Art History Exam Review
Indigenous Americas
Chavin Art

- mixed human forms and animal forms/motifs
- often symmetrical
- carved low reliefs
- architecture is dramatic with awesome views and arranged to the cardinal points of the compass

*Know*
1. plan
2. Lanzon stone
3. granite relief sculpture
4. nose ornament
Lanzón stone inside the center room of the Old Temple *note symmetry
nose ornament from Chavin area
900-200 BCE
~2in x 1in
Peru (155m north of Lima)
gold alloy
Cleveland Museum of Art
Mayan Art

- very unusual idea of beauty which is exaggerated in their art and reliefs
- sculpture is related to architecture and were commonly painted
- *chacmool* (figure that is half sitting, half lying on its back)
Lintel 25, structure 23, 681 CE
Patron: Lady Xoc
limestone
British Museum
Aztec Art

- Pre-Columbian
- Location: Central Mexico
- existed 14-16\textsuperscript{th} centuries
- very violent and aggressive (human sacrifices and dismemberments)
- Language: Nahuat was dominant in central Mexico by mid-1350s (chile or chili, avocado, chocolate, coyote, peyote, guacamole)
- Hernan Cortez defeated Moctezuma II (the last ruler of the Aztecs, 1502-1520)
Templo Mayor (Main Temple)
~1375-1520, rebuilt 6 times
~90’ high, covered in stucco
43,000 square feet (entire precinct),
Mexico City, Mexico
Discovered 1978 by electrical workers

*Know*
1. Templo Mayor
2. Coyolxauhqui
3. Calendar Stone
4. Olmec style mask
Coyolxauhqui “She of the Golden Bells”, 1469?
volcanic stone
10.7 feet in diameter, 11.8 inches thick, 18,739 pounds
Museum of the Templo Mayor
Discoverd 1790 in the central plaza of Mexico City, originally part of the architecture of Templo Mayor

**Calendar Stone**

1427 (rule of Itzcoatl who took power in that year)

basalt

11.5 feet in diameter, 3.22 feet thick, 24 tons

Museum of the Templo Mayor

National Anthropology Museum, Mexico City
Olmec style mask
1500-1200 BCE
Jadeite, imported from the Gulf of Mexico
10.2 x 8.6 x 3.1 cm
Burried in the Templo Mayor precinct
Museum of the Templo Mayor
Incan Art

- (Inka)
- Pre-Columbian, height mid 15-16\textsuperscript{th} c.
- Ashlar masonry (smooth like a jigsaw puzzle, trapazoidal and brick)
- Empire stretched from Chile to Colombia -largest of the S. American empires
- No written language
According to oral tradition...
- Fortress at the head
- Modern plaza in the belly
- Central square at the heart
Maize cobs

c. 1400-1533, sheet metal, gold and silver alloy

Technique: repousse (hammered metal)

life size

Staatliche Museen zu Berlin
North America

- Pacific NW: Wood
- SW: clay, plant fibres, wool
- Plains with large animals: hides
- Most tribes were nomadic except in the SW (pueblos and cliff dwellings)

Style
- Geometric designs on utilitarian objects
- Highly decorated fabric with beading
- Hide illustrations
- Artists would adapt to European influence
- Europeans became patrons and collectors
Bandolier bag, 1850
from the Lenape tribe of Eastern Delaware (Eastern Woodlands)
beadwork on leather, cotton, wool, velvet
68 x 47 cm
National Museum of the American Indian,
NY
Artist: Maria Martinez and Julian Martinez
Black on black ceramic vessel
mid 20th century
Original Location: Tewa, Puebloan, san Ildefonso Pueblo, New Mexico (Southwest)
Location: Andrea Fisher Fine Pottery
Cliff Palace
Ancestral Puebloan,
450–1300 CE
Sandstone, mortar, wood beams
Mesa Verde National Park, Colorado
The Pacific
Nan Madol ("spaces between")
(~170 acres)
c. 700-1600
Basalt boulders and prismatic columns
Pohnpei, Micronesia

Built on a reef
About 100 "islets"
1874, the missionary Edward T. Doane made the first mention of carved wooden figures.

Female Deity, 18th c. Wood, 7' tall, 2.5' at shoulders
From Nukuoro atoll, Micronesia
Auckland Institute and Museum
Navigation chart, 19th-20th c.
Wood, fibre, shells
Sizes vary
British Museum

Navigated by stars and wave patterns created by the many atolls (ring shaped reef)
Ahu 'ula (feather capes)
Feathers and fibre
Sizes vary from floor length to shoulder length
Museum of the Americas, Madrid, Spain
Central wood shaft wrapped in an enormous roll of decorated barkcloth. This is the only one in existence that is still wrapped indicating that this is one of the most sacred staff gods. (British Museum)
Hiapo (tapa; barkcloth)
From Niue, Polynesia
1850-1900
Tapa (barkcloth)
Auckland War Memorial Museum, New Zealand
Artist: Gottfried Lindauer
Tamati Waka Nene, 1890
Oil on canvas
Auckland Art Gallery, New Zealand

Photograph by John Crombie, c. 1890
Malagan mask
20th century
17.75 x 8 x 15 in.
Wood, pigment, fibre, shells
University Museum, Pennsylvania
Buk (mask)
19th century
Turtle shell, wood, fibre, shell, feathers
Originally from the Torres Strait
(between Australia and New Guinea)
H. 21 1/2 x W. 25 x D. 22 3/4 in.
Metropolitan Museum of Art, NY
Presentation of Fijian mats and tapa cloths to Queen Elizabeth II during the 1953-1954 royal tour, 1953

multimedia and photographic documentation

*Watch video on website (important- part of entire presentation as it is considered "performance art") https://www.youtube.com/watch?v=UdXrsiivoFM
Moai on platform, c. 1100-1600
volcanic tuff figures on basalt base,
sizes vary
Easter Island (Rapa Nui)
Dates

Paleolithic Art 30,000 BCE - 8,000 BCE

25,000 BCE

Neolithic Art 8,000 BCE -- 3,000 BCE

5,000 BCE
Stone Ages

- *Paleolithic, Mesolithic, Neolithic*
- Creation of *pigments*
- Insight into rituals and connections to naturalism and abstraction
- Africa and Asia influences other areas
- How do we know?
  - Archeology, anthropology, art historians
Ideas that changed art… #1

Cave and Rock Art

The oldest surviving paintings occur in caves in Europe. Produced across a timespan of more than 30 millennia, and including examples in Africa, Australia, and the Americas, cave and rock art is by far the longest-lived form of artistic expression.

Oldest hand stencil in the world found in Indonesia, 39,000 years old! (according the Maine Aubert of Griffith University, Australia)
Great Hall of the Bulls
at Lascaux, France
15,000-13,000 BCE
Rock painting

Kaolinite
Charcoal
Ochre pigments
Stonehenge
Wiltshire, UK
2500-1600 BCE
Sandstone
Jade cong
From Liangzhu, China
3300-2200 BCE
Carved jade
Camelid sacrum in the shape of a canine
From Tequixquiac, central Mexico
14,000-7000 BCE
Bone
National Museum of Anthropology, Mexico
QUIZ

• Artists working on prehistoric caves used all of the following tools to create their images EXCEPT

  a. Scaffolds to reach higher areas in a cave
  b. Paints made from ocher and natural materials
  c. Brushes made from human hair
  d. Flat stones used as palettes
QUIZ

• Artists working on prehistoric caves used all of the following tools to create their images EXCEPT

a. Scaffolds to reach higher areas in a cave
b. Paints made from ocher and natural materials
c. Brushes made from human hair
d. Flat stones used as palettes
QUIZ

• Stylized animal forms appear in all of the following EXCEPT

a. Terra-cotta fragment, Lapita
b. Apollo 11 stones
c. The Ambum Stone
d. Camelid Sacrum
QUIZ

• Stylized animal forms appear in all of the following EXCEPT

a. Terra-cotta fragment, Lapita
b. Apollo 11 stones
c. The Ambum Stone
d. Camelid Sacrum
Prehistoric images of people wearing masks, such as the “Running Horned Woman” indicate an ancient interest in:

a. Coronation of royalty & a sophisticated power structure
b. Formal hierarchy of religious leaders, including women
c. Ceremonial centers and designated performers
d. Ritual presentations in which humans paint their body
• Prehistoric images of people wearing masks, such as the “Running Horned Woman” indicate an ancient interest in

a. Coronation of royalty & a sophisticated power structure
b. Formal hierarchy of religious leaders, including women
c. Ceremonial centers and designated performers
d. Ritual presentations in which humans paint their body
QUIZ

• The “beaker with ibex motifs” was found at a site in the city of Susa, indicating that it was used
  
  a. As part of a burial tradition
  b. In business transactions
  c. In a domestic setting
  d. For governmental correspondence
The “beaker with ibex motifs” was found at a site in the city of Susa, indicating that it was used

a. As part of a burial tradition
b. In business transactions
c. In a domestic setting
d. For governmental correspondence
Dates

Mesopotamian Art
(Art of the Near East)

Need to know dates:
Sumeria: 3000 BCE
Babylon: 1900 BCE
Persia: 539 BCE
• Statuettes of two worshipers
• Artist unknown
• ca. 2700 BCE
• Patron (various individual worshippers)
• Gypsum inlaid with shell and black limestone, male figure 2’ 6” high
• from the Square Temple at Eshnunna (modern Tell Asmar)
• Iraq Museum, Baghdad.
3 types of Narrative Devices
1. registers
2. hierarchy of scale
3. sequential ordering of story
Ziggurat of Ur

Reconstruction drawing of the Ziggurat of Ur

Bent Axis
How and why does the Stele of the Code of Hammurabi contribute to cultural understanding in the ancient Near East?

Predecessor to Foreshortening – Depth suggested by an object at an angle

Stele with law code of Hammurabi, from Susa, Iran, ca. 1780 BCE. Basalt, 7’ 4” high. Louvre, Paris.
Persepolis (royal audience hall - *apadana*)

Reconstruction of *apadana* with bull capitals
QUIZ

• The Standard of Ur, an ancient Sumerian work, shows that at an early date there was extensive trading between peoples. All of the following elements on this work were imported through trade EXCEPT

  a. Lapiz lazuli from Afghanistan
  b. Shells from the Persian Gulf coast
  c. Red limestone from India
  d. Marble from Greece
The Standard of Ur, an ancient Sumerian work, shows that at an early date there was extensive trading between peoples. All of the following elements on this work were imported through trade EXCEPT

a. Lapiz lazuli from Afghanistan
b. Shells from the Persian Gulf coast
c. Red limestone from India
d. Marble from Greece
QUIZ

• The White Temple and its ziggurat symbolize all of the following EXCEPT

  a. The gods required their buildings to be of mudbrick to represent the importance of life
  b. The gods live in a place high above the mortals
  c. The gods live in relative seclusion at the top of a ziggurat, approachable by only a few
  d. The gods have a central role in daily life
The White Temple and its ziggurat symbolize all of the following EXCEPT

a. The gods required their buildings to be of mudbrick to represent the importance of life
b. The gods live in a place high above the mortals
c. The gods live in relative seclusion at the top of a ziggurat, approachable by only a few
d. The gods have a central role in daily life
QUIZ

• What is hierarchy of scale?
QUIZ

• What is hierarchy of scale?

• A system of representation that expresses a person’s importance by the size or emphasis in a work of art.

• Give an example.
Dates

- Old Kingdom: 2500 BCE
- New Kingdom: 1500 BCE
- Amarna Period: 1333 BCE
Ancient Egypt
Building the Pyramids

Mastaba  Stepped Pyramid  Pyramid
Bilaterally symmetrical

Khafre enthroned, from Gizeh, Egypt, Fourth Dynasty, ca. 2520–2494 BCE. Diorite, 5’ 6” high. Egyptian Museum, Cairo.
Mortuary temple of Hatshepsut, Deir el-Bahri, Egypt, 18th Dynasty, ca. 1473–1458 BCE.
Death mask of Tutankhamen, from the innermost coffin in his tomb at Thebes, Egypt, 18th Dynasty, ca. 1323 BCE. Gold with inlay of semiprecious stones, 1’ 9 1/4” high. Egyptian Museum, Cairo.
Hu-Nefer
*The dead

Anubis
*Jackle-headed
god of mummification
-leads dead to the underworld

Ammott
*Will devour
the sinner

Thoth
*Ibis headed god,
The scribe

Horus

Osiris
*god of the
underworld.

Isis and
Nephthys

Last judgment of Hu-Nefer, from his tomb
at Thebes, Egypt, 19th Dynasty, ca. 1290–1280 BCE. Painted papyrus scroll,
1’6” high. British Museum, London.
QUIZ

• The painting of the last judgment of Hu Nefer show the
  
  a. Eternal punishment proclaimed upon a damned soul
  b. Deceased being asked to account for the deeds in his life
  c. Might of the pharaoh in deciding life and death
  d. Rules of conduct imposed on the lowly and mighty alike
The painting of the last judgment of Hu Nefer show the

a. Eternal punishment proclaimed upon a damned soul
b. Deceased being asked to account for the deeds in his life
c. Might of the pharaoh in deciding life and death
d. Rules of conduct imposed on the lowly and mighty alike
QUIZ

• A dramatic change in Egyptian art took place during the Amarna period under the reign of

a. Akhenaton
b. Ramses
c. Djoser
d. Hatshepsut
A dramatic change in Egyptian art took place during the Amarna period under the reign of

a. Akhenaton
b. Ramses
c. Djoser
d. Hatshepsut
A dramatic change in Egyptian art took place during the Amarna period under the reign of

a. Akhenaton  
b. Ramses  
c. Djoser  
d. Hatshepsut
GREEK ART

Archaic: 550 BCE
Severe: 480 BCE
Classical: 450 BCE
Late Classical: 350 BCE
Hellenistic: 250 BCE
Archaic

550 BCE- 6th c.

Artists: ???

Artworks: kouroi and korai

Descriptions: Idealization, stylized, FRONTAL, rigid
Severe
480 BCE- 5th c.

Artists: Kritios

Artworks: Pedimental sculpture of the Temple of Aphaia and the Temple of Artemis, Kritios boy

Descriptions:
Contrapposto, movement

Defeat of the Persians →
EGO BOOST
Pericles and the Acropolis
Classical

450 BCE- 5th c.

Artists: Phidias, Polyklitos, Myron

Artworks: Riace warrior, Zeus/Poseidon, Doryphoros, Diskobolos, Nike Adjusting her Sandal

Descriptions: Idealization, unemotional, PERFECTION, self-contained
Late Classical
350 BCE- 4th c.

Artists: Praxitiles, Scopas, Lysippus

Artworks: Aphrodite of Knidos, Hermes and the Infant Dionysus, Apoxyomenos, Farnes Herakles

Descriptions: NATURAL, humanized, relaxed, elongation

Loss of the Peloponnesian war → Reality check
Hellenistic
250 BCE- 3rd c.

Pythokritos, Polydorus, Agesander, Athenodorus

Artworks: Dying Gaul, Nike of Samothrace, Barberini Faun, Seated Boxer, Old Market Woman, Laocoon and his Sons

Descriptions: EMOTIONAL, dramatic, exaggeration, movement, individualistic
The Art of Ancient Rome

- **Monarchy** (753-509 BCE- last Etruscan king, Tarquinius)
- **Republic** (509-27 BCE- Republic ends with Marc Antony)
- **Early Empire** (27 BCE- 96 CE- Augustus - Flavian Dynasty)
- **High Empire** (96-192 CE- Antonine Dynasty)
- **Late Empire** (192- 337 CE- ends with Constantine: 1st Christian emperor)

- **Monuments**
- **Engineering**
- **Realism**
- **Interior Space**
- **Temples**
Concrete

- lime mortar, volcanic sand, water, small stones
- Cheap
- Fast
- Strong
- Easy to use

- build arches
- cover large spaces with barrel vaults, groin vaults, and domes.
Late Antiquity
(Early Christian Art)
200 CE – 550 CE

Need to know date: 250/350 CE

First depiction of Christian stories not necessarily from the time that Jesus Christ lived

“Transformers: Born Again!”
Santa Sabina
Rome, Italy, ca. 422-432.
Interior of Santa Sabina
Rome, Italy, ca. 422-432.
central plan

Santa Costanza, interior
Rome, Italy, ca. 337-351
Christ as the Good Shepherd (on the entrance wall of the Mausoleum of Galla Placidia) Ravenna, Italy, ca. 425.
Art of the Byzantium
Rome in the East

“Formal, Frontal, Flat, & Floating”

3 Golden Ages

527-726 Justinian's rule (527-565) to the beginning of the iconoclasm
843-1204 Relinquishment of the Iconoclasm to the Western Crusaders’ occupation of Constantinople (prohibited the worship of idols)
1261- 1453 The recapture of Constantinople to the fall of the city to the Ottoman Turks in 1453
ANTHEMIUS OF TRALLES and ISIDORUS OF MILETUS,
Hagia Sophia (looking north), Constantinople (Istanbul), Turkey, 532–537.
Early Medieval Europe
EUROPE AFTER THE FALL OF ROME IN THE WEST

Hiberno-Saxon Art: 6th-8th centuries (British Isles)
Viking Art: 8th-11th centuries (Scandinavia)
Carolingian/Merovingian Art: 8th-9th centuries (France, Germany)
Ottonian Art: 10th-11th centuries (Germany)

Need to know dates
Carolingian: 800
Ottonian: 1000
Looped fibulae
mid 6th c.
silver gilt with
semiprecious stones,
originally Visigothic from
Spain
Cabinet de Medailles,
Paris

Technique:
Cloisonne
Cross Page of the Lindisfarne Gospels (Book of Matthew), from Northumbria, England, ca. 700. Tempera on vellum, 1' 1 1/2" X 9 1/4". British Library, London.
HIBERNO-SAXONS

Book of Kells, consists of all 4 gospels of the New Testament.

Created by Celtic Monks
Bernward’s Door, doors with relief panels (Genesis, left door; life of Christ, right door), commissioned by Bishop Bernward for Saint Michael’s, Hildesheim, Germany, 1015. Bronze, 16’ 6” high. Dom-Museum, Hildesheim.
Romanesque Art

Need to know date: 1100

“Build it (block by block) and they will come”
(think Wayne’s World or Field of Dreams)

“Build it” - All about churches
“block by block” - stone used for building, vault techniques, ‘blocky’ appearance of the Romanesque style
“they will come” – advent of Pilgrimage and the impact it had on the scale of Romanesque churches and their location
Need for large scale pilgrimage churches, the growth of architecture and urban centers.
Figure 17-5 Plan of Saint-Sernin, Toulouse, France, ca. 1070-1120 (after Kenneth John
Romanesque buttressing
Interior of Saint-Sernin, Toulouse, France, ca. 1070-1120.
Diagram of a Romanesque Portal
Gothic Art and Architecture
The Great Age of the Cathedrals

NEED TO KNOW DATES
EARLY:  1140
HIGH:  1200
LATE:  1250

The quest for height and light!
“The Quest for Height and Light”

• heavenly city of God
• rib vaults and pointed arches allow for more light

*lux nova = new light*
1. Flexibility
2. Channels weight downwards
3. Requires less buttressing
4. Opens walls for large windows
5. Makes vaults appear larger
QUIZ

• Hiberno Saxon art refers to art produced in

  a. Scandinavia
  b. France
  c. Germany
  d. British Isles
QUIZ

• Hiberno Saxon art refers to art produced in

  a. Scandinavia  
b. France  
c. Germany  
d. British Isles
QUIZ

• A work that can characterized as having horror vacui would be

a. Book of Kells
b. The equestrian statue of Charlemagne
c. Bernward’s doors
d. The Vienna Genesis
QUIZ

• A work that can characterized as having horror vacui would be

a. Book of Kells
b. The equestrian statue of Charlemagne
c. Bernward’s doors
d. The Vienna Genesis
QUIZ

• Pages from a Medieval book are made from

  a. Paper
  b. Wood
  c. Animal hide
  d. Papyrus
• Pages from a Medieval book are made from

a. Paper
b. Wood
c. Animal hide
d. Papyrus
QUIZ

• Jesus is often depicted as a little man ("man baby") because

  a. It indicates his affection for both children and adults
  b. It means that he is older than he seems
  c. He wants to be old and young at the same time
  d. His wisdom is suggested by his older appearance
QUIZ

• Jesus is often depicted as a little man ("man baby") because

  a. It indicates his affection for both children and adults
  b. It means that he is older than he seems
  c. He wants to be old and young at the same time
  d. His wisdom is suggested by his older appearance
QUIZ

• Pilgrimages accounted for the architectural development of

a. The campanile
b. Portal sculpture
c. The arcade
d. Radiating chapels
QUIZ

• Pilgrimages accounted for the architectural development of

  a. The campanile
  b. Portal sculpture
  c. The arcade
  d. Radiating chapels
Quiz

- Romanesque architecture can be characterized as:
  
a. Small, intimate, and warm
b. Soaring, vertical, and uplifting
c. Thick, heavy, and massive
d. Irregular, unbalanced, and asymmetrical
QUIZ

• Romanesque architecture can be characterized as

a. Small, intimate, and warm
b. Soaring, vertical, and uplifting
c. Thick, heavy, and massive
d. Irregular, unbalanced, and asymmetrical
QUIZ

• The architectural achievement that, in part, makes Gothic buildings so tall yet stable is the use of

a. Rib vaults
b. Stained glass windows
c. A dome on pendentives
d. Ashlar masonry
QUIZ

• The architectural achievement that, in part, makes Gothic buildings so tall yet stable is the use of

  a. Rib vaults
  b. Stained glass windows
  c. A dome on pendentives
  d. Ashlar masonry
14th century Italian Art
Proto-Renaissance/
Late Gothic

1300-1400
“Observe the bean sprout!!!”
Essentials in Identifying Artworks

• TITLE
• ARTIST, if known
• DATE (century or decade)
• MEDIUM
• CULTURE/TIME PERIOD
Early Renaissance
14th century
Artist
Cimabue

Title
Madonna Enthroned with Angels and Prophets
Artwork: Annunciation
Artist: Martini
Title: Annunciation
Artist
Cambio
Title
Florence Cathedral
Artist
Giotto
Title
Madonna Enthroned with Angels
Artist
Giotto
Title
Lamentation
Medium
fresco
Artist
Giotto

Title
Last Judgment

Medium
fresco
Early Renaissance
15\textsuperscript{th} CENTURY ART
Artist
Ghiberti
Title
Gates of Paradise
Medium
Cast bronze
Artist
Donatello
Title
St. Mark
Medium
Marble sculpture
Brunelleschi

Dome of the Florence Cathedral
Artist
Botticelli
Title
Birth of Venus
Medium
Tempera on canvas
Artist
Masaccio
Title
Holy Trinity
Medium
fresco
Artist
Mantegna
Title
Dead Christ
Medium
Tempera on canvas
Artist
Donatello
Title
David
Medium
bronze
Artist
Lippi
Title
Madonna and Child with Two Angels
Medium
Tempera on panel
Brunelleschi

Pazzi Chapel
High Renaissance
16\textsuperscript{th} CENTURY ART
Ideas that changed art... #40

ANATOMY

Since antiquity, anatomical knowledge has enabled artists to create convincing representations of the human figure. The idea that the painted or sculpted figure should reveal complexities within-truths beyond the reach of superficial observation-reflected the scientific ambitions of Renaissance art. Viewers today are still mesmerized or shocked by art that looks beneath the skin.
Artist

da Vinci

Title

The Last Supper

Medium

fresco
Artist

da Vinci

Title

Mona Lisa

Medium

Oil on canvas
Michelangelo
The Flood,
Sistine Chapel
fresco
Artist
Michelangelo
Title
Delphic Sibyl, Sistine Chapel
Medium
fresco
Artist
Michelangelo
Title
Last Judgment
Medium
fresco
Artist
Raphael
Title
School of Athens
Medium
fresco
Artist
Titian
Title
Venus of Urbino
Medium
Oil on canvas
Michelangelo

Pieta

Marble sculpture
Michelangelo

David

Marble sculpture
Artist
Pontormo
Title
Entombment of Christ
Medium
Oil on wood
Artist
Bronzino
Title
Venus, Cupid, Folly, and Time
Medium
Oil on canvas
Della Porta

Title
Il Gesu facade

Artist
Della Porta
Northern Renaissance
What characteristics do walnuts have?

- Hard to crack
- Worth the effort
- Inside looks like a brain
- Rich in oil
- Small
- Textured
van Eyck
Arnolfini and his Bride
Oil on canvas
15th Century
<table>
<thead>
<tr>
<th>Artist</th>
<th>van Eyck</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Ghent Altarpiece (Closed)</td>
</tr>
<tr>
<td>Medium</td>
<td>Oil on panels</td>
</tr>
<tr>
<td>Century</td>
<td>16th</td>
</tr>
</tbody>
</table>
van Eyck

Ghent Altarpiece (opened)

Oil on panels
Artist
Campin
Title
Merode Altarpiece
Medium
Oil on panel
Century
15th
Artist
Bosch
Title
Garden of Earthly Delights
Medium
Oil on panels
Century
16th
Artist
Durer
Title
Four Apostles
Medium
Oil on panels
Artist
Grunewald
Title
Isenheim Altarpiece
Medium
Oil on panels
Century
16th
<table>
<thead>
<tr>
<th>Artist</th>
<th>Durer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Fall of Man</td>
</tr>
<tr>
<td>Technique</td>
<td>etching</td>
</tr>
<tr>
<td>Century</td>
<td>16th</td>
</tr>
</tbody>
</table>
Pieter Bruegel, The Elder

**Title**
Return of the Hunters

**Medium**
Oil on canvas

**Century**
16th
Lucas Cranach, The Elder

Allegory of Law and Grace

Technique: woodcut

Century: 16th
“If it’s not Baroque, don’t fix it!” (17th c.)

Look up (lots of painted ceilings)

Levels: Symbolism

Life (vanitas still lifes)

(chiaroscuro & tenebrism)

Landscapes
• Counter Reformation is the Catholic response to the Protestant information

• 30 Years War → Treaty of Westphalia grants freedom of religious choice

• Monarchs around the world were displacing Rome’s political power

• Slowly starting to see the secularization of Europe. Brought about by scientific thought and discovery

• Wider patronage = artists gaining individual reputations = $$$
New Spain

• Mix of indigenous art forms with European materials
• Subject matter varies
• Patronage: usually Spanish commissioned
• Artists: many are anonymous, fame and glory is not a thing
Artist: Unknown indigenous people

Frontispiece of the Codex Mendoza
circa 1542  (20 years after the conquest)
Pigment on paper
Oxford University

*Named for Antonio de Mendoza, viceroy (a ruler exercising authority in a colony on behalf of a sovereign) of New Spain. Wanted to record Aztec history and send it to Emperor Charles V in Spain.
“Asiel, fear of God”

Artist: Master of Calamarca
(Jose Lopez de los Ríos)
Angel with Arquebus (Asiel Timor Dei)
Circa 1680s, viceroyalty of Peru (Lima)
Oil on canvas
National Art Museum, Bolivia

IDEAL Latin American Baroque art
GUNS, ANGELS, & FASHION

arquebus = rifle
Siege with the Belgrade
-Ottoman-Turks encroaching on Europe

Hunting Scenes
Mary appeared to the Native Americans on the Tepayac hill, a shrine sacred to a pre-Columbian goddess = patronness of New Spain

ENCONCHADO (concha = shell)

Miguel Gonzalez
Virgin of Guadalupe
1698
Oil on canvas on wood with mother of pearl
LACMA
Casta painting: from New Spain showing mixed race couples, focusing on the dominance of the European as superior.

Att. Juan Rodriguez
Spaniard and Indian Produce a Mestizo
Circa 1715
Oil on canvas
Private collection, London

Servant carrying baby
Escudo: a framed painting worn below the neck

Miguel Cabrera
*Portrait of Sor Juana Ines de la Cruz*
1750
Oil on canvas
Private collection, London
Rococo 1730

Late Baroque

Exterior - simple & plain
Interior - style of interior design
Naturalistic: small stones, shells, plant forms
feminine - delicate undulating lines
silver & gold against white background
small lively relief sculptures - cupids, clouds

Paintings:
mostly small
Fête galante- themes of love
frivolity, playful intrigue, sensual
mostly pastel colors
delicately curving forms
dainty figures

*Sue Obard
The Taste for the Natural

- Examine the philosophy of Jean-Jacques Rousseau, in contrast to Voltaire, his interest in the ‘natural’ as opposed to the ‘artificial,’ and artistic expression of these ideas.

- Different styles of the “natural” in France, England, the United States, and in Italy.

- Choices of ‘ordinary’ life, the natural world, and sentimentality as subjects in art.

Thomas Gainsborough, Mrs. Richard Brinsley Sheridan, 1787. Oil on canvas, approx. 7’2”x5’. National Gallery of Art, Washington.
Neoclassical (France) 1800

- Discovery of Herculaneum and Pompeii create an interest in classical art.
- Formal elements of classical art and their revival in 19th century art and architecture.
- Adaptation of classical and mythological subject matter in Neoclassical art.
Neoclassical (America)

Virtues portrayed:
- Morality
- Idealism
- Patriotism
- Civic Virtue
- Duty not emotion

Greco-Roman influence
Rationality and order

Monticello
Romanticism

• P. I. N. E. 1830

• **Past** – longing for the medieval past, pre-industrial Europe (Gothic architecture will be revived)

• **Irrational/ Inner mind / Insanity** – Romantic artists depict the human psyche and topics that transcend the use of reason. One Romantic artist, Gericault chose to do portraits of people in an insane asylum.

• **Nature** – longing for the purity of nature, which defies human rationality

• **Emotion/ Exotic** – Romantics favored emotion and passion over reason. Exotic themes and locales were also popular because they did not adhere to European emphasis on rationality.
Modernism and Realism

- What is “Modernism” and “Realism” and the rejection of Renaissance illusionistic space.
- Change in the use of art – especially photography and printmaking -- to provide social commentary.
- Continuation of Science and fact over faith.
- Colonization of “primitive” worlds
- Artists expressed a constant state of learning and aspiring for the “infinite” as well as subjective feelings. (Often “broke the rules”) → DIVERSITY IN ART!

Need to know date: 1850
Manet, *Olympia*
Realism
Courbet,
The Stone Breakers
Realism
Manet, 
Luncheon on the Grass 
Realism/Impressionism 
(transitional)
Daumier, Nadar
Raising Photography Realism
Muybridge, Horse in Motion Realism
Velasco,
The Valley of Mexico from the Hillside of Santa Isabel
Realism
Impressionism

• Interest in sensation, impermanence, and the “fleeting moment” (often recreational activities) as it was expressed in their art.

• Importance of light and color theory in the work of the Impressionists. (review Intro chapter)

• Plein-air painting (outdoor painting)

• Art was objective and personal

• First Impressionist Exhibition held in Spring 1874

• Weren’t called “Impressionists” until 1877

• Limited use of black

1874
Monet, *Impression: Sunrise* 
Impressionism
Monet,
Sainte Lazare Station
Impressionism
Degas,
The Rehearsal
Impressionism
Cassatt,  
The Coiffure  
Impressionism
Post-Impressionism

- Differences in emotional expression and subject choices between the Impressionists and the Post-Impressionists.
- The Post-Impressionists experiment with form and color
- Recognize the individuality of the Post-Impressionist artists and the styles each one developed.

Back to picture making rather than copying nature.

van Gogh and Gauguin = Formal elements
Seurat and Cezanne = Analytical
Toulouse-Lautrec, 
At the Moulin Rouge 
Impressionism
van Gogh,
Starry Night
Post-Impressionism
Symbolism

• Examine the issues of imagination, fantasy, and formal changes in the art of the Symbolists.

• Understand the expression of “modern psychic life” in the art of the Symbolists- reaction against science and technology.

• Sculptors began to depart from copying nature/real world.

• Wealthy patron began to commission works of art as decoration for their homes.

• avant-garde- pushing the boundaries or being ahead of their time.

• “fin de siecle” (end of the century)
  • extravagant and desired opulent

1890s
Munch (Мунк),
The Scream/The Cry

Symbolism
Decorative Art: Arts and Crafts Movement and Art Nouveau

• Examine the ideas of Ruskin and Morris in shaping the Arts and Crafts Movement.
• Understand the interest in aesthetic functional objects in the Arts and Crafts Movement.
• Examine the preference for high-quality artisanship and honest labor.
• Examine the organic forms of *Art Nouveau* in art and architecture.
• Heavily influenced by organic and floral shapes/designs
Klimt,
The Kiss
Symbolism
Gaudi,
Sagrada Familia

Art Nouveau
Modernism 1900-1945 ish

• Impact of war and economic instability as catalysts for change in art.
• Patrons are intellectual and members of the avant-garde
  • Embraced modernism → Gertrude Stein

• The rejection of representational art and pictorial illusionism in favor of abstraction and spatial distortion.
• Primitivism → appealed to modern European artists
• Chronological placement of artistic movements and how some movements influenced others
• Armory Show of 1913 (horrified American audiences)
• Abandonment of Paris → New York City
The Art of the Fauves (Wild Beasts) 1907

• Fauves’ interest in color and in the altering of space.
• Non traditional use of colors
• Art of the Fauves first gained attention at the Salon d’Automne of 1905 in Paris
• Artists did not work closely together and only lasted a very short time period → development of personal styles.
• Directness of the Impressionists but using intense color juxtapositions for expression.
  • Color = structural, expressive, aesthetic
  • Other important Fauvists were Kees van Dongen, Charles Camoin, Henri-Charles Manguin, Othon Friesz, Jean Puy, Louis Valtat, and Georges Rouault. These were joined in 1906 by Georges Braque and Raoul Dufy.
The German Expressionists (1907)

- 2 styles of the German Expressionists:
  - Die Brücke (The Bridge) formed in Dresden, 1905
  - Der Blaue Reiter (The Blue Rider) formed in Munich, 1911

- Use of line, color, space, and emotion in the work

- Various influences on the work of the German Expressionists.
  - Modernism
  - Primitive art (Africa/Asia) – wanted to adopt a more natural state
  - Nietzsche's book, *Thus Spoke Zarathustra* uses the bridge as a metaphor for the connection between the barbarism of the past and the modernity of the future.

- Other artists: Emil Nolde,
Evolution of Cubism, 1910

• Pablo Picasso’s development as an artist up to the seminal works that preceded his Cubist work

• **Gertrude Stein** made significant contributions to avant-garde artists like Picasso and Matisse

• Pablo Picasso and Georges Braque collaborated in the development of Cubism

• Primitivism has strong influence on Picasso

• Cubist use of line, shape as well as space and color

• **Analytic and Synthetic**
Alfred Stieglitz (married to Georgia O’Keeffe), owned Gallery 291. It was the most progressive gallery in the US. Showcased his photographs next to the European avant-garde and American artists.

- Diagonals and lines as frames
- Steerage (area for passengers with super cheap tickets)

Alfred Stieglitz, *The Steerage*, 1907, photograph, 33.5cm x 26.4cm (J. Paul Getty Museum)
Dada, 1916

- “Dada” literally means “hobby horse” (movement only lasted about 6 years)
- Founded in Zurich, 1916, by a group of refugees of WWI
  - Spread throughout Germany, to France and US
- Emphasis on spontaneity and intuition.
  - Wanted to “waken the imagination”
- Issues of anarchy and chance as they apply to form and content in visual art.
- Rejection of convention in Dada and its reaction to world events.

- As Hugo Ball (created the Dada Manifesto) expressed it, “For us, art is not an end in itself...but it is an opportunity for the true perception and criticism of the times we live in.”
The Amory Show, 1913

• Took place in NYC’s 69th Regiment Armory building

• Artists: ~ 150 artists featured including, Matisse, Picasso, Duchamp, Braques, Brancusi, Cassatt, Cezanne, Corbet, Degas, Daumier, Delacoix, Gaugin, van Gogh, Goya, Hopper, Kandinsky, Whistler, Seurat, Rousseau, Renoir

• Show continued to Chicago and Boston

• Effects:
  • + American artists learned of new movements in Paris
  • + Progressive art became “a force to be reckoned with”
  • - Initially perceived as a joke, not well received
Surrealism

• Surrealists were influenced by Dada
• Andre Breton wrote the first Surrealist Manifesto in 1924
• Used many improvisational techniques
• Inner world of the psyche, realm of the fantasy (Freud)
• Dreams connect us all

"If you play at genius, you become one."

Dali, date unknown
Magritte, date unknown
Kahlo, Rivera, 1929
Europe 1920-1945
Utopian Ideals

• Suprematism - Russia
  • Experimental with architectural materials
  • Architecture didn’t have precise facades
  • Influenced by Cubism
  • Drama
  • Photomontage

• Constructivism - Russia

• De Stijl - Holland
  • Symbolized by Mondrian
  • Peak height 1917-1930s
  • Completely abstract. Titles reflect abstract nature.
  • Only 6 colors used: black, white, gray, red, blue, yellow
  • Only perpendicular lines. NO DIAGONALS

• Bauhaus - Germany
Europe 1920-1945
Utopian Ideals

• Bauhaus- Germany
  • Bauhaus was a school for architecture and interior design.
  • Opened in 1919 until the Nazis in 1933.
  • Taught all forms of art
  • Technology was embraced
  • Students were encouraged to understand all forms of art and how all forms of art could be accepted and seen as interesting
  • Influenced by DeStijl and Constructivism
Natural and Organic Forms

Wright, 1957

• Desire for natural and organic forms in sculpture and architecture.
• Harmony between architecture and “human habitation”
• Term “Organic Architecture” coined by FLW
• 3 important factors:
  • site (location)
  • furnishing
  • building

David Pearson describes organic architecture to...

"Let the design:
1. be inspired by nature and be sustainable, healthy, conserving, and diverse.
2. unfold, like an organism, from the seed within.
3. exist in the "continuous present" and "begin again and again".
4. follow the flows and be flexible and adaptable.
5. satisfy social, physical, and spiritual needs.
6. "grow out of the site" and be unique.
7. celebrate the spirit of youth, play and surprise.
8. express the rhythm of music and the power of dance."
(Known as the Gaia Charter)
Post Modernism: 1945 <

• Shift of the Western art center and the growing interests in multiculturalism in art.

• Paris to New York as a result of world events during the after World War II.

• Theories of Modernist formalism and their rejection in Postmodernism.

• Various Modernist and Postmodernist styles, artists, and representative works of art.

• Cultural and self-criticism inherent in Postmodern art and architecture.
Abstract Expressionism

• Abstract Expressionism as the first major avant-garde art style to be developed in the United States.

• Two main processes of Abstract Expressionism, gestural abstraction and chromatic abstraction

• Pollock and De Kooning generally considered gestural abstraction painters (action painters)

• Newman, Rothko and Frankenthaler are recognized as chromatic abstraction painters
Minimalism and Sculpture

- Emerged in the 60s
- Sleek, geometric
- Formal elements of Minimalism, a predominantly sculptural movement and its emphasis on objecthood.
- Are Minimalism and Post-Painterly Abstraction valid forms of art?

Memorials

- How does function dictate the form?
- How have memorials changed over time?
- Meant to honor or glorify?
- Themes: scarring, healing, family, mortality, heroes
Pop Art 1960s

- Mass media, advertisements, consumerism

"Pop Art is: popular, transient, expendable, low-cost, mass-produced, young, witty, sexy, gimmicky, glamorous, and Big Business"
Happening

- Coined in the 50s
- Performance art
  - Usually planned but has elements of improvisation including audience
  - *Flashmobs*

Yayoi Kusama, *Narcissus Garden*, 1966
Installation, mirror balls, Venice
African Art

- Throughout continent: **wide variety of materials**, similarities in themes (mostly family/ancestors, fertility- environment and life
- Relied heavily on **oral traditions** (unsigned, undated works). Artworks were collected by Europeans and Islamic peoples
- Men = wood carvers, weavers
- Women = painters, textiles, ceramics, weavers
- Architecture is built to remain cool but hard to maintain
  - Usually made of mudbrick, rarely stone structures
  (Conical tower of Great Zimbabwe)
African Sculpture

- Geometric forms
- Figures are usually disproportionate
  - Large heads, emphasized body parts
- Various types of materials
- Wood is most commonly used for sculpture
- Ivory is used to show rank/status
- Metal shows strength and only used for royalty associated artworks
Art in China

• Cultures, traditions, languages as diverse as Europe or Africa
• Calligraphy is the most central artistic expression
• Artists who created “art for art’s sake” were called LITERATI and considered scholars
• Artworks are often associated with a particular philosophy: Daoism and Confucianism
  • Daoism = more nature based in search of self expression, means “The Way”
  • Confucianism = model for an ideal person, traditional
Sculpture in China

- Focus on grandeur and scale (all of high quality)
  - Large stone carved or living rock Buddhas
  - Terracotta Army of Emperor Shi Huangdi
- Also specialized in miniatures
  - Jade objects/jewelry
- Excelled in pottery (porcelain)
  - Produced by the coiling method or by a potter's wheel and is “thrown”
Architecture in China

• From a stupa to a pagoda
  • One design/shape and repeatedly built on top of each layer getting smaller and smaller

• Courtyard style: much like Versailles in that you have the elite or court of the royal and meant to keep lower class or outside world away.
  • Usually a large complex with multiple buildings/rooms for various functions

• Painted wood is the most common building material with tiled roofs

• Columns support roof, not walls (there just for protection)
Art in Japan

• Long, stable history without outside invaders isolates traditions

• Commodore Perry opened Japan in 1854
  • Influence of Japanese art in Europe
    • Ukiyo-e prints → Cassatt → art for the middle class

• Artists usually have studios with assistants within the family.
  • Asst. creates the paper and ink
  • Master draws
  • Asst. fills in with color

• Japanese Tea Ceremony (ritual)
  • Like performance art but highly sophisticated
  • Purity, harmony, respect, tranquility
Architecture in Japan

• Influence of Zen Buddhism in all aspects of life
  • Rejects worldliness, centered on self-control
  • Meditation → Enlightenment

• Usually only 1-story

• Raw wooden and meant to be one with nature
  • Bringing outdoors in

• Long eaves (overhangs) to create shade

• Simple interiors with screens to divide or open rooms, straw mats

• Zen Gardens
  • Carefully arranged stones, plants, gravel/sand and raked in special designs
  • Dry or wet
South and SE Asia

- Long history of rulers as major patrons of art
- Often artists will design with assistant carrying out vision → uniformity
- Major influence of Buddhism
  - Goal is Enlightenment
  - Buddha is NOT a god
- India has a long history of invasions and therefore a great influence from many different groups
  - Treatment of drapery even though imagery is the same
- Major figures: Bodhisattvas (helpers) and yakshis/yakshas (nature spirits, also helpers)
The 4 Noble Truths and The 8-Fold Path

1. Life is suffering.
2. Suffering is caused by desire.
3. Desire can be overcome.
4. Follow the 8 Fold Path to Enlightenment

- Right understanding
- Right thought
- Right speech
- Right action
- Right livelihood
- Right effort
- Right mindfulness
- Right concentration
*following this path will lead to Nirvana
Buddha (born 6th-5th c.) used be aniconic until 1st century CE
Lotus Flower
Padma - Symbol of Purity. Can be of any colour except blue.

Dharmachakra
The wheel of the law. The eight spokes represent the noble eightfold path.

Stupa
Symbolic grave monument where relics of a holy monk are kept. It also symbolises the universe.

Triratana
The three jewels - the Buddha, the Dharma, and the Sangha.

Chattra
A parasol - protection against all evil; high rank.

Dhvaja
Banner - the victory of the Buddha's teachings.

Deer
Symbolises the first sermon of the Buddha which was held in the deer park of Benares.

Naga
Vestige of pre-Buddhist fertility rituals and protector of the Buddha and the Dharma.
Buddhist Architecture

- Stupas - Earthen mounds → shrines with no interior
  - Reliquary (holds the relic of the Buddha, 8 originals)
  - Circumambulate around (east, follows the sun)
  - Cosmic connections
  - AXIS MUNDI
- At the top is a harmika (gate) which holds the yasti (connects the Buddha, the Law and the Community of Monks)
- Toranas are the gateways → leaving all worldly desires behind once through
Hindu Art

- “Religions of Hindustan (India)”
  - Polytheism, many different practices
- Mean to lead a life of good deeds
  - Break cycle of reincarnation
- Sculpture and architecture are ONE
  - Usually set in pairs (mithuna)
- Shiva (god of creation and destruction)
  - Images of dancing
- Most common materials are stone or metal (bronze)
- Temples are houses for gods
  - Interior has a cella or “womb” with cult deity
  - Outside has a hypostyle hall of worshippers
- Temples are usually part of larger complexes (Angkor Wat, capital of Medieval Cambodia, 9thc.)