# HISTORY OF ART

GRAHA 301

## Apply knowledge of Art history

Competence

**RTQT Level: 3**

**Credits: 11**

**Learning hours: 110**

**Sector: Art and Craft**

**Sub-sector: Graphic art**

**Module Note Issue date:** October, 2020

### Purpose statement

This module is covered first in all qualifications. It allows the learner to get to know the other participants to the training program and to understand himself/herself as part of a team. Also, the trainee will develop a comprehensive and clear vision of the occupation and the training program. The module will allow the participant to avoid mistakes of career guidance and confirm or deny his/her choice from the start.

The training and learning methods are presented to the learner. This approach encourages greater motivation and, subsequently, a better integration of various learning.

## Elements of competence and performance criteria

Learning unit describes the essential outcomes of a competence.

Performance criteria describes the required performance needed to demonstrate achievement of the learning unit.

By the end of the module, the trainee will be able to:

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# Learning Unit 1 – Describe the Antiquity

## LO 1.1 – Describe Greek arts

- Introduction to Greek arts

Greek art began around 1000-100BC in the Cycladic and Minoan civilization, and gave birth to Western classical art in the subsequent Geometric, Archaic and Classical periods (with further developments during the Hellenistic Period). It absorbed influences of Eastern civilizations, of Roman art and its patrons, and the new religion of Orthodox Christianity in the Byzantine era and absorbed Italian and European ideas during the period of Romanticism (with the invigoration of the Greek Revolution), until the Modernist and Postmodernist.

Artistic production in Greece began in the prehistoric pre-Greek Cycladic and the Minoan civilizations, both of which were influenced by local traditions and the art of ancient Egypt.

There are three scholarly divisions of the stages of later ancient Greek art that correspond roughly with historical periods of the same names. These are the Archaic, the Classical and the Hellenistic. The Archaic period is usually dated from 1000 BC. The Persian Wars of 480 BC to 448 BC are usually taken as the dividing line between the Archaic and the Classical periods, and the death of Alexander the Great in 323 BC is regarded as the event separating the Classical from the Hellenistic period. Of course, different forms of art developed at different speeds in different parts of the Greek world, and varied to a degree from artist to artist. There was a sharp transition from one period to another.

The art of ancient Greece has exercised an enormous influence on the culture of many countries from ancient times until the present, particularly in the areas of sculpture and architecture. In the West, the art of the Roman Empire was largely derived from Greek models. In the East, Alexander the Great's conquests initiated several centuries of exchange between Greek, Central Asian and Indian cultures, resulting in Greco-Buddhist art, with ramifications as far as Japan. Following the Renaissance in Europe, the humanist aesthetic and the high technical standards of Greek art inspired generations of European artists. Pottery was either blue with black designs or black with blue designs.

Greek art is mainly five forms: architecture, sculpture, painting, pottery and jewelry making. The Greeks loved beauty of nature and studied it, that’s why they studied the human being so much, and in this they achieved artificial (beauty beyond nature).

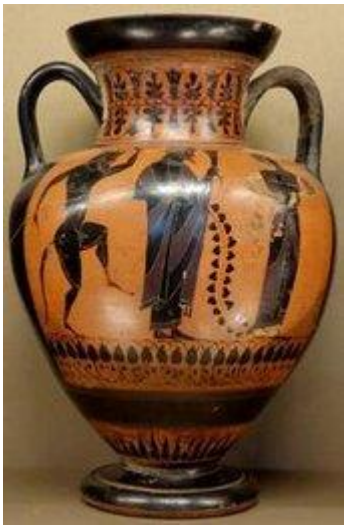
Note: Greeks excelled more in ceramic than the Egyptians.

- Greek painting

Greek painting has survived mainly as pottery decoration. The few surviving Greek murals are remarkable, however, as they exhibit significant advances in techniques of realism (namely shading and perspective).1 The heart of Greek culture (including painting) was Athens; this was true even in the Greek Dark Age, during which Athens (like The black-figure style, in which the silhouettes of figures are painted in solid black (typically on a vibrant orange background); details are then added by cutting lines into the silhouettes.6 Other colours of paint are sometimes used for accents. The black-figure period marks the

beginning of narrative scenes in Greek pottery decoration other Greek settlements) had yet to grow into a city

The red figure was painted in which figures were in red slip, done with soft brush and figures with limbs plus gesture on their faces.


Black figure style.

Red figure style.

- Greek sculpture

The sculpture of ancient Greece from 800 to 300 BCE took early inspiration from Egyptian and Near Eastern monumental art, and over centuries evolved into a uniquely Greek vision of the art form. Greek artists would reach a peak of artistic excellence which captured the human form in a way never before seen and which was much copied. Greek sculptors were particularly concerned with proportion, poise, and the idealised perfection of the human body, and their figures in stone and bronze have become some of the most recognisable pieces of art ever produced by any civilization.

Sculpture

An art of producing statues from wood, stones, clay or any other material found usable.

Materials used:  bronze, white marble, limestone, gold, clay etc.

Tools used; chisels, punches, drills

Subject matter: gods, goddess, war scenes, mythical creatures, violent scenes.

Characteristics of:

Archaic sculptures

* Statues were naked

* Trade mark of archaic smile

* Free standing statues

* Beasts and winged creatures as subject matter

* Rigid and poor body anatomy

* Symmetrical character

Hellenistic sculptures

* Expression, naturalism

* Pain and suffering

* Exposure of erotic aspect of nude female

* Soft forms of infants

* S_ curve pose

Uses of sculptures

* Represent their gods

* Grave makers

* Monumental

* Offerings in sanctuaries

- Greek architecture

The Ancient Greeks had a unique style of architecture that is still copied today in government buildings and major monuments throughout the world. Greek architecture is known for tall columns,

intricate detail, symmetry, harmony, and balance. The Greeks built all sorts of buildings. The main examples of Greek architecture that survive today are the large temples that they built to their gods.

Greek Columns

The Greeks built most of their temples and government buildings in three types of styles :Doric, Ionic, and Corinthian. These styles (also called "orders") were reflected in the type of columns they used. Most all of the columns had grooves down the sides called fluting. This gave the columns a feeling of depth and balance.

Doric - Doric columns were the most simple and the thickest of the Greek styles. They had no decoration at the base and a simple capital at the top. Doric columns tapered so they were wider on the bottom than at the top.

Ionic - Ionic columns were thinner than the Doric and had a base at the bottom. The capital at the top was decorated with scrolls on each side.

Corinthian - The most decorative of the three orders was the Corinthian. The capital was decorated with scrolls and the leaves of the acanthus plant. The Corinthian order became popular in the later era of Greece and also was heavily copied by the Romans.


Temples

Greek temples were grand buildings with a fairly simple design. The outside was surrounded by a row of columns. Above the columns was a decorative panel of sculpture called the frieze. Above the frieze was a triangle shaped area with more sculptures called the pediment. Inside the temple was an inner chamber that housed the statue of the god or goddess of the temple.

The most famous temple of Ancient Greece is the Parthenon located on the Acropolis in the city of Athens. It was built for the goddess Athena. The Parthenon was built in the Doric style of architecture. It had 46 outer columns each 6 feet in diameter and 34 feet tall. The inner chamber contained a large gold and ivory statue of Athena.

Other Buildings

Besides temples, the Greeks built numerous other types of public buildings and structures. They built large theaters that could hold over 10,000 people. The theatres were usually built into the side of a hill and were designed with acoustics that allowed even the back rows to hear the actors. They also

built covered walkways called "stoas" where merchants would sell goods and people held public meetings. Other public buildings included the gymnasium, court house, council building, and sports stadium.

Architectural Elements

Column - The column is the most prominent element in Ancient Greek architecture. Columns supported the roof, but also gave buildings a feeling of order, strength, and balance.

Capital - The capital was a design at the top of the column. Some were plain (like the Doric) and some were fancy (like the Corinthian).

Frieze - The frieze was a decorative panel above the columns that contained relief sculptures. The sculptures often told a story or recorded an important event.

Pediment - The pediment was a triangle located at each end of the building between the frieze and the roof. It also contained decorative sculptures.

Cella - The inner chamber in a temple was called the cella or the naos.

Propylaea - A processional gateway. The most famous one is at the entrance to the Acropolis in Athens.

Interesting Facts About the Architecture of Ancient Greece

The "tholos" was a small circular temple built by the Greeks.

Major construction projects were managed by an architect who directed the workers and craftsmen.

Many of the Greek temples and sculptures were painted with bright colors.

Roofs generally were constructed with a small slope and covered with ceramic terracotta tiles.

Most temples were built on a base that included two or three steps. This raised the temple above the surrounding land.




- **Chronology of Greek art**

Greek civilization is divided into several periods; these are; mycenaean, the dark ages, proto-geometric, geometric period, archaic period, classical period, Hellenistic period.

The main periods include

<u>Geometrical period (110-700BC)</u>

In this period the Greeks used geometrical or irregular shapes in making their art especially vase painting and triangular motif. Black and red figure techniques were used.


Archaic period(700-500BC)

The Greeks used rudementally tools in making their works. In sculpture, kore and kouros were discovered.

Classical period(500-324BC)

This was the innovation period of Greek art where there was clear study and observation in sculpture especially portrait statues. The painting began to explore the third dimension compared to the past. The common work in here is discus thrower.

Hellenistic period(324-30 BC)

This late period came with new development. Sculpture became more realistic; realistic portraits of men, women and children. Life and feeling became part of the composition. An example is Laccon and his sons.

## LO 1.2 – Describe Roman arts

- Introduction to Roman arts

  The Romans controlled such a vast empire for so long a period that a summary of the art produced in that time can only be a brief and selective one. Perhaps, though, the greatest points of distinction for Roman art are its very diversity, the embracing of art trends past and present from every corner of the empire and the promotion of art to such an extent that it became more widely produced and more easily available than ever before. In which other ancient civilization would it have been possible for a former slave to have commissioned his portrait bust? Roman artists copied, imitated, and innovated to produce art on a grand scale, sometimes compromising quality but on other occasions far exceeding the craftsmanship of their predecessors. Any material was fair game to be turned into objects of art. Recording historical events without the clutter of symbolism and mythological metaphor became an obsession. Immortalising an individual private patron in art was a common artist's commission. Painting aimed at faithfully capturing landscapes, townscapes, and the more trivial subjects of daily life. Realism became the ideal and the cultivation of a knowledge and appreciation of art itself became a worthy goal. These are the achievements of Roman art.

- Roman architecture

The Roman Architectural Revolution, also known as the Concrete Revolution, was the widespread use in Roman architecture of the previously little-used architectural forms of the arch, vault, and dome. For the first time in history, their potential was fully exploited in the construction of a wide range of civil engineering structures, public buildings, and military facilities. These included amphitheatres, aqueducts, baths, bridges, circuses, dams, domes, harbours, temples, and theatres.

A crucial factor in this development, which saw a trend toward monumental architecture, was the invention of Roman concrete (opus caementicium), which led to the liberation of shapes from the dictates of the traditional materials of stone and brick.

These enabled the building of the many aqueducts throughout the empire, such as the Aqueduct of Segovia, the Pont du Gard, and the eleven aqueducts of Rome. The same concepts produced numerous bridges, some of which are still in daily use, for example the Puente Romano at Mérida in Spain, and the Pont Julien and the bridge at Vaison-la-Romaine, both in Provence, France.

The dome permitted construction of vaulted ceilings without crossbeams and made possible large covered public space such as public baths and basilicas, such as Hadrian's Pantheon, the Baths of Diocletian and the Baths of Caracalla, all in Rome

The Romans first adopted the arch from the Etruscans and implemented it in their own building.The use of arches that spring directly from the tops of columns was a Roman development, seen from the 1st century AD, that was very widely adopted in medieval Western, Byzantine and Islamic architecture

The Romans were the first builders in the history of architecture to realize the potential of domes for the creation of large and well-defined interior spaces.] Domes were introduced in a number of Roman building types such as temples, thermae, palaces, mausolea and later also churches. Half-domes also became a favoured architectural element and were adopted as apses in Christian sacred architecture.

Monumental domes began to appear in the 1st century BC in Rome and the provinces around the Mediterranean Sea. Along with vaults, they gradually replaced the traditional post and lintel construction which makes use of the column and architrave. The construction of domes was greatly facilitated by the invention of concrete, a process which has been termed the Roman Architectural Revolution. Their enormous dimensions remained unsurpassed until the introduction of structural steel frames in the late 19th century (see List of the world's largest domes).

- Roman sculpture

Roman Sculpture, with artists from across a huge empire and changing public tastes over centuries, is above all else, remarkable for its sheer variety and eclectic mix. The art form blended the idealised perfection of earlier Classical Greek sculpture with a greater aspiration for realism and absorbed artistic preferences and styles from the East to create images in stone and bronze which rank among the finest works from antiquity. Aside from their own unique contribution, Roman sculptors have also, with their popular copies of earlier Greek masterpieces, preserved for posterity invaluable works which would have otherwise been completely lost to world art.

Evolution

As with Greek sculpture, the Romans worked stone, precious metals, glass and terracotta but favoured bronze and marble above all else for their finest work. However, as metal has always been in high demand for re-use, most of the surviving examples of Roman sculpture are in marble.

The Roman taste for Greek and Hellenistic sculpture meant that once the supply of original pieces had been exhausted sculptors had to make copies and these could be of varying quality depending on the sculptor's skills. Indeed, there was a school specifically for copying celebrated Greek originals in Athens and Rome itself, the latter headed by Pasiteles along with Archesilaos, Evander, Glykon and Apollonios. An example of the school's work is the 1st century BCE marble statue of Orestes and Electra, now in the archaeological museum of Naples. Roman sculptors also produced miniaturised copies of Greek originals, often in bronze, which were collected by art-lovers and displayed in cabinets in the home.

NB Pieces were realistic as human beings. This was influenced by the idea from Greeks.

Categories of sculptures: portraiture, monumental, funerary, sarcophagi.

Subject matter: politicians, emperors, military generals.

Materials used: bronze, marble, terracotta.

Tools; hammers, chisels, drills

Method; hammering, chiselling and polishing

Uses of sculpture

* Honour people

* For remembrance

* Introduction for politicians.

* Portraits

* Show ancestral lineage

Characteristics

* Made from marble and stones

* Impressing the public

* Military relief sculptures were detailed

* Unsmiling and expressionless

* Marble sculptures remained unpainted

* Most were monumental

## LO 1.3 – Describe Muslim arts

- Muslim culture

Islamic culture and Muslim culture refer to cultural practices common to historically Islamic people. The early forms of Muslim culture, from the Rashidun Caliphate to early Umayyad period and early

Abbasid period, were predominantly Arab, Byzantine, Persian and Levantine. With the rapid expansion of the Islamic empires, Muslim culture has influenced and assimilated much from the Persian, Egyptian, Caucasian, Turkic, Mongol, Indian, Bangladeshi, Pakistani, Malay, Somali, Berber, Indonesian, and Moro cultures.

Islamic culture generally includes all the practices which have developed around the religion of Islam. There are variations in the application of Islamic beliefs in different cultures and traditions

Public Islamic art is traditionally non-representational, except for the widespread use of plant forms, usually in varieties of the spiralling arabesque. These are often combined with Islamic calligraphy, geometric patterns in styles that are typically found in a wide variety of media, from small objects in ceramic or metalwork to large decorative schemes in tiling on the outside and inside of large buildings, including mosques. However, there is a long tradition in Islamic art of the depiction of human and animal figures, especially in painting and small anonymous relief figures as part of a decorative scheme. Almost all Persian miniatures (as opposed to decorative illuminations) include figures, often in large numbers, as do their equivalents in Arab, Mughal and Ottoman miniatures. But miniatures in books or muraqqa albums were private works owned by the elite. Larger figures in monumental sculpture are exceptionally rare until recent times, and portraiture showing realistic representations of individuals (and animals) did not develop until the late 16th century in miniature painting, especially Mughal miniatures. Manuscripts of the Qur'an and other sacred texts have always been strictly kept free of such figures, but there is a long tradition of the depiction of Muhammad and other religious figures in books of history and poetry; since the 20th century Muhammad has mostly been shown as though wearing a veil hiding his face, and many earlier miniatures were over painted to use this convention.

- Stylization in Muslim arts

Islamic art encompasses the visual arts produced in the Islamic world. Islamic art is difficult to characterize because it covers a wide range of lands, periods, and genres, including Islamic architecture, Islamic calligraphy, Islamic miniature, Islamic glass, Islamic pottery, and textile arts such as carpets and embroidery.

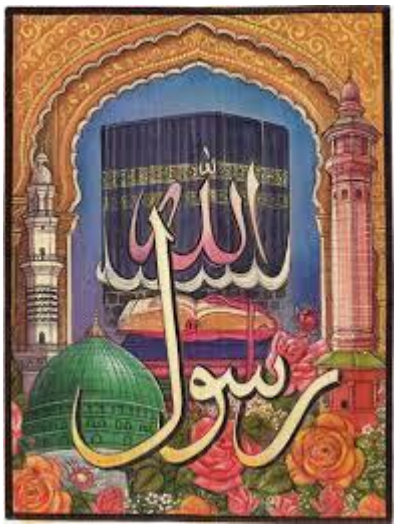
It comprises both religious and secular art forms. Religious art is represented by calligraphy, architecture and furnishings of religious buildings, such as mosque fittings (e.g., mosque lamps and Girih tiles), woodwork and carpets. Secular art also flourished in the Islamic world, although some of its elements were criticized by religious scholars.

Early development of Islamic art was influenced by Roman art, Early Christian art (particularly Byzantine art), and Sassanian art, with later influences from Central Asian nomadic traditions. Chinese art had a formative influence on Islamic painting, pottery, and textiles. Though the concept of "Islamic art" has been criticised by some modern art historians as an illusory Eurocentric construct, the similarities between art produced at widely different times and places in the Islamic world, especially in the Islamic Golden Age, have been sufficient to keep the term in wide use by scholars.

Islamic art is often characterized by recurrent motifs, such as the use of geometrical floral or vegetal designs in a repetition known as the arabesque. The arabesque in Islamic art is often used to symbolize the transcendent, indivisible and infinite nature of God.Mistakes in repetitions may be intentionally introduced as a show of humility by artists who believe only God can produce perfection, although this theory is disputed.

Some interpretations of Islam include a ban of depiction of animate beings, also known as aniconism. Islamic aniconism stems in part from the prohibition of idolatry and in part from the belief that creation of living forms is God's prerogative. Muslims have interpreted these prohibitions in different ways in different times and places. Religious Islamic art has been typically characterized by the absence of figures and extensive use of calligraphic, geometric and abstract floral patterns. However, representations of Islamic religious figures are found in some manuscripts from Persianate cultures, including Ottoman Turkey and Mughal India. These pictures were meant to illustrate the story and not to infringe on the Islamic prohibition of idolatry, but many Muslims regard such images as forbidden. In secular art of the Muslim world, representations of human and animal forms historically flourished in nearly all Islamic cultures, although, partly because of opposing religious sentiments, figures in paintings were often stylized, giving rise to a variety of decorative figural designs

Calligraphic design is omnipresent in Islamic art, where, as in Europe in the Middle Ages, religious exhortations, including Qur'anic verses, may be included in secular objects, especially coins, tiles and metalwork, and most painted miniatures include some script, as do many buildings. Use of Islamic calligraphy in architecture extended significantly outside of Islamic territories; one notable example is the use of Chinese calligraphy of Arabic verses from the Qur'an in the Great Mosque of Xi'an. Other inscriptions include verses of poetry, and inscriptions recording ownership or donation. Two of the main scripts involved are the symbolic kufic and naskh scripts, which can be found adorning and enhancing the visual appeal of the walls and domes of buildings, the sides of minbars, and metalwork. Islamic calligraphy in the form of painting or sculptures are sometimes referred to as quranic art.


Painting

Although there has been a tradition of wall-paintings, especially in the Persianate world, the best-surviving and highest developed form of painting in the Islamic world is the miniature in illuminated manuscripts, or later as a single page for inclusion in a muraqqa or bound album of miniatures and calligraphy. The tradition of the Persian miniature has been dominant since about the 13th century, strongly influencing the Ottoman miniature of Turkey and the Mughal miniature in India. Miniatures were especially an art of the court, and because they were not seen in public, it has been argued that constraints on the depiction of the human figure were much more relaxed, and indeed miniatures often contain great numbers of small figures, and from the 16th century portraits of single ones. Although surviving early examples are now uncommon, human figurative art was a continuous tradition in Islamic lands

Rugs and Carpets

No Islamic artistic product has become better known outside the Islamic world than the pile carpet, more commonly referred to as the Oriental carpet (oriental rug). Their versatility is utilized in everyday Islamic and Muslim life, from floor coverings to architectural enrichment, from cushions to bolsters to bags and sacks of all shapes and sizes, and to religious objects (such as a prayer rug, which would provide a clean place to pray). They have been a major export to other areas since the late Middle Ages, used to cover not only floors but tables, for long a widespread European practice that is now common only in the Netherlands. Carpet weaving is a rich and deeply embedded tradition in Islamic societies, and the practice is seen in large city factories as well as in rural communities and nomadic encampments. In earlier periods, special establishments and workshops were in existence that functioned directly under court patronage.


Muslim carpet


Muslim rug

Architecture

Columns

Early Islamic columns followed the style seen in the classic period of the Mediterranean. Classic columns can be seen in earlier mosques such as the Great Mosque of Damascus and Córdoba. These columns can vary in form from being completely smooth, and having vertical or twisting fluting. In the 7th and 8th century, the Mosque of the Prophet Medina, was rebuilt using a style known as hypostyle. Hypostyle mosques usually entail multiple columns that support a smooth and even wall. In India, traditionally Indian stone columns of different shapes such a circles, squares and octagons, were incorporated into some mosques. Finally, engaged columns were introduced into decorate Islamic buildings.



Arches

Indian Islamic Arches as seen in the Buland Darvaza in Fatehpur Sikri built in the 16th Century Islamic arches, similar to columns, followed a style similar to Roman architecture. Arches became quite prominent to Islamic architecture during the 8th-10th centuries. There are three distinct shapes of Islamic arches which include horseshoe, keel, andpolylobulated. However, in India, Islamic arches take shape after being pointed, lobed, or ogee.


horseshoe 
keel


polylobulated.

Ceramics

Islamic art has very notable achievements in ceramics, both in pottery and tiles for walls, which in the absence of wall-paintings were taken to heights unmatched by other cultures. Early pottery is often unglazed, but tin-opacified glazing was one of the earliest new technologies developed by the Islamic potters. The first Islamic opaque glazes can be found as blue-painted ware in Basra, dating to around the 8th century. Another significant contribution was the development of stonepaste ceramics, originating from 9th century Iraq. The first industrial complex for glass and pottery production was built in Raqqa, Syria, in the 8th century.

Islamic pottery was often influenced by Chinese ceramics, whose achievements were greatly admired and emulated. This was especially the case in the periods after the Mongol invasions and those of the Timurids. Techniques, shapes and decorative motifs were all affected. Until the Early Modern period Western ceramics had very little influence, but Islamic pottery was very sought after in Europe, and often copied. An example of this is the albarello, a type of maiolica earthenware jar originally designed to hold apothecaries' ointments and dry drugs. The development of this type of pharmacy jar had its roots in the Islamic Middle East. Hispano-Moresque examples were exported to Italy, stimulating the earliest Italian examples, from 15th century Florence.


Tiling

The earliest grand Islamic buildings, like the Dome of the Rock, in Jerusalem had interior walls decorated with mosaics in the Byzantine style, but without human figures. From the 9th century onwards the distinctive Islamic tradition of glazed and brightly coloured tiling for interior and exterior walls and domes developed. Some earlier schemes create designs using mixtures of tiles each of a single colour that are either cut to shape or are small and of a few shapes, used to create

abstract geometric patterns. Later large painted schemes use tiles painted before firing with a part of the scheme – a technique requiring confidence in the consistent results of firing.

Some elements, especially the letters of inscriptions, may be moulded in three-dimensional relief, and in especially in Persia certain tiles in a design may have figurative painting of animals or single human figures. These were often part of designs mostly made up of tiles in plain colours but with larger fully painted tiles at intervals. The larger tiles are often shaped as eight-pointed stars, and may show animals or a human head or bust, or plant or other motifs. The geometric patterns, such as modern North African zellige work, made of small tiles each of a single colour but different and regular shapes, are often referred to as "mosaic", which is not strictly correct.

Glass

Islam took over much of the traditional glass-producing territory of Sassanian and Ancient Roman glass, and since figurative decoration played a small part in pre-Islamic glass, the change in style is not abrupt, except that the whole area initially formed a political whole, and, for example, Persian innovations were now almost immediately taken up in Egypt. For this reason, it is often impossible to distinguish between the various centres of production, of which Egypt, Syria and Persia were the most important, except by scientific analysis of the material, which itself has difficulties. From various documentary references glassmaking and glass trading seems to have been a specialty of the Jewish minority in several centres.

Between the 8th and early 11th centuries the emphasis in luxury glass is on effects achieved by "manipulating the surface" of the glass, initially by incising into the glass on a wheel, and later by cutting away the background to leave a design in relief. The very massive Hedwig glasses, only found in Europe, but normally considered Islamic (or possibly from Muslim craftsmen in Norman Sicily), are an example of this, though puzzlingly late in date. These and other glass pieces probably represented cheaper versions of vessels of carved rock crystal (clear quartz), themselves influenced by earlier glass vessels, and there is some evidence that at this period glass cutting and hard stone carving were regarded as the same craft.[38] From the 12th century the industry in Persia and Mesopotamia appears to decline, and the main production of luxury glass shifts to Egypt and Syria, and decorative effects of colour on smooth surfaced glass.



## Learning Unit 2 – Describe the Modern age

### LO 2.1 – Describe Gothic arts

- Introduction to Gothic art

Gothic art developed after the Romanesque, in the 12th century. The style continued to be used well into the 16th century in some parts of Europe, while giving way to the Renaissance style earlier in other regions. The style was developed in Northern France due to socioeconomic, political, and theological reasons.

After the fall of the Roman Empire, people fled cities as they were no longer safe. The Romanesque era saw many people living in the countryside of France while cities remained largely abandoned. During this time period, the French monarchy was weak and feudal landowners exerted a large amount of

regional power. In the 12th century, the French royalty strengthened their power, their titles, and their landholdings, which led to more centralized government. Additionally, due to advancements in

agriculture, population and trade increased. These changes brought people back to the cities, which is where we find the most expressive medium for the Gothic style—cathedrals.

Gothic Architecture

Gothic architecture is unique in that we can pinpoint the exact place, the exact moment, and the exact person who developed it. Around 1137, Abbot Suger began re-building the Abbey Church of St. Denis. In his re-designs, which he wrote about extensively, we can see elements of what would become Gothic architecture, including the use of symmetry in design and ratios.

Ratios became essential to French Gothic cathedrals because they expressed the perfection of the universe created by God. This is where we also see stained glass emerge in Gothic architecture. Abbot Suger adopted the idea that light equates to God. He wrote that he placed pictures in the glass to replace wall paintings and talked about them as educational devices. The windows were instructional in theology during the Gothic era, and the light itself was a metaphor for the presence of God.

Cathedrals served as religious centers and they were important for local economies. Pilgrims would travel throughout Europe to see relics, which would bring an influx of travelers and money to cities with Cathedrals.

*Ambulatory at St. Denis: We can see the Gothic style emerge at St. Denis in Abbot Suger's re-designs.*

Gothic Painting

Illuminated manuscripts provide excellent examples of Gothic painting. A prayer book, known as the book of hours, became increasingly popular during the Gothic age and was treated as a luxury item. The Hours of Mary of Burgundy, produced in Flanders c. 1477, contains a miniature showing Mary of Burgundy in devotion with a wonderful depiction of a French Gothic Cathedral behind her.

*Miniature from The Hours of Mary of Burgundy: This piece contains a miniature showing Mary of Burgundy in devotion with a wonderful depiction of a French Gothic Cathedral behind her.*

Sculpture & Metalwork

Sculpture during the Gothic era really sheds light on the knowledge of artists working during this time period. Some historians believed that artists and artisans during the Gothic era had "forgotten" how to create realistic works of art, or art influenced by the classical age. However, a viewer only needs to look at the work of Nicolas of Verdun to see that artists could and did work in a classical style during the Gothic era. Additionally, sculpture produced in Germany during the Gothic era is especially noted for its lifelikeness.

*Shrine of the Three Kings at Cologne Cathedral: The metalwork by Nicolas of Verdun demonstrates his knowledge and understanding of classical elements in art.*

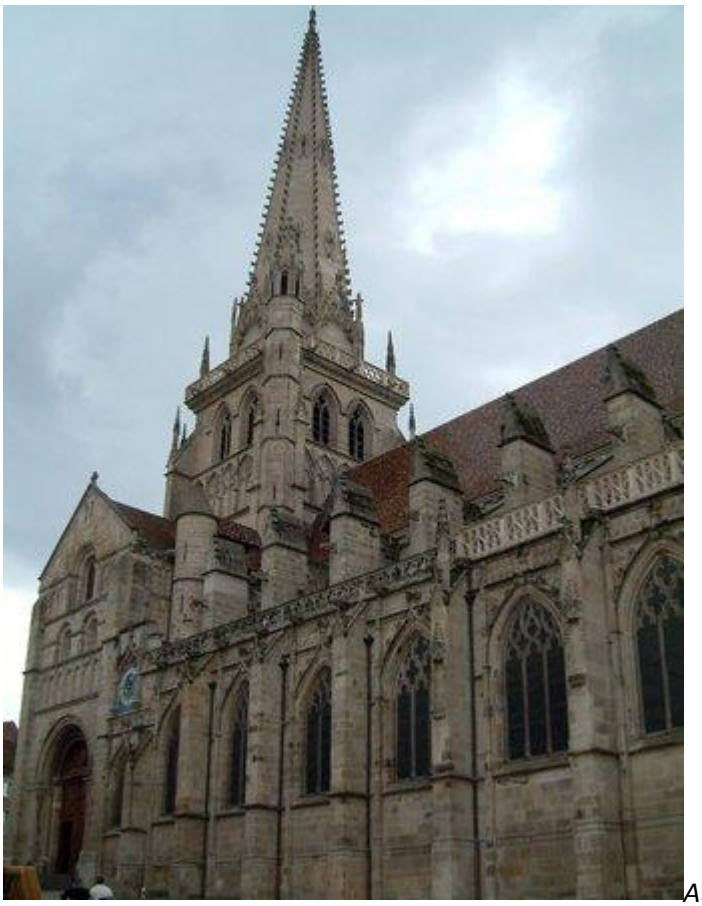

*Shrine of the Three Kings: The Shrine of the Three Kings in Cologne Cathedral is said to house the remains of the Three Magi and serves as an example of German Gothic sculpture.*

Gothic Cathedrals

French Gothic cathedrals are characterized by lighter construction, large windows, pointed arches, and their impressive height. The Gothic cathedral represented the universe in microcosm, and each architectural concept, including the height and perfect ratios of the structure, were intended to convey a theological message: the great glory of God and his creation of a perfect universe. The building becomes a microcosm in two ways. First, the mathematical and geometrical nature of the construction is an image of the orderly universe, in which an underlying rationality and logic can be perceived. Second, the statues, sculptural decoration, stained glass, and murals incorporate the essence of creation in depictions of events from the Old and New Testaments.

Most Gothic churches have the Latin cross (or “cruciform”) plan, with a long nave making the body of the church. This nave is flanked on either side by aisles, a transverse arm called the transept, and, beyond it, an extension referred to as the choir.

One of the defining characteristics of Gothic architecture is the pointed or ogival arch. Arches of this type were used in the Near East in pre-Islamic as well as Islamic architecture before they were structurally employed in Gothic architecture. They are thought to have been the inspiration for their use in France at the Autun Cathedral, which is otherwise stylistically Romanesque. The way in which the pointed arch was drafted and utilized developed throughout the Gothic period, and four popular styles emerged: the Lancet arch, the Equilateral arch, the Flamboyant arch, and the Depressed arch.



*Autun Cathedral, ca. 1120-46: Exterior of Autun Cathedral, showcasing the pointed arches of the Gothic style on an otherwise Romanesque building.*

The Gothic vault, unlike the semi-circular vault of Roman and Romanesque buildings, can be used to roof rectangular and irregularly shaped plans such as trapezoids. This enabled architects to raise vaults much higher than was possible in Romanesque architecture. While the use of the pointed arch gave a greater flexibility to architectural form, it also gave Gothic architecture a very different and more vertical visual characteristic than Romanesque architecture.

In Gothic architecture the pointed arch is used in every location where a vaulted shape is called for, both structurally and decoratively. Gothic openings such as doorways, windows, arcades, and galleries have pointed arches. Rows of pointed arches upon delicate shafts form a typical wall decoration known as a blind arcade. Niches with pointed arches that contain statuary are a major external feature. The pointed

arch lent itself to elaborate intersecting shapes, which developed complex Gothic tracery within window spaces and formed the structural support of the large windows that are characteristic of the style.

 *Cross-ribbed vault, Bonne-Espérance Abbey, Vellereille-les-Brayeux, Belgium, ca, 13th century: Ogival, or pointed arches, increased in popularity in the Gothic period.*

The façade of a large church or cathedral, often referred to as the West Front, is generally designed to create a powerful impression on the approaching worshiper. In the arch of the door (the tympanum) is often a significant sculpture representing scenes from Christian Theology, most frequently Christ in Majesty and Judgment Day. If there is a central door jamb or a tremeau, then it frequently bears a statue of the Madonna and Child.

The West Front of a French cathedral, along with many English, Spanish, and German cathedrals, generally has two towers, which, particularly in France, express an enormous diversity of form and decoration. A characteristic of French Gothic church architecture is its height, both absolute and in proportion to its width, the verticality suggests an aspiration to Heaven. As the Gothic Age progressed in France, the different towns and cities may have been in competition with one another to create the tallest Cathedral. Architects also closely guarded the ratios they used in their architectural plans.

*Interior of Cologne Cathedral: The verticality demonstrated in this image is a definitive feature of Gothic architecture.*

- Gothic chronology

**Early Gothic**

This first phase lasted from the Gothic style's inception in 1120–50 to about 1200. The combination of all the aforementioned structural elements into a coherent style first occurred in the Île-de-France (the region around Paris), where prosperous urban populations had sufficient wealth to build the great cathedrals that epitomize the Gothic style. The earliest surviving Gothic building was the abbey of Saint-Denis in Paris, begun in about 1140. Structures with similarly precise vaulting and chains of windows along the perimeter were soon begun with Notre-Dame de Paris (begun 1163) and Laon Cathedral (begun 1165). By this time it had become fashionable to treat the interior columns and ribs as if each was composed of a bunch of more slender parallel members. A series of four discrete horizontal levels or stories in the cathedral's interior were evolved, beginning with a ground-level arcade, over which ran one or two galleries (tribune, triforium), over which in turn ran an upper, windowed story called a clerestory. The columns and arches used to support these different elevations contributed to the severe and powerfully repetitive geometry of the interior. Window tracery (decorative ribwork subdividing a window opening) was also gradually evolved, along with the use of stained (coloured) glass in the windows. The typical French early Gothic cathedral terminated at its eastern end in a semicircular projection called an apse. The western end was much more impressive; being a wide facade articulated by numerous windows and pointed arches, having

monumental doorways, and being topped by two huge towers. The long sides of the cathedral's exterior presented a baffling and tangled array of piers and flying buttresses. The basic form of Gothic architecture eventually spread throughout Europe to Germany, Italy, England, the Low Countries, Spain, and Portugal.

**High Gothic**

The second phase of Gothic architecture began with a subdivision of the style known as Rayonnant (1200–80) on the Continent and as the Decorated Gothic (1300–75) style in England. This style was characterized by the application of increasingly elaborate geometrical decoration to the structural forms that had been es During the period of the Rayonnant style a significant change took place in Gothic architecture. Until about 1250, Gothic architects concentrated on the harmonious distribution of masses of masonry and, particularly in France, on the technical problems of achieving great height; after that date, they became more concerned with the creation of rich visual effects through decoration. This decoration took such forms as pinnacles (upright members, often spired, that capped piers, buttresses, or other exterior elements), moldings, and, especially, window tracery. The most characteristic and finest achievement of the Rayonnant style is the great circular rose window adorning the west facades of large French cathedrals; the typically radial patterns of the tracery inspired the designation Rayonnant for the new style. Another typical feature of Rayonnant architecture is the thinning of vertical supporting members, the enlargement of windows, and the combination of the triforium gallery and the clerestory until walls are largely undifferentiated screens of tracery, mullions (vertical bars of tracery dividing windows into sections), and glass. Stained glass—formerly deeply coloured—became lighter in colour to increase the visibility of tracery silhouettes and to let more light into the interior. The most notable examples of the Rayonnant style are the cathedrals of Reims, Amiens, Bourges, Chartres, and Beauva established during the preceding century.


**Late Gothic**

In France the Rayonnant style evolved about 1280 into an even more decorative phase called the Flamboyant style, which lasted until about 1500. In England a development known as the Perpendicular style lasted from about 1375 to 1500. The most conspicuous feature of the Flamboyant Gothic style is the dominance in stone window tracery of a flamelike S-shaped curve.

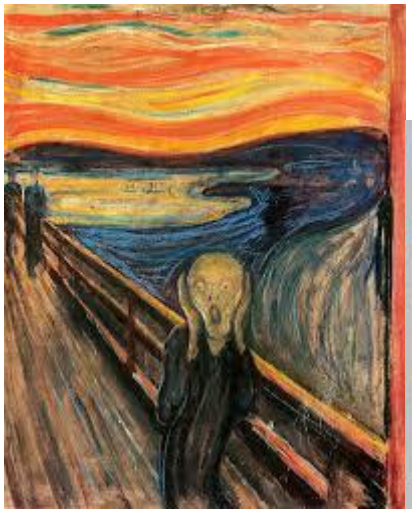
In the Flamboyant style wall space was reduced to the minimum of supporting vertical shafts to allow an almost continuous expanse of glass and tracery. Structural logic was obscured by the virtual covering of the exteriors of buildings with tracery, which often decorated masonry as well as windows. A profusion of pinnacles, gables, and other details such as subsidiary ribs in the vaults to form star patterns further complicated the total effect.

By the late Gothic period greater attention was being given to secular buildings. Thus, Flamboyant Gothic features can be seen in many town halls, guild halls, and even residences. There were few churches built completely in the Flamboyant style, attractive exceptions being Notre-Dame d'Épine near Châlons-sur-Marne and Saint-Maclou in Rouen. Other important examples of the style are the Tour de Beurre of Rouen Cathedral and the north spire of Chartres. Flamboyant Gothic, which eventually became overly ornate, refined, and complicated, gave way in France to Renaissance forms in the 16th century.


## LO 2.2 – Describe modern age period

- Early modern painting

Early Modern Period is a historical concept regarding a period from the beginning of the Renaissance to an unevenly defined turning point of the 19th century. A temporal framework of the Modern Period is, in general, unanimously established; different division lines that close this epoch are being pointed out though. Usually they present themselves as follows: civilization - Industrial Revolution; philosophy - end of the Enlightenment; politics - the French Revolution. Each one is appropriate and all emerged at the end of the 18th and the beginning of the 19th century, finishing the Renaissance, Mannerism, Baroque, Rococo and Classicism.



- Late modern painting

In the visual arts, late modernism encompasses the overall production of most recent art made between the aftermath of World War II and the early years of the 21st century. The terminology often points to similarities between late modernism and post-modernism although there are differences. The predominant term for art produced since the 1950s is contemporary art. Not all art labelled as contemporary art is modernist or post-modern, and the broader term encompasses both artists who continue to work in modern and late modernist traditions, as well as artists who reject modernism for post-modernism or other reasons. Arthur Danto argues explicitly in After the End of Art that contemporaneity was the broader term, and that postmodern objects represent a subsector of the contemporary movement which replaced modernity and modernism, while other notable critics


- Post-modern painting

Postmodernism is a broad movement that developed in the mid- to late 20th century across philosophy, the arts, architecture, and criticism, marking a departure from modernism. The term has been more generally applied to describe a historical era said to follow after modernity and the tendencies of this era.

Postmodern art is a body of art movements that sought to contradict some aspects of modernism or some aspects that 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 lend art to being postmodern; these include bricolage, the use of text 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.

## LO 2.3 – Describe Renaissance arts

- Introduction to renaissance art

Renaissance art is the painting, sculpture and decorative arts of the period of European history, emerging as a distinct style in Italy in about 1400, in parallel with developments which occurred in philosophy, literature, music, science and technology. Renaissance (meaning "rebirth") art, perceived as the noblest of ancient traditions, took as its foundation the art of Classical antiquity, but transformed that tradition by absorbing recent developments in the art of Northern Europe and by

applying contemporary scientific knowledge. Renaissance art, with Renaissance humanist philosophy, spread throughout Europe, affecting both artists and their patrons with the development of new techniques and new artistic sensibilities. Renaissance art marks the transition of Europe from the medieval period to the Early Modern age.

In many parts of Europe, Early Renaissance art was created in parallel with Late Medieval art. Renaissance art, painting, sculpture, architecture, music, and literature produced during the 14th, 15th, and 16th centuries in Europe under the combined influences of an increased awareness of nature, a revival of classical learning, and a more individualistic view of man. Scholars no longer believe that the Renaissance marked an abrupt break with medieval values, as is suggested by the French word renaissance, literally "rebirth". Rather, historical sources suggest that interest in nature, humanistic learning, and individualism were already present in the late medieval period and became dominant in 15th- and 16th-century Italy, concurrently with social and economic changes such as the secularization of daily life, the rise of a rational money-credit economy, and greatly increased social mobility.

The influences upon the development of Renaissance men and women in the early 15th century are those that also affected philosophy, literature, architecture, theology, science, government, and other aspects of society.

- Renaissance chronology

**Proto-renaissance**

In Italy in the late 13th and early 14th centuries, the sculpture of Nicola Pisano and his son Giovanni Pisano, working at Pisa, Siena, and Pistoia shows markedly classicising tendencies, probably influenced by the familiarity of these artists with ancient Roman sarcophagi. Their masterpieces are the pulpits of the Baptistery and Cathedral of Pisa.

Contemporary with Giovanni Pisano, the Florentine painter Giotto developed a manner of figurative painting that was unprecedentedly naturalistic, three-dimensional, lifelike and classicist, when compared with that of his contemporaries and teacher Cimabue. Giotto, whose greatest work is the cycle of the Life of Christ at the Arena Chapel in Padua, was seen by the 16th century biographer Giorgio Vasari as "rescuing and restoring art" from the "crude, traditional, Byzantine style" prevalent in Italy in the 13th century.

*Giotto: The Lamentation, c. 1305, Scrovegni Chapel, foreshadows the Renaissance.*

**Early renaissance**

Although both the Pisanos and Giotto had students and followers, the first truly Renaissance artists were not to emerge in Florence until 1401 with the competition to sculpt a set of bronze doors of the Baptistery of Florence Cathedral, which drew entries from seven young sculptors including Brunelleschi, Donatello and the winner, Lorenzo Ghiberti. Brunelleschi, most famous as the architect of the dome of Florence Cathedral and the Church of San Lorenzo, created a number of sculptural works, including a lifesized Crucifix in Santa Maria Novella, renowned for its naturalism. His studies of perspective are thought to have influenced the painter Masaccio. Donatello became renowned as the greatest sculptor of the Early Renaissance, his masterpieces being his Humanist and unusually erotic statue of David, one of the icons of the Florentine republic, and his great monument to Gattamelata, the first large equestrian bronze to be created since Roman times.

The contemporary of Donatello, Masaccio, was the painterly descendant of Giotto and began the Early Renaissance in Italian Painting in 1425, furthering the trend towards solidity of form and naturalism of face and gesture that Giotto had begun a century earlier. From 1425–28, Masaccio completed several panel paintings but is best known for the fresco cycle that he began in the Brancacci Chapel with the older artist Masolino and which had profound influence on later painters, including Michelangelo. Masaccio's developments were carried forward in the paintings of Fra Angelico, particularly in his frescos at the Convent of San Marco in Florence.

The treatment of the elements of perspective and light in painting was of particular concern to 15th-century Florentine painters. Uccello was so obsessed with trying to achieve an appearance of perspective that, according to Giorgio Vasari, it disturbed his sleep. His solutions can be seen in his masterpiece set of three paintings, the Battle of San Romano, which is believed to have been completed by 1460. Piero della Francesca made systematic and scientific studies of both light and linear perspective, the results of which can be seen in his fresco cycle of The History of the True Cross in San Francesco, Arezzo.

In Naples, the painter Antonello da Messina began using oil paints for portraits and religious paintings at a date that preceded other Italian painters, possibly about 1450. He carried this technique north and influenced the painters of Venice. One of the most significant painters of Northern Italy was Andrea Mantegna, who decorated the interior of a room, the Camera degli Sposi for his patron Ludovico Gonzaga, setting portraits of the family and court into an illusionistic architectural space.

The end period of the Early Renaissance in Italian art is marked, like its beginning, by a particular commission that drew artists together, this time in cooperation rather than competition. Pope Sixtus IV had rebuilt the Papal Chapel, named the Sistine Chapel in his honour, and commissioned a group of artists, Sandro Botticelli, Pietro Perugino, Domenico Ghirlandaio and Cosimo Rosselli to decorate its wall with fresco cycles depicting the Life of Christ and the Life of Moses. In the sixteen large paintings, the artists, although each working in his individual style, agreed on principles of format, and utilised

the techniques of lighting, linear and atmospheric perspective, anatomy, foreshortening and characterisation that had been carried to a high point in the large Florentine studios of Ghiberti, Verrocchio, Ghirlandaio and Perugino.


*Donatello, David (1440s?) Museo Nazionale del Bargello.*

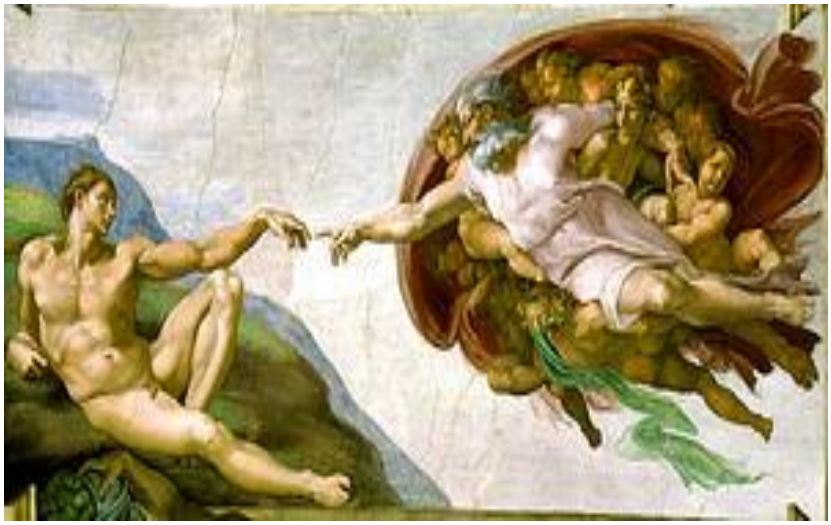
**High renaissance**

The "universal genius" Leonardo da Vinci was to further perfect the aspects of pictorial art (lighting, linear and atmospheric perspective, anatomy, foreshortening and characterization) that had preoccupied artists of the Early Renaissance, in a lifetime of studying and meticulously recording his observations of the natural world. His adoption of oil paint as his primary media meant that he could depict light and its effects on the landscape and objects more naturally and with greater dramatic effect than had ever been done before, as demonstrated in the Mona Lisa. His dissection of cadavers carried forward the understanding of skeletal and muscular anatomy, as seen in the unfinished Saint Jerome in the Wilderness. His depiction of human emotion in The Last Supper, completed 1495–1498, set the benchmark for religious painting.

The art of Leonardo's younger contemporary Michelangelo took a very different direction. Michelangelo, in neither his painting nor his sculpture demonstrates any interest in the observation of any natural object except the human body. He perfected his technique in depicting it, while in his early twenties, by the creation of the enormous marble statue of David and the group Pietà, in the St Peter's Basilica, Rome. He then set about an exploration of the expressive possibilities of the human anatomy. His commission by Pope Julius II to paint the Sistine Chapel ceiling resulted in the supreme masterpiece of figurative composition, which was to have profound effect on every subsequent generation of European artists. His later work, The Last Judgement, painted on the altar wall of the Sistine Chapel between 1534 and 1541 shows a Mannerist (also called Late Renaissance) style with generally elongated bodies which took over from the High Renaissance style between 1520 and 1530.

Standing alongside Leonardo and Michelangelo as the third great painter of the High Renaissance was the younger Raphael, who in a short life span painted a great number of lifelike and engaging portraits, including those of Pope Julius II and his successor Pope Leo X, and numerous portrayals of the Madonna and Christ Child, including the Sistine Madonna. His death in 1520 at age 37 is considered by many art historians to be the end of the High Renaissance period, although some individual artists continued working in the High Renaissance style for many years thereafter.

In Northern Spain the High Renaissance is represented by the latter works of Giovanni Bellini, especially religious paintings, which include several large altarpieces of a type known as "Sacred Conversation", which show a group of saints around the enthroned Madonna. His contemporary Giorgione, who died at about the age of 32 in 1510, left a small number of enigmatic works, including The Tempest, the subject of which has remained a matter of speculation. The earliest works of Titian date from the era of the High Renaissance, including a massive altarpiece The Assumption of the Virgin which combines human action and drama with spectacular colour and atmosphere. Titian continued painting in a generally High Renaissance style until near the end of his career in the 1570s, although he increasingly used colour and light over line to define his figures.



*Michelangelo, (c. 1511) The Creation of Adam, from the Sistine Chapel ceiling*

## Learning Unit 3 – Describe contemporary and African arts

### LO 3.1 – Describe Art deco

Art Deco, sometimes referred to as Deco, is a style of visual arts, architecture and design that first appeared in France just before World War I. Art Deco influenced the design of buildings, furniture, jewelry, fashion, cars, movie theatres, trains, ocean liners, and everyday objects such as radios and vacuum cleaners. It took its name, short for Arts Décoratifs, from the Exposition internationale des arts décoratifs et industriels modernes (International Exhibition of Modern Decorative and Industrial Arts) held in Paris in 1925.It combined modern styles with fine craftsmanship and rich materials. During its heyday, Art Deco represented luxury, glamour, exuberance, and faith in social and technological progress.

From its outset, Art Deco was influenced by the bold geometric forms of Cubism and the Vienna Secession; the bright colors of Fauvism and of the Ballets Russes; the updated craftsmanship of the furniture of the eras of Louis Philippe I and Louis XVI; and the exotic styles of China and Japan, India, Persia, ancient Egypt and Maya art. It featured rare and expensive materials, such as ebony and ivory, and exquisite craftsmanship. The Chrysler Building and other skyscrapers of New York built during the 1920s and 1930s are monuments of the Art Deco style.

- Cubism

Cubism was one of the most influential styles of the twentieth century. It is generally agreed to have begun around 1907 with Picasso's celebrated painting Demoiselles D'Avignon which included elements of cubist style. The name 'cubism' seems to have derived from a comment made by the critic Louis Vauxcelles who, on seeing some of Georges Braque's paintings exhibited in Paris in 1908, described them as reducing everything to 'geometric outlines, to cubes'.

Cubism opened up almost infinite new possibilities for the treatment of visual reality in art and was the starting point for many later abstract styles including constructivism and neo-plasticism.

By breaking objects and figures down into distinct areas – or planes – the artists aimed to show different viewpoints at the same time and within the same space and so suggest their three-dimensional form. In doing so they also emphasized the two-dimensional flatness of the canvas instead of creating the illusion of depth. This marked a revolutionary break with the European tradition of creating the illusion of real space from a fixed viewpoint using devices such as linear perspective, which had dominated representation from the Renaissance onwards.

Cubism was partly influenced by the late work of artist Paul Cézanne in which he can be seen to be painting things from slightly different points of view. Pablo Picasso was also inspired by African tribal masks which are highly stylised, or non-naturalistic, but nevertheless present a vivid human image. 'A head', said Picasso, 'is a matter of eyes, nose, mouth, which can be distributed in any way you like.

Cubism can be seen to have developed in two distinct phases: the initial and more austere analytical cubism, and a later phase of cubism known as synthetic cubism.

Analytical cubism ran from 1908–12. Its artworks look more severe and are made up of an interweaving of planes and lines in muted tones of blacks, greys and ochres.

Synthetic cubism is the later phase of cubism, generally considered to date from about 1912 to 1914, and characterised by simpler shapes and brighter colours. Synthetic cubist works also often include collaged real elements such as newspapers. The inclusion of real objects directly in art was the start of one of the most important ideas in modern art.

- Fauvism

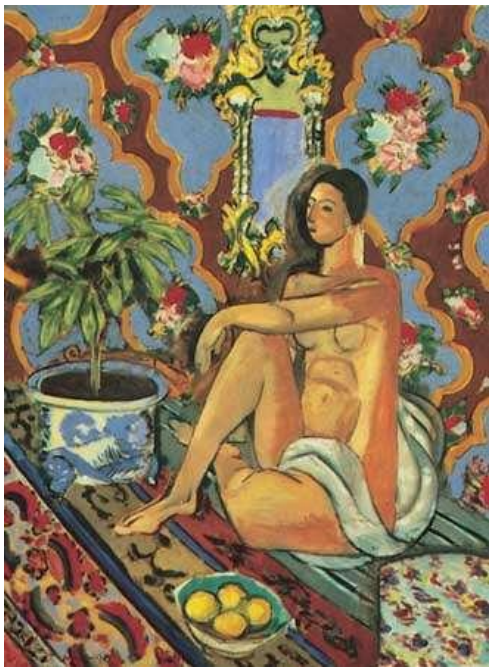
Fauvism, style of painting that flourished in France around the turn of the 20th century. Fauve artists used pure, brilliant colour aggressively applied straight from the paint tubes to create a sense of an explosion on the canvas.

The Fauves painted directly from nature, as the Impressionists had before them, but Fauvist works were invested with a strong expressive reaction to the subjects portrayed. First formally exhibited in Paris in 1905, Fauvist paintings shocked visitors to the annual Salon d'Automne; one of these visitors was the critic Louis Vauxcelles, who, because of the violence of their works, dubbed the painters fauves ("wild beasts").

The leader of the group was Henri Matisse, who had arrived at the Fauve style after experimenting with the various Post-Impressionist approaches of Paul Gauguin, Vincent van Gogh, and Georges Seurat. Matisse's studies led him to reject traditional renderings of three-dimensional space and to seek instead a new picture space defined by movement of colour. He exhibited his famous Woman with the Hat (1905) at the 1905 exhibition. In this painting, brisk strokes of colour—blues, greens, and reds—form an energetic, expressive view of the woman. The crude paint application, which left areas of raw canvas exposed, was appalling to viewers at the time.

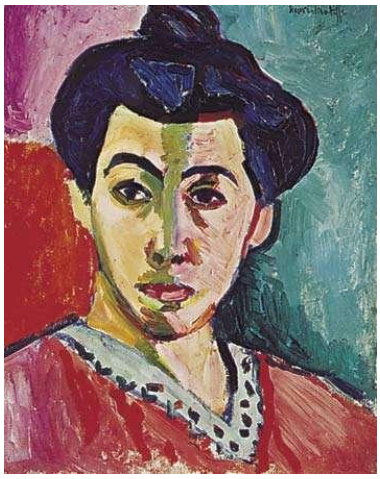
The other major Fauvists were André Derain, who had attended school with Matisse in 1898–99, and Maurice de Vlaminck, who was Derain's friend. They shared Matisse's interest in the expressive function of colour in painting, and they first exhibited together in 1905. Derain's Fauvist paintings translate every tone of a landscape into pure colour, which he applied with short, forceful brushstrokes. The agitated swirls of intense colour in Vlaminck's works are indebted to the expressive power of van Gogh.

For most of these artists, Fauvism was a transitional, learning stage. By 1908 a revived interest in Paul Cézanne's vision of the order and structure of nature had led many of them to reject the turbulent emotionalism of Fauvism in favour of the logic of Cubism. Matisse alone pursued the course he had pioneered, achieving a sophisticated balance between his own emotions and the world he painted.



*Henri Matisse: Decorative Figure on an Ornamental Background*

*Decorative Figure on an Ornamental Background, oil painting by Henri Matisse, 1925–26; in the National Museum of Modern Art, Paris.*



*Henri Matisse: Portrait of Madame Matisse. The Green Line*

*Portrait of Madame Matisse. The Green Line, oil painting by Henri Matisse, 1905; in Statens Museum for Kunst, Copenhagen. 40.5 × 32.5 cm.*

- Mosaic

A mosaic is a pattern or image made of small regular or irregular pieces of colored stone, glass or ceramic, held in place by plaster/mortar, and covering a surface. Mosaics are often used as floor and wall decoration, and were particularly popular in the Ancient Roman world.

Mosaic today includes not just murals and pavements, but also artwork, hobby crafts, and industrial and construction forms.

Mosaics have a long history, starting in Mesopotamia in the 3rd millennium BC. Pebble mosaics were made in Tiryns in Mycenean Greece; mosaics with patterns and pictures became widespread in classical times, both in Ancient Greece and Ancient Rome. Early Christian basilicas from the 4th century onwards were decorated with wall and ceiling mosaics. Mosaic art flourished in the Byzantine Empire from the 6th to the 15th centuries; that tradition was adopted by the Norman Kingdom of Sicily in the 12th century, by the eastern-influenced Republic of Venice, and among the Rus in Ukraine. Mosaic fell out of fashion in the Renaissance, though artists like Raphael continued to practice the old technique. Roman and Byzantine influence led Jewish artists to decorate 5th and 6th century synagogues in the Middle East with floor mosaics.

Mosaic was widely used on religious buildings and palaces in early Islamic art, including Islam's first great religious building, the Dome of the Rock in Jerusalem, and the Umayyad Mosque in Damascus. Mosaic went out of fashion in the Islamic world after the 8th century.

Modern mosaics are made by artists and craftspeople around the world. Many materials other than traditional stone, ceramic tesserae, enameled and stained glass may be employed, including shells, beads, charms, chains, gears, coins, and pieces of costume jewelry.

- Interior designing

Interior design is the art and science of enhancing the interior of a building to achieve a healthier and more aesthetically pleasing environment for the people using the space. An interior designer is someone who plans, researches, coordinates, and manages such enhancement projects. Interior design is a multifaceted profession that includes conceptual development, space planning, site inspections, programming, research, communicating with the stakeholders of a project, construction management, and execution of the design.

Interior designer implies that there is more of an emphasis on planning, functional design and the effective use of space, as compared to interior decorating. An interior designer in fineline design can undertake projects that include arranging the basic layout of spaces within a building as well as projects that require an understanding of technical issues such as window and door positioning, acoustics, and lighting. Although an interior designer may create the layout of a space, they may not alter load-bearing walls without having their designs stamped for approval by a structural engineer. Interior designers often work directly with architects, engineers and contractors.

Interior designers must be highly skilled in order to create interior environments that are functional, safe, and adhere to building codes, regulations and ADA requirements. They go beyond the selection of color palettes and furnishings and apply their knowledge to the development of construction documents, occupancy loads, healthcare regulations and sustainable design principles, as well as the management and coordination of professional services including mechanical, electrical, plumbing, and life safety—all to ensure that people can live, learn or work in an innocuous environment that is also aesthetically pleasing.

Someone may wish to specialize and develop technical knowledge specific to one area or type of interior design, such as residential design, commercial design, hospitality design, healthcare design, universal design, exhibition design, furniture design, and spatial branding. Interior design is a creative

profession that is relatively new, constantly evolving, and often confusing to the public. It is not an artistic pursuit and relies on research from many fields to provide a well-trained understanding of how people are influenced by their environments.

Color in interior design

Color is a powerful design tool in decoration, as well as in interior design, which is the art of composing and coordinating colors together to create a stylish scheme on the interior architecture of the space.

It is essential to interior designers to acquire a deep experience with colors, understand their psychological effects, and understand the meaning of each color in different locations and situations in order to create suitable combinations for each place.

Combining colors together could result in creating a state of mind as seen by the observer, and could eventually result in positive or negative effects on them. Colors make the room feel either more calm, cheerful, comfortable, stressful, or dramatic. Color combinations make a tiny room seem larger or smaller. So, it is for the Interior design profession to choose the appropriate colors for a place towards achieving how clients would want to look at, and feel in, that space.

## LO 3.2 – Describe African arts

- Introduction to African Art

African art describes the modern and historical paintings, sculptures, installations, and other visual culture from native or indigenous Africans and the African continent. The definition may also include the art of the African diasporas, such as African American, Caribbean or art in South American societies inspired by African traditions. Despite this diversity, there are unifying artistic themes present, when considering the totality of the visual culture from the continent of Africa.

Masquerade, metalwork, sculpture, architecture, fiber art, and dance are important art forms across Africa and may be included in the study of African art. The term "African art" does not usually include the art of the North African areas along the Mediterranean coast, as such areas had long been part of different traditions. For more than a millennium, the art of such areas had formed part of Berber or Islamic art, although with many particular local characteristics. The art of Ethiopia, with a long Christian tradition, is also different from that of most of Africa, where traditional African religion (with Islam in the north) was dominant until relatively recently. African art includes ancient art, Islamic art of West Africa, the Christian art of East Africa, and the ritualistic art of these and other regions. Much African sculpture was historically in wood and other natural materials that have not survived from earlier than, at most, a few centuries ago, although older pottery and metal figures can be found from a number of areas. And among the earliest decorative objects, such as shell beads and evidence of paint, have been discovered in Africa, dating to the Middle Stone Age. Masks are important elements in the art of many peoples, along with human figures, often highly stylized. There is a vast variety of

styles, often varying within the same context of origin depending on the use of the object, but wide regional trends are apparent; sculpture is most common among "groups of settled cultivators in the areas drained by the Niger and Congo rivers" in West Africa. Direct images of deities are relatively infrequent, but masks in particular are or were often made for religious ceremonies; today many are made for tourists as "airport art".] Since the late 19th century there has been an increasing amount of African art in Western collections, the finest pieces of which are now prominently displayed.

African art has had an important influence on European Modernist art, which was inspired by their lack of concern for naturalistic depiction. It was this appreciation of African sculpture that has been attributed to the very concept of "African art", as seen by European and American artists and art historians.

West African cultures developed bronze casting for reliefs, like the famous Benin Bronzes, to decorate palaces and for highly naturalistic royal heads from around the Bini town of Benin City, Edo State, as well as in terracotta or metal, from the 12th–14th centuries. Akan goldweights are a form of small metal sculptures produced over the period 1400–1900; some apparently represent proverbs, contributing a narrative element rare in African sculpture; and royal regalia included impressive gold sculptured elements. Many West African figures are used in religious rituals and are often coated with materials placed on them for ceremonial offerings. The Mande-speaking peoples of the same region make pieces from wood with broad, flat surfaces and arms and legs shaped like cylinders. In Central Africa, however, the main distinguishing characteristics include heart-shaped faces that are curved inward and display patterns of circles and dots.

Art from Tanzania is known for modern Tinga Tinga paintings and Makonde sculptures. Like in other regions, there is also a diversified tradition of producing textile art. The culture from Great Zimbabwe left more impressive buildings than sculpture, but the eight soapstone Zimbabwe Birds appear to have had a special significance and were presumably mounted on monoliths. Modern Zimbabwean sculptors in soapstone have achieved considerable international success. Southern Africa's oldest known clay figures date from 400 to 600 AD and have cylindrical heads with a mixture of human and animal features.

- African painting

The people of Ghana carry on the Traditional movement with brightly colored, personalized funereal caskets based on the desires and personalities of the deceased. The caskets take the form of fish, cars, birds, and other objects that were dear to the departed.

Contemporary African Art is often ignored because of the focus of collectors on Traditional pieces, and some collectors mistakenly assume that their art is derived from Modern Western artists such as Picasso, when it is quite the opposite.

Many African cultures emphasize the importance of ancestors as intermediaries between the living, the gods, and the supreme creator, and art is seen as a way to contact these spirits of ancestors. Art may also be used to depict gods, and is valued for its functional purposes.

- African decorations

Colours can be evocative of the sunburnt earth; deep, verdant rainforests; softly wistful savannah plains; burnt orange sunsets or pinkly-purple sunrises and vibrant splashes of raw hues reminiscent of crazily energetic African market places.

Not to forget the graphic concepts of black and white, both figurative and literal, which often reflect the mastery of decoration used by African artisans.
Using African products in an interior or external environment gives one the opportunity to use unique pieces that portray the artistic and spiritual nature of the African people.

Using quality art forms that reveal the complexity of their invention and their culture is a sure way to reflect one's own passion and creativity.

These days decorators and homemakers happily and successfully blend two, or even three, amalgamating styles into one interior. Anything goes as long as it's tasteful! Whatever one's call, there is huge delight and joy to be taken from using both old, and new, African furniture and artifacts in one's spaces to create both a point of interest and elegance of form.

African art (paintings, sculpture, photography and installations), textiles, craft and furniture all contribute effectively to the styling of an African inspired environment.
Exteriors can also echo African nature with indigenous planting and landscaping including using sculptures for dramatic focus points.

African furniture production in past and current times often uses hardwoods like ebony. As a citizen of this continent I believe it is essential to be aware of sustainable felling and production.

I truly believe that we, as consumers, must use our conscience and try to source products from environments, companies and communities that are committed to sustainability and are also concerned with the welfare of the inhabitants, employees and societies.

## LO 3.3 – Describe contemporary art

Contemporary art is the art of today, produced in the second half of the 20th century or in the 21st century. Contemporary artists work in a globally influenced, culturally diverse, and technologically advancing world. Their art is a dynamic combination of materials, methods, concepts, and subjects that continue the challenging of boundaries that was already well underway in the 20th century. Diverse and eclectic, contemporary art as a whole is distinguished by the very lack of a uniform, organising principle, ideology, or "-ism". Contemporary art is part of a cultural dialogue that concerns larger contextual frameworks such as personal and cultural identity, family, community, and nationality.

In vernacular English, modern and contemporary are synonyms, resulting in some conflation and confusion of the terms modern art and contemporary art by non-specialists.

The definition of contemporary art is the sculpture, painting, and other creative works that are from the current time, or since World War II. An example of contemporary art is graffiti art that is shown in a museum.

- Postmodern art

Postmodern art is a body of art movements that sought to contradict some aspects of modernism or some aspects that 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 lend art to being postmodern; these include bricolage, the use of text 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.

The term, however, was not used in the contemporary sense until 1979 in the philosopher J.F. Lyotard's The Postmodern Condition. In art, the term is usually applied to movements that emerged beginning in the late 1950s in reaction to the perceived failures and/or excesses of the modernist epoch

- Classical realism

Classical Realism is an international relations theory from the realist school of thought. Realism follows the assumptions that: states are the main actors in the international relations system, there is no supranational international authority, states act in their own self-interest and states want power for self-preservation. Classical realism can be differentiated from the other forms of realism since it places specific emphasis on human nature as the key factor in explaining state behavior and the causes of inter-state conflict. Classical realist theory adopts a pessimistic view of human nature and argues that humans are not inherently benevolent but instead they are self-interested and act out of fear or aggression. Furthermore, it emphasizes that this human nature is reflected by states in international politics due to international anarchy.

Classical realism first arose in its modern form during the interwar period of (1918-1939) as the academic field of international relations began to grow during this era. Classical realism during the inter-war period developed as a response to the prominence of idealist and utopian theories in international relations during the time. Liberal scholars at the time attributed conflict to poor social conditions and political systems whilst, prominent policy makers focused on establishing a respected body of international law and institutions to manage the international system. These ideas were critiqued by realists during the 1930s who argued against utopian and idealist views of International Relations and challenged their ability to prevent conflict. After World War 2, Classical Realism became more popular in both an academic and foreign policy/diplomatic setting. The inability of the international system to prevent war and the conflict of the Cold War that followed were key contributing factor to this prominence. During the 1960s and 70s Classical Realist theories declined in popularity and became less prominent as Structural Realist theorists argued against using human nature as a basis of analysis and instead proposed that explaining inter-state conflict through the anarchic structure of the international system was more empirical.

- Street art

Street art is a form of artwork that is displayed in public on surrounding buildings, on streets, trains, and on other publicly viewed surfaces. Many instances come in the form of guerrilla art, which is intended to make a personal statement about the society that the artist lives within. The work has moved from the beginnings of graffiti and vandalism to new modes where artists work to bring messages, or just beauty, to an audience.

Some artists may use "smart vandalism" as a way to raise awareness of social and political issues, whereas other artists use urban space as an opportunity to display personal artwork. Artists may also appreciate the challenges and risks that are associated with installing illicit artwork in public places. A common motive is that creating art in a format which utilizes public space allows artists who may otherwise feel disenfranchised to reach a much broader audience than other styles or galleries would allow.

Whereas traditional graffiti artists have primarily used spray paint to produce their work; "street art" can encompass other media, such as LED art, mosaic tiling, stencil art, sticker art, reverse graffiti, "Lock On" sculptures, wheatpasting, woodblocking, yarn bombing, and rock balancing. New media forms such as video projections onto large city buildings are an increasingly popular tool for street artists—and the availability of cheap hardware and software allows such artwork to become competitive with corporate advertisements. Artists are thus able to create art from their personal

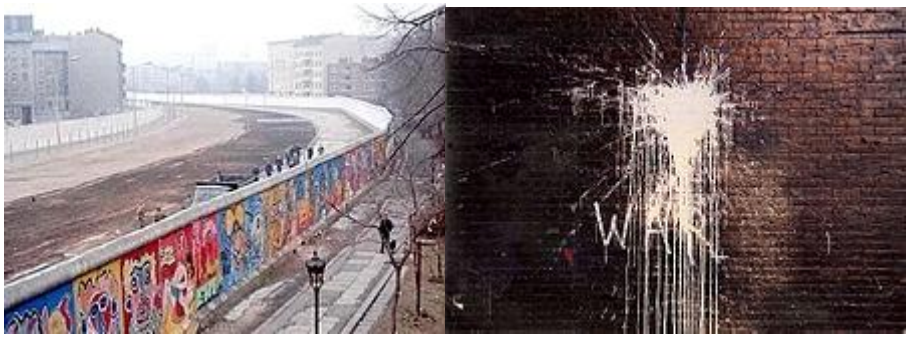
Graffiti is characteristically made up of written words that are meant to represent a group or community in a covert way and in plain sight. The telltale sign of street art is that it usually includes images, illustrations, or symbols that are meant to convey a message. While both works are meant to represent or tell a message to viewers, one difference between the two comes in the specific viewers that it is meant for. One trait of street art that has helped to bring it to positive light in the public eye is that the messages shown are usually made to be understandable to all.

While both of these types of art have many differences, there are more similarities than their origins. Both graffiti and street art are works of art that are created with the same intent. Most artists, whether they are working anonymously, creating an intentionally incomprehensible message, or fighting for some greater cause are working with the same ambitions for popularity, recognition, and the public display or outpouring of their personal thoughts, feelings, and/or passions.

The term street art is described in many different ways, one of which is the term "guerrilla art." Both terms describe these public works that are placed with meaning and intent. They can be done anonymously for works that are created to confront taboo issues that will result in backlash, or under the name of a well-known artist. With any terminology, these works of art are created as a primary way to express the artist's thoughts on many topics and issues.

As with graffiti, a defining trait or feature of street art is that it is created on or in a public area without or against the permission of the owner. A main distinction between the two comes in the second trait of street art or guerrilla art, where it is made to represent and display a purposefully uncompliant act that is meant to challenge its surrounding environment. This challenge can be granular, focusing on issues within the community or broadly sweeping, addressing global issues on a public stage.

This is how the term "guerrilla art" was associated with this type of work and behavior. The word ties back to guerrilla warfare in history where attacks are made wildly, without control, and with no rules of engagement. This type of warfare was dramatically different than the previously formal and traditional fighting that went on in wars normally. When used in the context of street art, the term guerilla art is meant to give nod to the artist's uncontrolled, unexpected, and often unnamed attack on societal structure or norms computers for free, which competes with companies' profits.



- Abstract painting

Abstract art uses visual language of shape, form, color and line to create a composition which may exist with a degree of independence from visual references in the world. Western art had been, from the Renaissance up to the middle of the 19th century, underpinned by the logic of perspective and an attempt to reproduce an illusion of visible reality. By the end of the 19th century many artists felt a need to create a new kind of art which would encompass the fundamental changes taking place in technology, science and philosophy. The sources from which individual artists drew their theoretical arguments were diverse, and reflected the social and intellectual preoccupations in all areas of Western culture at that time.

Abstract art, non-figurative art, non-objective art, and non-representational art, are closely related terms. They are similar, but perhaps not of identical meaning.

Abstraction indicates a departure from reality in depiction of imagery in art. This departure from accurate representation can be slight, partial, or complete. Abstraction exists along a continuum. Even art that aims for verisimilitude of the highest degree can be said to be abstract, at least theoretically, since perfect representation is likely to be exceedingly elusive. Artwork which takes liberties, altering for instance color and form in ways that are conspicuous, can be said to be partially abstract. Total abstraction bears no trace of any reference to anything recognizable. In geometric abstraction, for instance, one is unlikely to find references to naturalistic entities. Figurative art and total abstraction are almost mutually exclusive. But figurative and representational (or realistic) art often contain partial abstraction.

Both geometric abstraction and lyrical abstraction are often totally abstract. Among the very numerous art movements that embody partial abstraction would be for instance fauvism in which color is conspicuously and deliberately altered vis-a-vis reality, and cubism, which alters the forms of the real life entities depicted

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