

Art Periods Overview!

Time Period Overview

Ancient Near Eastern Art 3500 B.C.E.-331 B.C.E.

characteristics:

- created art to promote religion
- known for mud-brick buildings
- honored their rulers' achievements
- used votive/guardian figures
- created the first narrative work

Sumerian (Iraq)

Warka Vase



One of the earliest religious narratives, shows worshipers carrying votive offerings of livestock and baskets of harvested crops to the Sumerian goddess, Inanna. Shows narrative from bottom to top in registers. Hierarchy of scale employed.

from Uruk (modern Warka) Iraq

ca. 3,200-3,000 B.C.E.

alabaster

approximately 3 ft. high

Sumerian Votive Offering, Tel Asmir figures



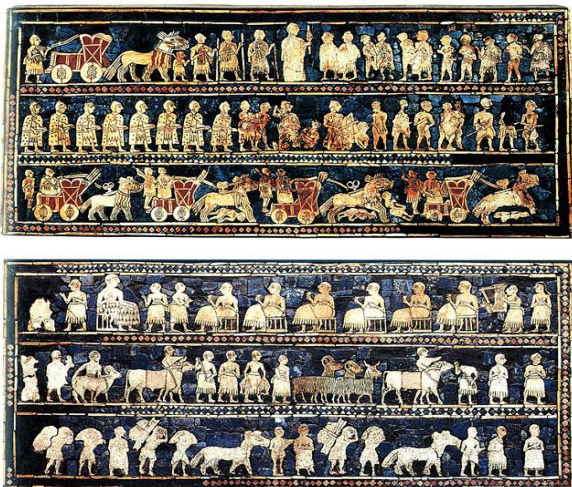
Only priests were permitted in the cella (inner chamber of temple), people commissioned to have these votive devotional figures to stand watch in their place and with very alert and open eyes wait for the gods to appear.

ca. 2,700 B.C.E.

gypsum, shell, black limestone

tallest 30 in. high

Standard of Ur



from Tomb 779, Royal Cemetery Ur (modern Tell Muqayyar) Iraq, ca. 2,600 B.C.E.

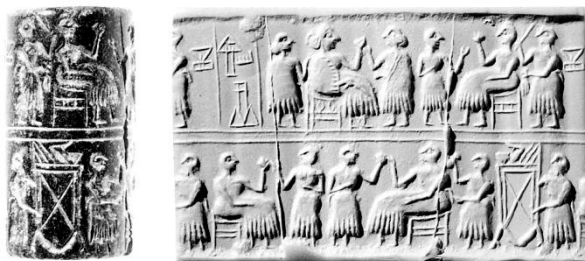
wood, shell, lapis lazuli, red limestone

approximately 8 x 19 in.

4,500 years old and was probably constructed in the form of a excavated from what had been the Royal Cemetery in the ancient city of Ur (located in modern-day Iraq south of Baghdad). One side shows war and one side shows peace.

Hierarchy of Scale and narrative in register that ascend from bottom left to top right. Battle side shows enemy as naked and chariots riding over their corpses.

cylinder seal, ca. 2,600 B.C.E.



Lyre, Sumerian, lapis lazuli



White Ziggurat of Ur, mud brick, ca. 3,200-3,000 B.C.E.



Votive disk of Enheduanna, from Ur, 2300 – 2275 BCE. Alabaster



Neo-Sumerian

Gudea, Sumerian, diorite



Akkadian (Iraq)

Victory Stele of Naram-Sin, 2254–2218 BCE. Pink sandstone



Head of an Akkadian ruler, Iraq, ca. 2250–2200 BCE. Copper, 1' 2 3/8"

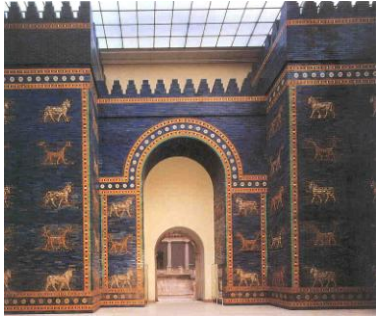


Babylonian (Iraq)

Stele of Hammurabi, Stele with law code of Hammurabi, from Susa, Iran, ca. 1780 BCE. Basalt, 7' 4" high



Neo-Babylonian Ishtar Gate (restored), Babylon, Iraq, ca. 575 BCE.



Hittite (Turkey)

Lion Gate



Statue of Queen Napir-Asu, from Susa, Iran, ca. 1350–1300 BCE. Bronze and copper, 4' 2"



Assyrian (Iraq)

Lion Hunt

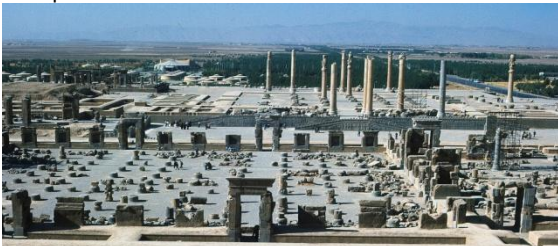


Lamassu (Guardian figure)



Persian (Iran)

Persepolis



Processional frieze (detail) on the terrace of the apadana, Persepolis, Iran, ca. 521–465 BCE. Limestone



Palace of Shapur I, Ctesiphon, Iraq, ca. 250



Egyptian Art (3000-30 B.C.E.)

Due to the Ancient Egyptian religion, the Art of Ancient Egypt is mostly funerary in nature. They were obsessed with the afterlife and the transition to it. The history of Egyptian Art began with the unification of Upper and Lower Egypt under King Narmer. After further conflicts, Egypt was reunited under Mentihotep II in what is known as the Middle Kingdom, featuring the female pharaoh, Hephsetsup. After shaking off all invaders, Egypt's golden age, the New Kingdom, began. During this period, Akhenaton ruled Egypt and transformed it into a monotheistic (one god) region, brought about the Amarna Period in which old art conventions and canon were challenged.

Pre Dynastic (6500 – 2500 BCE)



Palette of King Narmer (*left*, back; *right*, front), from Hierakonpolis, Egypt, Pred-ynastic, ca. 3000–2920 BCE. Slate, 2' 1" high
First Depiction of War in work of art.
Shows King Narmer unifying Upper and Lower Egypt, wears crowns of both, symbols of unification.

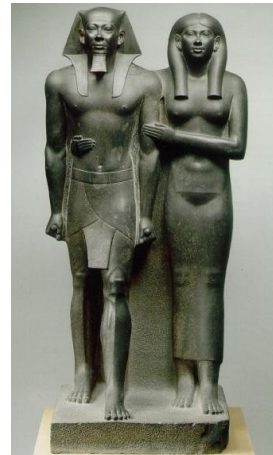
Old Kingdom(2575-2134 B.C.E.)

Stepped Pyramid of Zoser
The Great Pyramids
Great Sphinx

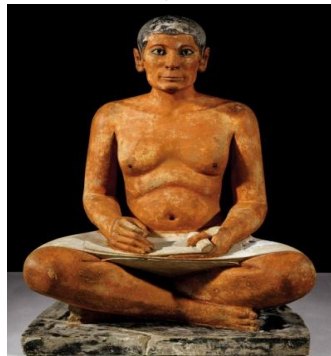
Khafre enthroned, diorite – hard stone=permanence and authority



Menkaure and Queen Khamerernebty(?), Basalt (another very hard stone).



Seated Scribe, the lower the class station, the canon did not apply and figures were more naturalistic.



Although not a pharaoh, a scribe was well respected and worthy of a portrait, however, his station in Egyptian class structure was not high enough to be portrayed in strict Egyptian canon and he was sculpted in a more naturalistic style showing age and the effects of gravity on the human body. He is also sitting on the floor and this would never be a stance that would be used to portray a pharaoh or noble person

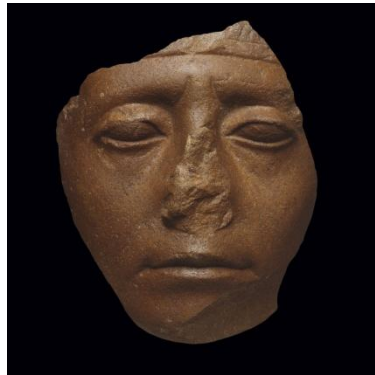
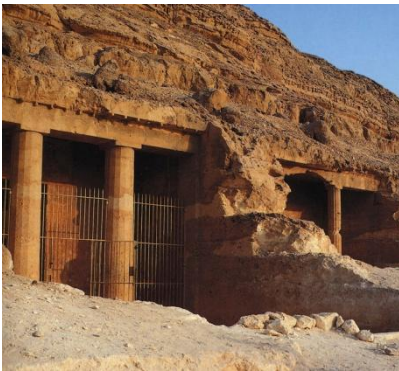
Ti Watching the Hippopotamus Hunt



The tombs of ancient Egypt were often decorated with the pleasures that the deceased enjoyed in life. Ti enjoyed Hippopotamus hunting, so it decorated his tomb. Notice the strict canon and hierarchy of scale of Ti but his slaves are smaller and more naturalistically rendered. The carved vertical grooves are to mimic the reeds on the Nile.

Middle Kingdom (2040-1640 B.C.E.)

Rock Cut Tombs of Beni Hasan



Fragmentary head of Senuret III, ca. 1860 BCE. Red quartzite

Shows the strain of the pharaoh involved in 3 Wars simultaneously, especially wars with the mighty kingdom of Nubia, notice the furrowed brow and drooping eyes and downturned mouth.

New Kingdom (1550-1070 B.C.E.)

Temple of Hatshepsut

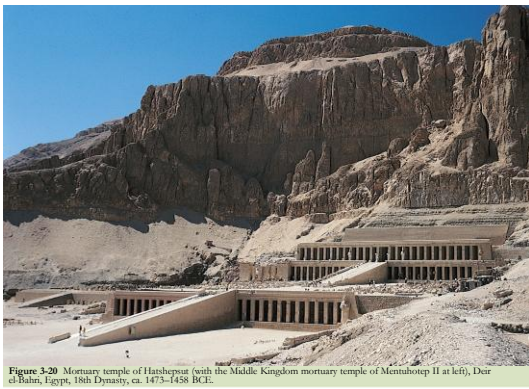


Figure 3-20 Mortuary temple of Hatshepsut (with the Middle Kingdom mortuary temple of Mentuhotep II at left), Deir el-Bahri, Egypt, 18th Dynasty, ca. 1473-1458 BCE.

36

Hatshepsut with offering jars



Temple of Ramses II, rock-cut temple in Nubia, shows Egyptian dominance over Nubia



Temple of Amen-Re (Sun God) Notice use of a “clearstory” row of large windows at the top of tomb.

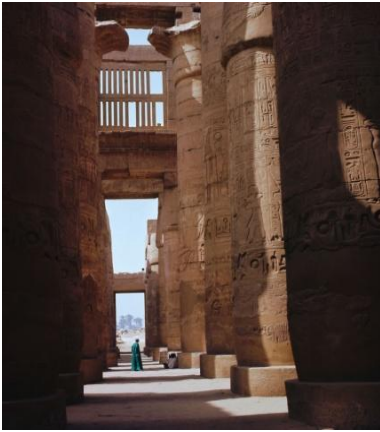


Figure 3-26 Model of the hypostyle hall, temple of Amen-Re, Karnak, Egypt, 19th Dynasty, ca. 1290 – 1224 BCE. Metropolitan Museum of Art, New York.

41

Amarna period-- a free and delicate style developed with many naturalistic tendencies and a new sense of life and movement. Amarna Period -- monotheistic, worshiped Sun God Aten, art was more naturalistic but was short-lived, ended with Akhenaton’s reign. Very short-lived period: during the latter half of the Eighteenth Dynasty 1353–1336 BCE



Akhenaton,
limestone, 13
ft. high
(androgynous)

Nefertiti, painted limestone



Akhenaton,
Nefertiti and
there
daughters,
sunken relief,
rare domestic
scene in
Egyptian art

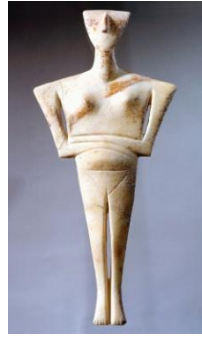
King Tutankhamen, death mask, Amarna period ended and the canon was back after Akhenaton’s death



Aegean Art (3000-1100 B.C.E.)

The Cyclads produced portable sculptures of highly schematic stylized women and seated stylized men playing musical instruments. These statuettes are characterized by a linear abstraction and clean, crisp lines. The Minoans, who lived on the island of Crete, built huge palaces characterized by columns with bulbous capitals that taper down to the floor. Minoan fresco paintings depict women with light skin and men with dark skin. Minoan society is believed to be a very gender equitable society: men and women shown in same scales in frescos, believed to be a “utopia” no depictions of war or strife. The Mycenaeans lived on the Greek mainland and built citadels of masonry with corbelled vaults. They also created luxurious burial sites like the Egyptians.

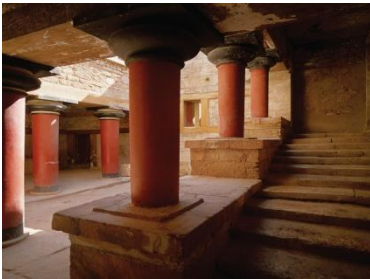
Male lyre player, from Keros (Cyclades), Greece, ca. 2700–2500 BCE. Marble



Figurine of a woman, from Syros (Cyclades), Greece, ca. 2500–2300 BCE. Marble, 1' 6" high (placed in graves laying down, not standing up)

Minoan (1900-1375 BCE)

Palace of Knossos



Toreador Fresco



Landscape with swallows (*Spring Fresco*), 1650 BCE. (first exclusively landscape painting)



Octopus Jar



Snake Goddess



Harvester Vase, carved steatite, first example of depiction of musculature in art

Mycenaean (1400-1100 BCE)

Corbelled Gallery, Corbeled gallery in the walls of the citadel, Tiryns, Greece, ca. 1400–1200 BCE.



Vault of the tholos of the Treasury of Atreus. **43 ft. high, largest dome for the next 1500 years until the Romans built the Pantheon**

Lion Gate



Corbelled arch over post and lintel doorway with what was believed to be lions, but scholars believe them to have had human heads making them sphinxes, illustrates trade/contact with Egypt and Near East.

Treasury of Atreus

Funerary Mask



Greek Art (900-30 B.C.E.)

Greek temples are typically surrounded by an imposing set of columns that embrace the cella or naos where the god is housed. The temple itself is often set apart from the rest of the city, sometimes located on an adjoining hill called an acropolis. Greeks viewed architecture as sculpture and amended the mathematical equations to create a perfect form. They relied on the golden mean and their temples were extensions of the Mycenaen megaron. Temples rested on 3 stylobates that were equal on all sides. Greek theaters, like the temples, are built of cut stone carved into an important site. The Geometric pottery period is characterized by linear designs and abstract patterns. Orientalizing period shows an influence of Egyptian and Mesopotamian art. Archaic sculpture is known for its upright figures and "archaic smiles." The Classical period is characterized by the use of contrapposto and Heroic, Aloof, Idealized and Removed (HAIR), Parthenon friezes are relief sculptures of mythology. Most popular theme of good vs. evil is gods battling monsters and giants (gigantomachy). The figures often look beyond at an approaching enemy perhaps, or an unseen wind.

The Hellenistic period shows more expression, emotion, drama and movement. Hellenistic period depicted the human form more naturalistically, and broadened the subject matter to include everyday people. Alexander the Great's empire was over-extended and included a non-homogeneous population that was difficult to oversee and manage. This uncertainty shows in the art of the Hellenistic period.

Geometric Art

Geometric krater, used as a grave marker, kraters used to store wine.



Orientalizing Art

Corinthian black-figure amphora with animal friezes and animal/human forms like the **Sirin** (Half female/half bird)



Archaic Art



Kouros (Greek for boy, used as grave marker, stance much like Egyptian statues, but NUDE, which is very Greek.

Calf Bearer, found on the acropolis, was dedicated to Athena by Rhombus as a votive offering



Ajax and Achilles Playing Dice by EXEKIAS



Peplos Kore, (notice hair is painted with red encaustic (bees wax and pigment))



Classical Art

kritios Boy, transitional piece, hair still stylized, but body is highly idealized and shows contrapposto stance, but considered first Classical Period sculpture.



Classical Greek sculpture uses contrapposto!
Italian "to counterpose", contrapposto is also an art term which describes one particular pose an artist may give a sculpted or painted human figure. Specifically, the subject is depicted with his or her weight shifted to one leg, causing that leg to appear rigid with its knee locked, its foot flat on the ground and its hip thrust out a bit. It is the more naturalistic way to show a human stance.

The Discus Thrower by Myron



Gigantomachy, detail of the north frieze of the Siphnian Treasury, Delphi, Greece, ca. 530 BCE (Good vs. Evil)



Greek frieze relief sculpture in about mythological narratives, Roman architectural frieze relief sculpture is about commemorating history, mostly military conquests.

The Parthenon (no straight lines, designed by IKTINOS and KALLIKRATES)



Athena Parthenos (Greek for Virgin), in the cella of the Parthenon, Acropolis, Athens, Greece, ca. 438 BCE. Model of the lost 38 foot chryselephantine statue (ivory and gold)

Every other year, 4 virgin girls were selected to weave the Athena Parthenos a peplos and present it to her.

Spear Bearer by Polykleitos, Roman copy, wrote treatise on ideal proportions called "Canon"



Nike Adjusting Her Sandal



Late Classical Art

Aphrodite of Knidos by Praxiteles—sculptor known for his use of “S curve” in figure, scandalous first Classical Greek female nude. Shows the idealized female form.



Hermes and the Infant Dionysos

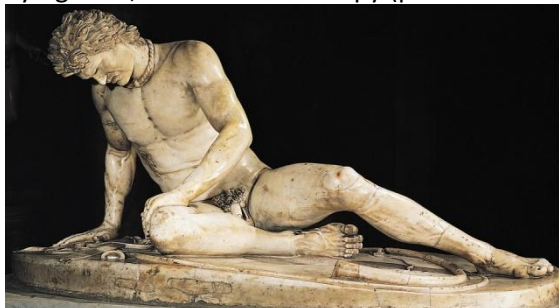


Apoxyomenos (Scrapper) by LYSIPPOS (new Canon of Late Classical period)



Hellenistic Art

Dying Gaul, Roman marble copy (profound emotion of the dying enemy)



Nike of Samothrace



Nike of Samothrace, mounted on a Greek ship, shows movement and drama. The female form is shown through the thin fabric and the wind dramatically blows the garment over Nike.



The Boxer, Bronze, shows everyday person who is not heroic, emotion is one of weary defeat of the human body. Hunched seated position is complete opposite of the heroic contrapposto

Old Market Woman

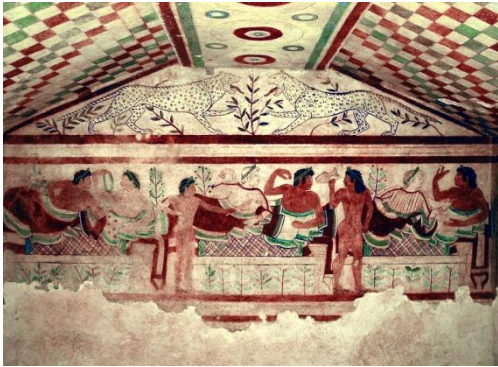


This depiction of an aged women who is hunched over and going about her everyday life is ANYTHING BUT IDEALIZED! She is not heroic or aloof, but shows the effects of age on the human body. She has wrinkles and looks weary and is stooped over from years of work. This naturalistic way to interpret the human form and show natural signs of age and life on the human body is very Hellenistic.

Etruscan Art (10 century B.C.E. - 270 B.C.E.)

The Etruscans erected large mound-shaped tombs that contained a single large room in which the deceased were interred underground by carving out soft rock called tufa. They created wall murals and stucco designs on the interior of the tombs that showed men and women enjoying life. Large sarcophagi, made of terracotta, were placed within the tombs as well. Most of the dead were cremated, however. The Etruscans were known for their terracotta sculptures, which were usually placed on rooftops. Etruscans lived at the same time as Archaic Greeks and their figural sculptures are much more animated on the upper part of the body than Archaic Greek works. Women were given more rights than any other contemporary culture.

Tomb of the Leopards, underground carved



Apollo from Veii



Sarcophagus from Cerveteri



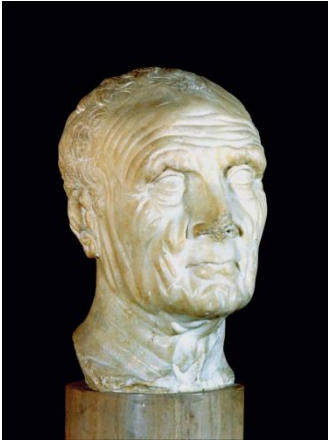
Capitoline Wolf, Late Etruscans were master bronze workers, taken over by Romans



Roman Art (753 B.C.E.-5th century C.E.)

Art was used to emphasize the power of the state in a society in which empire building was a specialty. Monumental buildings and sculptures graced the great cities of the Roman world. The introduction of concrete enabled the Romans to build structures that had impressive exteriors and interiors. Romans were architectural innovators, besides reinforced concrete, they created aqueducts, barrel vaulting, massive domes. Much is discovered from the remains of the city of Pompeii. Romans were inspired by Greek art, yet they began to take on a military character. Their architecture shows the Roman imposed architecture onto landscape on the landscape with its scale (coliseum was 16 stories). Roman architecture is built for function over form (Greeks were more concerned with form or sculptural form over any ideal of function). Greek frieze relief sculpture in about mythological narratives, **Roman architectural frieze relief sculpture is about commemorating history, mostly military conquests.**

Head of an old man, from Osimo, mid-first century BCE. Marble Veristic Portrait



Verism in Roman Portraits, comes from Latin *verus* (true).

Veristic style was favored in the late Republican period. Shows the nobility of age and wisdom, hyper realism, warts and wrinkles.

Augustus of Primaporta, from Primaporta, Italy, early-first-century CE copy of a bronze original of ca. 20 BCE.



This portrait rejects the Roman idea of verism and recalls the Classical Greek Period with Idealized features and heroic pose. The bas-reliefs on his armored cuirass have a complex allegorical and political agenda, alluding to diverse Roman deities, including Mars, god of war, as well as the personifications of the latest territories conquered by him: Hispania, Gaul, Germania, Parthia (that had humiliated Crassus, and here appears in the act of returning the standards captured from his legions); at the top, the chariot of the Sun illuminates Augustus's deeds. The cupid at his right leg alludes to the Augustan lineage to Venus.

Ara Pacis Augustae (Altar of Augustan Peace looking northeast), 13–9 BCE., made for propaganda for Augustus



Detail of sculptural relief Procession of the imperial family, detail of the south frieze of the Ara Pacis Augustae, Rome, Italy, 13–9 BCE., Propaganda for nobility to have more children, birth rate was down

Maison Carrée, Nîmes, France, ca. 1–10 CE, notice the Pseudoperipteral columns, engaged on sides. On platform with stairs leading to noas/cella.



Pont du Gard, Nîmes, France, ca. 16 BCE., hydraulic engineering feat.



The Colosseum, Aerial view of the Colosseum (Flavian Amphitheater), Rome, Italy, ca. 70–80 CE,



16 stories high, each level featured a different column order
Entertainment for all Romans, first night open it is said to witness the slaughter of 500 exotic beasts.

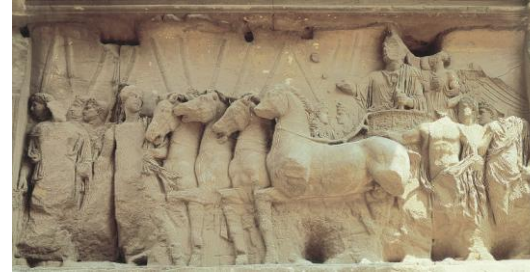
Dionysiac Mystery Frieze, Pompeii, Fresco, 60–50 BCE.



The Arch of Titus



Top: Spoils of Jerusalem, relief panel from the Arch of Titus, Rome, Italy, after 81 CE. Marble, 7' 10" high.



Bottom: Triumph of Titus, relief panel from the Arch of Titus, Rome, Italy, after 81 CE. Marble

Romans commemorated historic events, in particular military conquests. Used as propaganda to remind citizens in all Roman lands of Roman might.

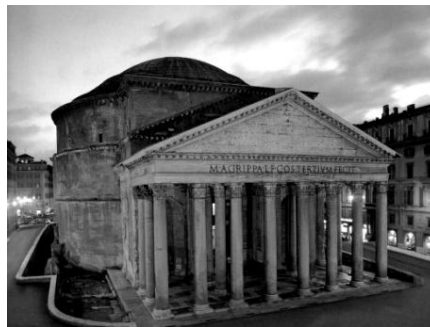
Column of Trajan, spiraling historical narrative of Dacian Wars and Trajan's victory in an ascending register.



Equestrian Statue of Marcus Aurelius



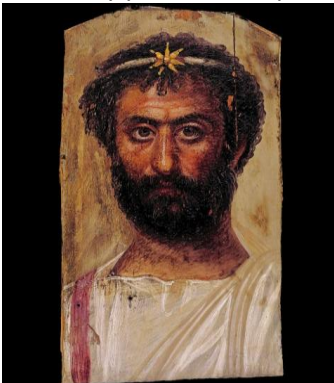
Pantheon



Pantheon, 126 AD, from Greek word meaning "temple consecrated to all gods" All Romans could enter and worship, unlike a Greek temple.

Pantheon's dome is still the world's largest unreinforced concrete dome. The height to the

Mummy portrait of a priest of Serapis, from Hawara (Faiyum), Egypt, ca.140–160 ce. Encaustic on wood,



Egyptian Roman colony, called Coptic painting because of the Coptic culture

Known for painting using beeswax and pigment called encaustic – artists could obtain remarkable detail of the deceased.

Arch of Constantine 312–315 CE., made with spolia (items/materials from prior works) (Detail R) Distribution of largess, detail of the north frieze of the Arch of Constantine, Rome, Italy, Squat figures set in crowded and confusing space illustrates the chaos of the Late Roman Era.



Constantine (colossus)



Portrait of Constantine, from the Basilica Nova, Rome, Italy, ca. 315–330 CE. Marble, 8' 6" high.

Head was connected to colossal statue of Constantine. And this colossal **sculpture** was originally, scholars believe, about 40 feet high, so really big.

Portraits of the four tetrarchs, from Constantinople, ca. 305 CE. Porphyry (royal hard purple stone)



All Four Tetrarchs all are shown the same: garments, head gear, nothing unique and not portraits with any real likeness. This shows that all four regions of the very weak Roman Empire were equal in an attempt to maintain order.

Early Christian Art (200-550 C.E.)

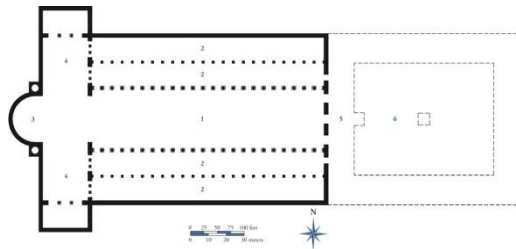
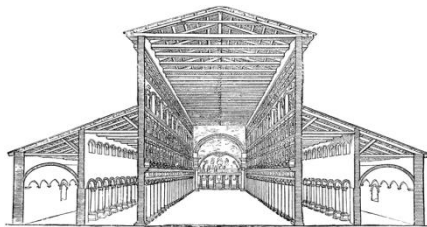
Early Christian art is transitional, murals, mosaics and sculptures all show a transition from Roman pagan imagery to Christian imagery. Christ is shown as Apollo-esque: teacher, beardless, boyish. Churches were mostly centrally (Roman mausoleum) planned, but also had basilica plan to transition from Roman civic building to accommodate many worshipers. The four evangelists were often portrayed in Early Christian Work. Mathew was represented by the angel or man, Mark by the lion, Luke by the ox, and John by the eagle.

Dura Europos synagogue



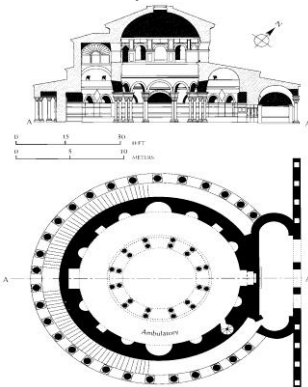
Christ As The Good Shepherd, the story of Jonah, and orants, painted ceiling of a cubiculum in the Catacomb of Saints Peter and Marcellinus, Rome, Italy, early fourth century.

Old Saint Peter's, Rome, Italy, begun ca. 319



plan of Old Saint Peter's, Rome, Italy, begun ca. 319 (John Burge). (1) nave, (2) aisle, (3) apse, (4) transept, (5) narthex, (6) atrium.

Santa Costanza, Interior of Santa Costanza, Rome, Italy, ca. 337–351



Galla Placidia, Good Shepherd mosaic, Galla Placidia



Miracle of the loaves and fishes, mosaic from the top register of the nave wall (above the clerestory windows in of Sant' Apollinare Nuovo, Ravenna, Italy, ca. 504.



Sarcophagus of Junius Bassus

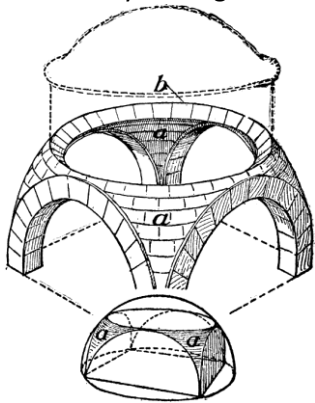


Sarcophagus of Junius Bassus, from Rome, Italy, ca. 359. Marble, 3' 10 1/2" x 8'.

Junius Bassus was a Roman Prefect who recently converted to Christianity on his death bed

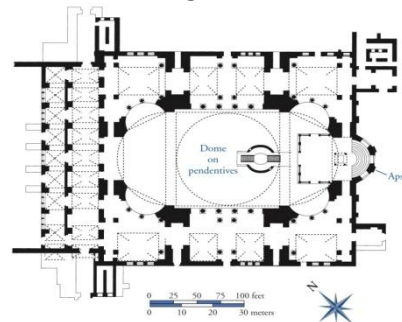
Byzantine Art (500-1453+)

Byzantine Art originated in the Eastern half of the Roman Empire, particularly Constantinople. It was characterized by mosaics with gold backgrounds, flat, stylized figures, and hierarchy of scale. Ivory carvings, painted icons and paintings of religious figures were believed to have spiritual powers during this period. The Byzantines adopted the use of pendentives and squinches. Byzantine Art survived the fall of the Roman Empire, continuing in eastern Europe and Greece. Stylized figures adorn golden mosaics made with square pieces of glass called tesserae

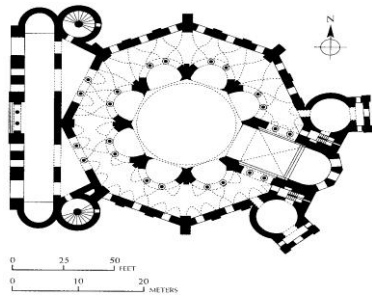


Pendentives

Hagia Sophia, ANTHEMIUS OF TRALLES and ISIDORUS OF MILETUS, Constantinople (Istanbul), Turkey, 532–537. Resting on Pendentives, the 40 dome windows appear to be a floating halo around the gold mosaics.



San Vitale, Ravenna, Italy, 526–547.



Justinian, Bishop Maximianus and attendants, north side of apse, San Vitale, 547. Theodora and Attendants, south side of apse, San Vitale, 547



Justinian as world conqueror (*Barberini Ivory*), mid-sixth century. Ivory,



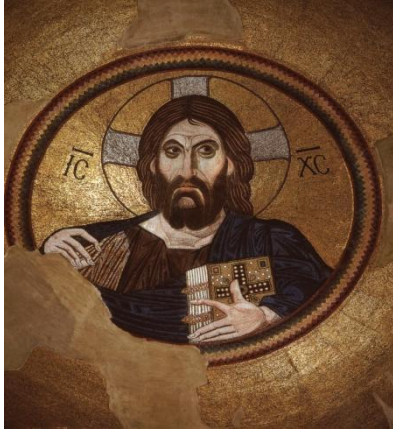
Justinian is shown with a beardless Apollo-esque Christ above him, a soldier presenting winged victory and his pagan enemies below him much smaller and grotesque.

Saint Michael the Archangel, small ivory used to reject the large-scale pagan marble works.



Saint Apollinaris amid sheep, apse mosaic, Sant'Apollinare in Classe, Ravenna, Italy, ca. 533-549.

Christ as Pantokrator, dome mosaic in the Church of the Dormition, Daphni, Greece, ca. 1090–1100., Christ is stern, has a beard, and sits in judgment.



Theotokos (she who bore God)
Saint Mark's Cathedral

Islamic Art (650 C.E.+)

Islamic art is characterized by the use of calligraphy, arabesque patterns, and textiles. Islamic mosques served the same purpose as Christian churches, with the addition of a mihrab to direct the worshiper's attention to Mecca. A traditional prohibition against figural art dominates much of the Islamic movement, yet it can be found in Persian manuscripts that depict famous stories from Arabic literature. Islamic architecture was partially inspired by Byzantine, Sassanian, and Early Christian structures. Islamic religious symbols were richly represented in mosques, tombs, and palaces.

Dome of the, Jerusalem, 687–692



Great Mosque of Cordoba, 784-786



Frieze of the Umayyad palace, ca. 740 – 750



Kufic Script



Mosque of Selim II, Edirne, Turkey, 1568-1575 – Sinan was the architect, Suleiman the Magnificent commissioned it and wanted to show that the Ottoman Empire could build a higher dome than Christendom, Hagia Sophia



Arabesque Calligraphy



Malwiya Minaret, Great Mosque, Samarra, Iraq, 848 - 852



Early Medieval Art(500- 1050)

Early Medieval Art is a movement was called the migratory period and featured portable works that were done in the animal style. The characteristics of Early Medieval art include horror vacui (highly congested composition) and interlacing patterns. Art at the court of Charlemagne begins the first of many western European revivals of ancient Rome. Carolingian art is the Art during the reign of Charlemagne. Ottonian art revives large scale sculpture and architecture.

Characteristics:

Relies on complicated interlace patterns in a frenzy of horror vacui, small portable status items were created because the barbarians tribes were nomadic. Nomadic hordes created small status symbols: jewelry, weapons
 Borders of the pages harbor animals in stylized combat patterns, sometimes called the animal style
 Each section of the illustrated text opens with huge initials that are rich fields for ornamentation
 Major Works of the Anglo and Hiberno Saxon Art

Purse Cover from the Sutton Hoo Ship Burial, cloisonné



Carolingian
(time of Charlemagne)
 Palatine Chapel of Charlemagne. Carolingian Period, located in new capital of Holy Roman Empire: Aachen, Germany.
 Round, mausoleum style like Byzantine churches, but Roman Catholic

Hiberno-Saxon

- **The Book of Kells**

Chi-rho-iota page

from Iona, Scotland
8th - 9th centuries
tempera on vellum
13 x 9 1/2 in.

Illuminating the word

• Opening of account of the nativity in the gospel of Matthew.

• **Chi-Ro-Iota: XPI** – initial letters of “Christ: in Greek.

• **“autem” generatio** – “Now this is how the birth of Jesus Christ came about”

• Includes animals and male (Christ) head as well angels & abstract patterns.



Carolingian

This painted manuscripts produced for Charlemagne’s court reveal the legacy of classical art. The Carolingian painter used light and shade and perspective to create the illusion of three-dimensional form.

**St. Matthew
Coronation Gospels**

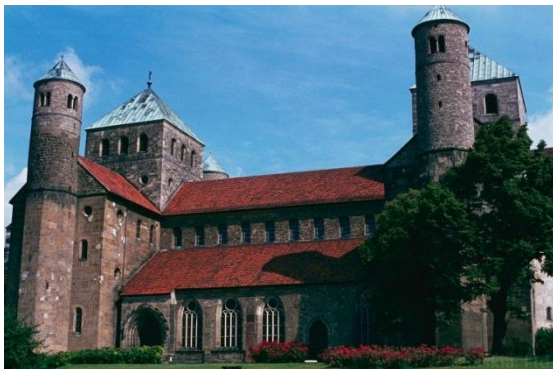
Aachen, Germany

ca. 800-810
ink and tempera on vellum
12 3/4 x 10 in.



Ottonian

Abbey Church of St. Michael’s ,Hildesheim, Germany , ca. 1001-1031



Column with reliefs illustrating the life of Christ

Hildesheim,
Germany

ca. 1015-1022
bronze 12 ft. 6 in.
high

inspired by Column
of Trajan

Romanesque Art (1000- 1150)

Romanesque art shows a revitalization of large- scale architecture and sculpture. Pilgrimages to sacred European shrines increase the flow of people and ideas around the continent. Romanesque churches develop their apse to accommodate large crowds of pilgrims. Naves become larger, added radiating chapels to hold relics for pilgrims. Timber roofs are replaced with mostly groined barrel vaults. Church portal sculptures stress themes of the Last Judgment and need for salvation. Manuscript painting and weaving flourished as art forms.

Characteristics:

Round arches, often used as arcades, are prominent features of facades, barrel vaults, sculpture around portals
Reliquaries that contain Venerated objects , like the bones of saints; they are richly adorned and prized

Characteristics:

Round arches, often used as arcades, are prominent features of facades, barrel vaults, sculpture around portals
Reliquaries that contain Venerated objects, like the bones of saints; they are richly adorned and prized. Pilgrimages change the design and scale of churches. The Cathedral was born to accommodate pilgrims. Naves and aisles widen, roofs become barrel vaulted instead of timber, and the biggest change was the introduction of radiating chapels

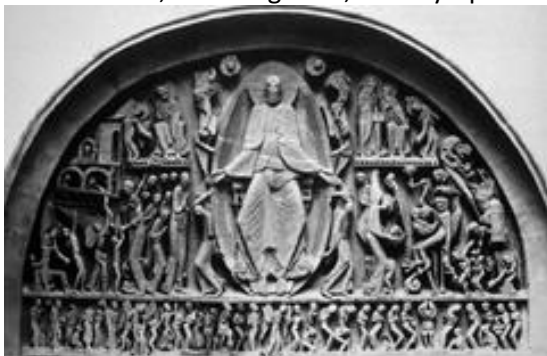
Interior Saint-Sernin, Toulouse,



Saint-Sernin, Toulouse, France, ca. 1070–1120, radiating chapels



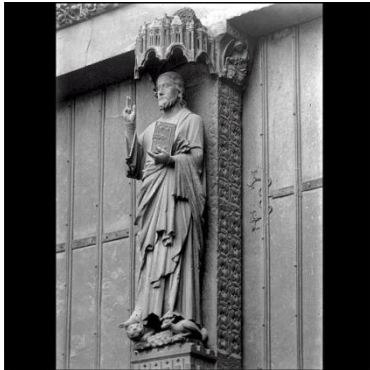
GISLEBERTUS, Last Judgment, west tympanum of Saint-Lazare, Autun, France, ca. 1120–1135. Marble



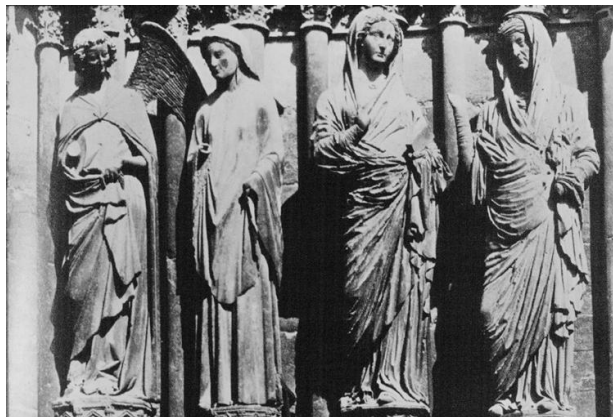
Gothic Art in England and France (1140- 1400)

Gothic architecture built on advances made in the Romanesque: the rib vault, the pointed arch, and the bay system of construction. Gothic architecture reached new vertical heights through the use of flying buttresses that carry the weight of the roof to the walls outside the building and deflect wind pressure. Gothic sculpture, particularly on portals, is more three- dimensional than its Romanesque counterparts, emerging from the wall, and emphasizing the verticality of the structure. Gothic manuscript painting is influenced by the luminosity and richness of stained glass windows.

Perpendicular heights in Gloucester Cathedral. Sculpture becomes more natural
Notre Dame, Paris



Beau Dieu, Amiens Cathedral



Annunciation and Visitation, Amiens Cathedral

Blanche of Castile and Louis IX



Gothic Art in Italy/Proto-Renaissance (1250- 1400)

Late Gothic or **Proto Renaissance** art in Italy forms a bridge between Medieval and Renaissance art. The artist becomes an important historical personality whose life story can be traced and recorded. Humanism, with its deep connection to civic duty is born in the Italian city-state with the emergence of renewed classical thought. Aspects of ancient sculpture are revitalized under the artistic leadership of the Pisani family. The Siennese and Florentine schools of painting dominate art. Siennese school becomes the international style known for bold colors and dynamic composition. Architecture is regional and unique with multicolored marble revetment, yet without the elevation of the French, German and even English Gothic cathedrals

Orvieto cathedral



The Italian Gothic Cathedral is very regional in style: lower elevation, no flying buttresses, façade with limited sculpture (it is actually painted). There is very little stained glass and only a clerestory. Patterns are created with revetment: panels of colored marble facing.

Cimabue, Madonna Enthroned



Giotto, Madonna Enthroned ca. 1310, tempera on wood



Giotto, Arena Chapel, Padua, 1306

Lamentation, Arena Chapel, Padua, Italy, 1305, Fresco
Giotto used solid forms to give weight and mass to his figures, which was revolutionary, careful modeling to give a 3-D illusion of figures and space.



Late Gothic Northern Europe (1400- 1500)

An active and prosperous capitalist society inspired a cultural ferment in fifteenth- century Flanders and Holland. Important secular works of fifteenth- century architect are influenced by Gothic church architecture. The International Gothic style dominates Northern European painting in the early fifteenth century. Flemish painting is characterized by symbolically rich layers of meaning applied to crowded compositions with high horizon lines and hyper realism. Secular art becomes increasingly important. The use of oil paint revolutionizes painting and hyper-realism and detail is achieved through glazing of the paints and the build of color. The introduction of printmaking, the first mass- produced art form, radically transforms art history.

Claus Sluter, *Well of Moses*, Chartreuse de Champmol, Dijon, France, 1395-1406



Jan van Eyck, Ghent Altarpiece (remember *Adoration of the Lamb* central bottom panel).



Rogier van der Weyden, *Deposition*, Belgium , ca. 1435, oil on wood (almost set up on a stage like a Mystery Play)



Early Italian Renaissance (1400- 1500)

The revitalization of classical ideals in literature, history, and philosophy had its impact on the fine arts. Renaissance courts were influenced by the spirit of humanism, which stressed the secular over the religious. Artists created realistic three- dimensional paintings based on the newly acquired theories on linear perspective. Italian Renaissance sculpture is marked by a greater understanding of human anatomy; there is a revival of large- scale nude works. Architecture emphasizes open light spaces in a balanced and symmetrical environment.

Filippo Brunelleschi, Dome of Florence Cathedral



Florence Cathedral - View of the dome.



Masaccio's Holy Trinity



DONATELLO, *David*, late 1440–1460. Bronze

High Renaissance (1495- 1520)

The revitalization of the city of Rome under the patronage of Pope Julius II led to one of the most creative outbursts in the history of art. High Renaissance artists seek to emulate Roman grandeur by undertaking awe- inspiring artistic projects. High Renaissance compositions are marked by balance, symmetry, and ideal proportions. Triangular compositions are also favored. Venetian painters establish a school of painting that stresses sensuous forms with sophisticated color harmonies. Portraits reveal the likenesses of the sitters as well as their character a personality. Roman architect Vitruvius influences Renaissance architect Palladio “mathematical precision based on square.”

Leonardo da Vinci, Madonna of the Rocks



Bramante, Tempietto, “temple of St. Peter” marks spot of martyrdom



Palladio, Villa Rotunda, formerly Villa Capra), near Vicenza, Italy, ca. 1566–1570



Mannerism (1520- 1600)

Mannerist art is deliberately intellectual, asking the viewer to respond in a sophisticated way to the spatial challenges presented in a painting or a sculpture. Mannerist painting and sculpture are characterized by complicate compositions, distorted figure styles, and complex allegorical interpretations. Mannerist architecture often employs classical elements in a new and unusual way that defies traditional formulas.

Guilio Romano, Palazzo del Te



Agnolo Bronzino

Venus, Cupid, Folly, and Time



High Renaissance in Northern Europe & Spain 1500 – 1600

Martin Luther nailed the 95 Thesis on the door of a church in 1513. The Protestant Revolution began. Paintings are more secular, and a wave of iconoclasm occurred where Protestants rejected the representation of the human form in art. Many works were destroyed. ALBRECHT DÜRER is the Leonardo of the North, a versatile artist who painted and perfected the engraving print method.

Durer, *The Fall of Man (Adam and Eve)*, 1504. Engraving



Durer, *Piece of Turf*



MATTHIAS GRÜNEWALD, *Isenheim Altarpiece* (closed, top; open, bottom), from the chapel of the Hospital of Saint Anthony, Isenheim, Germany, ca.1510–1515. Oil on wood, (The Catholic South of Germany, still made highly emotional works.)



ALBRECHT DÜRER, *Four Apostles*, 1526. Oil on wood,



Durer makes a commentary in favor of the Protestant Reformation; Peter, the first pope, strategically stands behind St. John the Evangelist, writer of the Gospel – giving greater importance to the “Word of God” and not that of man.

EL GRECO, *The Burial of Count Orgaz*, 1586. Oil on canvas, 16' x 12'. His name means “The Greek” b/c he was born in Greece



- Counter Reformation, which was intense in Spain effected his emotional work
- Count Orgaz was a medieval benefactor of the church
- Represented as a contemporary event
- Top of painting- figures are sweeping and flamelike
 - Figures depicted in elongated and dramatic Mannerist style

Baroque (1600- 1700)

The Counter- Reformation, which symbolized the Catholic resurgence, finds an artistic parallel in Baroque art of Italy, Flanders, Spain, and France. The Baroque in Italy and Spain can be characterized as Dynamic, theatrical and highly ornate and encompassing painting, sculpture and architecture into a work of art (think Bernini's *Ecstasy of St. Teresa*). The Catholic church commissions huge and grandiose ceiling paintings in churches that also include sculptural details to "win back and keep the fold." Baroque art also flourishes in Protestant Holland, which becomes a counter- voice to Catholic art. Baroque painting is divided into two schools of thought: the classicists, inspired by the works of central Italian artists such as Raphael; and the naturalists, inspired by venetian painters such as Titian. Baroque artists experiment with different art forms, such as genre, landscapes, and still lifes, and bring them artistically to the same level as traditional subjects. The Dutch Still Life "vanitas" illustrate the vanities of life and are a warning of the sins of gluttony and want. Baroque architecture is associated with the grand and majestic royal courts of Europe. Baroque artist, such as Vermeer, use the camera obscura to create a hyper-realistic composition.

Italian and Spanish Baroque

Fascination with space, time, and motion in world that is ever-expanding into a "New World" of the Americas
By placing the viewer in the middle of the most dramatic moment imaginable, Baroque artists emphasize the urgency of the present struggle engendered by the Counter Reformation. Stylistically, the compositions are dynamic and filled with diagonals and high contrast lighting. **Tenebrism** is the use of shadowy theatrical lighting, from Italian word for "murky." Rise of the "Academic" artist and the concept that "art" can be taught by following a set of carefully prescribed rules
Importance of light to suggest the presence of truth emerging from a world of darkness
Emphasis of passionate emotions over calculated reason as an attempt to restore the faith of those tempted to stray from the Catholic church.
Renewed emphasis of the Virgin Mary to counteract the destruction of countless statues of the Virgin in the Protestant North.
Attempt to activate and/or invade the space of the viewer so that the viewer then becomes a "participant" in the action

Carlo Maderno, Facade of Sant Peter's, Rome



Annibale Caracci, Loves of the Gods, Rome, Italy, 1597–1601, shows use of "Quadro riportato"



FRA ANDREA POZZO, *Glorification of Saint Ignatius*, ceiling fresco in the nave of Sant' Ignazio, Rome, Italy, 1691–1694.



FRANCISCO DE ZURBARÁN, (Spanish) *Saint Serapion*, 1628



Baroque in Holland

Fascination with flesh and texture reflect the luxuriant world that artists such as Rubens and van Dyck inhabited. Like the Italian and the Spanish, the Catholic Flemish desired to be dazzled by dramatic movement, passionate emotions, and strong light emerging from darkness.

Emergence of secular themes or “genres” in painting (landscapes, still life, seascapes, etc.) created for a rising Protestant middle class that was suspicious of owning idolatrous religious works. Rembrandt, a product of the Protestant Reformation, created humble works of religious art, but created secular pieces as well. The most famous of the Dutch Baroque artist is Rembrandt van Rijn. While many Dutch and Flemish artists of the period were very specialized, focusing on only one type of painting, Rembrandt had great success painting many different types of works. He created paintings and prints of portraits, militia paintings, landscapes and religious scenes. His style changed much over the years, featuring realistic paintings, ornate Baroque style works, and expressive painterly works. Here is one of his most famous works, popularly called the *Night Watch* because of a thick varnish that made the painting appear to be a night scene. It was a commissioned portrait of a small Dutch militia. This shows the dynamic portraiture of the best Dutch artists.

PETER PAUL RUBENS, *Arrival of Marie de' Medici at Marseilles*, 1622–1625



JUDITH LEYSTER, *Self-Portrait*, ca. 1630. Oil on canvas

REMBRANDT VAN RIJN, *Return of the Prodigal Son*, ca. 1665. Oil on canvas



Rococo (1700-1750)

The shift of power from the royal court to the aristocrats is paralleled in the shift in taste from the Baroque to the Rococo. The Rococo period was highly influenced by the tastes of women, in particular intellectual aristocratic women called **femmes savantes**, women who held **salons** in their homes to center on discussions of literature, art and music. The French Royal Academy dictated artistic taste in eighteenth-century Paris. Rococo is highly influenced by the feminine and women play a role in intellectual pursuits through the Salon culture: Le femme savant or "the intelligent women." Rococo architecture seeks to unite the arts in a coherent artistic experience. A quintessential Rococo painting is the **fete galante**, which portrays the aristocracy in their leisurely pursuits. The Rococo also developed a strong school of satirical painting.

Jean- Antoine Watteau, *The Return from Cythera*



Neoclassicism (1750- 1815)

Neoclassicism is a movement that expressed the "Liberty, Equality, and Fraternity" of the French Revolution. The interests in the classics and use of them as models for modern experience was revived by the discovery of Pompeii and the writings of Johann Winckelmann. Neoclassical painting and sculpture was so dominated by the spirit of Greece and Rome that contemporaries were often clothed in antique robes to indicate an affinity with the deeds and events of the ancient world.

Richard Boyle and William Kent, Chiswick house



Characteristics of Neoclassical Architecture

- introduction to cast iron
- metal construction
- new materials could be both a structural and aesthetic success
- domes graced the center of homes

Thomas Jefferson, Monticello (American version of Neoclassicism with red brick!)



Abraham Darby and Thomas Pritchard
Coalbrookdale Bridge, Industrial Revolution influenced with steel!



Characteristics of Neoclassical Painting

- exemplum virtutis (painting of an epic contemporary event and wraps the figures in modern rather than ancient drapery)
- no mythological references
- composition: symmetrical
- linear perspective leading the eye into the background

John Singleton Copley, *Death of General Wolfe*, History Painting!



Angelica Kauffmann, *Cornelia Pointing to Her Children as Treasures*



Characteristics of Neoclassical Sculpture

- deeply affected by classicism
- moved away from figures wrapped in ancient robes to more realistic figural poses in contemporary drapery
- classical allusions were a second influence
- carved from white marble with no paint added

Antonio Canova

Pauline Borghese as Venus



Romanticism (1789- 1848)

Romanticism is a spirited cultural movement that inspired artists to move beyond former boundaries and express themselves as individuals. The Romantic artists introduced new subjects such as grand political canvases, the world of the unconscious, and the majesty and awesome grandeur of nature. Drawn to exotic narratives, Romantic artists depicted stories from far off lands in the orient and in America. They were influenced by photography as it was a new discovery. By the early 19th century, architects sought to revive former artistic styles and incorporate them into modern buildings.

characteristics of Romanticism Architecture

- revival of every style of the past
- historicism and yearning for past ideals fueled a reliance on the old, tried, and the familiar; symbol
- Middle Age represented a time when religion was more devout and sincere, and life was more centered around faith

Charles Garnier, The Opera



Joseph Paxton, The Crystal Palace



Charles Barry and Augustus Pugin, The Houses of Parliament (Gothic revival)



characteristics of Romantic Painting/ Sculpture

- political paintings became important
- landscape painting had a political agenda; contemporary statement
- paintings were expressions against the Industrial Revolution
- or an answer to criticism on how Americans had polluted their land

Francisco de Goya, The Sleep of Reason Produces Monsters



Antoine-Jean Gros, Napoleon in the Pesthouse of Jaffa



Thomas Cole (American), The Oxbow



Eugene Delacroix, Liberty Leading the People



Modernism (1860- 1970)

Modern art refers to artistic works produced during the period extending roughly from the 1860s to the 1970s, and denotes the style and philosophy of the art produced during that era. The term is usually associated with art in which the traditions of the past have been thrown aside in a spirit of experimentation. Modern artists experimented with new ways of seeing and with fresh ideas about the nature of materials and functions of art. A tendency toward abstraction is characteristic of much modern art. The impressionist initiated the concept that continued into the Modernist era that the painting is the object by being concerned with the formal elements and principals of design instead of grandiose subject matter.

Symbolism

Obsession with internal, psychological phenomena as expressed through symbols derived from myth, folklore, allegory, dreams, and other unconscious manifestations

Strong fascination with the art of the untrained, children, and the insane



Figure 31-25 HENRI ROUSSEAU, *Sleeping Gypsy*, 1897. Oil on canvas, 4' 3" x 6' 7". Museum of Modern Art, New York (gift of Mrs. Simon Guggenheim).

A world of personal fantasy:

In *The Sleeping Gypsy*, Henri Rousseau produced an image of dream and fantasy in a naive style.

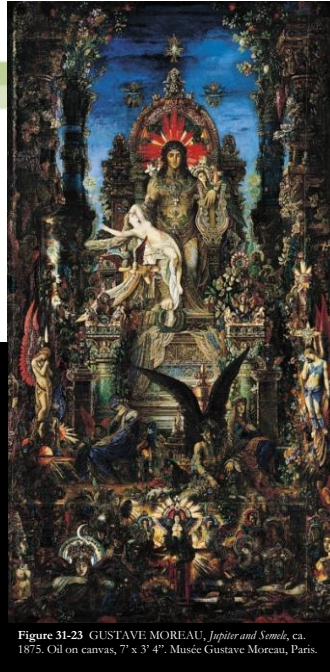


Figure 31-23 GUSTAVE MOREAU, *Jupiter and Semele*, ca. 1875. Oil on canvas, 7' x 3' 4". Musée Gustave Moreau, Paris.

The death-inducing vision:

Gustave Moreau's *Jupiter and Semele* is sumptuously painted in rich, exotic colors. The royal hall of Olympus is shown as shimmering in iridescent color.

Impressionism can be considered to be the first distinctly modern movement in painting. Developing in Paris in the 1860s, its influence spread throughout Europe and the United States. Its originators were artists shunned by powerful academic art institutions. They also rejected the Salon, the official, government-sanctioned exhibition which was one of the pinnacles of the French social calendar. In turning away from the fine finish and detail to which most artists of their day aspired, the Impressionists aimed to capture the immediate effect of a scene - the impression it made on the eye in a fleeting instant.

Monet, Saint-Lazare Train Station, 1877



Post- Impressionists moved beyond the ideas of stressed light, shading, and color to combine them with an analysis of the structure of a given subject. Paul Cezanne, the quintessential Post- Impressionist, said that he tried to "make Impressionism something solid and durable, like the art of the museums." The seem to move toward abstraction in their works, but to retain solid forms, exploring underlying structure, and preserving traditional elements such as perspective.

Gauguin, *Jacob Wrestling an Angel*



Fauvism

Short-lived movement that utilized the arbitrary color schemes of the Symbolists in the way that the color served as an expressive end in itself

Matisse, *Woman with a Hat*



Expressionism

Rejection of academic naturalism in favor of a highly stylized art that expresses angst, neurotic fears, and sexual tension
Formation of artistic communities that shunned a materialistic society bent on war and destruction and advocated a “primitive” life that provided spiritual liberation

Admiration of what was called “primitive” or “pre-civilized” art since it was thought to have been produced by societies that were free of inhibitions and restraints

Futurism

Desire to eradicate the past through war and destruction and establish a new type of vision based on a concept known as dynamism

Dada

Disregard for art traditions and craft, suggesting that art lacks value and influence

Concept of art as a failed idea, perhaps presenting it as a humorous joke or as a puzzle that can never be solved

Questioning of the nature of art and the importance of originality, presenting “found objects” as having aesthetic value

Marcel Duchamp, *Fountain* (Dada “ready-made”)



Cubism

Analytical fragmentation of form and space that addressed the paradoxical nature of reality and the formal qualities of a flat, two-dimensional picture plane. Cubists wanted to view the subject from multiple points of view within one picture plane.

Expression of the new 20th century urban experience evoking a sense of change and the rapid passing of time

Pablo Picasso, Le guitariste



Abstract Expressionism

Large-scale works that confront the viewer not only with their overwhelming size but also their broad, gestural strokes. Color Field painters were concerned primarily with shape and color as the most important art elements. Art becomes more an “object” and to be judged by the use of the art elements and principles of design.

Willem De Kooning, Woman I, 1950 – 1952, oil on canvas



Jackson Pollock, No. 1, 1950, oil, enamel and aluminum paint on canvas



Minimalism

Reaction against “expressive gestures” of Abstract Expressionism to create a work of complete purity and objectivity; hence, the hand of the artist is rarely detected.

DONALD JUDD, *Untitled*, 1969. Brass and colored fluorescent Plexiglass on steel brackets, 10 units



MAYA YING LIN, *Vietnam Veterans Memorial*, Washington D.C., 1981-1983

Pop Art

Breaking down the barriers btwn high and low art. Artist looked toward advertisements and comic strips for inspiration. Colors were bright and graphic and artists like Warhol used silkscreen to create bright multiples to express America’s obsession with quick and plentiful consumerism.

Roy Lichtenstein, *Hopeless*, 1963, oil on canvas



ANDY WARHOL, *Green Coca-Cola Bottles*, 1962. Oil on canvas



Postmodern Art is a term used to describe an art movement which was thought to be in contradiction to some aspect of modernism, or to have emerged or developed in its aftermath. In general, movements such as Intermedia, Installation art, Conceptual Art and Multimedia, particularly involving video are described as postmodern.

There are several characteristics which define the term 'postmodern' in art; these include bricolage, the use of words prominently as the central artistic element, collage, simplification, appropriation, performance art, the recycling of past styles and themes in a modern-day context, as well as the break-up of the barrier between fine and high arts and low art and popular culture.

Barbara Kruger



South East and South Asian (From ancient times to the present)

Indian art is the combination of one large monument which is realized as a single creative expression involving painting, sculpture, and architecture. Buddhist images dominate the early Indian art. Hindu sculptures feature a myriad of gods, with Shiva as the most dominant. Both Buddhist and Hindu temples are mound-shaped, the Buddhist works being a large, solid hemisphere, and the Hindu a sculpted mountain with a small interior. Both Hindu and Buddhist art are marked by horror vacui, forms piled one atop the other in crowded compositions.

Lion Capital from Sarnath , Maurya Period Sarnath, c. 250 BCE, Polished sandstone; 7'



- On column erected along pilgrimage route to see holy sites connected w/ life of Buddha
- Lowest portion represents down-turned petals of lotus blossom
- Lotus flowers emerging clean from dirty water symbolizes presence of divine purity in imperfect world
- *Abacus* (slab forming top of a capital) decorated with 4 wheels (Buddha's law)
- Animals symbolize 4 great rivers of world
- 4 lions = 4 cardinal directions; symbolize universal nature of Buddhism
- Lion's roar = Buddha's speech
- Formal, heraldic pose; stylized faces
- Patterning of realistic elements

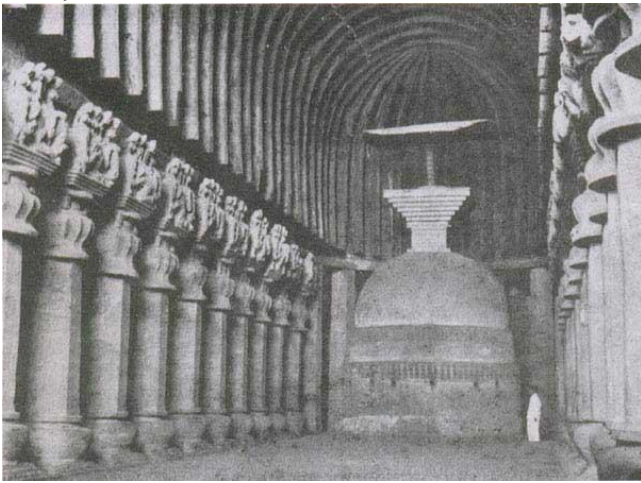
characteristics of buddhist architecture

- stupa, a mound shaped shrine that has no interior
- a staircase that leads the worshipper from the base to the drum
- four toranas, at the cardinal points of the compass, act as elaborate gateways to the structure

Great Stupa



Chaitya Hall



characteristics of hindu architecture

- hindu temples are not for congregational worship, but for residence of a god
- temples are solidly built with small interior rooms, just enough space for a few priests and individual worshippers
- center is a tiny interior cella " Womb of the World"
- corbelled vaulting techniques to create a cavelike look on the inside

Vishvanatha Temple



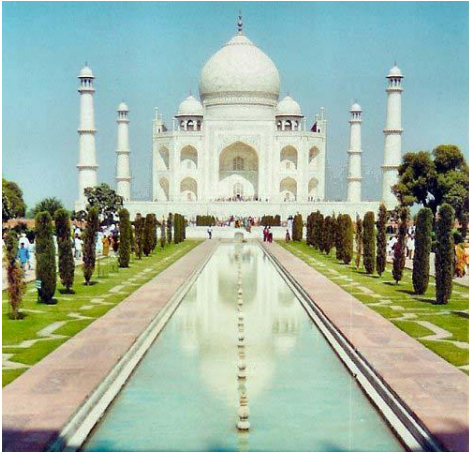
characteristics of Hindu painting

- excel in painting miniatures
- illustrations done with watercolor on paper
- composition tend to be both crowded and colorful
- perspective is tilted upward so that the surface of objects can be seen entirely
- doll- like characters that add to the fairy tale like nature of the stories being illustrated

characteristics of hindu sculpture

- mithuna, pair of divine couples, appear upon the exterior and doorways of some temples
- sexual allusions dominate
- sexual unions are expressed with candor but not obscenity
- accentuate sinuous curves and the lines of the body
- dance poses are common

Taj Mahal, Islam in India



Chinese (From prehistoric times to the present)

Chinese art has a penchant for the monumental and the grand, epitomized by the Great Wall, the Colossal Buddhas, and the Tomb of Shi Huangdi. Chinese artists apprenticed under a master and worked under a system of patronage controlled by religion or government. A powerful minority, the literati, deliberately chose to walk away from traditional artistic venues and cultivate a more individualized type of art.

Pagoda

Temple of Heaven



characteristics of Chinese architecture

- exterior walls kept the outside world away
- courtyard style arrangement is reflected on a massive scale in the forbidden city
- emperor's seat is in the hall of supreme harmony; north end of courtyard
- throne faces south
- wood as principle building material

Forbidden City



characteristics of Chinese painting

- appear in many formats, including album leaves, fans, murals, and scrolls
- landscape paintings are highly prized
- reflect an artistic construct yielding a philosophical idea
- porcelain is another specialty in chinese art

Ma Yuan, Bare Willows and Distant Mountains

characteristics of chinese sculpture

- monumental civilization that has produced large scale sculpture as a sign of grandeur
- enormity of scale w/o sacrificing artistic integrity is a typical chinese characteristic epitomized
- known for intricately designed miniature objects
- jade are especially prized for their beauty, durability, and polish too a high shine in a matte green- gray color

Army of Emperor Shi Huangdi



Japanese (From prehistoric times to the present)

Japanese art has a firm history of its artistic production that can be studied from its earliest roots. For example the works of haniwa earthenware which displays devotion to the honesty of the materials being used. Wood construction was the main material that they used for architecture. Their earliest building maintains the beauty of untreated wood and displays to us a great emphasis on harmonizing with the natural surrounding environment. Their buildings were meant to be viewed as part of an overall balance in nature. Also, their buildings never intrude upon a setting, but complements it fully.

Phoenix Hall



characteristics of japanese architecture

- traditional structure is usually a single story, made of wood, and meant to harmonize with nature environment
- wood is typically undressed
- floors raised above the ground to reduce humidity by allowing the air to circulate under the building
- interiors have mobile spaces created by sliding screens; room dividers

characteristics of japanese painting and printmaking

- genre painting from the 17th to 19th centuries dominated ukiyo-e " pictures of the floating world"
- printmaking was a collaborative process between the artist and the publisher
- polychrome print was created and became wildly popular and sold enthusiastically
- colors are subtle and delicate, and separated by black lines

The Burning of the Sanjo Palace



The Great Wave



characteristics of Japanese sculpture

- runs the gamut from abstract forms seen in the haniwa figures to the intensely realistic sculptures of samurais or Buddhist priests
- masks are highly acclaimed in japan, especially those used in religious rituals and in dramas; Noh plays
- Noh masks are small, delicately carved wooden masks that reveal to the audience the emotions of a character; emotion

Haniwa Figure



American (3500 B.C.E.- 1492 C.E. and beyond)

Ancient American civilizations developed huge city states that prominently featured temple complexes rivaling any on earth. Sculptures vary from the monumental used as centerpieces in great plazas to intimate works of jewelry for private adornment. Local materials play a large role in the creation of works of art: wood for Northwest Coast Indians, adobe for Southwestern Indians, stone in Mesoamerica, and so on. Old civilizations form foundations for new ones: that is, pyramids often encase small structures the way cultures build upon preexisting sites.

Pyramid of the Sun



Great Serpent Mound



Machu Picchu



African (From prehistoric times to the present)

African artists worked in the same conditions as other artists. They learned their craft through apprenticeship, work on commission from powerful and politically connected, and achieve a measure of international fame. There were little documentation of their achievement recorded because African artists relied on the oral tradition. They achieved great distinction in the carving of masks, both in wood and metal. The masks are not just for decorations, but they also have function and spiritual. Their works are imbued with powers that are symbolically much greater than the merely visible representation.

Great Friday Mosque



characteristics of african architecture

- built to be as cool and comfortable as a building could get in the hot african sun therefore its made of mud brick walls and thatched roofs
- all mud brick buildings had to be meticulously maintained in the rainy season
- build huge structures of mud brick with horizontally placed timber as maintenance ladders

Nok Head 200 – 500



characteristics of african sculpture

- large sculptures, the kind that grace the plazas of ancient egypt or rome
- wood is the favorite material
- figures are frontal, drawn full face, with attention paid to the sides
- no preliminary sketches and worked directly on the wood
- multiple media used

Benin Head of a Woman



Pacific (From ancient times to the present)

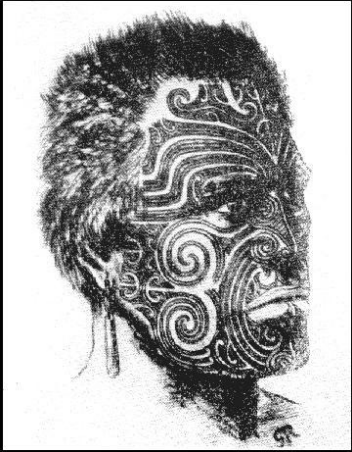
Pacific art clearly defines gender roles to determine which genres could be produced by which sex. The oceanic people are great woodcarvers that use this material to make everything from masks to bisj poles to meetinghouses. Oceanic artists use intricate lines to create masterpieces on tapa or bark. However, none of these characteristics apply to the art of Easter Island, a unique place in which giant stone sculptures dominate a windswept landscape. They have large torsos and heads find their closest artistic affinities with the cultures of ancient America, but the connection between the two cultures is still largely unproven.

Asmat People

Bisj Poles



Maori Tattoo



Moai, Easter Island



