvism as a style began around 1900 and continued beyond 1910, the movement as such lasted only a few years, 1904–1908, and had three exhibitions. The leaders of the movement were Henri Matisse and André Derain.

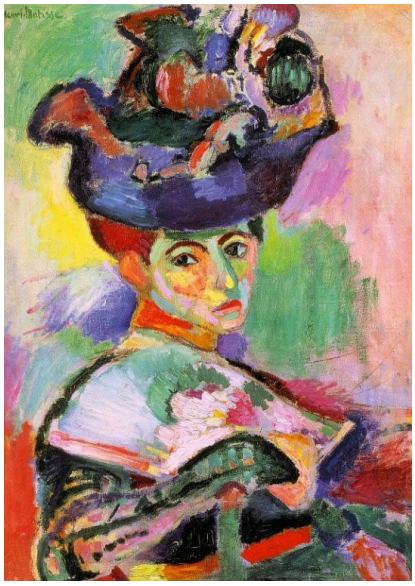


Charing Cross Bridge, London by André Derain, 1906: The vibrant, surprising use of color in this work is characteristic of the Fauvist style

Apart from Matisse and Derain, other artists included Albert Marquet, Charles Camoin, Louis Valtat, the Belgian painter Henri Evenepoel, Maurice Marinot, Jean Puy, Maurice de Vlaminck, Henri Manguin, Raoul Dufy, Othon Friesz, Georges Rouault, the Dutch painter Kees van Dongen, the Swiss painter Alice Bailly, and Georges Braque (subsequently Picasso's partner in Cubism).

The paintings of the Fauves were characterized by seemingly wild brushwork and strident colors, while their subject matter had a high degree of simplification and abstraction. Fauvism can be classified as an extreme development of Van Gogh's Post-Impressionism fused with the pointillism of Seurat and other Neo-Impressionist painters, in particular Paul Signac. Other key influences were Paul Cézanne and Paul Gauguin, whose employment of areas of saturated color—notably in paintings from Tahiti—strongly influenced Derain's work.

Derain and Matisse worked together through the summer of 1905 in the Mediterranean village of Collioure, and later that year displayed their highly innovative paintings at the Salon d'Automne. The vivid, unnatural colors led the critic Louis Vauxcelles to derisively dub their works as *les Fauves*, or "the wild beasts," which the artists then appropriated as the title for their movement. The painting that was singled out for special condemnation, Matisse's *Woman with a Hat*, was subsequently bought by the major patrons of the avant-garde scene in Paris, Gertrude and Leo Stein.



Woman with a Hat by Henri Matisse, 1905.: This painting was rejected by critics when initially exhibited, but was soon acquired by avant-garde collectors Leo and Gertrude Stein



Henri Matisse, The Joy of Life, 1905-06. Oil on canvas, 5’81/2” x 7’91/4”, Philadelphia. PD US

Matisse vied for the title of King of the Avant-garde with Picasso during the first decade or so of the twentieth century. Paintings like *Joie de Vivre* or *Joy of Life* had conventional subject matter – a pastorale setting for music, dance, and love – but pictured very differently. He divorces color from form and creates a gentle fantasy that delights the American chemist, businessman, and art collector. His Barnes collection in Philadelphia has many of Matisse’s most formidable works.

“Primitivism” and Cubism

As one of the most influential artists of the 20^{t}h century, Pablo Picasso is widely known for his involvement in Cubism and Primitivism.

Key Points

- 1906–1909 is referred to as Picasso’s African period, during which he produced *Les Demoiselles d’Avignon* and several other paintings incorporating primitivist elements.
- Picasso was inspired by African artifacts as well as the work of Post-Impressionist artist Paul Gauguin.
- The formal elements of *Les Desmoisellesd’Avignon* bridged Picasso’s African Period and subsequent Cubist work.
- Picasso and Georges Braque co-founded the Cubist movement, one of the most influential movements in Modern Art.
- Cubism stressed basic abstract geometric forms that presented the subject from many angles simultaneously.

Key Terms

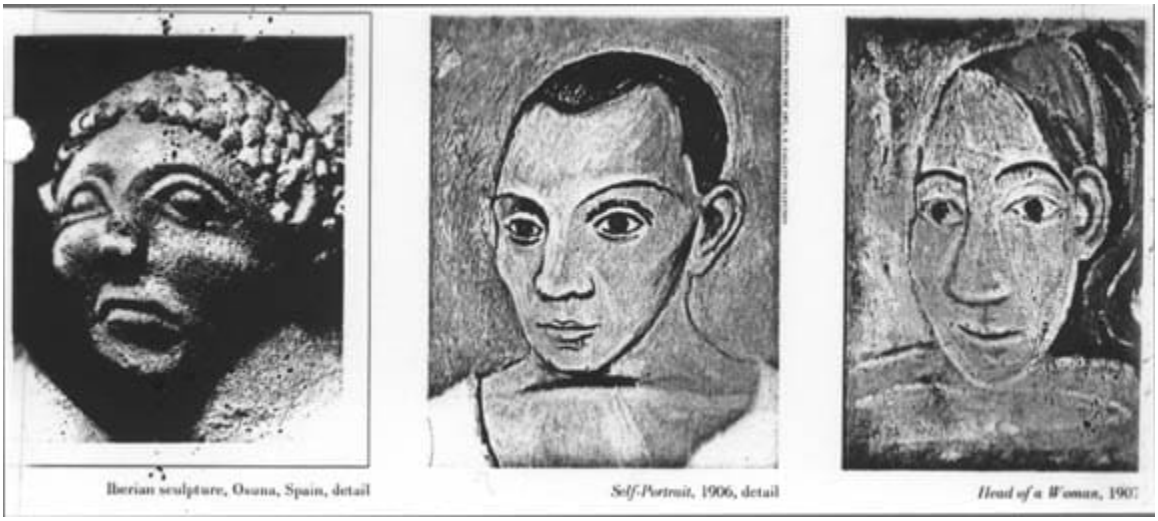
- **primitivism**: Primitivism is a term that borrows visual forms from non-Western or prehistoric peoples, a practice that was central to the development of modern art. Generally considered today to be a colonialist or derogatory way of describing the culture of the other civilizations.

African Period (1906–1910)

During the late 19th and early 20th centuries, the European cultural elite were discovering African, Micronesian, and Native American art. African artifacts were being brought back to Paris museums following the expansion of the French empire into Africa. The press was abuzz with exaggerated stories of cannibalism and exotic tales about the African kingdom of Dahomey. The mistreatment of Africans in the Belgian Congo was exposed in Joseph Conrad’s popular book, *Heart of Darkness*.

Artists such as Paul Gauguin, Henri Matisse, and Picasso were intrigued and inspired by the stark power and simplicity of styles of “primitive” cultures. Around 1906, Picasso, Matisse, Derain, and other Paris-based artists had acquired an interest in Primitivism, Iberian sculpture, African art, and tribal masks, in part due to the works of Paul Gauguin that had recently achieved recognition in Paris’s avant-garde circles. Gauguin’s powerful posthumous retrospective exhibitions at the Salon d’Automne in Paris in 1903

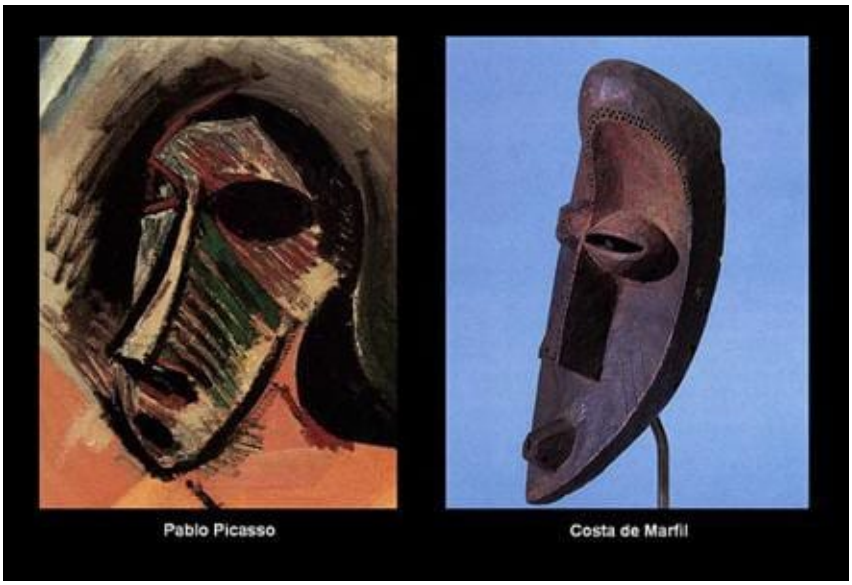
and 1906 had a powerful influence on Picasso's paintings. Picasso created a style of portraiture that seems to have been based, largely, on Iberian masks – appealing because they came from the Iberian, or Spanish and Portuguese, peninsula just as Picasso himself had.





Pablo Picasso, Self-Portrait, 1906, oil on canvas. PD US

In 1907, Picasso experienced a "revelation" while viewing African art at the ethnographic museum at Palais du Trocadéro. African art influenced Picasso's painting *Les Demoiselles d'Avignon* (1907), especially in its treatment of the two figures on the right side of the composition. This painting is also considered a protocubist work bridging Picasso's African and Cubist periods.



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Les Desmoiselles D'Avignon by Picasso, 1907: Picasso is a ubiquitous (common) example of a modernist painter

George Braque was a little older than Picasso. He had been painting in an Impressionist, then Fauvist style. After Cézanne died in 1906, his paintings were exhibited in a large retrospective in 1907. The breaking up of forms into planes of space with brushwork and color greatly influenced Braque. He even painted some of Cézanne's motifs like the Castle at Roche-Guyon.



George Braque, Castle at Roche-Guyon, 1909, oil on canvas, 251/2 x 211/2, MoMA. PD US © 2017 Artists Rights Society (ARS), New York

Analytic Cubism (1909–1912)

Cubism, established by Picasso and his colleague Georges Braque, was marked by a revolutionary departure from representational art. In Cubist artwork, objects were analyzed, broken up, and reassembled in an abstracted form instead of being depicted from one viewpoint. Picasso, Braque, and other Cubists depicted subjects from a multitude of viewpoints to create a greater scope of context. Cubism has been considered the most influential art movement of the 20th century.



Violin and Candlestick by Georges Braque, 1910: Georges Braque, with Picasso, was one of the founders of Cubism

Cubism had a global reach as a movement, influencing similar schools of thought in literature, music, and architecture. Particular offshoots beyond France included the movements of Futurism, Suprematism, Dada, Constructivism, and De Stijl, which all developed in response to Cubism. Early Futurist paintings have some commonalities with Cubism: the fusing of the past and the present and the representation of different views of the subject pictured at the same time, also called multiple perspective, simultaneity or multiplicity. Constructivism was influenced by Picasso's technique of constructing sculpture from separate elements. Other common threads between these disparate movements include the faceting or simplification of geometric forms, and the association of mechanization and modern life.

The first phase of Cubism is called Analytic Cubism; the multiple perspectives and planes in space in a limited, neutral palette is

characteristic of this moment.



Braque, The Portuguese, 1911, oil on canvas, 81 x 118.8 cm, Basel Public domain US

In Cubist artwork, objects are analyzed, broken up, and reassembled in an abstracted form. Instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context.

Synthetic Cubism (1912-14)

The second phase of Cubism from about 1912 – 1914 is called Synthetic Cubism. It features papier collé, or cut paper collage, as well as Analytic Cubist painting. Braque is credited with the first of these collage/paintings, but Picasso wasn't far behind. In his *Still Life with Chair Caning*, commercially printed oilcloth creates the "seat" of the chair and the objects on a café tabletop are painted. The scalloped edge of the table is created from rope with an invisible join!



Pablo Picasso, Still Life with Chair Caning, 1912, oil on oil-cloth over canvas edged with rope, 29 x 37 cm (Musée Picasso)

Futurism

Futurism was an Italian movement that emphasized and glorified themes associated with contemporary concepts of the future

such as speed, technology, youth, and violence, as well as objects such as the car, the airplane, and the industrial city. In 1910 and 1911 futurist painters made use of the technique of divisionism, which entails breaking light and color down into a field of stippled dots and stripes. Severini was the first to come into contact with Cubism. Following a visit to Paris in 1911, the Futurist painters adopted the methods of the Cubists. Cubism offered them a means of analyzing energy in paintings and visually expressing their desired focus on dynamism, motion, and speed. The adoption of Cubism determined the style of much subsequent Futurist painting.

Futurism as a movement didn't survive WWI. After witnessing the carnage machines enacted on the human body in that war the idealistic concept of progress by way of technology was diminished in Europe.



Abstract Speed + Sound, by Giacomo Balla 1913–1914: This is a seminal work from the Futurist movement which was influenced by Cubism. Public domain US



Umberto Boccioni, Unique Forms of Continuity in Space, 1913. Bronze sculpture. MoMA PD US

German Expressionism

German Expressionism refers to a number of related creative movements beginning before WWI and peaking in Berlin during the 1920s.

Key Points

- Kathe Kollwitz and are among the independent German Expressionists who were unaffiliated with other Expressionist groups but nonetheless successful.
- Kollwitz is best remembered for her compassionate series, The Weavers.
- Many of Egon Schiele's contemporaries found the explicit sexual themes of his work disturbing.
- Paula Modersohn-Becker is among the first recognized female artists to create nude self-portraits.

Key Terms

- **Weimar Republic**: The democratic regime of Germany from 1919 to the assumption of power by Adolf Hitler in 1933.
- **expressionism**: A movement in the arts in which the artist does not depict objective reality, but rather a subjective expression of inner experience.
- **Fauvism**: An artistic movement of the last part of the 19th century that emphasized spontaneity and the use of extremely bright colors.

Expressionism

Expressionism was a modernist movement, beginning with poetry and painting, that originated in Germany at the start of the 20th century. It emphasized subjective experience, manipulating perspective for emotional effect in order to evoke moods or ideas. Expressionist artists sought to express meaning or emotional experience rather than physical reality.

Expressionism was developed as an avant-garde style before the First World War and remained popular during the Weimar Republic, particularly in Berlin. The style extended to a wide range of the arts, including painting, literature, theatre, dance, film, architecture, and music.



Still from the 1920 film The Cabinet of Dr. Caligari, Robert Wieni, director. PD US

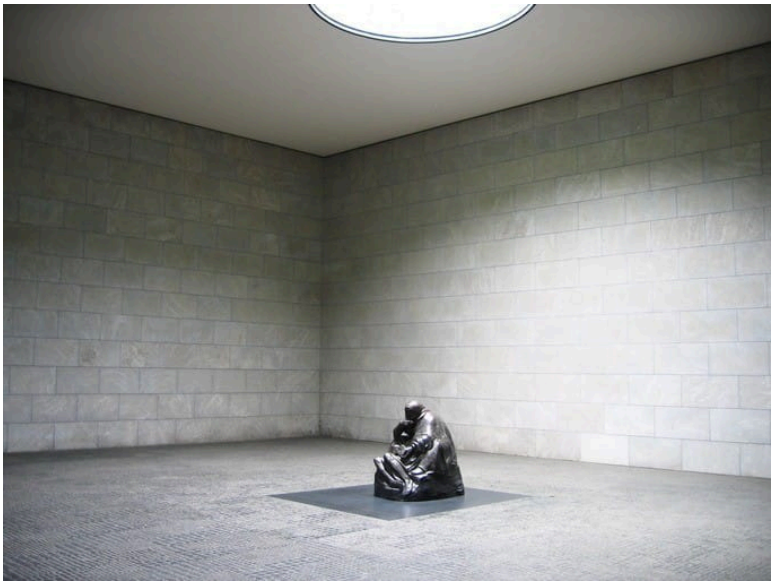
Expressionist painters had many influences, among them Edvard Munch, Vincent van Gogh, and several African artists. They were also aware of the Fauvist movement in Paris, which influenced Expressionism's tendency toward arbitrary colors and jarring compositions.



Ernst Ludwig Kirchner, Berlin Street Scene, 1913. Oil on canvas, 47.6 x 37.4", New York, MoMA, 2008. PD US

Kathe Kollwitz

Käthe Kollwitz (1867–1945) was a German painter, printmaker, and sculptor whose work offered an eloquent and often searing account of the human condition, and the tragedy of war, in the first half of the 20th century. Initially, her work was grounded in Naturalism, and later took on Expressionistic qualities. Inspired by a performance of Gerhart Hauptmann's The Weavers, which dramatized the oppression of the Silesian weavers in Langembielau and their failed revolt in 1842, Kollwitz produced a cycle of six works on the Weavers theme. Rather than a literal illustration of the drama, the works were a free and naturalistic expression of the workers' misery, hope, courage, and, eventually, doom. The Weavers became Kollwitz' most widely acclaimed work.



Mother with her Dead Son by Käthe Kollwitz: This Kollwitz sculpture is a WWII war memorial

Influence of Cubism

Cubist sculpture developed in parallel with Cubist painting, centered in Paris beginning around 1909 and evolving through the early 1920s. The style is most closely associated with the formal experiments of Georges Braque and Pablo Picasso. Others were quick to follow Braque and Picasso's lead in Paris, including Raymond Duchamp-Villon, Alexander Archipenko, Joseph Csaky, Jacques Lipchitz, Henri Laurens, and Ossip Zadkine.

During his period of Cubist innovation, Picasso revolutionized the art of sculpture by combining disparate objects and materials into one sculptural work—the sculptural equivalent of collage in two dimensional art. Just as collage was a radical development in two dimensional art, so was Cubist construction a radical development in three dimensional sculpture.

Dada and Surrealism

Dada and Surrealism were multidisciplinary cultural movements of the European avant-garde that emerged in Zurich and Paris respectively during the time of WWI.

Key Points

- Dada was a political movement opposed to artistic and social conformity as well as the capitalist forces that led to WWI.
- Dada artists worked in non-traditional media including collage, photomontage, and assemblage. Dada artist Michel Duchamp pioneered the notion of the "readymade;" everyday objects appropriated for artistic purposes.
- Dada spread throughout Europe and North America following WWI; by the early 1920s the center of Dada activity was Paris.
- Dada informed many of the major avant-garde movements of the 20th century century, including Surrealism and Social Realism.
- Surrealism began in the 1920s and had a lot in common with Dadaism.
- Surrealist works drew inspiration from intuition, the power of the unconscious mind, and various psychological schools of thought.
- Surrealist artists and writers regarded their work as an expression of the philosophical movement, with the artwork being an artifact.

Key Terms

- **readymade**: Everyday objects found or purchased and declared art. The readymades of Marcel Duchamp are ordinary manufactured objects that the artist selected and modified as an antidote to what he called "retinal art." By simply choosing the object (or objects) and repositioning, joining, titling, and signing it, the object became art.
- **collage**: A composite object or collection (abstract or concrete) created by the assemblage of various media; especially for a work of art like text, film, etc.
- **social realism**: An artistic movement that depicted social and racial injustice and economic hardship through unvarnished pictures of life's struggles.

Dada

World War I was a cataclysmic event in Europe. A generation of young men were lost and many countries had their cities and landscapes devastated. The psychic toll on those who endured the war was very great. Artists reacted against the war in a variety of ways, but one of the most influential was the Dada movement.

Dada was a multi-disciplinary art movement that rejected the prevailing artistic standards by producing "anti-art" cultural works. Dadaism was intensely anti-war, anti-bourgeois, and held strong political affinities with the radical left. For many participants, the movement was a protest against the bourgeois nationalist and colonialist interests, which many Dadaists believed were the root cause of the war, and against the cultural and intellectual conformity—in art and more broadly in society—that corresponded to the war. Many Dadaists believed that the reason and logic of bourgeois capitalist society had led people into war. They expressed their rejection of that ideology in artistic expression that appeared to reject logic and embrace chaos and irrationality.

The origin of the name Dada is unclear. Some believe that it is a nonsensical word while others maintain that it originates from the Romanian artists Tristan Tzara's and Marcel Janco's frequent use of the words "da, da," meaning "yes, yes" in Romanian. Another theory posits that the name "Dada" came during a meeting of when a knife stuck into a French–German dictionary happened to point to *dada*, a French word for "hobbyhorse." Likely, the origin of the name Dada is another attempt to devalue a system of logic, namely that of language.

Dada began in Zurich, Switzerland, at the Café Voltaire in 1916. Key figures in the Dada movement included Hugo Ball, Emmy Hennings, Hans Arp, Hannah Hoch, and Raoul Hausmann, among others. The movement influenced later styles like avant-garde, and movements including Surrealism, Nouveau réalisme, pop art and Fluxus.



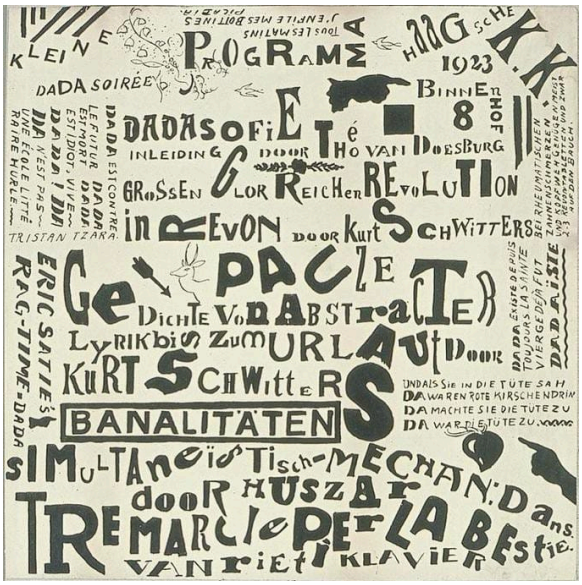
Hannah Hoch, Cut with a Kitchen Knife through the Weimar Beer Belly of the First Cultural Epoch in Germany, 1919, collage, 144 x 90 cm, Berlin. PD US Jennifer Mei via https://www.flickr.com/photos/47357563@N06/8235465163



Plaque commemorating the birth of Dada movement: This plaque is from the Cabaret Voltaire, the first venue where Dada artists showcased their work in 1916

Dada was an informal international movement with participants in Europe and North America that employed all kinds of media but are known especially for collage, writing, photomontage and performance. Dadaists worked in collage, creating compositions by pasting together transportation tickets, maps, plastic wrappers and other artifacts of daily life. Dada artists also worked in photomontage, a variation on collage that utilized actual or reproductions of photographs printed in the press. In Cologne, Max Ernst used photographs taken from the front during World War I to comment on the war. Another variation on collage used by Dadaists was assemblage, the assembly of everyday objects to produce meaningful or meaningless pieces of work, including war objects and trash.

When World War I ended in 1918, most of the Zurich Dadaists returned to their home countries, while some began Dada activities in other cities.



Dada poster from 1923: This poster for a Dada soiree references the medium of collage

Like Zurich, New York City was a refuge for writers and artists from World War I. Frenchmen Marcel Duchamp and Francis Picabia met American artist Man Ray in New York City in 1915. The trio soon became the center of radical anti-art activities in the United States.

One of those influenced by Dada's freedom from constraint in art was Marcel Duchamp who brought some of those ideas to New York with him before WWI. Through his "readymades" – ordinary objects like a bicycle wheel and a wooden stool or the famous urinal that became known as *Fountain*, 1917 – this repurposing of objects as art introduced very radical ideas about what art could be and who it could be for. Initially an object of scorn within the arts community, the *Fountain* has since become almost canonized by some as one of the most recognizable modernist works of sculpture. The committee presiding over Britain's prestigious Turner Prize in 2004, for example, called it "the most influential work of modern art."

Duchamp's work would bear fruit in the 1960s and after with the movements of Pop Art, Happenings, Fluxus, and Conceptual Art.



Marcel Duchamp, Fountain, 1917. Photograph by Alfred Stieglitz. Porcelain urinal with paint. MoMA. PD US

Surrealism

Surrealism was a cultural movement beginning in the 1920s that sprang directly out of Dadaism and overlapped in many senses.

Surrealist works drew inspiration from intuition, the power of the unconscious mind, and various psychological schools of thought. The work often features unexpected juxtapositions, non sequiturs, and elements of surprise.

First and foremost, Surrealist artists and writers regarded their work as an expression of the philosophical movement, with the artwork being an artifact. Leader André Breton was explicit in his assertion that Surrealism was above all a revolutionary movement. Breton had studied the psychoanalytic theories of Sigmund Freud, and his concept of the unconscious became a centerpiece of Surrealist thought. The most important center of the movement was Paris. From the 1920s onward, the movement spread around the globe, eventually affecting the visual arts, literature, film, and music of many countries and languages, as well as political thought and practice, philosophy, and social theory.

As the Surrealists developed their philosophy, they believed that Surrealism would advocate the idea that ordinary and representative expression was vital and important, but that expression must be fully open to the imagination. Freud's work with free association, dream analysis, and the unconscious was of utmost importance to the Surrealists as they developed methods to liberate their imaginations.

Like Dada, Surrealism aimed to revolutionize human experience, in terms of the personal, cultural, social, and political aspects. Surrealists wanted to free people from false rationality, and also from restrictive customs and structures. Breton proclaimed that the true aim of Surrealism was "long live the social revolution, and it alone!"



Meret Oppenheim, Object (Luncheon in Fur), 1936. Fur-covered cup, saucer, and spoon; h. 2 7/8". MoMA via http://leslouille.blogspot.com/2012/...-dejeuner.html



Salvador Dali, The Persistence of Memory, 1931. Oil on canvas, 9 ½ x 13”, MoMA. Image taken from About.com

Europe from 1920-1945 CE

Soviet Constructivism

Constructivism, an artistic and architectural philosophy that originated in Russia in 1919, rejected the idea of autonomous art.

Key Points

- As much as involving themselves in designs for industry, the Constructivists worked on public festivals and street designs for the post-October revolution Bolshevik government.
- The canonical work of Constructivism was Vladimir Tatlin’s proposal for the Monument to the Third International (1919), which combined a machine aesthetic with dynamic components celebrating technology such as searchlights and projection screens.
- The First Working Group of Constructivists defined Constructivism as the combination of faktura—the particular material properties of an object—and tektonika, its spatial presence.

Key Terms

- **Vladimir Tatlin:** (1885–1953) A Russian and Soviet painter and architect. With Kazimir Malevich he was one of the two most important figures in the Russian avant-garde art movement of the 1920s, and he later became an important artist in the Constructivist movement. He is most famous for his attempts to create the giant tower, The Monument to the Third International.
- **constructivism:** An artistic and architectural philosophy that originated in Russia beginning in 1919, which was a rejection of the idea of autonomous art. The movement was in favor of art as a practice for social purposes. Constructivism had a great effect on modern art movements of the 20th century, influencing major trends such as Bauhaus and the De Stijl movement.
- **suprematism:** A genre of abstract art based on simple, geometric forms.

Overview

Constructivism was an artistic and architectural philosophy that originated in Russia beginning in 1919. At the heart of the movement was a rejection of the idea of autonomous art. The movement was in favor of art as a practice for social purposes and participation in industry. Constructivism had a considerable effect on modern art movements of the 20th century, influencing major trends such as Bauhaus and the De Stijl movement. Its influence was pervasive, with major impacts upon architecture, graphic and industrial design, theatre, film, dance, fashion, and to some extent music.

Origins and Evolution

The term Construction Art was first used as a derisive term by Kazimir Malevich, an artist of the Suprematist movement, to describe the work of Alexander Rodchenko in 1917. Constructivism as theory and practice was derived largely from a series of debates at INKhUK (Institute of Artistic Culture) in Moscow, from 1920–22. After deposing its first chairman, Wassily Kandinsky, for his "mysticism," The First Working Group of Constructivists (including Liubov Popova, Alexander Vesnin, Rodchenko, Varvara Stepanova, and the theorists Alexei Gan, Boris Arvatov, and Osip Brik) would develop a definition of Constructivism as the combination of *faktura*—the particular material properties of an object—and *tektonika*, its spatial presence. Initially the Constructivists worked on three-dimensional constructions as a means of participating in industry: the OBMOKhU (Society of Young Artists) exhibition showed these three-dimensional compositions by Rodchenko, Stepanova, Karl Ioganson, and the Stenberg Brothers. Later the definition would be extended to designs for two-dimensional works such as books or posters, with montage and factography becoming important concepts.

Public Art

As much as involving themselves in designs for industry, the Constructivists worked on public festivals and street designs for the post-October revolution Bolshevik government. Perhaps the most famous of these was in Vitebsk, where Malevich's UNOVIS Group painted propaganda plaques and buildings (the best known being El Lissitzky's 1919 poster *Beat the Whites with the Red Wedge*). Inspired by Vladimir Mayakovsky's declaration "the streets our brushes, the squares our palettes," artists and designers participated in public life during the Civil War. A striking instance was the proposed festival for the Comintern congress in 1921 by Alexander Vesnin and Liubov Popova, which resembled the constructions of the OBMOKhU exhibition as well as their work for the theater.

There was a great deal of overlap during this period between Constructivism and Proletkult; the ideas of Proletkult concerning the need to create an entirely new culture struck a chord with the Constructivists. In addition, some Constructivists were heavily involved in the "ROSTA Windows," a Bolshevik public information campaign carried out around 1920. Some of the most famous of these were by the poet-painter Vladimir Mayakovsky and Vladimir Lebedev.



Agitprop poster by Mayakovsky: Mayakovsky worked for the Russian State Telegraph Agency (ROSTA) creating—both graphic and text—satirical Agitprop posters

Tatlin's Vision Versus Gabo's

The canonical work of Constructivism was Vladimir Tatlin's proposal for the Monument to the Third International (1919), which combined a machine aesthetic with dynamic components celebrating technology such as searchlights and projection screens. Gabo publicly criticized Tatlin's design, saying he should "Either create functional houses and bridges or create pure art, not both." This position had already caused a major controversy in the Moscow group in 1920, when Gabo and Pevsner's Realistic Manifesto asserted a spiritual core for the movement. This was opposed to the utilitarian and adaptable version of Constructivism

held by Tatlin and Rodchenko. Tatlin's work was immediately hailed by artists in Germany as a revolution in art. A 1920 photograph shows George Grosz and John Heartfield holding a placard saying "Art is Dead–Long Live Tatlin's Machine Art. " The designs for the tower were published in Bruno Taut's magazine *Fruhlicht*.



Vladimir Tatlin, Monument to the Third International, 1919, model. PD US source; http://barista.media2.org/?cat=14&paged=2

Tatlin's tower started a period of exchange of ideas between Moscow and Berlin, something reinforced by El Lissitzky and Ilya Ehrenburg's Soviet-German magazine *Veshch-Gegenstand-Objet*, which spread the idea of "Construction art," as did the Constructivist exhibits at the 1922 Russische Ausstellung in Berlin, organised by Lissitzky. A "Constructivist international" was formed, which met with Dadaists and De Stijl artists in Germany in 1922. Participants in this short-lived international group included Lissitzky, Hans Richter, and Laszlo Moholy-Nagy.

However, the idea of "art" was becoming anathema to the Russian Constructivists. The INKhUK debates of 1920–22 had culminated in the theory of Productivism propounded by Osip Brik and others, which demanded direct participation in industry and the end of easel painting. Tatlin was one of the first to attempt to transfer his talents to industrial production, with his designs for an economical stove, for workers' overalls, and for furniture. The Utopian element in Constructivism was maintained by his "letatlin," a flying machine which he worked on until the 1930s.

German Bauhaus Art

The Bauhaus was a school in Germany that combined crafts and the fine arts and was famous for its functionalist approach to design.

Key Points

- The Bauhaus had a profound influence on subsequent developments in art, architecture, graphic design, interior design, industrial design, and typography.
- The Bauhaus style was marked by the absence of ornamentation and by harmony between function and overall design.
- The design innovations commonly associated with Gropius and the Bauhaus—radically simplified forms, rationality, functionality, and the idea that mass-production was reconcilable with the individual artistic spirit—were already partly developed in Germany before the Bauhaus was founded.

Key Terms

- **Bauhaus:** A style in Modernist architecture and modern design, popularized at the "Staatliches Bauhaus" originally in Weimar, Germany.
- **Walter Gropius:** (1883—1969) A German architect and founder of the Bauhaus School who is widely regarded as one of the pioneering masters of modern architecture.

The Bauhaus was a school in Germany that operated from 1919 to 1933, combined crafts and the fine arts, and was famous for the functional design approach it taught and publicized. Despite its name meaning “house of construction” in German and the founder, Walter Gropius, being an architect, the Bauhaus did not have an architecture department during its first years. Nonetheless, the school was founded on the idea of “total” creativity, or *gesamtkunstwerk*, in which all arts would be brought together. Many well-known artists attended the Bauhaus, including Josef Albers, Anni Albers, Laszlo Moholy-Nagy, Paul Klee, Wassily Kandinsky, Piet Mondrian, Max Bill, and Herbert Bayer. The Bauhaus style became one of the most influential currents in Modernist architecture and modern design, having a profound influence on subsequent developments in art, architecture, graphic design, interior design, industrial design, and typography.



Gerrit Rietveld, Schroeder House, Utrecht, The Netherlands, 1924

Germany’s defeat in World War I, the fall of the German monarchy, and the abolition of censorship under the new, liberal Weimar Republic allowed an upsurge in artistic experimentation. Many Germans of left-wing views were influenced by the cultural radicalization that followed the Russian Revolution. Yet the political influences can be overstated: Gropius himself did not have radical views and said Bauhaus was entirely apolitical. Another significant influence was the 19th century English designer William Morris, who had argued that art should meet the needs of society and that there should be no distinction between form and function. Thus the Bauhaus style was marked by the absence of ornamentation and by harmony between function and overall design.



Marcel Breuer, Armchair, c. 1928. Chrome plated tubular steel with canvas slings. MoMA PDUS read more about Breuer here: https://www.1stdibs.com/furniture/se...d-f_5801443/#0

The school existed in three German cities: Weimar from 1919 to 1925, Dessau from 1925 to 1932, and Berlin from 1932 to 1933, under three different architect-directors: Walter Gropius from 1919 to 1928, Hannes Meyer from 1928 to 1930, and Ludwig Mies van der Rohe from 1930 until 1933, when the school was closed by its own leadership under pressure from the Nazi regime, having being painted as a centre of communist intellectualism. Although the school was closed, the staff continued to spread its idealistic precepts as they left Germany and emigrated all over the world.

The influence of the Bauhaus on design education was significant. One of the main objectives of the Bauhaus was to unify art, craft, and technology, and this approach was incorporated into the curriculum of the Bauhaus. The structure of the Bauhaus *Vorkurs* (preliminary course) reflected a pragmatic approach to integrating theory and application. In their first year, students learned the basic elements and principles of design and color theory, and experimented with a range of materials and processes. This approach to design education became a common feature of architectural and design school in many countries.



The Bauhaus in Dessau, Germany: Bauhaus means “house of construction”

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15.9: Modernism in America

American Painting: The Ashcan School

The Ashcan School was a movement within American Realism known for portraying scenes of daily life in New York's poorer neighborhoods.

Learning Objectives

- Describe the origins and focus of the Ashcan School.

Key Points

- American Realism arose in the late 19th and early 20th centuries with works of art that depicted contemporary views of daily life, and the Ashcan School was central to that movement.
- The artists of the Ashcan School rebelled against American Impressionism, contrasting the Impressionists' emphasis on light with Realist works that were darker in tone and captured harsher moments in life.
- Ashcan School artists portrayed prostitutes, drunks, butchered pigs, overflowing tenements, and boxing matches. Their focus on poverty and the daily realities of urban life prompted critics to consider them on the fringe of Modern art.

Key Terms

- **American Realism**: An early 20th century idea in art, music, and literature that reflected contemporary issues and events.
- **American Impressionism**: American Impressionism was a style of painting related to European Impressionism and practiced by American artists in the United States during the late 19th and early 20th centuries. American Impressionism is a style of painting characterized by loose brushwork and vivid colors.

Overview

The Ashcan School was a movement within American Realism that came into prominence in New York City during the early 20th century and is best known for works portraying scenes of daily life in New York's poorer neighborhoods.

American Realism

American Realism was a concept that arose in the late 19th and early 20th centuries in art, music, and literature. Whether it was a portrayal of contemporary culture, or a scenic view of downtown New York City, Realist works depicted a contemporary view of what was happening or what was "real."

In America at the beginning of the 20th century, a new generation of painters, writers, and journalists were coming of age who were interested in creating a new style that reflected city life and an American population that was becoming increasingly more urban as the country entered the new century. American Realism attempted to portray the exhaustion and cultural exuberance of the American landscape and the life of ordinary people at home. Artists used the rapidly growing setting of the city – increasingly a city of immigrants – to influence the color, texture, and look of their creative projects.

Until the first decade of the 20th century American art was still looking to Europe – especially the French Impressionists – to provide models of "modernism". While many would continue to paint in an Impressionistic style, after the Armory Show in 1913 American art began to experiment with a number of styles and ideas that would allow a number of distinctively "American" kinds of painting to emerge. Pulling away from fantasy and focusing on the grit and reality of daily life, American Realism presented a breakthrough—introducing Modernism, and what it means to be in the present. The Ashcan School, also known as "The Eight," was central to the new American Modernism in the visual arts.

The Ashcan School

The Ashcan School was a group of New York City artists who sought to capture the feel of turn-of-the-century New York through realistic portraits of everyday life. The movement grew out of a group known as The Eight, many of whom had experience as newspaper illustrators, and whose only show together in 1908 created a sensation. These artists were not only depicting Fifth Avenue socialites, but also the lower class and richly textured immigrant cultures. Critics of the time did not always appreciate their choice of subjects, which included alleys, tenements, slum dwellers, and in the case of John French Sloan, taverns frequented by the working class.

Five artists of The Eight, William Glackens, Robert Henri, George Luks, Everett Shinn, and John French Sloan became associated with the Ashcan School. However, the Ashcan School was not an organized group. Instead their unity consisted of a desire to tell truths about the state of the city. The first known use of the “ashcan” terminology in describing the movement was by Art Young in 1916.



Shinn Henri Sloan: Everett Shinn, Robert Henri, and John Sloan, c. 1896 (unidentified photographer, black and white print, 18 x 13 cm)

The artists of the Ashcan School rebelled against the New York Design Academy – the equivalent of the European Academic schools – with its focus on upper-class American portraiture and a style of American Impressionism, which was the vanguard of American art at the time. In contrast to the Impressionists’ emphasis on light and retinal impression, their Realist works were generally darker in tone, capturing harsher moments of life and often portraying such subjects as prostitutes, drunks, butchered pigs, overflowing tenements, boxing matches, and wrestlers. It was their frequent, although not total, focus upon poverty and the daily realities of urban life that prompted American critics to consider them to be on the fringe of Modern art.



Both Members of This Club: Both Members of This Club by George Bellows, 1909 (oil on canvas, National Gallery of Art)

Modern Photography in America

Photography developed as an art form throughout the early 20th century largely due to a number of artists who worked to legitimize the medium by moving it into a gallery setting.

Learning Objectives

Describe the establishment of photography as an art form in the early 20th century.

Key Points

- In the early 1900s, the Daguerreotype emerged as the most popular and affordable photographic method for the general public.
- In 1884 George Eastman, of Rochester, New York, developed dry gel on paper, or film, to replace the photographic plate so that a photographer no longer needed to carry boxes of plates and toxic chemicals around, further popularizing the medium.
- Alfred Stieglitz and Edward Steichen were instrumental in making photography a fine art, and Stieglitz was especially notable in introducing it into museum collections.
- In addition to his fame as a photographer, Stieglitz is known as a writer, publisher, exhibition organizer, and collector. As an owner of multiple New York art galleries, he introduced many photographers and other artists, including new European avante-garde artists, to the U.S. art world.
- Stieglitz was involved in a number of photographic organizations and journals in New York city throughout his career. He used these platforms to promote photography as a fine art, and contributed to its acceptance in the art world.
- The Photo-Secession movement placed the focus on the role of the photographer as an artist and was characterized by pictorialism, in which pictures and photographic materials were manipulated to emulate the quality of paintings and etchings being produced at that time.

Key Terms

- **abstract**: Free from representational qualities. Abstract art uses a visual language of form, color, and line to create a composition that exists with a degree of independence from visual references in the world.

History of Photography – a Review

The history of photography has roots in antiquity with the discovery of the principle of the camera obscura, and the observation that some substances are visibly altered by exposure to light. In the mid-1820s, Nicéphore Niépce succeeded in fixing an image, but several days of exposure in the camera were required and the earliest results were very crude. Niépce's associate Louis Daguerre went on to develop the Daguerreotype process, the first publicly announced photographic process, which required only

minutes of exposure in the camera and produced clear, finely detailed results. It was commercially introduced in 1839, a date generally accepted as the birth year of practical photography.

Throughout the late 1800s and early 1900s a number of competing processes were experimented with and distributed to the public in varying degrees. The demand for portraiture that emerged from the middle classes during the Industrial Revolution could not be met in volume and in cost by oil painting, a factor that added to the push for the development of photography. Eventually, the Daguerreotype emerged as the most popular and affordable method for the general public, however, Daguerreotypes were fragile and difficult to copy, and lacked portability as they required plates and toxic chemicals to be carried around.

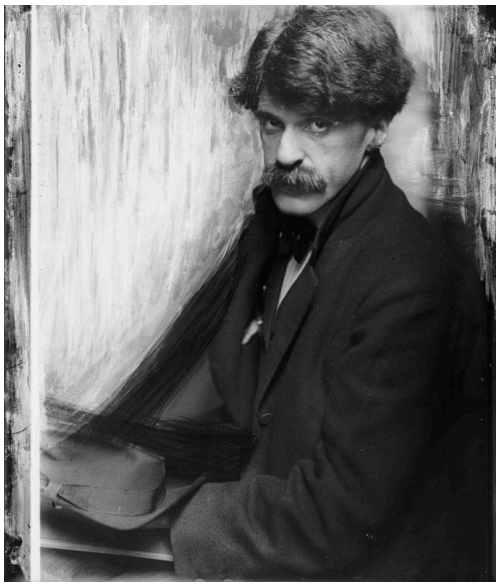
In 1884 George Eastman, of Rochester, New York, developed dry gel on paper, or film, to replace the photographic plate so that a photographer no longer needed to carry boxes of plates and toxic chemicals around. In July 1888 Eastman's Kodak camera went on the market with the slogan "You press the button, we do the rest." Now anyone could take a photograph and leave the complex parts of the process to others, and photography became available for the mass-market in 1901 with the introduction of the Kodak Brownie.

Photography as Art

Successful attempts to make fine art photography can be traced to Victorian era practitioners such as Julia Margaret Cameron, Charles Lutwidge Dodgson, Oscar Gustave Rejlander, and others. In the U.S., F. Holland Day, Ansel Adams, Alfred Stieglitz, and Edward Steichen were instrumental in making photography a fine art, and Stieglitz was especially notable in introducing it into museum collections. Until the late 1970s several genres predominated, such as nudes, portraits, and natural landscapes. Breakthrough artists in the 1970s and 80s, such as Sally Mann, Robert Mapplethorpe, Robert Farber, and Cindy Sherman, still relied heavily on such genres, although saw them with fresh eyes. Others investigated a snapshot aesthetic approach. American organizations, such as the Aperture Foundation and the Museum of Modern Art, have done much to keep photography at the forefront of the fine arts.

Photo-Secession Movement

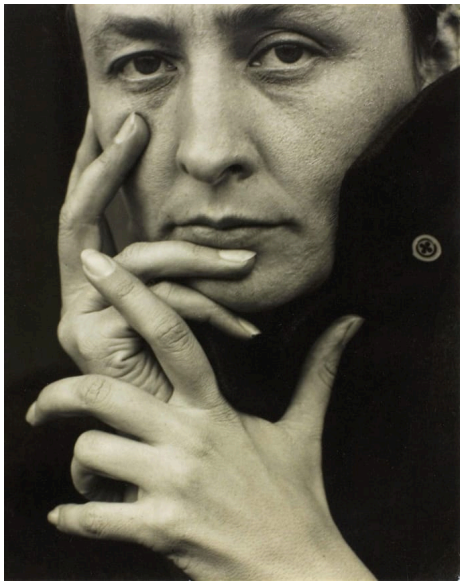
Photographer Alfred Steiglitz (1864–1946) led the Photo-Secession movement, a movement that promoted photography as a fine art and sought to raise standards and awareness of art photography. The Photo-Secession movement placed the focus on the role of the photographer as an artist. It was characterized by **pictorialism**, in which pictures and photographic materials were manipulated to emulate the quality of paintings and etchings being produced at that time. Among the methods used were soft focus; special filters and lens coatings; burning, dodging and/or cropping in the darkroom to edit the content of the image; and alternative printing processes such as sepia toning, carbon printing, platinum printing or gum bichromate processing.



Gertrude Käsebier, Portrait of Alfred Stieglitz: A picture of Alfred Stieglitz by Gertrude Käsebier, 1902

Centered in Gallery 291 in New York City from 1902–1916, membership to the Photo-Secession movement was by invitation-

only and varied according to Stieglitz's interests. The most prominent members included Edward Steichen, Clarence H. White, Gertrude Käsebier, Frank Eugene, F. Holland Day, and Alvin Langdon Coburn.



Alfred Stieglitz, Georgia O'Keeffe, Hands: Alfred Stieglitz, Georgia O'Keeffe, Hands, 1918

At the same time, however, photography's use as a tool of realistic documentation mirrored the growth of American Realism in art and sculpture. Many photographers sought to capture everyday life of American people—both the wealthy and the poor—in a realistic and often gritty fashion. Lewis Hine (1874–1940) used light to illuminate the dark areas of social existence in his Pittsburgh Survey (1907), which investigated working and living conditions in Pittsburgh. He later became the photographer for the National Child Labor Committee. Paul Strand (1890–1976) created brutally direct abstractions, close-up portraits, and documented machines and cityscapes.

Precisionist Movement in Photography

Edward Weston (1886–1958) would become a leader in the Precisionist Movement, a style that functioned in direct opposition to the Photo-Secession Movement. This movement was the first true use of modernism in photography. It was characterized by sharp focus and carefully framed images. James Van Der Zee (1886–1983) was an African American photographer who became emblematic of the Harlem Renaissance movement. He was best known for his portraits of black New Yorkers and produced the most comprehensive documentation of the period.

Commercial Photography

Commercial photography also expanded during this time, as in the works of Edward Steichen (1879–1973). Steichen broke with Stieglitz toward the end of the Photo-Secession movement and created the first commercial image in 1919, entitled *Pear and Apple*. His work was featured in magazines such as *Vanity Fair*. Ansel Adams (1902–1984) also began his career as a commercial photographer and became widely known for his images of American landscapes.



Ansel Adams, The Tetons and the Snake River, 1942: A typical Ansel Adams photograph featuring the American landscape in black and white

The Armory Show

The Armory Show of 1913 displayed the work of European avant-garde artists alongside their American counterparts.

Learning Objectives

Discuss the influence of the Armory Show in introducing the artistic styles of Impressionism, Fauvism, and Cubism to the American public.

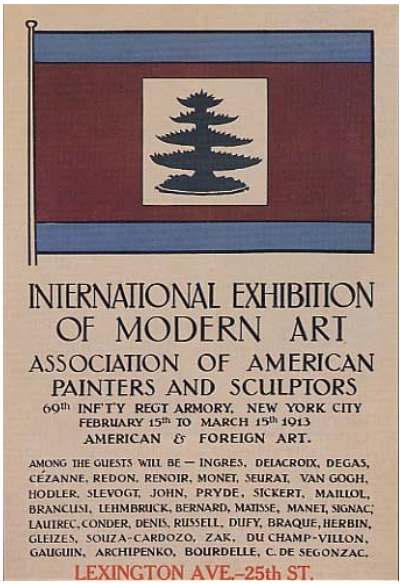
Key Points

- The Armory Show of 1913 displayed about 1,300 works by over 300 artists with the goal of bringing the best avant-garde European art to an American audience.
- Contemporary responses to the European Impressionist, Fauvist, and Cubist works were filled with accusations of quackery, insanity, immorality, and anarchy.
- The Armory Show introduced New Yorkers accustomed to the naturalistic art of American Realism to the styles of European avant-garde artists and served as a catalyst for American artists to create their own artistic language.
- The Armory Show has since evolved into an annual contemporary art fair.

Key Terms

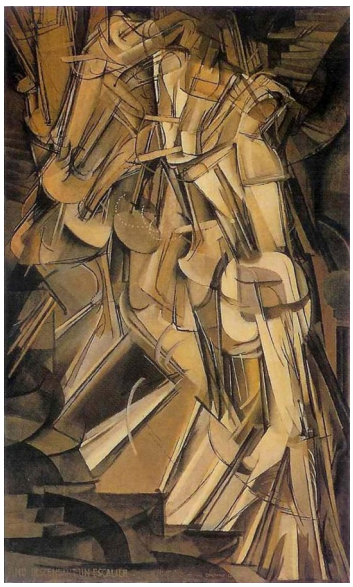
- **Fauvism**: An artistic movement of the last part of the 19th century that emphasized spontaneity and the use of extremely bright colors.
- **Cubism**: An early 20th century avant-garde art movement pioneered by Pablo Picasso and Georges Braque, where objects are analyzed, broken up, and reassembled in an abstracted form.
- **American Realism**: An early 20th century idea in art, music, and literature that reflected contemporary issues and events.

The Armory Show was the first exhibition organized by the Association of American Painters and Sculptors. The exhibition ran in New York City's 69th Regiment Armory from February 17 until March 15, 1913 and displayed about 1,300 paintings, sculptures, and decorative works by over 300 artists. The initial premise of the show was to exhibit the best avant-garde European art alongside the best works of American artists to audiences in New York City, Chicago, and Boston.



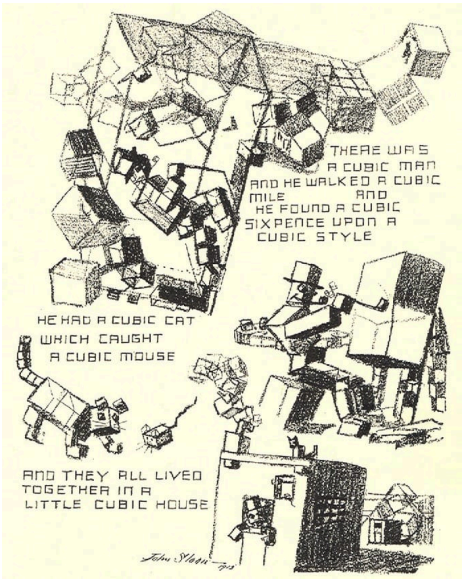
Armory Show Poster, 1913: A poster displaying the name of the show, the time and place of the show, and the featured artists

Impressionism, Fauvism, and Cubism were among the European avant-garde schools represented. News reports and reviews of the show were filled with accusations of quackery, insanity, immorality and anarchy, often including parodies, caricatures, and mock exhibitions. Criticism aside, civil authorities did not interfere with the show. Among the scandalously radical works of art were Marcel Duchamp's Cubist/Futurist style *Nude Descending a Staircase* (1912), in which he expressed motion with successive superimposed images.



Nude Descending a Staircase, No. 2 by Marcel Duchamp: Marcel Duchamp, Nude Descending a Staircase, No. 2, 1912, oil on canvas, 58 x 35 in. Philadelphia Museum of Art

Art critic Julian Street wrote that the work resembled "an explosion in a shingle factory" while cartoonists satirized the piece. Gutzon Borglum (sculptor, famously, of the presidential portraits on Mount Rushmore), one of the early organizers of the show, labeled this piece "A staircase descending a nude," while J. F. Griswold, a writer for the *New York Evening Sun*, entitled it "The rude descending a staircase (Rush hour in the subway)." Despite these negative reactions, the purchase of Paul Cézanne's *Hill of the Poor (View of the Domaine Saint-Joseph)* by the Metropolitan Museum of Art signaled an integration of Modernism into the established New York museums. Duchamp's brother, going by the "nom de guerre" Jacques Villon, also exhibited at the Armory Show, striking a sympathetic chord with New York collectors.The exhibition went on to the Art Institute of Chicago and then to The Copley Society of Art in Boston.



Caricature of Cubism at the Armory Show: “A Slight Attack of Third Dimentia Brought on by Excessive Study of the Much Talked of Cubist Pictures in the International Exhibition at New York,” drawn by John French Sloan in April 1913. Published before 1923

The Armory Show introduced New Yorkers accustomed to the naturalistic art of American Realism to the styles of the European avant-gardes. The show also served as a catalyst for American artists, who subsequently began to experiment more and became more independent in creating their own artistic language. There have been many exhibitions throughout the 20th century that celebrated the show’s legacy. The “New” New York Armory Show was held in piers on the Hudson River in 1994 and has since evolved into an annual contemporary art fair.

Precisionism

This movement was never a formally organized movement; the artists generally grouped under the title were painting at the same time, around 1920, and their style was a kind of fusion of the industrial or geometric shapes of Futurism and the planar qualities of Cubism. Generally abstract in the stylization of subjects and often in unexpected cropping or point of view, Precisionism above all celebrated American industry in a moment when it was booming. From 1910 through the 20’s America’s economy expanded; the visual correlatives of Modernism in America – urban skyscrapers, the Ford River Rouge motor works in Dearborn Michigan, or the steel mills of Pittsburgh, were depicted by the Precisionist artists as modern icons as significant as the Pyramids in Egypt or the Eiffel Tower.

Charles Demuth, Charles Sheeler, and Elsie Driggs are among the better known artists painting in the Precisionist style. It was Alfred H. Barr, the director of the Museum of Modern Art in New York, that officially used the name “Precisionists” to describe the group in 1927.2 The style continued in some popularity until the end of WWII when the atomic bomb made technology seem less attractive just as it had to the Italian Futurists in the wake of WWI.



Charles Demuth, The Figure 5 in Gold, 1928. Oil, graphite, ink, and gold leaf on paperboard, 35 ½ x 30", MET, PD Art

Demuth lived in Lancaster, Pennsylvania, his whole life. His work celebrated the symbols of industry and American life in that city. He had studied in Paris and been befriended by Marsden Hartley, Alfred Stieglitz, and the poet William Carlos Williams whose poem "The Great Figure" is the subject of Demuth's painting.



Elsie Driggs, Pittsburgh, 1927. Oil on canvas, 34 1/4 × 40 1/4 in., Whitney Museum of Art, Fair Use

The only woman to be associated with the Precisionist movement, Driggs was from a wealthy New York family and studied with members of the Ashcan School. Her most famous work, *Pittsburgh*, depicted the smokestacks of the Jones & Laughlin steel mills in that city. Like her male counterparts she was interested in the images of industry as emblems of the dynamism and progress of America in the 1920s and painted them in the most modern style that referenced Cubism, Futurism, and the geometric planar style of Cézanne. With the stock market crash of 1929 and the Great Depression that followed, Driggs abandoned the style, married and turned to other mediums.

Harlem Renaissance

The Harlem renaissance was an arts and literary movement in the 1920s that brought African- American culture to mainstream America.

Learning Objective:

- Analyze the Harlem Renaissance.

Key Points:

- Racial consciousness was the prevailing theme of the Harlem Renaissance, an African- American cultural movement in the 1920s named for the historically black Harlem neighborhood of New York City.
- The Renaissance was built upon the “New Negro Movement”, which was founded in 1917 by Hubert Harrison and Matthew Kotleski as a reaction to race and class issues, including calls for political equality and the end of segregation.
- In several essays included in the 1925 anthology, *The New Negro*, editor Alain Locke contrasted the “Old Negro” with the “New Negro” by stressing African-American assertiveness and self-confidence during the years following World War I and the Great Migration.
- Seeking to counteract the rise in racism during the postwar years, black artists, writers and musicians developed unique styles that challenged pervading stereotypes of African- American culture as the Harlem Renaissance developed.

During the early portion of the 20th Century, Harlem became home to a growing “Negro” middle class. In 1910, a large block along 135th Street and Fifth Avenue was purchased by various African-American realtors and a church group. Many more African-Americans arrived during World War I. Due to the war, the migration of laborers from Europe virtually ceased, while the war effort resulted in a massive demand for unskilled industrial labor. The Great Migration brought hundreds of thousands of African-Americans from the South to cities like Chicago, Philadelphia, Cleveland, and New York. Among them were a great number of artists whose influence would come to bear, especially in Jazz music.

Artists of the Harlem Renaissance distinguished themselves in theater, literature, music, and the visual arts. Langston Hughes, Zora Neale Hurston, Aaron Douglas, Jacob Lawrence, Augusta Savage, Romare Bearden, and many others created work in an extraordinary moment of artistic expression and invention that began in about 1920.

Aaron Douglas painted murals for public buildings and in 1940 founded the Art Department at Fisk University where he taught for almost thirty years. During the Depression he painted a WPA (Works Progress Administration) mural for the 135th St. branch of the New York Public Library in Harlem. *Aspects of Negro Life* was a four-panel series that chronicled the social and cultural history of African Americans from slavery to modern life.



Aaron Douglas, Aspects of Negro Life: From slavery Through Reconstruction, 1934. Oil on canvas, The New York Public Library, Schomburg Center for Research in Black Culture, Art and Artifacts Division. Fair Use

Jacob Lawrence is best known for his series of *Migration* paintings. His tempera paintings of the movement of African Americans from the South to the North are among his most significant.



Panel 1 of the series. 1941 caption: “During the World War there was a great migration North by Southern Negros.” 1993 caption: “During World War I there was a great migration north by southern African Americans.” Source (WP:NFCC#4) Fair Use

Augusta Savage was a sculptor, activist, and teacher, and was the first black artist to be elected to the National Association of Women Painters and Sculptors.3 Much of her work was in clay or plaster; bronze was too expensive for her and she struggled with finances for much of her life.

Her work was realistic and expressive, unlike the more abstract work of many artists of the time.



Andrew Herman, photographer, Augusta Savage posing with her Sculpture, ca. 1938. 8.2 x 10.2”, Archives of American Art PD Art

Regionalism

In 1929 the economic boom ended with the crash of the stock market and the Great Depression began which would continue for over a decade. During the 1930s in the Plains states it was exacerbated by the Dust Bowl, a drought that created devastating dust storms eroding much of the top soil and causing many families to lose their farms. *Migrant Mother: Nipomo, CA* by photographer Dorothea Lange is the record of one such family.

In cities bread lines and soup kitchens were crowded and artists like Raphael Soyer documented that reality for the WPA Federal Arts Project. The WPA provided work for artists of all backgrounds and ethnicities. Erika Doss records that a 1935 survey showed

that 41 % of WPA artists were female and most were working class.4

But these gritty images were not the most popular style of art at that time. A number of artists from rural states were making paintings that gave a heroic and positive image of the American Heartland. Thomas Hart Benton from Missouri, Grant Wood from Iowa, and John Steuart Curry from Kansas were the best-known of this “Regionalist” movement. None of these men were unsophisticated; all had an awareness of the modern styles abstraction and brought that sensibility to their images of stoic, strong American figures. Benton would go on to teach a young painter from Cody, Wyoming, named Jackson Pollock at the Art Students League in New York. Regionalism was in line with the democratic ideals of President Franklin Roosevelt’s New Deal, although there is also a nationalistic quality to the stereotypical figures pictured by these artists. The extremity that the country found itself in required a more positive, hopeful art that found its expression in Regionalism. A discussion of Grant Wood’s iconic American Gothic can be seen at Grant Wood, American Gothic**Authored by**: Dr. Beth Harris and Dr. Steven Zucker.

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Grant Wood, American Gothic, 1930, oil on beaver board, 30-3/4 × 25-3/4”, The Art Institute of Chicago. PD Art



Thomas Hart Benton, A Social History of the State of Missouri, Jefferson City, Missouri, Thomas Hart Benton room, 1935. Onasill Bill Badzo via Flickr. CC BY SA



John Steuart Curry, Baptism in Kansas, 1928. Whitney Museum. PD-Art

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15.10: Abstract Expressionism

The Development of Abstract Expressionism

Abstract expressionism was an American, post–World War II art movement.

Learning Objectives

- Explain the abstract expressionist movement of the 1940s.

Key Points

- Abstract expressionism has an image of being rebellious, anarchic, highly idiosyncratic, and nihilistic. In practice, the term is applied to any number of artists working (mostly) in New York who had quite different styles, and even to work that is neither especially abstract nor expressionist.
- Although it is true that spontaneity or the impression of spontaneity characterized many of the abstract expressionists works, most of these paintings involved careful planning, especially since their large size demanded it.
- Abstract expressionist paintings share certain characteristics, including the use of large canvases and an all-over approach, in which the whole canvas is treated with equal importance.

Key Terms

- **New York School**: The New York School (synonymous with abstract expressionist painting) was an informal group of American poets, painters, dancers, and musicians active in the 1950s and 1960s in New York City.

Abstract Expressionism Overview

Abstract expressionism was an American post–World War II art movement. Although the term abstract expressionism was first applied to American art in 1946 by the art critic Robert Coates, it had been used previously in Germany's Der Sturm magazine in 1919.

Abstract expressionism is derived from the combination of the emotional intensity and self-denial of the German expressionists with the anti-figurative aesthetic of the European abstract schools, such as Futurism, the Bauhaus, and Synthetic Cubism. Additionally, it has an image of being rebellious, anarchic, highly idiosyncratic, and sometimes nihilistic. In practice, the term is applied to any number of artists who worked (mostly) in New York during the 1940s and 50s.

Abstract expressionism has many stylistic similarities to the Russian artists of the early 20th century, such as Wassily Kandinsky. Although it is true that spontaneity or the impression of spontaneity characterized many of the abstract expressionists' works, in reality most of these paintings involved careful planning, especially since their large size demanded it. In many instances, abstract art implied the expression of ideas that concern the spiritual, the unconscious, and the mind.

Characteristics of Abstract Expressionist Painting

Abstract Expressionism expanded and developed the definitions and possibilities that artists had available in the creation of new works of art. Although Abstract Expressionism spread quickly throughout the United States, the major centers of this style were New York and California. Abstract Expressionist paintings share certain characteristics, including the use of large canvases and an all-over approach, in which the whole canvas is treated with equal importance (as opposed to the center being of more interest than the edges).



Jackson Pollock, No. 5, 1948, 1948. Oil on fiberboard, 8' x 4', Private collection, New York. Fair Use

Jackson Pollock is known for his techniques in action painting, a style of Abstract Expressionism in which paint is spontaneously dripped, splashed, or smeared onto the canvas rather than being carefully applied, as seen in this painting done in 1948.

Jackson Pollock's energetic action paintings, so-called by critic Harold Rosenberg in 1952 for the gesturally active quality of the brushwork, are different both technically and aesthetically from the violent and grotesque *Women* series of Willem de Kooning. In contrast to the emotional energy and gestural surface marks of Pollock and de Kooning, the **color-field painters** initially appeared to be cool and austere, eschewing the individual mark in favor of large, flat areas of color, which these artists considered to be the essential nature of visual abstraction, along with the actual shape of the canvas. In later years, color-field painting has proven to be both sensual and deeply expressive, albeit in a different way from gestural Abstract Expressionism.

Abstract Expressionism flourished after World War II until the early 1960s. It is characterized by the view that art should be non-representational and chiefly improvisational. The canvas as the arena became a credo of action painting, while the integrity of the picture plane became a credo of the color-field painters.

The post-World War II era benefited some of the artists who were recognized early on by art critics. Some artists from New York, such as Norman Bluhm and Sam Francis, took advantage of the GI Bill and left for Europe, to return later with acclaim.

Many artists from all across the U.S. arrived in New York City to seek recognition, and by the end of the decade the list of artists associated with the New York School had greatly increased. Painters, sculptors, and printmakers created art that was termed action painting, or color-field painting; Fluxus, hard-edge painting, pop art, minimal art and lyrical abstraction, among other styles and movements followed Abstract Expressionism.

New York

During the period leading up to and during World War II, modernist artists, writers, and poets, as well as important collectors and dealers, fled Europe and the onslaught of the Nazis for safe haven in the United States. New York replaced Paris as the new center of the art world.

The 1940s in New York City heralded the triumph of American Abstract Expressionism—a modernist movement that combined lessons learned from Henri Matisse, Pablo Picasso, Surrealism, Joan Miró, Cubism, Fauvism, and early Modernism via the great teachers who arrived in America, like Hans Hofmann, Josef and Anni Albers from Germany, and John D. Graham from Russia.

Graham's influence on American art during the early 1940s was particularly visible in the work of Arshile Gorky, Willem de Kooning, and Jackson Pollock. Gorky's contributions to American and world art are difficult to overestimate. His works—such as *The Liver is the Cock's Comb*, *The Betrothal II*, and *One Year the Milkweed*—immediately prefigured Abstract Expressionism.

Gorky was originally Armenian having escaped the Armenian Genocide with his mother by going to a Russian-controlled area.

There his mother starved to death; Gorky eventually escaped to the United States. His earlier work was figurative, but in the U.S. he began the nonrepresentational art that would be so influential to other Abstract Expressionists.



Arshile Gorky, The Liver is the Cock's Comb, 1944. Oil on canvas, 73 1/4 x 98", Albright-Knox Art Gallery, Buffalo, New York. The image is copyright © 1999 Estate of Arshile Gorky / Artists Rights Society (ARS), New York; Fair Use

Jackson Pollock

During the late 1940s, Jackson Pollock's radical approach to painting revolutionized the potential for all contemporary art that followed him. To some extent, Pollock realized that the journey toward making a work of art was as important as the work of art itself.

Pollock redefined what it was to produce art. His move away from easel painting and conventionality was a liberating signal to the artists of his era and to all that came after. Artists realized that Jackson Pollock's process—the placing of unstretched raw canvas on the floor where it could be attacked from all four sides using artist materials and industrial materials—essentially took making art beyond any prior boundary.

Jackson Pollock and Action Painting

Action painting, created by Jackson Pollock, is a style in which paint is spontaneously splattered, smeared, or dripped onto the canvas.

Learning Objectives

- Describe Jackson Pollock's method of action painting.

Key Points

- Action painting was developed as part of the abstract expressionism movement that took place in post–World War II America, especially in New York, during the 1940s through until the early 1960s.
- Action painting places the emphasis on the act of painting rather than the final work as an artistic object.
- Jackson Pollock challenged traditional conventions of painting by using synthetic, resin-based paints, laying his canvas on the floor, and using hardened brushes, sticks, and even basting syringes to apply paint.

Key Terms

- **abstract**: Art that does not depict objects in the natural world, but instead uses color and form in a non-representational way.
- **aesthetic**: Concerned with beauty, artistic impact, or appearance.

Action Painting

Action painting is a style of painting in which paint is spontaneously dripped, splashed, or smeared onto the canvas, rather than being carefully applied with a brush. The resulting work often emphasizes the physical act of painting itself as an essential aspect of the finished work.

Action painting is inextricably linked to abstract expressionism, a school of painting popular in post-World War II America that was characterized by the view that art is non-representational and chiefly improvisational. The major artists associated with this movement are Jackson Pollock, Willem de Kooning, Robert Motherwell, Franz Kline, and Mark Rothko, among others.

The term action painting was coined by the American art critic Harold Rosenberg in 1952 in his essay *The American Action Painters*, signaling a major shift in the aesthetic perspective of the New York School painters and critics. According to Rosenberg, the canvas was not an object, but rather "an arena in which to act."

Rosenberg's critique shifted the emphasis from the object to the struggle of painting itself, with the finished work being only the physical manifestation, a kind of residue, of the actual work of art, which was in the process of the painting's creation. This physical emphasis echoed the hyper-masculine atmosphere of the Abstract Expressionists who seemed to see themselves as heroes, American cowboys up against the challenge and danger of the blank canvas. This did not prove good for many of the artists as the stress exhibited itself in alcoholism, depression, suicide and other personal problems.

Action painting refers to the spontaneous activity that was the action of the painter—through arm and wrist movement, painterly gestures— and led to paint that was thrown, splashed, stained, splattered, poured, and dripped. The painter would sometimes let the paint drip onto the canvas while rhythmically dancing or even while standing on top of the unstretched canvas laying on the floor—both techniques invented by one of the most important abstract expressionists: Jackson Pollock.

Jackson Pollock

"My painting does not come from the easel. I prefer to tack the unstretched canvas to the hard wall or the floor. I need the resistance of a hard surface. On the floor I am more at ease. I feel nearer, more part of the painting, since this way I can walk around it, work from the four sides, and literally be in the painting." Jackson Pollock in **Jackson Pollock** 51, 1951 (excerpt) Hans Namuth and Paul Falkenberg (directors) Morton Feldman (composer).



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Born in Cody, Wyoming in 1912, Jackson Pollock moved to New York City in 1930, where he studied under Thomas Hart Benton at the Art Students League of New York. From a young age Pollock had been an alcoholic and in New York he would undertake therapy from a Jungian analyst in an effort to overcome it. Some of the Jungian archetypes made their way into his earlier abstract

paintings like the She-Wolf from 1943. In 1948 he married the American painter Lee Krasner, and they moved to what is now known as the Pollock-Krasner House and Studio in the Springs area of East Hampton, Long Island, NY, with a down payment provided by collector and socialite Peggy Guggenheim.



Jackson Pollock, The She-Wolf, 1943. Gouache, oil, pastel on canvas, 42 x 67", MoMA. Fair Use



The Pollock Barn: Pollock's studio in Springs, New York

Materials and Process

After his move to Springs, he began painting with his canvases laid out on the studio floor, turning to synthetic, resin-based paints called alkyd enamels. These were much more fluid than traditional paint and, at that time, were a novel medium. Pollock described his use of household paints, instead of fine art paints, as "a natural growth out of a need."

He used hardened brushes, sticks, and even basting syringes as paint applicators. By defying the convention of painting on an upright surface, he added a new dimension by being able to view and apply paint to his canvases from all directions—the term all-over painting has been used to describe some of his work, as well as the work of other artists from that time.

In the process of making paintings in this way, he moved away from figurative representation, and challenged the Western tradition of using easel and brush. In addition, he also moved away from the use of only the hand and wrist, since he used his whole body to paint.



Jackson Pollock in his studio: The artist threw, splashed, stained, splattered, poured, and dripped paint to create his works

Titles with Numbers

Pollock wanted an end to the search for figurative elements in his paintings, so he abandoned titles and started numbering his paintings instead. The numbering relates to the way composers title their works. Furthering the musical metaphor, Pollock's action paintings have been often described as improvisational works of art, similar to how jazz musicians approach the performance of a piece.

Death

At the peak of his fame, Pollock abruptly abandoned the drip style and by 1951 his works had turned darker in color. This was followed by a return to color, and he reintroduced figurative elements. During this period Pollock moved to a more commercial gallery and there was great demand from collectors for his new paintings.

In response to this pressure, along with personal frustration, his long-term problem with alcoholism worsened. He painted his two last works in 1955. On August 11, 1956, Pollock died in a single-car crash in his Oldsmobile convertible while driving under the influence of alcohol.

After Pollock's demise at age 44, his widow, Lee Krasner, managed his estate and ensured that Pollock's reputation remained strong despite changing art-world trends. They are both buried in Green River Cemetery in Springs, Long Island, NY.



Woman V: Willem de Kooning was an influential abstract expressionist painter

Willem de Kooning vied with Jackson Pollock for the title of King of Abstract Expressionism in the 1950s. De Kooning had come to America from the Netherlands with a degree in art. He initially made a living painting billboards and like Pollock sometimes used housepaint in his work. De Kooning shocked the New York art world when he exhibited a series of violently paintings with a recognizable image of a woman as the subject. The *Woman* series was disturbing to the abstract artists and critics not because of the suggestion of misogyny, but because it reinserted recognizable imagery into a here-to-fore nonrepresentational movement.

9th Street Art Exhibition

The 9th Street Art Exhibition was held on May 21–June 10, 1951. It was a historical, ground-breaking exhibition that gathered a number of notable artists, and it was the stepping-out of the post-war New York avant-garde, collectively known as the New York School.

The show was hung by Leo Castelli, an art dealer who had fled Europe to escape WWII and who became possibly the most influential dealer in New York for the rest of his life; he was liked by most of the artists and thought of as someone who would hang the exhibition without favoritism. The opening of the show was a great success.

There are also commonalities among the New York School and members of the beat-generation poets who were active in the 1940s, 1950s, and 1960s in New York City, including Allen Ginsberg, Jack Kerouac, William S. Burroughs, Diane Wakoski, and several others.

Color-Field Painting

Color-field painting can be recognized by its large fields of solid color spread across or stained into the canvas to create areas of unbroken surface and a flat picture plane.

Learning Objectives

- Differentiate color-field painting from other contemporary abstract art such as Abstract Expressionism.

Key Points

- Color-field painting is a style of abstract painting that emerged in New York City during the 1950s and 1960s. It is closely linked to abstract expressionism, post-painterly abstraction, and lyrical abstraction.
- Distinct from the emotional energy and gestural surface marks and paint handling seen in the work of abstract expressionists like Jackson Pollock, color-field painting came across as cool and austere.
- The movement places less emphasis on gesture, brushstrokes, and action in favor of an overall consistency of form and process, with color itself becoming the subject matter.

- Mark Rothko, Frank Stella, Clyfford Still, Barnett Newman, Adolph Gottlieb, and Morris Louis are among the many artists who used color-field techniques in their work.
- Color-field painters revolutionized the way paint could be effectively applied, through their use of acrylic paint and techniques such as staining and spraying.

Key Terms

- **abstract expressionism**: An American genre of modern art that used improvised techniques to generate highly abstract forms.
- **action painting**: A genre of modern art in which the paint is dribbled, splashed, or poured onto the canvas to obtain a spontaneous and totally abstract image.
- **lyrical abstraction**: A type of abstract painting related to abstract expressionism; in use since the 1940s.

Color-Field Painting

Color-field painting is a style of abstract painting that emerged in New York City during the 1950s and 1960s. Inspired by European modernism and closely related to Abstract Expressionism, many of its notable early proponents were among the pioneering abstract expressionists.

Color-field is characterized primarily by its use of large fields of flat, solid color spread across or stained into the canvas to create areas of unbroken surface and a flat picture plane. The movement places less emphasis on gesture, brushstrokes, and action than Abstract Expressionism, favoring instead an overall consistency of form and process, with color itself becoming the subject matter.

Clement Greenberg

The focus of attention in the contemporary art world began to shift from Paris to New York after World War II and the development of American Abstract Expressionism. During the late 1940s and early 1950s, Clement Greenberg was the first art critic to suggest and identify a dichotomy between differing tendencies within the abstract expressionist canon—especially between action painting and what Greenberg termed post-painterly abstraction (today known as color-field).

Color-Field Formats

By the late 1950s and early 1960s, young artists began to break away stylistically from abstract expressionism, experimenting with new ways of handling paint and color. Moving away from the gesture and angst of action painting towards flat, clear picture planes and a seemingly calmer language, color-field artists used formats of stripes, targets, and simple geometric patterns to concentrate on color as the dominant theme their paintings.

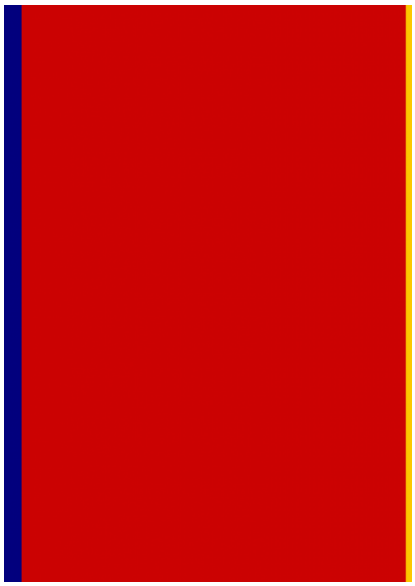
Color-field painting initially referred to a particular type of Abstract Expressionism, exemplified especially in the work of Mark Rothko, Clyfford Still, Barnett Newman, Robert Motherwell, Adolph Gottlieb and several series of paintings by Joan Miró.

Color-field painting sought to rid art of superfluous rhetoric and gesture. Artists like Morris Louis, Jules Olitski, and Kenneth Noland often used greatly reduced formats, simplified or regulated systems, and basic references to nature to draw the focus of the painting to color, and the interactions of color, as the most important element.



Kenneth Noland, Beginning, 1958. Magna (acrylic resin) on canvas, Hirshorn Museum

This color-field painting is characterized by simple geometric forms and repetitive, regulated systems. It was painted by Kenneth Noland in 1958. The target-like shape will become reified in the work of Jasper Johns at about this time.



Who's Afraid of Red, Yellow and Blue?, 1966, Oil on canvas, 75 x 48″. PDUS

The flat, solid picture plane that is typical of color-field paintings is evident in this 1966 piece by Barnett Newman, where the color red takes center stage.

An important distinction between color-field painting and abstract expressionism is the way paint is handled. The most basic defining technique of painting is the application of paint, and the color-field painters revolutionized the way paint could be effectively applied.

Water-soluble, artist-quality acrylic paints first became commercially available in the early 1960s, coinciding with the color-field movement. The most common applications were:

- Soak-Stain painting, where artists mix and dilute their paint in buckets or coffee cans to make it a more fluid liquid, then pour it onto raw, unprimed canvas and draw shapes and areas as they stain. Pioneered by Helen Frankenthaler.
- Spray painting, a technique using a spray gun to create large expanses and fields of color sprayed across the canvas.
- The use of stripes, or "zips" as Barnett Newman characterized them.

Color-field painting initially appeared to be cool and austere due to these methods of handling paint that tended to eschew the individual mark of the artist. However, color-field painting has proven to be both sensual and deeply expressive, albeit in a different way from gestural abstract expressionism.

Mark Rothko



Rothko, No. 14, 1960, 1960; oil on canvas; 114 1/2 in. x 105 5/8 in., SFMoMA. Photo: Allie Caulfield, taken on Aug. 27, 2011. Accessed from Flikr

Rothko immigrated to the United States from Russia in 1913. His family settled in Portland, Oregon. Rothko would eschew the family business, go to Yale on a scholarship, and move to New York where he would become part of the New York School. He identified as an Abstract Expressionist, but his mature paintings are basically large floating areas of color. He has written about a kind of spiritual dimension to be found in the paintings, but they share many of the qualities of other color-field work.

His personal life became troubled in his later years and like Gorky – and, arguably, Pollock – he committed suicide. After his death the de Menil family in Houston had a chapel built to house several of his paintings. Given his specific description of his intention and effect as meditative, this was a particularly significant way to honor the artist and his work.

While Abstract Expressionism was the major American art movement of the early Post-War era with influence all over the world, younger generations of artists would find it a useful point against which to push as they moved American painting into new and even more avant-garde areas.

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16: 20TH AND 21ST CENTURY ART MOVEMENTS

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16.1: Overview

Art movements became fleeting moments in time...

The world was engaged in world war and localized civil wars in the early part of the 20th century, generating a turbulent time for art. Established territories were realigned, only to be redefined again after the second world war. The 20th-century modern art movement was a liberation of communication in art, depicting art as what 'you don't' see instead of the reality right in front of you. Modern art became a 'free for all,' artists were free to use any color to represent anything; the object of modern art was to paint an interpretation instead of authenticity. Distortion of people and objects became the artistic, political statement and emphasized the abnormal. Evolving on the heels of the Post-impressionism movement, which had liberated art from the traditional rules, the philosophy driving the modern art movement was the spirit of experimentation and innovation.

It was a time of experimentation, and artists used wild brush strokes, vibrant colors, overlapping lines, and unnatural positions, all abstracted into a painting. Artists tried to invoke emotions instead of realistic images. Materials moved beyond paint and canvas, introducing the concept of collage, adding fragmented pieces of paper or other material producing a layered look. Out of the industrial revolution came synthetic plastics bringing new chemicals to produce dyes, paper, textiles, and architectural constructions.

Chapter 12, *The Modern Art Movement (1900 CE – 1930 CE),* covers the paintings of the new ideas, discussing the work of the many artists who influenced modern art.

Movement	**Time Frame**	**Starting Location**
American Modernism	1900 – 1930s	United States
Fauvism	1900 – 1935	France
Expressionism	1905 – 1930	Germany
Cubism	1907 – 1914	France
Dada	1916 – 1930	Switzerland
The Bauhaus	1919 – 1933	Germany
Harlem Renaissance	1920 – 1930s	Canada
Canadian Group of Seven	1920 – 1933	United States

Artists expanded the concepts of art experimenting with the ideas they were expressing, not the concepts of reality but their inner visualizations. Others were rebelling against racism, celebrating their ideas and lives, or building new architectural models.

Artist	Approx. Birth	Movement
Georgia O'Keeffe	1887	American Modernism
Edward Hopper	1882	American Modernism
Thomas Hart Benton	1889	American Modernism
Henry Ossawa Tanner	1859	American Modernism
Marion Hasbrouck Beckett	1886	American Modernism
Henri Matisse	1869	Fauvism
Albert Marquet	1875	Fauvism
Amedeo Modigliani	1884	Fauvism
Alice Bailly	1872	Fauvism
Natalia Goncharova	1881	Fauvism
Franz Marc	1880	Expressionism
Paul Klee	1879	Expressionism
Gabriele Münter	1877	Expressionism
Emil Nolde	1867	Expressionism
Otto Muller	1874	Expressionism

Marianne von Werefkin	1860	Expressionism
Paula Modersohn-Becker	1876	Expressionism
Pablo Picasso	1881	Cubism
Georges Braque	1882	Cubism
Juan Gris	1887	Cubism
Fernand Léger	1881	Cubism
Maria Blanchard	1881	Cubism
Lyubov Popova	1889	Cubism
Jean Arp	1886	Dada
Hannah Hoch	1889	Dada
Sophie Taeuber-Arp	1889	Dada
Walter Gropius	1883	The Bauhaus
Ludwig Mies van der Rohe	1886	The Bauhaus
Peter Behrens	1868	The Bauhaus
William Johnson	1901	Harlem Renaissance
Jacob Lawrence	1917	Harlem Renaissance
Charles Henry Alston	1907	Harlem Renaissance

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Aaron Douglas	1899	Harlem Renaissance
Sargent Claude Johnson	1888	Harlem Renaissance
Laura Wheeler Waring	1887	Harlem Renaissance
Archibald John Motley Jr.	1891	Harlem Renaissance
James Richmond Barthé	1901	Harlem Renaissance
A. Y. Jackson	1882	Canadian Group of Seven
James MacDonald	1873	Canadian Group of Seven
Thomas Thomson	1877	Canadian Group of Seven
Emily Carr	1871	Canadian Group of Seven

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16.2: American Modernism (1900 – 1930s)

American modernism was a cultural movement in the United States, showing both progressive transformation and optimism in the future. It is a reflection of life in America during the 20th century and the continuing socially climbing middle class. Modernism was all about life in the new century, modern art, modern sculpture, and modern architecture, all supporting life in the modern world.

Providing art for the modern home required paintings beyond any previous style, moving to abstraction and self-reflection. **Georgia O'Keefe** (1887-1986), an American painter, began experimenting, leading her to develop highly abstracted art. Her drawings and paintings are large scale, extreme close-ups of flowers, leaves, and trees or combinations of skulls and flowers.

O'Keefe's *Blue and Green Music* (12.1) was a beautiful work of movement, color, and form, and using colors from the cool side of the color wheel, O'Keefe captures something to see in an abstracted form. Painting from feelings, the rhythm and depth in this painting is a translation from music into a painting. The unusual grouping in *Ram*'s *Head White Hollyhock and Little Hill*s (12.2) captures the juxtaposition of the elements she loved in the southwest, flora, landscape, and skeletons. The head and flower positioned against the roiling skies, while the mountains anchor the painting.



12.1 *Blue and Green Music*



12.2 *Ram's Head White Hollyhock and Little Hills*

Vimeo Video

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The Girl at a Sewing Machine (12.3), painted by **Edward Hopper** (1882-1967), an American realist, is an iconic genre scene where Hopper rendered his reflection of modern life in America. Born in New York and traveling to Europe, influenced by the great painters of the impressionism and post-impressionism periods. Hopper's painting *New York City Restaurant* (12.4) has quiet scenes with heavy shadows crossing the image, a theme he frequently chose, scenes with long, casting shadows on architecture, people, and landscapes. Receiving graphic design and illustration art training, he originally earned a living drawing illustration, switching to the fleeting scenes of New York life and landscapes. His art borders on sadness, generated by the loneliness of the scene. Most of Hopper's paintings are at night, when few are out, increasing the sense of solitude. In the painting, the faces are hidden and emotionless, heightening the feeling of loneliness.



12.3 *Girl at a Sewing Machine*



12.4 *New York City Restaurant*

YouTube Video

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Painting the American dream mural for a department store in the mid-west, **Thomas Hart Benton** (1889-1975), used a mythological analogy and intense colors to depict the story. The twenty-two-foot mural, *Achelous and Hercules* (12.5) was a post-war depiction of how a bountiful agricultural society, represented by the power and strength of the two Greeks, can harness the flooding rivers (the bull) to produce food. The story is the origin of the cornucopia, a symbol of cultivated abundance. In the painting *Madison Square Park in New York City*, (12.6) Benton uses a muted color palette and a surrealist style to depict and the intersection at the part, people hurrying to their destination, the early 1920's Seward statute, the eternal light flagpole, and the Worth Obelisk.



12.5 Achelous and Hercules



12.6 *Madison Square Park in New York City*

The first African-American painter to receive international acclaim in art was **Henry Ossawa Tanner** (1859-1937). American born, he escaped America's racism by moving to Paris and was accepted by the French artistic circles and Salons. *The Banjo Players* (12.7) is an intricate painting of a grandfather and his grandson Tanner painted during a family visit. Instead of painting the stereotypical depiction of Black Americans as entertainers, Tanner painted a private lesson on the banjo in a living room with natural glowing light from outside. *Spinning by Firelight* (12.8) represents Tanner's perception of American life at the turn of the century. In his paintings, Tanner represented the human qualities he observed and demonstrated Tanner's immense talent as a painter.

> "I was extremely timid and to be made feel that I was not wanted, although in a place I had every right to be, even months afterwards caused me sometimes weeks of pain" [1]

Interactive Content

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12.7 Banjo Players



12.8 Spinning by Firelight

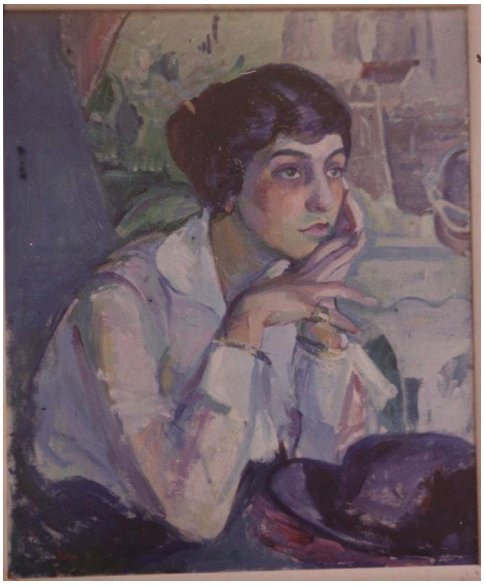
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Marion Hasbrouck Beckett (1886-1949) was born in New York and inherited her father's vast fortune at an early age and entered into multiple social circles. Primarily a portrait painter, she was friends with and exhibited at the 291 Gallery owned by the famous photographer Alfred Stieglitz. Beckett was also sued for $200,000 by *Mrs. Eduard J. Steichen*(12.9) for having an affair with her husband, *Eduard J. Steichen* (12.10). When testifying against Beckett in court, she asserted, "Miss Beckett, when my husband was near, would wear nothing but long, clinging gowns and roses...She dressed in a very artistic or theatrical manner to attract attention and exploit her physical charms."

Mrs. Steichen did not win the case.



12.9 Mrs. Eduard J. Steichen



12.10 Eduard J. Steichen

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16.3: Fauvism (1900 – 1935)

Fauvism was one of the first avant-garde art movements at the turn of the 20th century. Artists used color unabashedly, without care, incredibly imaginative, leading to their name, Les Fauves (French for "wild beasts"). The freedom to paint in vivid exuberant colors and non-realistic traditions, gave way to the Fauvism movement from 1900 to 1910, with the intense Fauvism period of 1904-1908. The short-lived period was influential to modern artists, with Henri Matisse (1869-1954), the primary influence of the unusual style.

Henri Matisse (1869-1954) painted his wife, Amelie as the *Woman with a Hat* (12.11), a painting fomenting the center of controversy and criticism during the Salon showing of 1905. One newspaper reporter used the phrase "Donatello chez les Fauves" (Donatello among the wild beasts), and the saying became the statement for this period, and one critic said, "A pot of paint has been flung in the face of the public." Chilver, I. (2004). Fauvism, The Oxford Dictionary of Art, Oxford University Press. Retrieved from https://en.Wikipedia.org/wiki/Henri_Matisse

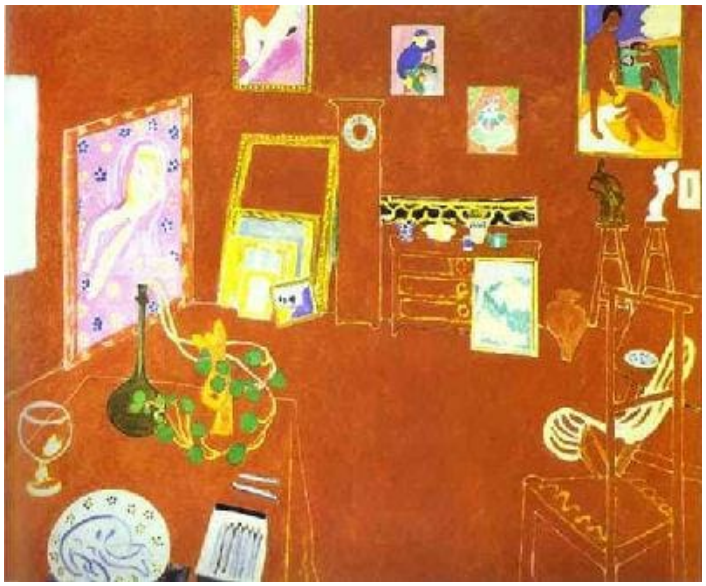
The loose brushwork, vivid colors, and unfinished style shocked viewers, invoking an emotional response to the painting, which was exactly what the artists of the Fauvism period wanted. *Blue Nude* (12.12) reinforced the concept of 'shock value,' originally Matisse started the image as a sculpture; however, the work shattered, and he produced the concept as a painting. *Atelier Rouge* (12.13) was a later painting of his studio, actual images of the variety of objects he kept in his space painted in a flat style with little standard perspective. Matisse and Picasso became friends and lifelong competitors, both part of a larger group who frequently met with Gertrude Stein, Cezanne, Braque, and other writers, poets, and artists.



12.11 *Woman with a Hat*



12.12 *Blue Nude*



12.13 *Atelier Rouge*

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A lifelong friend of Henri Matisse, **Albert Marquet** (1875-1947) painted in a more realistic style, yet still a freestyle with abstraction. Marquet used bright colors only in a realistic and naturalistic tone, painting mostly landscapes and some nudes. Most fauvism artists did not use any implied perspective; however, Marquet usually incorporated some natural perspective. Marquet used grayed colors and black to contrast with the lighter colors. In *The Beach at Sainte-Adresse*(12.14), he used calligraphic strokes to draw people as seen in the beachgoers, the few lines of black provided basic divisions and highlights in the painting.

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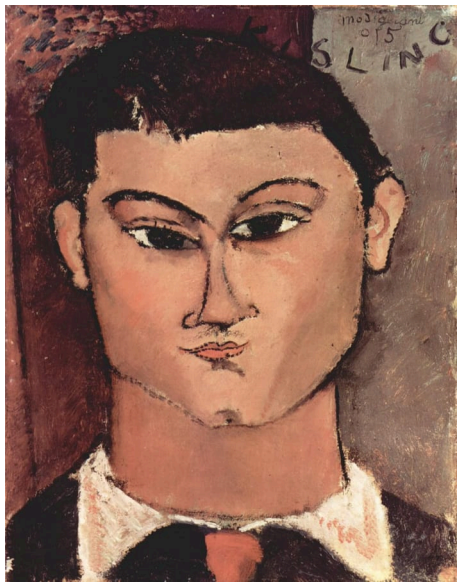


12.14 *The Beach at Sainte-Adresse*

Another well-known Fauvism painter, **Amedeo Modigliani** (1884-1920), was an Italian artist who worked mainly in France. He was known for his portraits characterized by the elongation of the figures in *Bride and Groom* (12.15) and Portrait of *Moise Kisling* (12.16), their tilted faces similar to the way Cubist artists generally portrayed facial features. Modigliani drew excessively, sometimes up to 100 drawings a day, at other times he studied sculpture, traveling to Africa to study art and incorporating many African art characteristics displayed long heads and disproportioned structural features of his sculptures. Plagued with tuberculosis, he drank and abused alcohol to rid himself of the pain, unfortunately leading to his early death in 1920, leaving a wife and daughter.



12.15 *Bride and Groom*



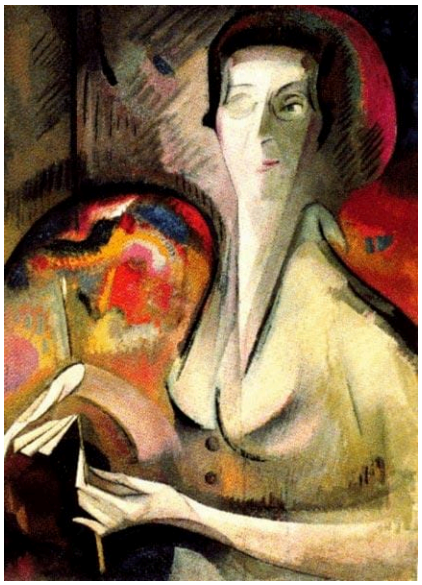
12.16 *Portrait of Moise Kisling*

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Alice Bailly (1872-1938) was a from Switzerland and moved to Paris, becoming friends with other modern painters. She started with wood carvings, and when Fauvism started, she began to experiment with the intense colors and unrealistic use of space. Her painting, *Self-portrait* (12.17), was revolutionary for an image of oneself, painted with elongated, arching lines using the reds and oranges of the Fauvists. After World War I, she returned to Switzerland and designed a new technique called 'wool paintings' using short pieces of yarn to apply the brushstrokes. Bailly also succumbed to tuberculosis, a common disease of the time.



12.17 *Self-portrait*

Natalia Goncharova (1881-1962) was a Russian artist who painted, designed costumes and sets, wrote, and illustrated. Although she was from a wealthy family, she was unable to attend traditional art schools as a woman and received her training from private studios. Early in her career, she associated with artists known as avant-garde, their early work dismissed at radical. Goncharova generally based her work on traditional Russian life, the peasants dancing the *Khorovod*(12.18), and many believe the style of Matisse influenced her.



12.18 *Khorovod*

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16.4: Expressionism (1905 – 1930)

Fauvism gave way to Expressionism, a modernist movement of painting originating in Germany and Austria. The goal of Expressionism was to 'paint what you feel, not what you see,' a reaction against Impressionism and generally encouraging the distortion of form, using bold colors to project the anxiety the artists were feeling. Emotional effects surfaced in art rendering highly subjective expression on canvas. Flattened forms, lack of perspective, bold use of colors, and abstraction of figures and objects lead the movement of Expressionism.

A graduate of the Academy of Fine Arts in Munich, Germany, the German painter and key figure of the Expressionism period, **Franz Marc** (1880-1916), painted the famous horse series including, *Blue Horse* (12.19) and *Der Turm der Blauen Pferde* (12.20). Marc enlisted in the German army and fought in World War I as a cavalryman, mainly painting canvas used to camouflage equipment on the ground, and sadly he was killed during the war. Marc was known for his blue horses in natural settings, exposing stark minimalism and an overwhelming sense of emotion. He used colors as emotions, blue to display masculinity and mysticism, red for the sound of violence, and yellow to represent feminine happiness. When the Nazis came to power, they removed all of Marc's work, calling it degenerate.



12.19 *Blue Horse*



12.20 *Der Turm der Blauen Pferde*

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Paul Klee (1879-1940) was a Swiss-German painter influenced by the new modern art movements. Initially a draftsman, Klee explored the use of color in his drawings, producing vivid prints. He received his degree at the Academy of Fine Arts in Munich, where he met other expressionist artists. A trip to Tunis in 1914 changed Klee's life, a place where he was overcome by the quality of light on the Mediterranean coast of Africa. Klee began to focus on pure abstractification of objects and figures, *Senecio* (12.21) and created his objects using rectangles as his building blocks, *Red Balloon* (12.22). With color harmony and complementary pairs from the color wheel, he produced stunning results on canvas.

> Color has taken possession of me; no longer do I have to chase after it, I know that it has hold of me forever...Color and I are one. I am a painter" – Paul Klee



12.21 *Senecio*



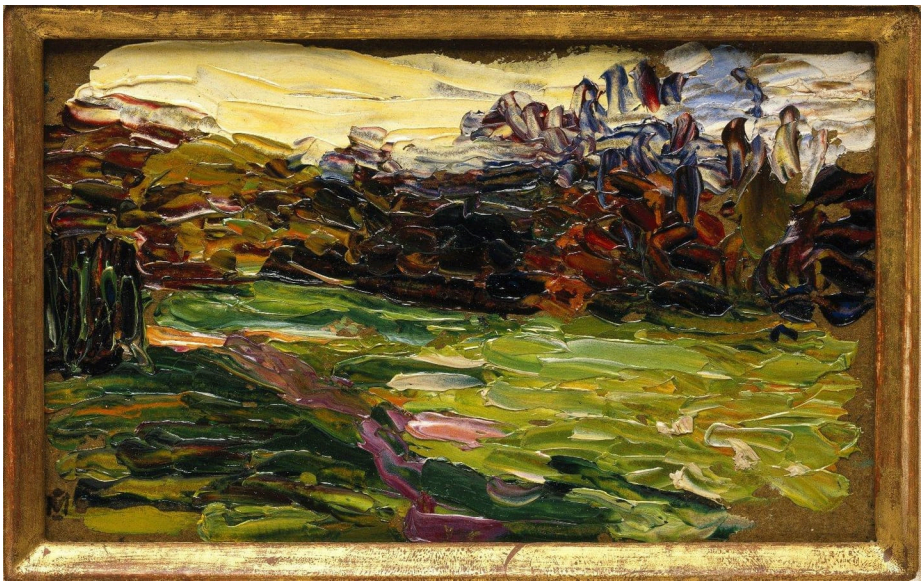
12.22 *Red Balloon*

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Gabriele Münter (1877-1962), a female German Expressionist artist, was at the forefront of Expressionism, yet her gender prevented her from attending the German Academies of Art. Münter inherited her family's fortune at a young age and took advantage of living freely and independently without a man to support her. Unconstrained, Münter drew and painted daily and finally was allowed to enroll at Munich's new progressive school of art. She studied sculpture, painting, printmaking, and woodcut, giving her a solid art foundation. Münter liked to paint landscapes, although, in *Nightfall in St. Cloud* (12.23), the grass seems a proper green while the sky is banana yellow. *Countryside Near Paris* (12.24) is painted in broad, overlapping brushstrokes of bright yellows, oranges and pinks muted by darker green and brown, a reflection of her palette using unexpected colors.



12.23 *Nightfall in St. Cloud*



12.24 *Countryside Near Paris*

Emil Nolde (1867-1956) was one of the leading Expressionists working mostly in Germany in the 1910s. Nolde exaggerated the colors and the figures to express the core of human existence. In *The Entombment* (12.25), Nolde exhibits his religious work as he devoted fifty-five paintings to sacred themes. His strong convictions show in the emotions on the faces of the people holding Christ. Mary is wearing blue, yet her hidden face weeps for her dead son. The elongated feet and hands emphasize the reference to the nail holes while on the cross. The fundamental theme of **Otto Muller** (1874-1930) is the harmony of nature and humans. In *Landscape with Yellow Nudes* (12.26), Muller concentrated his colors into simple forms and tones, and as with others of this period, blue is a predominant color. The scene is an unsophisticated painting of women swimming with trees overhead and landscaping in the foreground. Muller also fought in WWI, and the Nazis seized his work as degenerate along with Franz Marc.

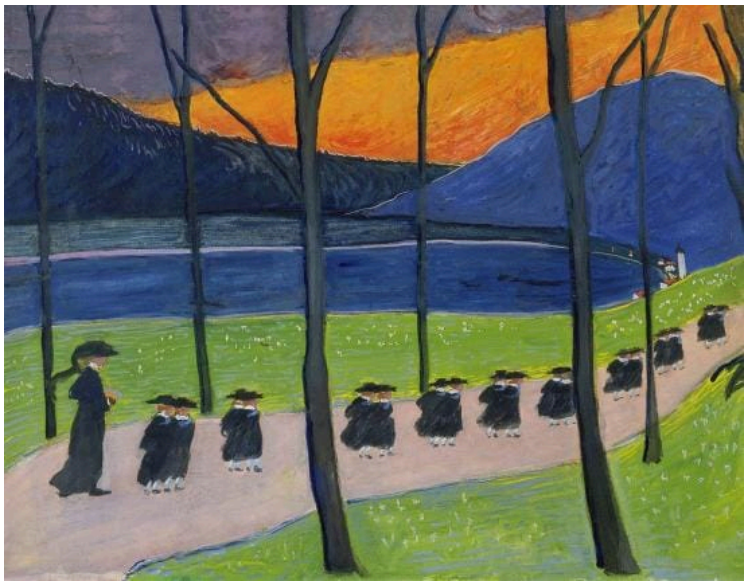


12.25 *The Entombment*



12.26 *Landscape with Yellow Nudes*

Marianne von Werefkin (1860-1938) was born in Russia and started academic training as a teenager, however, a hunting accident left her right hand impaired. She was persistent, working over and over to use her hand and paint. Her work as an artist was undervalued because she was a woman, yet she worked tirelessly to overcome the bias against her. Many of her works portray small people, hunched down, limited by life. In both *Fall, School* (12.27), and *Storm Wind* (12.28), Werefkin places people in subdued settings, liberal use of blues adding to the expression in the paintings.



12.27 *Fall, School*



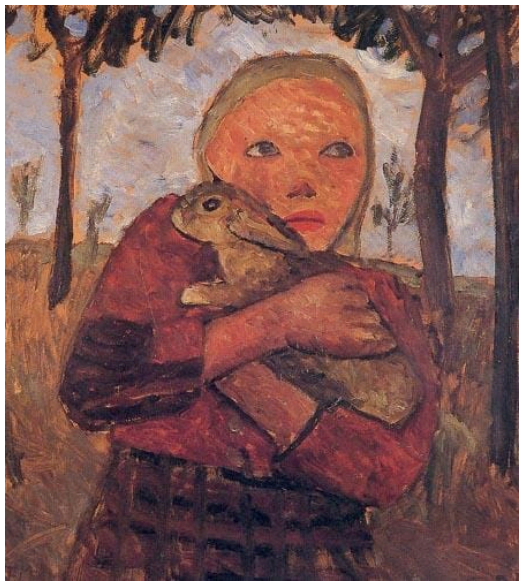
12.28 *Storm Wind*

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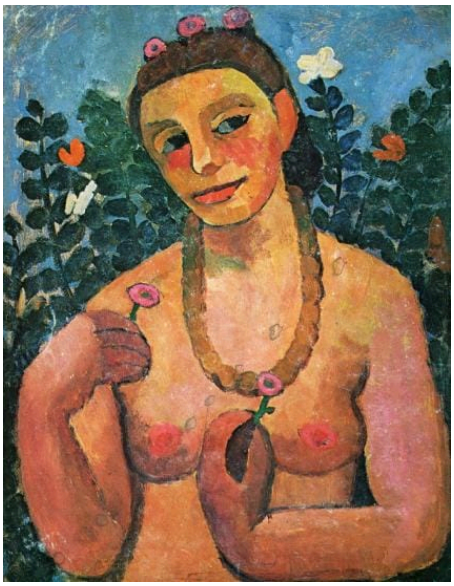
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Paula Modersohn-Becker (1876-1907), a German artist, was one of the early painters of Expressionism and the first recognized woman to paint self-portraits of herself while nude, scandalous at the time. Unfortunately, she died at an early age eighteen days after her daughter was born. Modersohn-Becker used a specific set of colors, especially viridian (a dark green-blue color), white and yellow, scratching into the paint while it was still wet to create a textured look. Both *Madchen mit Kaninchen* (12.29) and the nude self-portrait (12.30) depict the simplicity and naturalistic look she favored.



12.29 *Madchen mit Kaninchen*



12.30 Self-portrait, Nude with Amber Necklace Half-Length II

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16.5: Cubism (1907 – 1914)

Starting around 1907 and peaking in 1914, Cubism was one of the most important art movements of the 20th century, still influencing artists today. At the turn of the 20th century, political, social, and innovations continued to change daily, and artists began to paint in a new style to reflect the struggles of life in the world around them, painting two-dimensional styles with cubes from multiple perspectives and giving the movement its name. Cubist artists painted the essence of their subjects in fragmented pieces forming multiple perspectives in one painting.

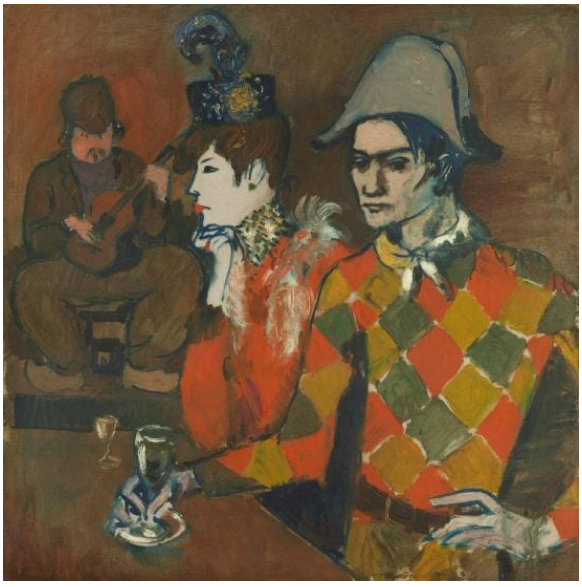
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The father of Cubism is **Pablo Picasso** (1881-1973), yet in his first years of painting, he created works in a naturalistic manner, similar to other artists at the time. *Au Lapin Agile* (12.31) is an iconic painting of the Bohemian life in Paris at the turn of the century. Picasso painted in the flat style, yet the perspective with the three figures stacked slightly off each other at a table. The 1905 oil painting made cabarets famous. *Chicago Picasso* (12.34) is an outdoor sculpture by Picasso in Chicago, Illinois, and was the first large outdoor sculpture in downtown. The architect of the Daley Center project, where the sculpture lives, wrote a poem for Picasso and asked him to make a sculpture about the poem. The mammoth statue is 15.2 meters high, created with Picasso's classic distortion, the unusual face connected to the wing-like hair.

The Girl with a Mandolin (12.32) noted for the progressive elimination of a subject and pushing the boundaries of abstraction. The color palette is subdued, and he uses monochromatic colors for depth. In 1910, the painting approached the apex of the cubism period and was rectangles, squares, and circles. The Cubist period opened the door for abstracted geometric forms. *Les Demoiselles d'Avignon* (12.33) was a monumental change from the traditional depiction of females as he painted the flat, splintered figures all compressed into a small overlapping space.



12.31 *Au Lapin Agile*



12.32 *The Girl with a Mandolin*



12.33 *Les Demoiselles d'Avignon*



12.34 *Chicago Picasso*

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Georges Braque (1882-1963), a French painter, started painting with the style of Fauvism, then working with Pablo Picasso to develop Cubism; both men depicting images are closely related portrayals. He studied how different perspectives and reflections of light influence a painting moving him to use these elements to create a flat look yet give his fragmented geometric forms a three-dimensional feel. Braque's close association with Picasso was interrupted by World War I when he enlisted in the army, was severely injured in battle. *Violin and Candlestick* (12.35) demonstrated Braque's method of fracturing and reconstructing objects in space. He used earth-toned colors in the painting and black lines to define each geometric form. *Still Life on a Table* (12.36) was a common theme, the table drawer and its knob at the bottom of the painting. Braque used mottled brushstrokes with deep browns and grays, heavy black lines defining the shapes.



12.35 *Violin and Candlestick*



12.36 *Still Life on a Table*

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Juan Gris (1887-1927) was a Spanish painter and sculptor from Madrid who lived in France most of his adult life. One of his most famous paintings is *Portrait of Picasso* (12.37) he painted in 1912 based on the analytical cubist style and monochromatic colors. Gris then became interested in colors and used bold, bright colors in his cubism art, the *Violin and Checkerboard* (12.38). Later in his painting career, Gris took his art even simpler, blurring the distinction between the background and the object or figure.



12.37 *Portrait of Pablo Picasso*



12.38 *Violin and Checkerboard*

Another contributor to Cubism was **Fernand Léger** (1881-1955), a French painter, sculptor, and filmmaker. Léger took Cubism to the next phase and confidently simplified his handling of the contemporary topic, which some say is the precursor to pop art. World War I had a profound effect on his work, and he spent two years on the front lines. Léger sketched in the trenches, drawing anything in front of him, including airplanes, artillery, other soldiers, and the landscape. *The City* (12.39) is an example of his "mechanical period" when he painted objects with the appearance of sleek, machine-like forms. Léger produced mechanical looking work after the war, referring to streamlined equipment, household goods, and other new inventions. His portraits show frontal figures as in *Mother and Child* (12.40), with firm outlines and smoothly combined colors, almost appearing automated in nature.



12.39 *The City*



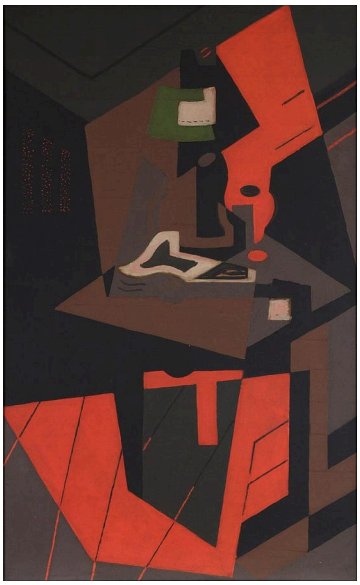
12.40 *Mother and Child*

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Maria Blanchard (1881-1932) was born in Spain; however, she suffered from multiple physical problems from birth. In Madrid, she studied with different artists, especially learning the concepts of Cubism espoused by Juan Gris. After the war, Blanchard moved to Pairs and continued to refine her concepts of Cubism. As her health deteriorated, her work, including *Still Life with Red Lamp* (12.41), became emotional, and she used exaggerated colors and clashing shapes.



12.41 *Still Life with Red Lamp*



12.42 *The Model*

Lyubov Popova (1889-1924) was born in Russia, studying art privately, then traveling to learn different methods and styles. Russian icons heavily influenced her work, and many also believe Fernand Leger and his tubular forms shaped her ideas. *The Model* (12.42) is divided by the heavy black lines of Cubism, the rounded geometric forms of cones and tubes along with intersecting angles, form the shape of the model. Popova died at the early age of thirty-five, limiting the work she produced.

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16.6: Dada (1916 – 1930)

Beginning in 1916 and quickly moving to New York City, the Dada period of art was a reaction to the horrors World War I. The movement began as anti-art movement protesting the middle-class nationalist and colonialist interests as the root cause of the war. Dada represented the opposite of everything for which art stood for, ignoring aesthetics and sensibilities. It was meant to offend; it was meant to be destructive, and it was meant to demoralize everything in its path.

Dada art did not share common elements as all the previous art movements, and it meant to obliterate the deceptions of reason. **Jean Arp** (1886-1966) was a German-French artist who created the *Shirt Front and Fork* (12.43) made out of painted wood in 1924. It is merely a shirt front and a fork, leaving the viewer to decide if they see anything else. It has no real purpose, and it was created for no specific purpose. *Constellation According to the Laws of Chance* (12.44) seems to represent his reflections on the war; why do some of the soldiers survive, who loses a leg or suffers from being gassed, all things he thought was just the chance of life.



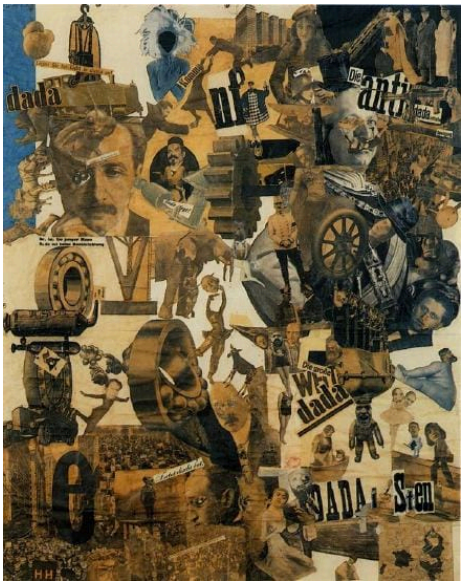
12.43 *Shirt Front and Fork*



12.44 *Constellation According to the Laws of Chance*

Hannah Hoch (1889-1978) was another German Dada artist from the School of Applied Arts in Berlin. Hoch was known for her

use of photomontages, which are appropriated, and rearranged images and text taken from newspapers, magazines, photos, and other mass media. *Cut with a Kitchen Knife* (12.45) reflects Hoch's viewpoint of the political and social issues in Germany after the war. It is a compilation of images she found and rearranged into an order that made sense to her during Germany's rebuilding. In the corner of the art, Hoch inserts a map with the countries allowing women to vote, pointing out the gender bias and social hypocrisies that continue to exist.



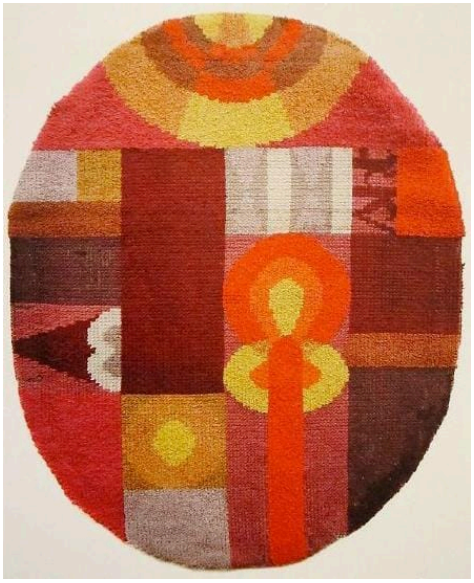
12.45 *Cut with a Kitchen Knife*

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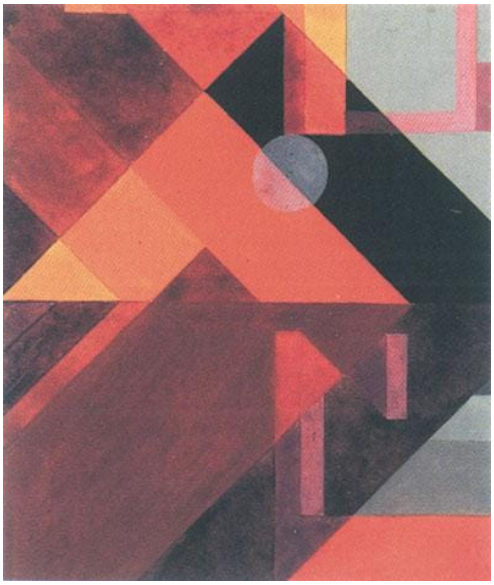
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Sophie Taeuber-Arp (1889-1943), a Swiss artist, was multi-talented as a sculptor, painter, designer of furniture and textiles as well as a dancer and considered one of the premier artists who worked with geometrics and their abstraction. Trained in the multiple disciplines, Taeuber-Arp became interested in the Dada movement occurring in Switzerland and incorporated the ideas in all of her artistic pursuits. Critics praised her for bringing joy to the abstractions of Dada as she played with blocks and shapes of color. *Oval Composition with Abstract Motifs* (12.46) demonstrates the interaction of red and yellow positioned throughout the oval shape while *Composition with Diagonals and Cross* (12.47) uses dark and light interchanging with sharp angles.



12.46 *Oval Composition with Abstract Motifs*



12.47 *Composition with Diagonals and Cross*

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16.7: The Bauhaus (1919-1933)

Recovering from World War I, Germany became a land of old bourgeois of industrial and militarism caught in the time between Russian Communism and Nazi racism. Modern art was ushered in when Walter Gropius opened up an art school, simply known as the Bauhaus (German for school of building) (12.48). The school started in 1919 after World War I to create and spread idealistic perceptions of art and foundations of design.



12.48 Bauhaus

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Walter Gropius (1883-1969) was a German architect and founder of the Bauhaus who was drafted during World War I and awarded the Iron Cross twice. Gropius was responsible for training many great artists such as Paul Klee, Laszlo Moholy-Nagy, and Wassily Kandinsky, the Bauhaus was an instant success and a sought-after school by artists. Gropius designed the Bauhaus school's buildings advancing the art of modern architecture.

The Bauhaus trained their artists in the simplistic movement where less is more. **Ludwig Mies van der Rohe** (1886-1969) was a German architect and one of the pioneering leaders of modern architecture and director of the Bauhaus from 1930-1933. Von der Rohe was the designer of the famous Barcelona chair from 1929 (12.49) with material resembling blue jeans. The most recognizable chair in the world, it is a tribute to the Bauhaus movement based upon the marriage of design and craftsmanship.

After the Nazis closed the Bauhaus, most of the artists fled the country and Van der Rohe settled into Chicago. He designed the IBM Plaza (12.50) in Chicago and the Martin Luther King Jr. Memorial Library (12.51) in Washington, D.C. The library is 37,000 square meters of steel, brick, and glass representing one of the few modern architecture buildings in Washington. The Seagram Building (12.52) in New York redefined the concepts for modern skyscrapers with the structure set back from the street on an open plaza. The supporting configuration of the building was covered with a facing of bronze combined with the dark glass.



12.49 *Barcelona chair*

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12.50 IBM Plaza



12.51 Martin Luther King Jr. Library



13.65 *Seagram Building*



12.53 *AEG Turbine Factory*

Another influential Bauhaus architect was **Peter Behrens** (1868-1940) from Germany. Behrens was a designer influenced by industrial classicism. His building, the AEG Turbine Factory (12.53) built-in 1909, was revolutionary in its design features with windows 100 meters long and 15 meters high on both sides of the electrical company building.

Behrens also designed everyday goods like Clocks (12.54), the form of an industrial clock was designed for the AEG factory. The Tea Kettles (12.55) are similar in three different sizes with an electrical cord that could be unplugged for washing. When the Bauhaus finally closed in 1933, many of the students carried on the tradition of modern design, everyday items were seen as art pieces, yet functional. The Bauhaus still influences artists today.



12.54 *Clock*



12.55 *Tea kettles*

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16.8: Harlem Renaissance (1920 – 1930)

The Harlem Renaissance was a name given to a period from 1918 to 1937, a movement of art, music, and literature transforming African American culture. The renaissance started in New York and spread throughout the creative arts, becoming the most influential African American movement. The movement covered literary, musical, visual arts, and the theater and remade concepts of how art was created and African Americans' participation in their own culture, separated from the white stereotype. The movement had a significant impact on black culture and future directions of all-American art. Harlem was the center of the movement and where the concentration of intellect and talent lived as it quickly spread throughout the country.

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William Johnson (1901-1970) was a painter who graduated from the National Academy of Design I in New York, his style realistic or expressionistic based on how he portrayed people (12.56). Influenced by modernism, his flat characters (12.57) beautifully illustrated in bold and vibrant colors transitioning from expressionism to a more primitive, illustrative style. Johnson was known for his folk art style and liked to depict people in the normal activities of life (12.58).



12.56 *Street Musicians*



12.57 *Three Friends*



12.58 *Sowing*

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Jacob Lawrence (1917-2000) referred to his style as dynamic cubism seen in his self-similar to his hometown of Harlem. In his *Migration* series (12.59, 12.60), Lawrence painted one hundred panels depicting stories about the migration of black southerners who left the south in large numbers, moving to the north during that period. The first painting captioned by the different doors denoting people herded into cities, unknown people moving to unfamiliar places. Another of the painting demonstrates the agony incurred in the south or along the way, the lone person sitting, mourning the loss to the hangman's knot. His series were all painted in bright colors depicting abstract forms of people. He used a light sky blue-gray color in the background, perhaps illustrating the unknown outcome in each painting.



12.59 *Migration* series



12.60 *Migration* series

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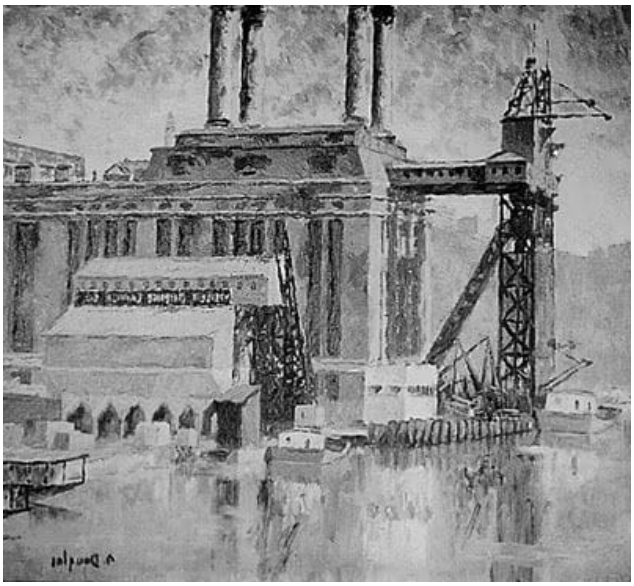
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Charles Henry Alston (1907-1977) was a painter and sculptor who became a supervisor for the WPA Federal Arts Project and designed murals for buildings in New York. His mural, *Modern Medicine* in the Harlem Hospital (12.61), was part of a diptych completed in 1936 and based upon the history of modern medicine in the African-American community. Refusing to paint in the latest style, Alston painted abstractly and figurative at the same time, basically declining to be stylistically consistent.

File:Modern Medicine Alston.jpg

12.61 Modern Medicine

Aaron Douglas (1899-1979) was a significant figure in the Harlem Renaissance and was named the father of black American art. Earning a bachelor's degree in Fine Arts at the University of Nebraska, he moved to Harlem to become part of the new art scene and renaissance. Douglas used his unique style of painting, incorporating the elements of Egyptian mural paintings with art deco. The *Power Plant* (12.62) was a painting of the power plant located on the river, a sight familiar to everyone in New York. The painting captures the scene with boat activity on the water, factory spewing smoke from the tall chimneys, and people working on the docks.



12.62 *Power Plant*

Sargent Claude Johnson (1888-1967) was an artist who worked in California, achieving national recognition. Johnson was known for his modern and abstract styles and worked in a variety of mediums, including clay, oil paint, stone, and printmaking. *Chester* (12.63) is a sculpture of an African-American boy made from terra cotta. The simplicity of the sculpture is what makes it such an outstanding piece of art.

Image result for Sargent Claude Johnson
chester

12.63 *Chester*

Laura Wheeler Waring (1887-1948) was a prominent painter in the Harlem Renaissance. She also taught art at Cheyney University for over 30 years and was greatly influenced by the time she spent in Paris. Waring painted a portrait of *James Weldon Johnson*, (12.64) a civil rights activist and leader of the NAACP. In 1926, Waring won a gold medal from the Harmon Foundation for her portrait of *Anne Washington Derry* (12.65). Many of Waring's paintings are hanging in the National Portraits Gallery's permanent collection.

File:James Weldon Johnson - NARA -
559201.jpg

12.64 *James Weldon Johnson*

Image result for Anne Washington Derry

12.65 *Anne Washington Derry*

Archibald John Motley Junior (1891-1981) painted about the African-American experience during the 1920s and 1930s in

Chicago. Motley studied art at the School of the Art Institute of Chicago and is believed to be one of the significant contributors to the Harlem Renaissance movement. He specialized in portraiture depicting the culture of African-Americans, frequently using bright, almost fluorescent colors in paintings. The colorful backyard barbeque scene (12.66) captures the fun nights of gathering together to eat and dance.

File:Archibald Motley Painting.JPG

12.66 *Barbeque*



12.67 *Black Belt*

Image result for Archibald John Motley Jr getting religion

12.68 *Getting Religion*

The two other paintings are black and white photographs of his colored paintings, both showing the importance of jazz music in their culture and how it influenced and emphasized their cultural identity (12.67, 12.68). Motley was interested in the thousands of different shades of skin color and used color to paint each person slightly different, closer to reality, including himself in a self-portrait (12.69). He realized that skin color determined your status in life, which he struggled within the context of racial identity.



12.69 *Self Portrait*

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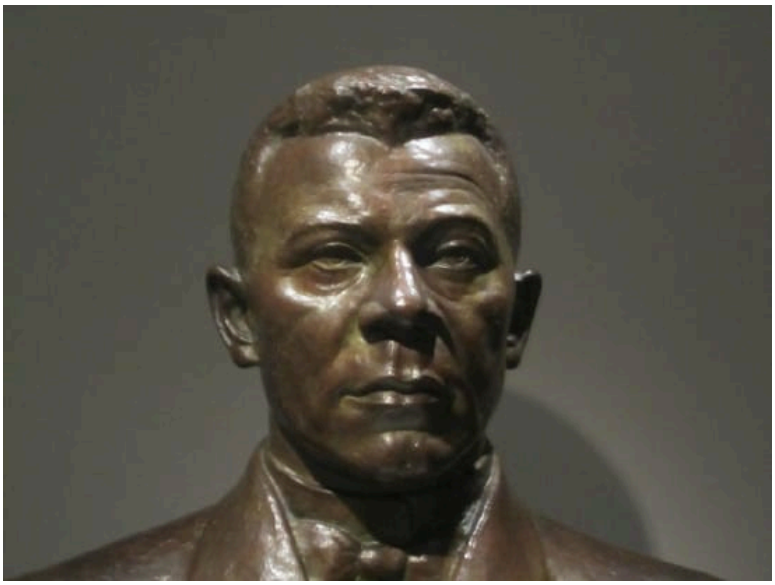
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James Richmond Barthé (1901-1989) was a sculptor known for his portrayal of black subjects and the diversity and spirituality of man. During the 1930s Barthe moved from Mississippi to The Art Institute of Chicago and then New York, joining other artists in Harlem. Barthe was inspired by the Cuban Featherweight Kid Chocolate (12.70), rendering him in bronze with a lean, muscular stance on the balls of his feet ready to fight. The statue displays a delicacy of movement and fluid grace, similar to jazz music. His bust of *Booker T. Washington* (12.71) was one of many sculptures he did of well-known people.



12.70 *Kid Chocolate*



12.71 *Booker T. Washington*

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16.9: Canadian Group of Seven (1920 – 1933)

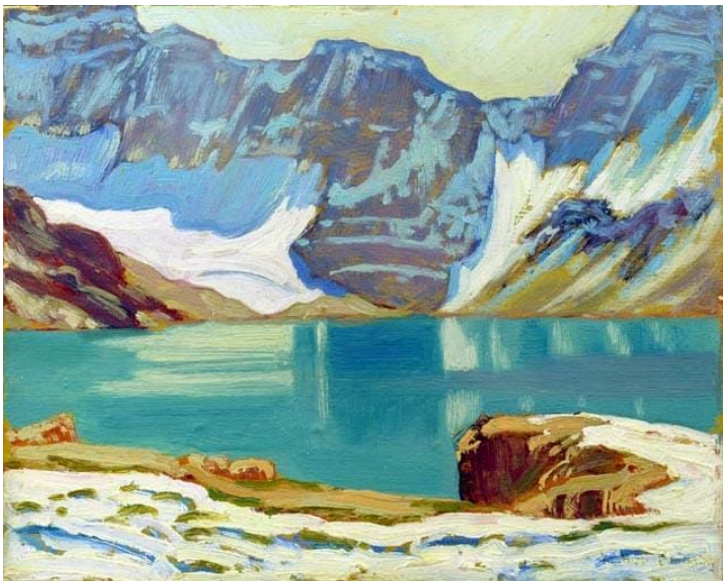
The Canadian Group of Seven was comprised of Canadian landscape painters who worked together from 1910 to 1933. The group shared an aspiration to create a distinctly Canadian art form, and with the expansive Canadian landscape at their disposal, they achieved their vision and started a significant art movement in Canada. The group resided near Algonquin Park, a location with unending inspiration and numerous possibilities to paint the four distinct seasons. The group continued to grow during the 1920s.



12.72 *Red Maple*

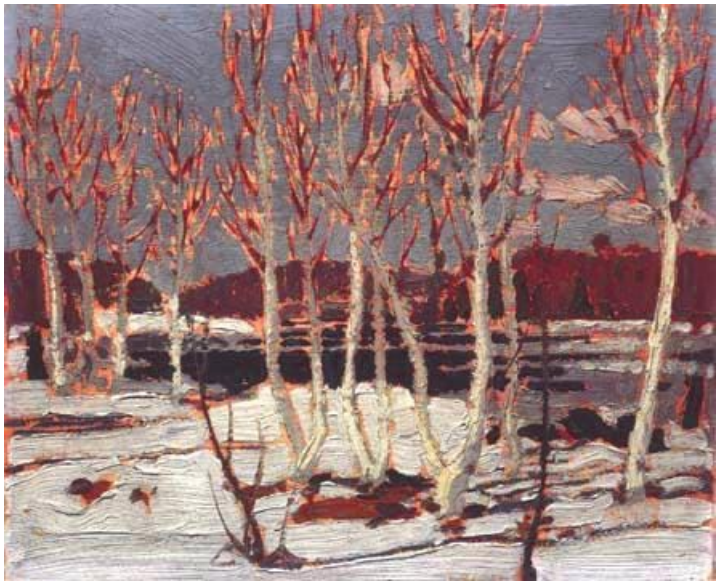
The group disbanded during World War I, reuniting after the war. Although not thought of as a subject worthy of art, but the Group of Seven changed critics' ideas about Canadian art with their first exhibition in 1920. As the decade continued, this new landscape form became a significant art form. The group received some criticism since their paintings illustrated a pristine landscape devoid of people or buildings; they painted nature as it would have been before settlement by humans.

Red Maple (12.72) by **Alexander Young Jackson** (1882-1974) in 1914, was painted from a sketch along the Oxtongue River in Algonquin Park. In the foreground, the last fall leaves clinging to the whispery branches set against the churning rapids on the river. *Lake McArthur* (12.73) by **James MacDonald** (1873-1932) illustrates a classic Canadian landscape exhibiting a glacier-fed moraine lake with its clear blue waters caused by the silt.

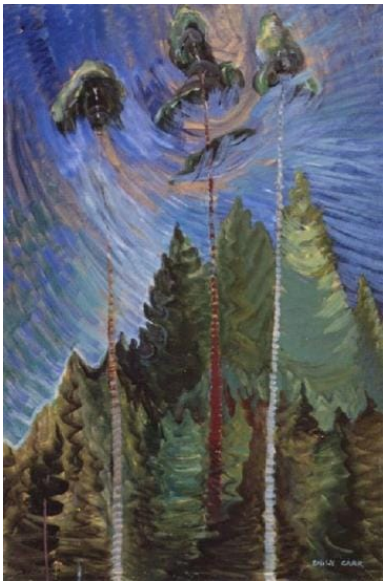


12.73 Lake McArthur

April in Algonquin, (12.74) by **Thomas Thomson** (1877-1917) is a post-impressionism style of painting. The snowy landscape is familiar in April, yet the trees are painted with their beginning buds as the temperatures warm. *Odds and Ends* (12.75) by **Emily Carr** (1871-1945) is a group of trees blowing in the wind. The wind brings the tall, thin trees in the foreground alive with the swirling blue sky. Reminiscent of Post-impressionism, Carr captures movement in a moment in time.



12.74 April in Algonquin



12.75 Odds and Ends

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16.10: Conclusion and Contrast

The constriction of past standards and expectations about the appearance and meaning of an image was changed forever. These artists expressed their dreams and ideas through the abstract look of lines and color.

Fauvism	Expressionism	Cubism	Dada
			
Woman with a Hat by Henri Matisse	*Der Turm der Blauen Pferde* by Franz Marc	*The Model* by Lyubov Popova	*Cut with* by Hanna

1. How did the artists use color?
2. How did the images change from Fauvism through Dada?
3. How did each artist deviate from reality?

Movement	Image	Title
American Modernism		*Ram's Head White Hollyhock and Little Hills* by Georgia O'Keefe

Movement	Image	Title
Fauvism		*Bride and Groom* by Amedeo Modigliani
Expressionism		*Senecio* by Paul Klee
Cubism		*The Girl with a Mandolin* by Pablo Picasso

Movement	Image	Title
Dadaism		*Oval Composition with Abstract Motifs* by Sophie Taeuber-Arp
Harlem Renaissance		*Sowing* by William Johnson

1. In what way did each artist move their painting from realism to be more abstract?
2. How did each artist use color to create the images?

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16.11: 20th Century Architecture

Architecture is generally described as any creatively designed and constructed building or structure enhancing the city, town, or landscape. It is also the science of designing the building so the structure is safe, inhabitable, and will still be standing in the event of damage from fire, flood, earthquake, or other natural disasters — the architects below designed buildings in styles unique to their ideas, designs, and creations.

Architect	Style	Specialty Designs	Specialty Materials
Antoni Guadí	Catalan Modernism	Helicoid and hyperboloid forms	Brick, mortar, concrete, ceramic pieces
Frank Lloyd Wright	Organic architecture Prairie School	Sloping roofs, open plans, low profile, long/low windows, cantilevered balconies	Concrete
Oscar Niemeyer	Abstract forms and curves	Free-flowing curves	Metal, concrete, glass
Julia Morgan	Arts and Crafts	Craftsman Style	Re-enforced concrete, tiles
Eero Saarinen	Neo-futuristic	Sweeping, arching, structural curves	Steel, glass
Unknown	Systemic and functional	Style based on use	Mud, water, thatch

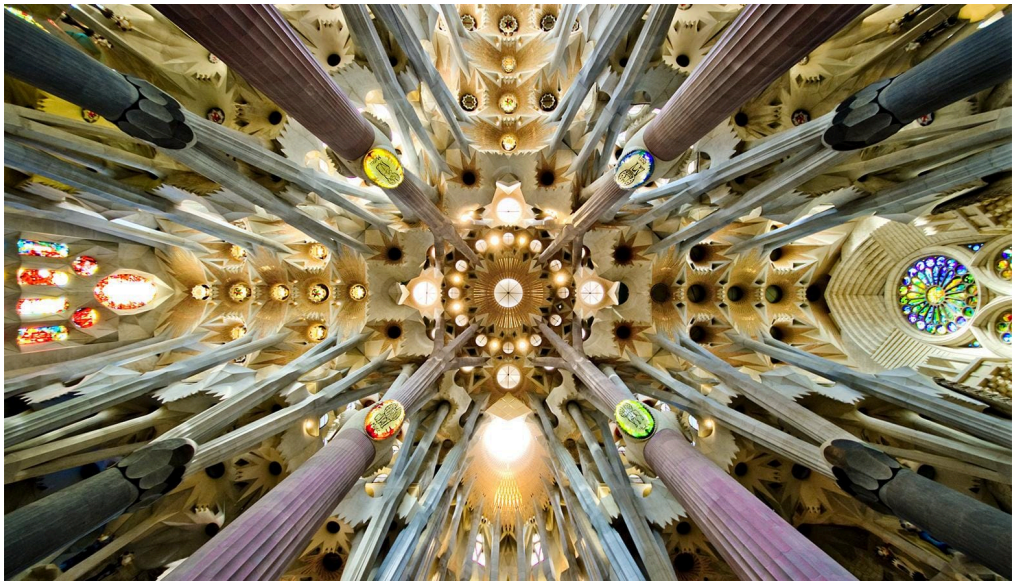
The Sagrada Familia in Barcelona, Spain (13.1), was designed and partially built by **Antoni Gaudí Cornet** (1852-1926), a Spanish artist following Catalan modernism with a distinctive style reflecting his individualization. Gaudí was inspired by the art from Persia, India, and Japan and incorporated these ideas along with the neo-Gothic movement, a growing art movement at the time. He also integrated his design with an organic style from nature.



13.1 *La Sagrada Familia*

The Basilica Temple Expiatori de la Sagrada Familia is a Roman Catholic Basilica started by Gaudí in 1883 who used the Gothic and Art Nouveau styles with curvilinear forms and columns as his design inspiration. When Gaudí died in 1926, the building was only twenty-five percent complete. Construction carried on, only interrupted by the Spanish Civil War, with a planned completion date of 2026, the one-hundredth anniversary of Gaudi's death.

The interior of the church is a standard cross with five aisles and a central nave vault stretching forty-five meters, the side naves reaching thirty meters (13.2). The columns are uniquely Gaudi designed with tree-like structures and spreading branches to support the load, a three-dimensional intersection of helicoidal columns. In the center of the nave, the designs intersect with the multi-colored columns. There is extensive glasswork in windows on each end of the church. The outside façade is heavily decorated with iconic religious carvings (13.3). Eighteen spires were designed for the completed cathedral; however, only eight spires (13.4) have been built to date.



13.2 La Sagrada Familia ceiling



13.3 Religious carvings



13.4 Spires

Antoni Gaudí transcended conventional modernism with his unique, organic style of design. He never drew plans on paper, opting for building three-dimensional models to view all the details.

Casa Batllo (13.5), built between 1904 and 1906, is in the center of Barcelona. The façade of the building was designed on imagination and whimsy, built from stone and colored glass. The wavy shape of the building was plastered with lime mortar and covered in glass and tile mosaic. The roof (13.6) of the building is built in the shape of an ornate animal exhibiting oversized iridescent scales and tiled spine. Casa Batllo is a modern marvel of shape, light, color, and design.

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VIDEO*: www.khanacademy.org/humaniti...r-construction

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13.5 *Casa Batllo*



13.6 *Casa Batllo* roofline

Frank Lloyd Wright (1867-1959), one of America's premier architects, designed more than 1,000 buildings in his lifetime. Wright's philosophy on design extended to the environment where the building was to be placed. The structure needed to be in harmony with humanity living in the house or using the building and the surrounding land. He was a leader of the Prairie School movement—a 20th-century style based on the Midwestern United States—loosely following the Arts and Crafts Movement.

Constructed in 1936, Fallingwater (13.7) is one of the most famous Wright homes. The 5330 square foot house appears to float over a waterfall, jutting out above the river on a 4,100-hectare nature preserve. The waterfall cannot be observed from anywhere in the house, and you must leave the home and walk down a short trail to even see the waterfall, a contentious point with the homeowner since they wanted to see the waterfall. Wright disagreed with the owners and believed in exercising the sense of hearing to appreciate the waterfall from the house, the sound creating a magical atmosphere. Wright designed the furnishings for the living room (13.8), with a strong reflection of Japanese design and architecture. The fireplace has the same brick inside and outside, only separated by a glass window giving the appearance of sitting in nature. The living room was built on top of a large boulder that Wright incorporated directly into the design. Fallingwater is now owned and maintained by the Western Pennsylvania Conservancy.



13.7 *Fallingwater*



13.8 *Fallingwater* interior

Wright also designed the Solomon R. Guggenheim Museum (13.9) in New York City in a cylindrical formation. The grand interior contains a ramp gallery (13.10) from the first floor to the massive skylight on the top floor. Opening in 1959, the museum received criticism from architects, artists, and critics, however, the public widely praised the design as new and innovative.

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13.9 *Solomon R. Guggenheim Museum*



13.10 Interior ramp



13.11 *Cathedral of Brasilia*

The Guggenheim Museum, with its spiral design, influenced **Oscar Niemeyer** (1907-2012), a Brazilian architect who was a leader in modern architecture. In 1960, Niemeyer was known for his planned city of Brasilia, the newly designated capital of Brazil and the United Nations Headquarters in New York City. He embraced modernism with its curved lines and organic shapes, offering a contrast to the geometric severity of the current architectural designs.

Niemeyer was an advanced engineer who experimented with his favorite medium, concrete, and developed techniques using reinforced concrete to improve the plasticity of the material, challenging traditional architecture, breaking from the past, and making a giant leap into the future. Dedicated in 1970, the Cathedral of Brasilia (13.11) was constructed as a hyperboloid structure with sixteen concrete columns weighing 90 tons each. As the official building for the executive branch of government, The Palacio do Planalto (13.12) was one of the essential Niemeyer buildings. The four-story structure designed with tapering lines formed the columns standing against the broad expanse of glass walls.



13.12 *Palacio do Planalto*

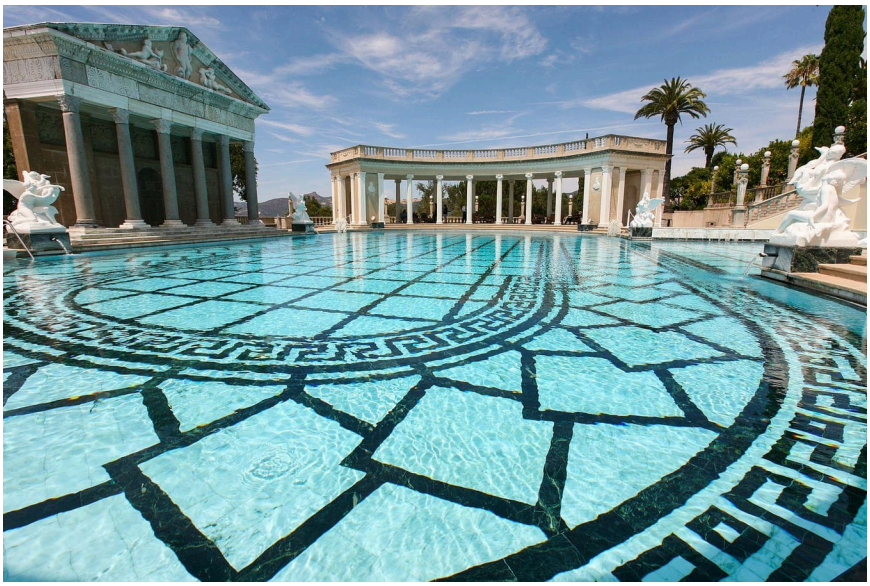
From California, **Julia Morgan** (1872-1957) was one of the greatest American architects. Known for her large buildings founded on Craftsman-style structures, she designed more than 700 buildings. Hearst Castle in San Simeon, California, is her best-known work along with Asilomar in Monterey, California. Graduating from the University of California, Berkeley, Morgan was the first woman to be admitted at I Ecole Nationale Superieure des Beaux-Arts in Paris for the architecture program. Morgan returned home to her Northern California home and was the first woman in California to be granted an architectural license. After she

started her own company, one of her first significant designs were many of the buildings at Mills College.

She met William Randolph Hearst, who hired her to design the Los Angles Examiner Building in 1914, and in 1919, Hearst hired Morgan to design his most significant and most complex project, Hearst Castle (13.13) in San Simeon. Morgan designed the buildings, landscaping, pools, and animal shelters, spending 28 years to supervise every aspect of the Hearst Castle project. Inspiration for the buildings came from the grandeur of Europe, a Mediterranean style main house with two ornate twin towers. The iconic Greek Neptune pool (13.14) boasts marble columns and statues, while several guest cottages are scattered around the gardens. The elaborately decorated interior rooms (13.15) have marble fireplaces with an extensive collection of art and tapestries hanging on the walls.



13.13 *Hearst Castle*



13.14 *Neptune pool*



13.15 Library

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Located on 107 acres on the beach in Monterey, Asilomar (13.16), Morgan designed most of the buildings between 1913 and 1928 in the Arts & Crafts architectural style. The movement-based its designs on the harmony between nature and the craftsman, creating expertly crafted buildings from local resources to blend in with the surrounding landscape. Asilomar was initially constructed for the YWCA with 16 buildings, 11 are still standing. Today the property is owned by California State Parks (13.17) and is a popular place as a conference center. Julia Morgan paved the way for all women architects who followed her.



13.16 Asilomar



13.17 Merrill Hall *Asilomar*

Large sweeping arching curves are associated with the designs of **Eero Saarinen** (1910-1961), a Finnish American architect and industrial designer known for his neo-futuristic styles. Saarinen was the designer of the iconic Saint Louis Arch (13.18) TWA terminal at JFK Airport, New York, and the Milwaukee Art Museum. Saarinen designed the St. Louis Arch to rise from a small forest on the edge of the Mississippi River, signifying the gateway to the West. The TWA Flight Center (13.19) opened in 1962 using Saarinen's design, employing modernism and human movement originally called the grand center of flight. The design from overhead resembles a bird, TWA's logo. The 31,700 square meter Milwaukee Art Museum (13.20) was open to the public in 1957, a dynamic structure resembling winged flight.



13.18 Saint Louis Arch



13.19 TWA terminal at JFK Airport



13.20 *Milwaukee Art Museum*

The **Dogon** are a group of people living on the central plateau in Mali, just south of the Niger River. The Dogon settled the area in the 13th century and still follow the religious traditions of their ancestors reflected in their dance masks, elaborate wooden sculptures, and beautiful architecture. The Dogon villages (13.21) are groups of unique mud buildings designed for different purposes. Their granaries have a distinctive pointed roof covered with woven thatch and containing the owner's possessions. There are separate granary buildings for women and men; the male granary is designed to house pearl millet and other grains while the female granary is a storage hut for personal belongings and goods for sale like woven cotton or pottery.



13.21 Dogon village



13.22 *Togu na*

Although all the villages are laid out slightly differently, the architecture of the village is based on the body of a human lying stretched out on the ground, the head oriented to the north where the togu na is located. The togu na (13.22) is a building for men and used to rest during the heat of the day and as a place to discuss affairs of the village. The roof is quite low to the ground, the low height designed to prevent fighting amongst the men during their conversations. For menstruating women, there is a house on the outside of the village the women occupy for five days and then return to their family. On the highest position in the area, stands the house of the Hogon, the village elder. Multiple structures may have carved human figures, each one with a different meaning. The support pillars or columns are tree trunks carved with human forms.

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16.12: Mexican Murals and Social Art

Artist	Native Country
José Clemente Orozco	Mexico
David Siqueiros	Mexico
Diego Rivera	Mexico
Jorge González Camarena	Mexico
Alfredo Zalce	Mexico

Mural painting in Mexico started in the 1920s to promote the political and social messages about the government. Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros were the artists who lead the mural movement. From the 1920s through the 1970s, many murals were created, and their influence can still be seen today throughout the Americas. Beginning with the Olmec civilization, Mexico has a long tradition of mural paintings. The conquering Spanish destroyed Tenochtitlan and their art, bringing the Christian doctrine and building churches. Artist were commissioned to paint murals to reinforce that religion, similar to Italy during the Renaissance. In the 20th century, murals were used for social and political themes, educating the population, the murals displaying messages from the government, or demonstrating protesting concepts.

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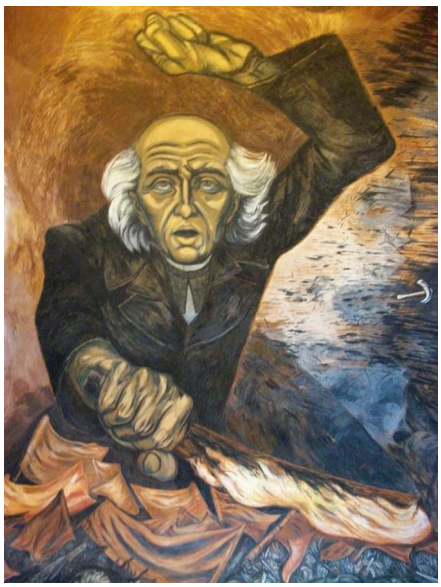
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Los Tres Grandes

The three great mural artists were Rivera, Orozco, and Siqueiros and were considered “los tres grandes”. Although working on similar themes, each one had a different style of artistic expression. Siqueiros incorporated scientific concepts into his murals, Orozco was pessimistic in his approach with political paintings, while Rivera was idealistic and utopian, something the Mexican government favored.

José Clemente Orozco (1883-1949) was a product of the Mexican Revolution who overcame extreme poverty, fortunately discovering painting at an early age. He was influenced by Mexican cartoonist Jose Guadalupe Posada, who taught him art could become a powerful expression during a political revolution.

Orozco worked in somber colors and emphasized human suffering by distorting the human figure with slashing lines. Bringing his struggling social complexities, he did not glorify the war but focused his art on the horrors of war. The mural *The People and Its Leaders* (13.61) depicts Miguel Hidalgo Costilla, the leader of Mexican Independence, walking up the stairs in the government palace in Guadalajara, Mexico. In *The Trench* (13.62), the bodies of the fallen soldiers of the revolution form a cross. Orozco used red and sharp diagonal lines to demonstrate the brutality of war.



13.61 *The People and Its Leaders*



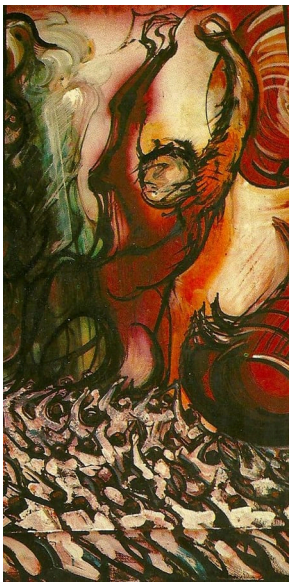
13.62 *The Trench*

David Siqueiros (1886-1974) was a Mexican social realist painter who was known for his vast murals. The Polyforum Cultural (13.63) is part of the trade center in Mexico City built mid 20th century is covered with the most substantial mural work to date called *La Marchade la Humanidad* (March of Humanity) (13.64), measuring over 8,700 square meters. The overall arching theme revolves around humans' endless struggles for a better society.

Siqueiros was the most radical, and he used bold, sweeping lines and blurred techniques form to paint the mural on the Polyforum, considered to be a Siqueiros masterpiece. There are three sections: March of Humanity Towards Bourgeois Democratic Revolution; The March of Humanity to the Revolution of the Future; Peace, Culture, and Harmony, all depicting scenes of suffering, yet optimism for the future.



13.63 *Polyforum*



13.64 *March of Humanity*

READING: The March of Humanity

Diego Rivera (1886-1957) was one of the most famous Mexican painters and was responsible for the Mexican Mural Movement in Mexico City. Rivera painted murals with the intent of providing a pictorial history of his country. A defender of collective justice and his work can be found around Mexico, depicting cultural advancements. Rivera was trained at the San Carlos Academy of Fine Art in Mexico City, and traveled throughout Europe, studying the styles of famous painters. Inspired by Cubism, Rivera combined his grand use of color with larger than life murals expressing his interest in Marxism and radical politics.



13.65 Tenochtitlan



13.66 Mural in Mexico City

He followed the most traditional painting style from modernism and cubistic elements to paint his murals. Using bright colors with earthy tones to depict everyday life in ancient Mexico, he mainly promoted the indigenous people of Mexico. Diego Rivera's mural in the Palacio Nacional, Mexico City, depicts life in Aztec times in the old city of Tenochtitlan. Mexico City was built on top of the conquered town of Tenochtitlan. In the mural *Tenochtitlan* (13.65), the snowcapped mountains in the distance display atmospheric perspective. The center of the city shows how massive it was with the pyramid, stone bridges, water canals, a vast marketplace, and streets lined with flowers. It was a time when Moctezuma II came to power, the height of the great Tenochtitlan. The Aztecs influenced the flat perspective, colorful paintings, and simplified figures. Another Rivera's mural (13.66) at the Palacio Nacional depicts the exploitation and cruelty of the Spanish conquest, native hanging, forced slavery, and forced religion.

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Man, Controller of the Universe (13.67) was first a fresco in Rockefeller Center, New York. The mural focused on new social and scientific changes and modern social life, including some of the images depicting Russian soldiers and Lenin (13.68). The mural was considered too controversial and destroyed before it was completed. Because of the ongoing controversy, Rivera had photographs taken of the unfinished mural and recreated the painting at the Palacio de Bellas Artes in Mexico City.



13.67 *Man, Controller of the Universe*



13.68 *Part of mural*

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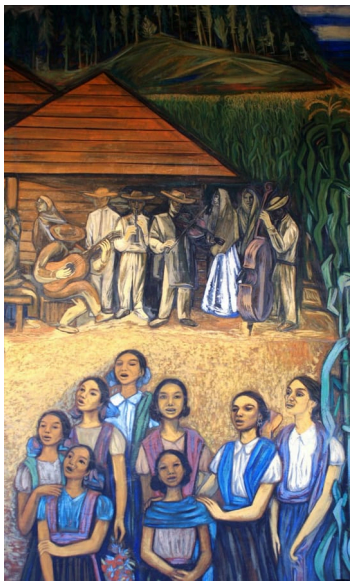
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Jorge González Camarena (1908 – 1980) was a prominent Mexican painter and is best known as a muralist in Mexico City and referred to as the builder of mass, shape, and plane. His work was classified as Surrealism and Cubism using harmonic geometric shapes. *Liberacion* or *La Humanidad se Libera de la Miseria* (Man is released from misery) (13.69) is a mural is in the Palacio de Bellas Artes in Mexico City.



13.69 *Liberacion*

Alfredo Zalce (1908 – 2003) was a Mexican artist and is best known for his murals. His art career started young, around six years old, when he was drawing on the chalkboards at school, illustrating what the teacher was writing. His mural (13.70) is in the state government palace in Morelia, where he lived with his wife. Zalce helped influence modern art in Mexico as one of the great post-revolutionary muralists depicting the historical period of reform.



13.70 Mural in Morelia

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16.13: Works Progress Administration Murals

Artist	Native Country
Doris Lee	United States
Julius Woeltz	United States
Victor Arnautoff	Russia
Maxine Albro	United States
Humbert Albrizio	Poland

The 1930s in American history will always be remembered as the Great Depression and how the federal government implemented WPA (Works Progress Administration) Art Projects. The WPA created more than 100,000 pieces of art and over 18,000 sculptures around America. President Franklin Delano Roosevelt conceived of the idea when he wanted to combine art with patriotic American values. The WPA was originally created to provide economic relief to the people in the U.S. suffering from the Great Depression. It started in 1935 and lasted eight years, employing over 10,000 artists. An American scene was the only requirement in the design and painting of the murals, the artists were free to interpret the scene how they chose, but it had to represent American values on the wall in paint.

Doris Lee (1905-1983) was an American painter known for her painting and printmaking skills, becoming one of the most successful artists during the depression. In *Country Post*, (13.71) Lee presents what she considers an idealized view of what farm life would be like in anywhere America, for example, the enjoyment of the people who are receiving mail from the town delivery person. Seeing two types of transportation, the traditional horse and a rare automobile might suggest the economy is going to pick up, and everyone can afford a modern form of transportation. The town church steeple in the background signified their faith and tradition while typical farm animals run through the foreground.



13.71 Country Post

Julius Woltz (1911-1956) was an American landscape painter and art teacher who studied at the Art Institute of Chicago and painted the *Bauxite Mines* (13.72). Bauxite mining drove the economy of Benton, Arkansas, and after a tour of the mine, Woeltz designed this mural. Using a mixture of modern art movements, cubism, constructivism, and American scene painting, he created this exquisite painting of bauxite strip mining.



13.72 *The Bauxite Mines*

Coit Tower in San Francisco, California, is one of the most recognizable landmarks in the city. The tower was built by Lillie Coit, a philanthropist who wanted to dedicate a memorial to the firefighters of the 1906 earthquake and fire. The tower rises 210 feet and is made of reinforced concrete in the shape of an abstracted fire hose nozzle. The Coit Tower murals were completed in 1934 and created by many muralists, including Diego Rivera, Bernard Zakheim, Victor Arnautoff, John Langley Howard, and Maxine Albro.

Victor Arnautoff (1896 – 1979) painted *City Life*, (13.73), a generic city street scene with a traffic accident, leftist newspapers, a fire engine, armed robbery in progress, and the San Francisco Stock Exchange. Arnautoff painted himself at the newsstand reading left-wing papers while excluding the San Francisco Chronicle. The central theme of the painting shows disregard for other people when living in a large city and the lack of concern when an accident or mugging is occurring.



13.73 City Life

The *Library* (13.74) was painted by **Humbert Albrizio** (1901 – 1970), a Polish artist seeking asylum in America. An experienced muralist, Albrizio helped put together the project at Coit Tower. The scene is in a library with people reading an assortment of "questionable" books (according to the 1930s). The controversy around the mural began as soon as it was open for public viewing, and political debates continued for years.



13.74 *The Library*

Maxine Albro (1893-1966) was one of the leading female artists in America and painted *California* (13.75, 13.76) for the Coit Tower project. Although born in Iowa and living in Los Angeles as a child, she received her art education in multiple schools throughout the world. Some of her murals were controversial for this period of time and were destroyed, the same fate suffered by other artists. Her mural in the tower reflected the abundance of crops, fruit, and grain growing in California.



13.75 California (left side)



13.76 *California* (right side)

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16.14: Surrealism

Max Ernst	**1891**	**Surrealism**
Joan Miró	1893	Surrealism
Leonora Carrington	1917	Surrealism
René Magritte	1898	Surrealism
Salvador Dalí	1904	Surrealism
Marc Chagall	1887	Surrealism
Frida Kahlo	1907	Surrealism
Kay Sage	1898	Surrealism

Surrealism became a cultural movement, starting in the early 1920s, depicting the difference between dreams and reality. The art is exceptionally visual and painted with photographic precision in unexpected situations. The movement was based on liberating the artist's imagination of their subconscious. Influenced by the dream studies of Sigmund Freud, the art used Freudian methods of free association to produce unexpected and surprising whimsical imagery. Surrealism was also influenced by Karl Marx, a German philosopher who wrote The Communist Manifesto and Das Kapital.

> Surrealism was interpreted as the “sandbox for the subconscious mind’

Max Ernst (1891-1976) was a German painter and one of the primary pioneers of the Surrealism movement. When he was young, he studied philosophy but only wanted to paint. Forced to join the German Army in World War I, he became highly critical of modern civilization and developed his concepts of fantasy and dreams, becoming one of the early supporters of Surrealism. *L’Ange du Foyer* (The Fireside Angel) (13.83) was painted in response to the outbreak of World War II, based on a political incident in Spain, the *Fireside Angel* is a destructive figure trying to destroy humankind. The overly abstracted figure fills the entire canvas with a somewhat dark and gloomy sky and landscape behind. The bold use of reds and blues brings the action together, leaving the viewer's imagination to the subtle meaning of the work. *Ubu Imperator* (13.84) appears as an iron red top, spinning through the empty landscape, the hands held in some sort of emotional response.



13.83 *L'Ange du Foyer*



13.84 *Ubu Imperator*

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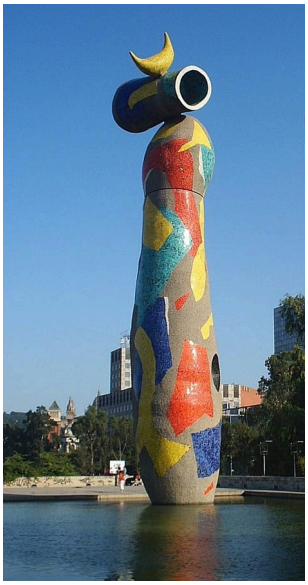
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Joan Miró (1893-1983) was a Spanish painter and sculptor from Barcelona, Spain, and believed his work was a re-creation of his subconscious, eschewing traditional methods of painting. Miro's *Horse, Pipe, and Red Flower* (13.85) is a collaged inspiration from his early career and still influenced by Cubism. A number of small groupings crowd the overall composition while color bursts from different areas of the painting, each symbol maintaining its basic shape instead of the pieces and parts of Cubism. *Dona I Ocell* (Woman and Bird) (13.86), is a concrete and brightly colored tile sculpture standing twenty-two-meters high. The sculpture reflects Miró's frequently used themes of women and birds and stands near the sea in Barcelona.



13.85 *Horse, Pipe and Red Flower*



13.86 *Dona I Ocell*

Leonora Carrington (1917-2011) was born in England, eventually moving to Mexico City as a painter, writer, and activist. From a wealthy family, she was well educated, including reading books about the new concepts of surrealism, although her family did not encourage her to become an artist. She met Max Ernst, who left his wife to join Carrington, encouraging her to pursue her career as an artist. *The Inn of the Dawn Horse* (13.87), a self-portrait, depicts Carrington sitting on a chair in an unusual setting, perhaps a dream, her hand reaching out to the moving hyena. After Ernst was arrested by the Nazis, she left France, suffered a breakdown and was hospitalization for three years before going to Mexico. Always interested in animals and mysticism, *Crocodrilo* (13.88) is a statue she created based on her earlier painting of surrealist crocodiles.



13.87 *The Inn of the Dawn Horse*



13.88 *Crocodrilo*

RenéMagritte (1898-1967) was a Belgian artist known for his unusual perceptions of reality. Magritte's process of painting depicted the use of objects in different contexts. The *Empire of Light* (13.89) illustrates the concept of daytime based on the blue sky; however, the lower half is filled with the dark street lined with a single street lamp appearing as nighttime, even some of the windows are lit adding to the sense of evening; the painting a paradoxical image of day versus night. Magritte's paintings leave the viewer, asking, "what does it really mean"? Magritte's famous painting, *The Treachery of Images* (13.90), was a simple image generating continual controversy. The words under the pipe state, “This is not a pipe.”, yet it appears to be a pipe. Magritte argued that if he said it was a pipe, he would be lying, as it is only a representation of a pipe.



13.89 *Empire of Light*



13.90 *The Treachery of Images*

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Salvador Dalí (1904-1989) was the most prominent Spanish Surrealist artist, and his best-known work is The *Persistence of Memory* (13.91), painted in 1931. The use of everyday objects in uncommon circumstances is the dream state, and Dalí casts light on what is essential. Do the clocks represent time? The distortion in dreams become real when painted, the ants attracted to metal instead of flesh, hard objects oddly bending, the weird creature laying in the center, how is this perceived when awake. In 1954, Dalí painted *The Disintegration of the Persistence Memory* (13.92) as a recreation of his original work; however, in this work, water floods the area, and the shapes and parts float, unattached to each other. Even on the dead tree, the watches begin to melt. Dalí was interested in the theories of atomic energy and the properties of the new nuclear energy and its potential destruction.



13.91Persistence of Memory



13.92 The Disintegration of the Persistence Memory

Dalí was always interested in mathematics and science while maintaining his religious views, believing they were compatible. *Corpus Hypercubus* (13.93) is a standard Biblical image of the crucifixion, only reinvented. The body is in perfect condition, no wound marks, the face turned upward and away, images of Dalí and his wife seen on the figure's knees. Instead of the usual flat cross, the image is affixed to a hypercube on the end of one block. The woman looking up at the floating figure stands on a checkerboard, repeating the image of blocks. The large sculpture, *Rinoceronte* (13.94), is an image of a rhinoceros who is dressed in lace which is playing with sea urchins. Dalí was inspired by a Vermeer painting of a woman sewing hung in his father's house.



13.93 *Corpus Hypercubus*



13.94 *Rinoceronte*

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Marc Chagall (1887-1985) was a Russian artist who traveled to Paris to attend art school. *Half-Past Three* (13.95) was painted by Chagall a few months after arriving in Paris and shows the concepts of Cubism as Chagall moved into surrealism. The fragmented poet in the blue suit sits at a red table in ordered chaos. The composition is balanced with the poet's elbow resting on the red table and an open notebook in his lap, the pen in the man's hand resting comfortably, waiting for the creative energy to flow. Chagall was friends with a Russian poet who stopped by every morning for coffee, the image suggesting his friend waiting for the muse to flow.

While he lived in Paris, Chagall used the thought of his life in Russia and depicted multiple images of figures floating in the paintings. In *Paris Through the Window* (13.96), the figure in the corner is looking both ways, perhaps in Paris and back to Russia. Outside the window, float dream-like experiences he had in Paris. *The Fiddler* (13.97) represents Chagall's small village in Russia, a fiddler standing on the house in front of the rustic hamlet.



13.95 *Half-Past Three*



13.96 Paris Through the Window



13.97 *Fiddler*

This painting is a representation of a fiddler in Chagall's village, Vitebsk. Chagall uses the fiddler to create an image of the internal battle of an average individual, which is accentuated through his choice of colors and other elements. Created at a time when nostalgia dominated his thoughts, the painting highlights his cultural and religious legacy through the image of a violinist dancing in a rustic village. Chagall's image of the fiddler served as an inspiration for the famous 1964 musical *Fiddler on the Roof*, which held the record for the longest-running Broadway musical for almost ten years.

Frida Kahlo (1907-1954) was a famous Mexican painter known for her self-portraits, marriage to Diego Rivera, and the unending endurance of physical pain from accidents. Characterizing her Mexican roots in her paintings, Kahlo painted her reality more than her dreams as other surrealist artists. Suffering life-long injuries from a traffic accident and multiple surgeries to repair her spinal column, she painted from her bed or a chair in her room. Isolated most of her life, self-portraits were Kahlo's way of showing her pain. In the painting *Self-Portrait with Thorn Necklace and Hummingbird* (13.98), the thorny necklace is puncturing her neck, causing blood to drip down her neck representing physical injury, yet her calm expression shows her tolerance to deal with the pain. The hummingbird usually symbolizes freedom and life, yet it is painted black and lifeless. The monkey on her back may represent her failed marriage with Rivera. The painting is one of 55 self-portraits Kahlo painted in her lifetime.



13.98 *Self-Portrait with Thorn Necklace and Hummingbird*

The Two Fridas (13.99) was painted after her divorce, two images of Kahlo, one in a traditional dress and a broken heart, and the other Kahlo in modern clothing. Both have visible hearts, one cut by scissors and bleeding, the sky dark and ominous, a painting

many believe represented her sadness from the divorce. In her devastating accident, Kahlo injured many parts of her body, *The Wounded Deer* (13.100) symbolizing the multiple wounds while the face remains serene. Only tree trunks are visible, no foliage, a broken branch painted in detail lays on the ground.



13.99 *The Two Fridas*



13.100 *The Wounded Deer*

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Kay Sage (1898-1963) was an American from a wealthy family who studied art in school and Europe. After a ten-year marriage and divorce from an Italian prince, she moved to Paris and was exposed to and inspired by Surrealism. When World War II started, she moved back to the United States, encouraging other artists to come and escape the war. Most of Sage's paintings

were based on architectural structures, either decaying ruins or celestial sights. *Danger, Construction Ahead* (13.101) appears as a lunar landscape, the bridge from the modern city extending to the next city while *Unusual Thursday* (13.102) appears as an old, dilapidated scene, the bridge extending to nowhere.



13.101 *Danger, Construction Ahead*



13.102 *Unusual Thursday*

Pablo Picasso is known for his work as a leader and painter of Cubism; however, he lived a long life, and one of his most famous paintings is Surrealist style, *Guernica* (13.103). Based on the Spanish civil war, the black, white, and gray painting are considered one of the prominent works illustrating the destruction and pain of war; the gored horse, flames, mutilation, and despair. The painting did not specify any particular location for the painting, and today it has become a timeless symbol for the suffering and brutal desolation of war.



13.103 *Guernica*

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16.15: Contemporary Figurative

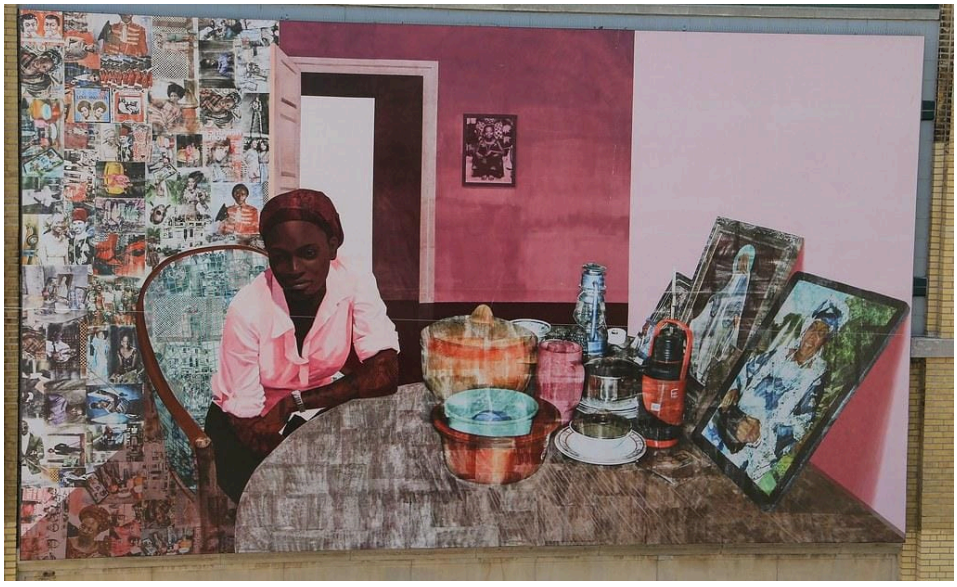
In the 20th century, figurative images were frequently ignored, the focus on the ever-changing abstract movements like Cubism or the Minimalists. As the 21st century began, figurative work resurged and expanded through multiple forms and expressions. Although the old masters set the standards, today's figurative artists use the concepts of the past and earlier abstract movements to depict their own unique identities for the figure.

Name	Native Country
Njideka Akunyili Crosby	Nigeria
Marlene Dumas	South Africa
Zhang Xiaogang	China
Kerry James Marshall	United States
Jylian Gustlin	United States
Jenny Saville	England
Eric Fischl	United States
Kehinde Wiley	United States
Pablita Velarde	United States
Faith Ringgold	United States
Fang Lijun	China
Chantal Joffe	England
Amy Sherald	United States

Njideka Akunyili Crosby (born 1983) is from Nigeria before moving to the United States and attending the university to study medicine following the footsteps of her parents before changing directions to become an artist. In her work, she uses multi-media materials of paint, photos, fabric, and pencils. Crosby depicted scenes of everyday life in different rooms of the house, the kitchen, the table and chairs in the dining room, all adorned with images, pictures and things as part of the small details of one's life. Many patterns on the clothing, walls, or part of the furnishings reflect the colors and styles of her native Nigeria. Each painting is a story of life's events as one travels from room to room. A painting (15.73) from the series Portals, appears to be a young woman pondering the future, bringing the viewer into her room. Crosby's work *(Before Now After (Mama, Mummy, and Mamma)* (15.74) depicts her relationship with her family, including images of her mother, grandmother, and sister, a table set with familiar family items and pictures.



15.73 From series Portal



15.74 Before Now After (Mama, Mummy, and Mamma)

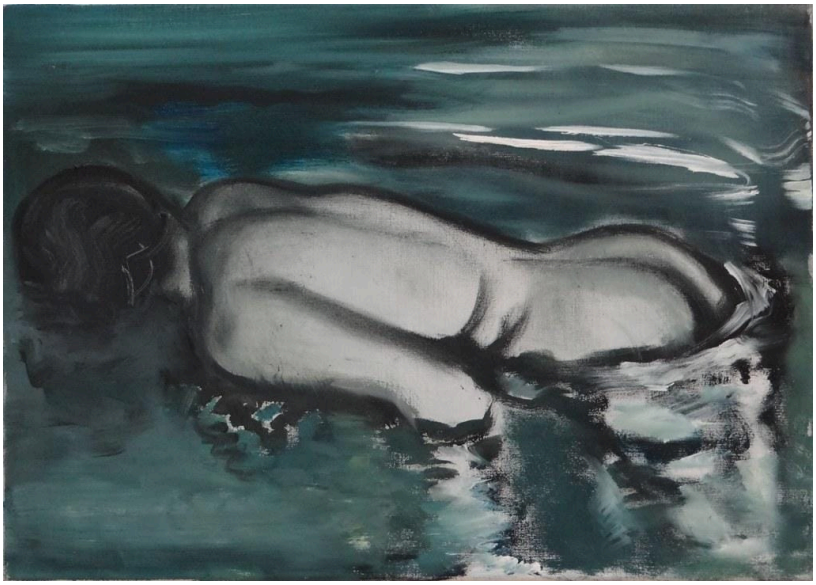
Marlene Dumas (born 1953) was born in Cape Town, South Africa, where she studied art before moving to the Netherlands to study psychology. Dumas depicts her figures in dramatic concepts of love, death, or sexuality, sometimes intimate and controversial. Her brushstrokes are broad and loose and along with dark, brooding colors enhancing a distorted feeling to create the psychological and emotional images seen in *Intimate Relations* (15.75). *Stern* (15.76) portrays a woman who may be sleeping or perhaps deceased, an image giving the viewers choices, as does *Losing (Her Meaning)* (15.77), is the figure swimming or perhaps deceased.



15.75 *Intimate Relations*



15.76 *Stern*



15.77 Losing (Her Meaning)

Zhang Xiaogang (born 1958) was born in China and said his parents taught him how to draw early in his life to give him something to do and stay out of trouble, a skill he continued as an adult. His parents were removed from their home and placed in a re-education camp during the Cultural Revolution in China, an experience influencing his artwork today. He was able to attend the university, although he suffered from alcoholism at the time, another life-altering problem changing his life. He became part of a group of artists who were considered avant-garde, setting up their exhibitions until the events at Tiananmen Square ended liberal ideas. Much of his work today is based on families and the influence of past events as he created the stoic, flat, compliant characters, adding contrast with splotches of color. *My Ideal* (15.78) depicts a family, controlled by soldiers, with oversized heads and long noses. In his close-ups of individuals, *Untitled* (15.79), he used shadows, making the image slightly clouded, their oversized eyes staring outward, the black and gray image only highlighted by a splash of yellow.



15.78 *My Ideal*



15.79 *Untitled*

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Kerry James Marshall (born 1955) was born in Alabama but raised in Los Angeles. He received his BFA at Otis Art Institute and became a professor of art at the University of Illinois. The events of the time influenced Marshall, the Black Panthers, the Watts riots, the civil rights movements, and experiences of African Americans. His work reflects his study of history and the effects on the African American community, which he emphasizes by exaggerating the body with a deep black, a recognition of the usual recessed images of darker skin, bringing the color to the forefront. *Untitled* (15.80) depicts a female artist with an overly broad palette, facing the viewer with her painting behind her, a twist with the paint by number image. *The Actor Hezekiah Washington as Julian Carlton Taliesen Murderer of Frank Lloyd Wright Family* (15.81), is the image of an actor portraying a man who committed murder. The actor gazes out at the viewer, who is left with little knowledge of the person he pretends to be.



15.80 Untitled



15.81 *The Actor Hezekiah Washington as Julian Carlton Taliesen Murderer of Frank Lloyd Wright Family*

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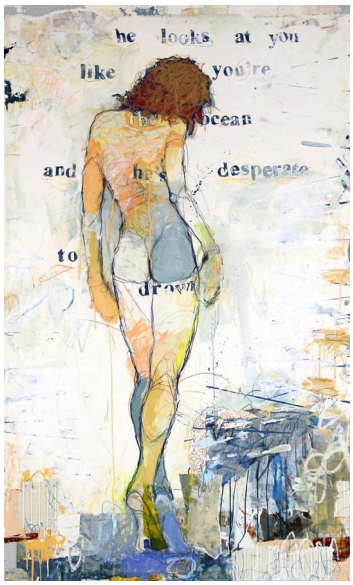
Jylian Gustlin (born 1960), born in California, lives in the San Francisco Bay Area, where she majored in art and mathematics before receiving her BFA. Although she includes mathematical expressions in her art, as seen in her Fibonacci series, her passion is the human figure and the fluidity and emotions of the figure. *Sirens 3* (15.82) leaves the viewer guessing about the feelings exhibited between the three figures, all painted on a background of multiple layers of mixed media. *Icarus* (15.83) and *Aphrodite 3* (15.84) both demonstrate the emotions of the figures, clouded in the background, faces turned from the viewer.



15.82 *Sirens*

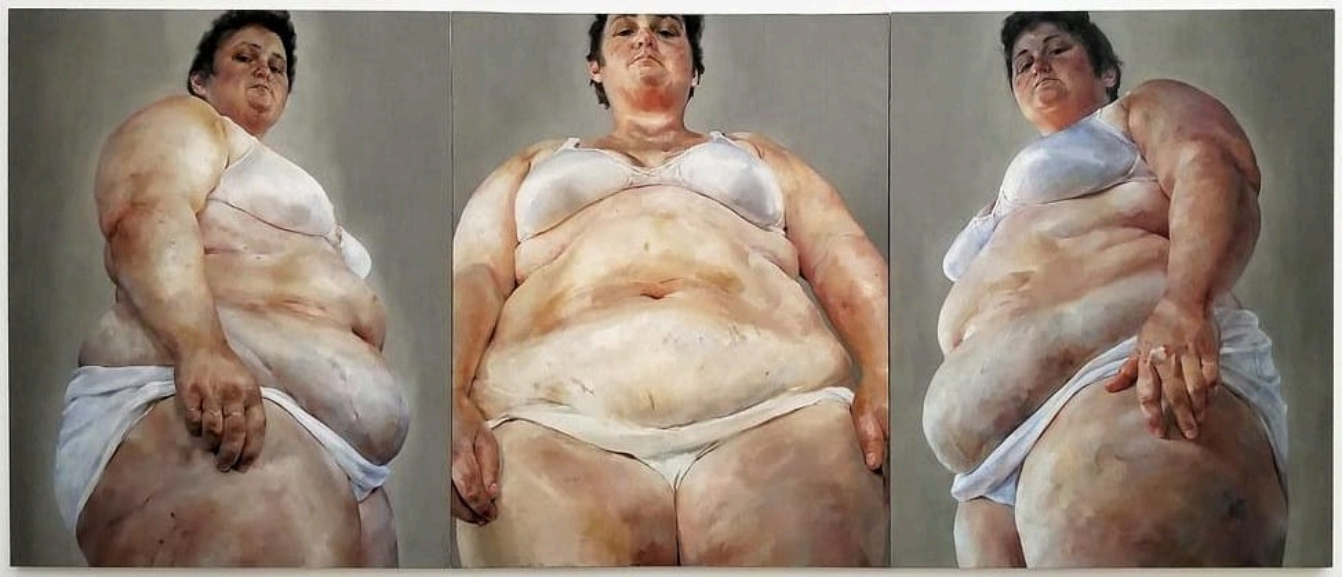


15.83 *Icarus*



15.84 *Aphrodite 3*

Jenny Saville (born 1970), one of the Young British Artists, received her degree from Glasgow School of Art. She spent some time studying in the United States, developing her views of women based on the numbers of large women she saw and how physically interesting she found their body shapes. Saville took the concepts of the body further based on how deformities could be corrected or what liposuction meant or how diseases affect the body, all taking her paintings to unusual proportions. She used patches of color and brushstrokes on large-sized canvases to create sensual skin and fleshy bodies. *Strategy* (15.85) displays the ample female forms demonstrating how many women appear, disparaging the myth of the runway model.



15.85 *Strategy*

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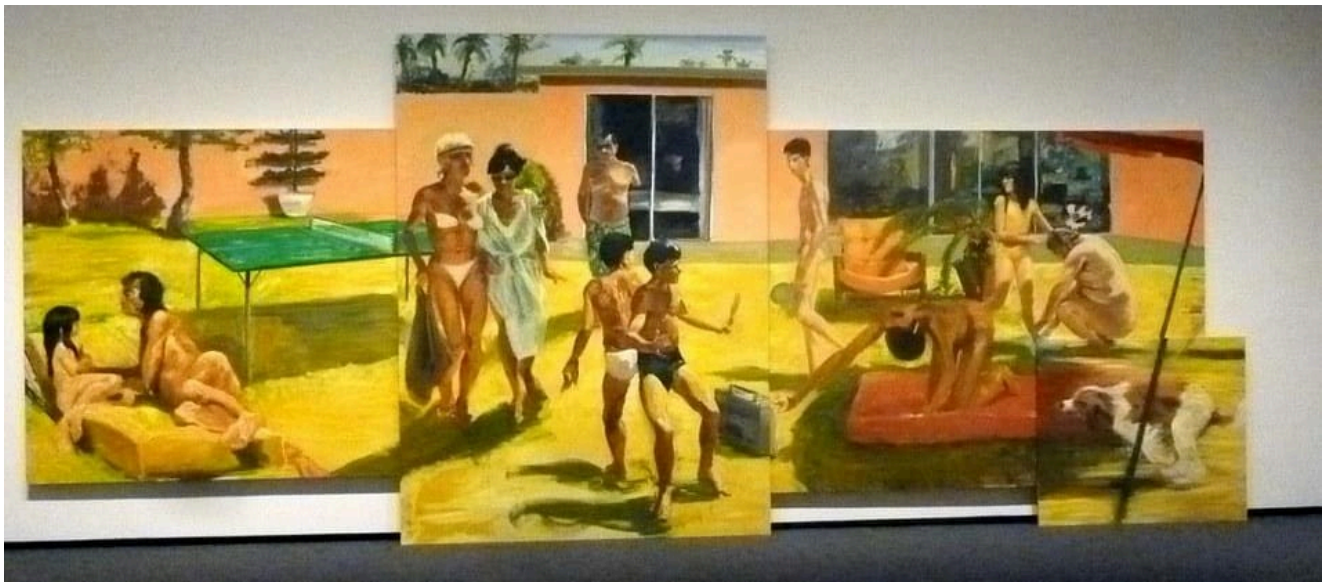
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Eric Fischl (born 1948) lived in several parts of the United States after he graduated from college, eventually even teaching art for a while. Fischl often painted subjects set in suburbia, seeming to be performing everyday actions; however, many images were based on voyeurism by adolescents, or alcoholism in the country club life, displaying the contradictions found in the suburbs. In the *Haircut* (15.86), the viewer seems to be looking through the window at the young lady cutting her hair while sitting provocatively on her bed. *Saigon, Minnesota* (15.87) is a set of four panels depicting several people in the backyard that appears to be near a pool. Some of the people have a bathing suit; others are nude, lying, or sitting daringly, leaving the viewer to wonder what each of the groups is doing. Oddly, the people are relatively static while the dog seems to be running through the yard.



15.86 *Haircut*



15.87 *Saigon, Minnesota*

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Pablita Velarde (1918-2006) belonged to the Santa Clara Pueblos and was sent with her sisters at an early age to a boarding school. As a teenager, she was able to attend an art school, one of the few female students. Velarde learned to paint in a flat style and used her skills to paint images to document and preserve the history of her people. At first, she used watercolors and later used natural pigments found in her area to grind and mix her paints, making earth paintings and is considered one of the outstanding female artists of the southwest. *Basketmaking* (15.88) portrays a man making a basket from yucca leaves as the man behind weaves a twilled basket. The woman is seated and preparing the materials the two men in the background have collected.



15.88 *Basketmaking*

Kehinde Wiley (born 1977) was born in Los Angeles along with his twin brother, although early in their life, his father returned to Nigeria, leaving his mother to raise the children. Wiley was interested in art as a child and received a BFA from the Art Institute in San Francisco and an MFA from Yale. He was influenced by paintings from the old masters and incorporated their styles in combination with his interest in African and Islamic designs. *Coming to Richmond* (15.89) is an example of an African rider, sword in hand with horse rearing, very similar to paintings of Napoleon in the Alps. Wiley likes to use ordinary people as his models and often found people in the neighborhood to pose for him, then removing the person from the ordinary and placing the image in a composed environment with ornate backgrounds.

Mary Comforter of the Afflicted (15.90) is from a series of paintings Wiley created based on historical figures from old masters. He uses the images of young black men in similar poses who are standing in front of colorful backgrounds. Wiley was chosen to paint the official portrait for President Barack Obama, the first African American president. Wiley did not use the usual presidential poses, instead of placing the president in an ordinary chair nestled into a background of flowers. The colorful flowers had specific meanings to the president; chrysanthemums were the flower of Chicago; jasmine represents his birthplace of Hawaii and blue lilies for his father, who was from Kenya.



15.89 Coming to Richmond



15.90
Mary Comforter of the Afflicted

YouTube Video

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View this YouTube Video online

Faith Ringgold (born 1930) was born in Harlem, New York City, living in an area filled with artists, poets, writers, and musicians; her mother was a fashion designer. She learned to work with fabric from her mother, a medium she used extensively in her later artwork. After receiving her master's degree, Ringgold traveled to Europe, especially Paris, where she found the inspiration for the series, *French Collection*, her quilt paintings. She also visited West Africa, which motivated her construction of sculptures and masks. Her early works were based on some of the political unrest of the 1960s, and she created several series about the issues and problems of black Americans. Ringgold became well-known for her quilt and fabric paintings, sculptures, and masks. One of

Ringgold's *American People Series* paintings was *Die* (15.91), well-dressed people demonstrating the hidden hostility existing in society and as blood splatters across the entire image, indicating everyone is affected by racism.



15.91 *American People Series #20: Die*

Fang Lijun (born 1963) was born in China, his family comfortable with its well-placed social status. As a child, he was trained in art and graduated from the Central Academy of Fine Arts. He became a member of the group Cynical Realism, artists who incorporated political issues into their art, especially human rights and suppression. Lijun used the bald head of people, focusing on faces to bring his message and develop the emotions and stories of each person as they may feel somewhat helpless in the overall society. Both of his images (15.92, 15.93), portray different emotions open for interpretation by the viewer.

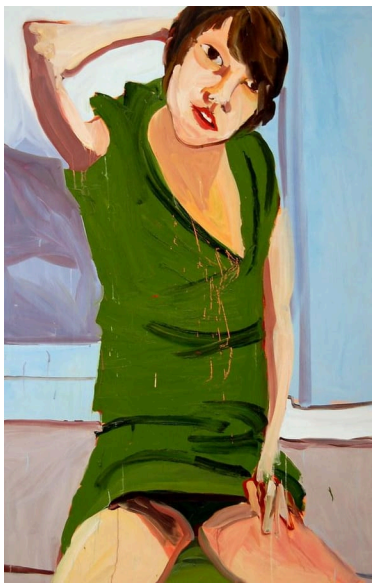


15.92 Series 1, No. 3



15.93 Water

Chantal Joffe (born 1969) studied at colleges in Scotland and England and currently paints women and children in large-scale works. She was inspired by the body positions and clothing of women and presented them in a form seemingly simplistic with unsettling characteristics, hinting at unseen and unsaid conflicts. She paints on oversized canvases with large brushstrokes, leaving drips of paints or outlines, the heads of her figures oddly shaped with piercing eyes. The woman in *Green Dress, Black Knickers* (15.94), appears to be looking into a mirror, or is there someone else in the room she sees. *The Squid and the Whale* (15.95), portrays a woman in her pants, sitting in front of a child. The feelings of the child are masked, a blanket held tightly. In the background, the green pillow anchors the two figures.



15.94 *Green Dress, Black Knickers*

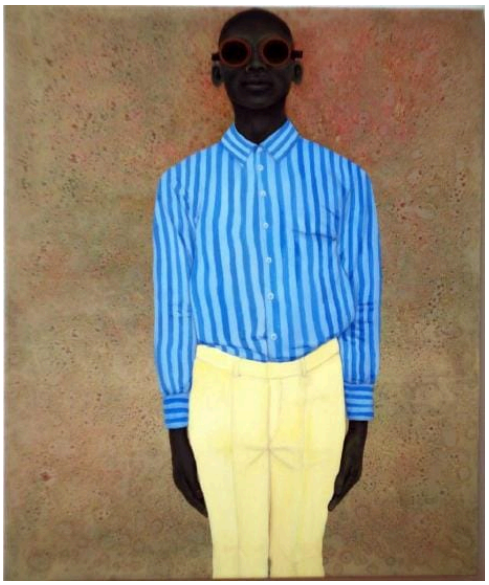


15.95 *The Squid and the Whale*

Amy Sherald (born 1973), who lives in Maryland, received her M.F.A. in painting, now focusing on documenting African Americans and their experiences in everyday life. She uses a form of grayscale or grisaille for the different skin tones of her images to defy the concept of color equals race. *Grand Dame Queenie* (15.96) depicts a woman holding a cup and saucer while she gazes at the viewer, her bright clothing symbolic of Sherald's color palette. *The Boy with No Past*(15.97) displays a young man standing stiffly in his colorful clothing against a muted background. Both images depict individuals as important in their own right, challenging the viewers to recognize them. Sherald was selected to paint the official portrait, *First Lady Michelle Obama* (15.98). She used gray shades for Obama's skin tones as she is sitting in front of a plain blue background. Obama's white dress is a foil for patches of color, some of the squares similar to the quilts of Gee's Bend.



15.96 *Grand Dame Queenie*



15.97 *The Boy with no Past*



15.98 *Michelle Obama*

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16.16: Conclusion and Contrast (1)

During this period, totalitarian governments began controlling cultural activities, including art and what was acceptable. Artists were moving in other directions, creating new ideas, using different materials, frequently clashing with political ideals.

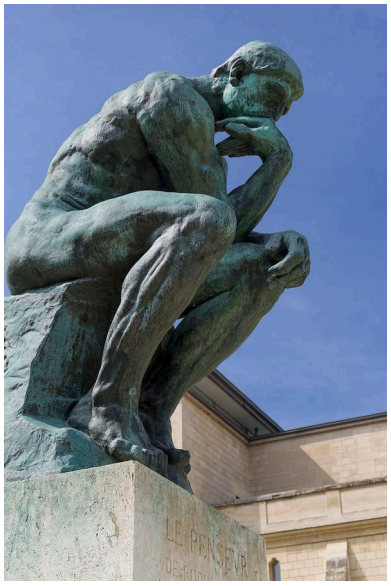
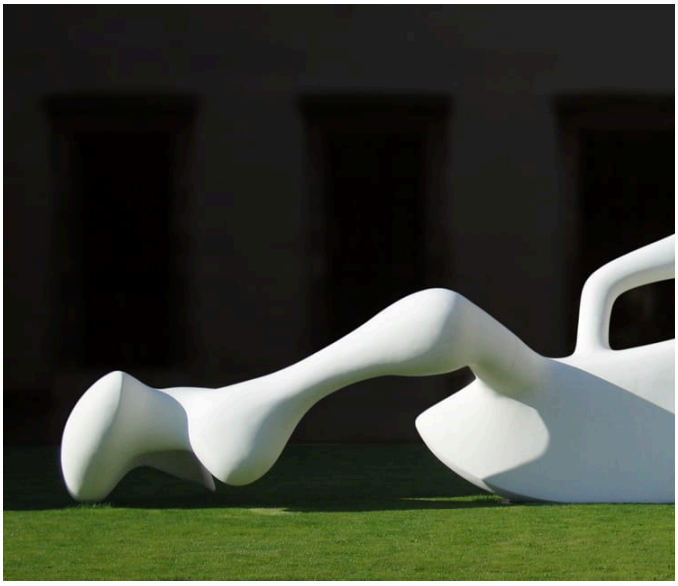
Architecture

Antoni Gaudi	 La Sagrada Familia	Frank Lloyd Wright	 Solomon R. Guggenheir
Oscar Niemeyer	 Cathedral of Brasilia	Julia Morgan	 Hearst Castle

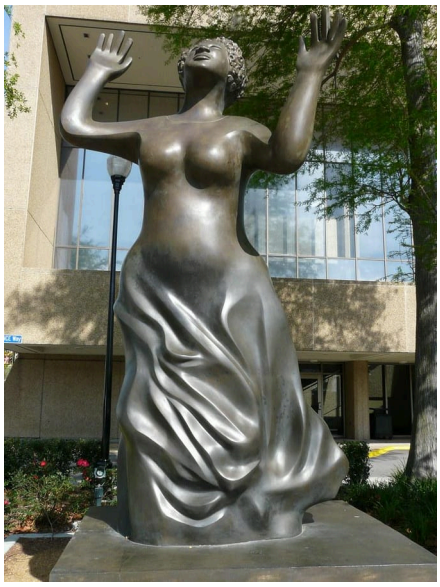
Eero Saarinen	 Milwaukee Art Museum	Unknown	 Dogon Togu na

1. What is unique about each structure?
2. What materials were used for each building and how do they differ?
3. How did the location influence the style and construction of the buildings?

Sculptures

August Rodin	 ç	Henry Moore	 Reclining Figure

Alexander Calder	 Konigstrasse	Ellen Neel	 Totem pole
Gaston Lachaise	 Standing Woman	Isamu Noguchi	 Zwillingsplastik

George Segal	 Depression Bread Line	Kathe Kollwitz	 Mother with her Dead Son
Elizabeth Catlett	 Mahalia Jackson	Louise Bourgeois	 Spider

1. What medium did each sculpture use?
2. How does shape influence each sculpture?
3. How refined is each sculpture?

Photography

Ansel Adams	 Evening on McDonald Lake	Gordon Parks	 American Gothic
Dorothea Lange	 Migrant Mother	Margaret Bourke-White	 Gandhi at a Spinning Wheel

Alfred Stieglitz	 The Venetian Canal		

1. What medium did each sculpture use?

2. How does shape influence each sculpture?

3. How refined is each sculpture?

Murals

Jose Clemente Orozco	 The Trench	Diego Rivera	 Tenochtitlan

Doris Lee	 Country Post	Julius Woeltz	 Bauxite Mines
Victor Arnautoff	 City Life		

1. How do artists portray social events in murals?

2. How is color used to illuminate the murals?

3. How are murals applied to the walls?

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