

World art



**ASSIGN
BUSTER**

World Art BY collection Art History World Art Exam II 1. In this paper we are going to look at four different cultures and two pieces of art work from each. These are cultures that we have discussed in class over this last semester and are found in the book *Art a Brief History* by Marilyn Stoked and Michael W. Coterie . The four cultures of art that we are going to look at are Japanese, Chinese, Indian, and African. The Japanese started out in the beginning borrowing the Chinese and Korean culture, and blending it into their own.

It was not till the ninth Century when Japan started to break out and create their own artwork without taking aspects of Chinese and Korean art. This happens when Japan really started to pull away from China and developed their own method of writing. The first artwork that we are going to discuss for the Japanese culture is Amid Buddha. It was made by the master sculptor Coho in 1053 in the Hein period. This is found in the book on page 224. This Buddha is made out of wood and is coated in gold leaf and lacquer. This piece is made out of more than one piece of wood.

This was a really big development. Coho himself innovated the Joined-block method of construction. This allows sculptors to create larger than life statues. This statue has a great importance for the development of Japan's culture because they like to use natural objects as their medium. To be able to create larger than life sculptures and Buddha in particular almost immortalized their art culture. The next Japanese work is called Rock Garden, Aryan-Xi. This piece was created by Kyoto in the Nonromantic period in 1480. A photo of this work is found on page 228 in the book.

This piece really displays what most Japanese art is all about. It pulls in different visuals of natural elements. The Japanese love working with natural mediums and what is more natural than rocks. But every rock in the garden looks like it has a place, creating this Zen spirit. The rock garden works because it creates a sense of balance for the viewer, and the forest in the background only adds to the power that this Rock Garden has on centering one's soul. China has always had a strong culture and has influenced others greatly over time because of how strong it really is.

Many famous Chinese artists are famous for their ink on silk, and block prints. A great example of ink on silk is Section Of Twelve Views From A Thatched Hut made in the early 13th century in the southern song dynasty by Ixia Gut, found on page 216. This is an ink on silk handbarrows. This was the style of most Chinese paintings except for the ones found on walls in the temples, palaces, and tombs. Most Chinese paintings are found on mounted hanging handbarrows. It was used as seasonal displays such as in today's worlds when we hang seasonal things.

For example, in the winter we hang snowflakes and in the fall we hang leaves. The Chinese use handbarrows in this manner to change up their scenery in their homes and palaces. Handbarrows were often accompanied by inscriptions such as memos in order to set the tone of the viewer looking at the piece. The Chinese culture was also big in pottery. The next piece is called Porcelain Flask. This piece was made in the Mining dynasty between 1425 and 1435. The artist is unknown. This is found on page 219. This porcelain piece is decorated in a cobalt blue under-glaze that appears to be painted on.

The negative imagery left is a picture of a dragon. Dragons have been in Chinese folklore from the earliest times of existence of the Chinese. There are lots of stories of the dragon and it has always been used a symbol throughout the ears and it has meant different things throughout Chinese history. An example of this is the dragon was used as the imperial symbol for the royal Chinese family. The Chinese Buddhist holds the dragon as a symbol of enlightenment. That is why I chose this piece, because it brings out a hidden culture within. In the Indian culture, they display their gods like none other.

A clear example of this is in our first artwork piece we are going to discuss, called Shiva Natural (Shiva as Lord of the Dance). This piece was made in South India in 11th century by Chula dynasty. This is found on page 208 in the book. The Indian culture shows their gods differently because they will appear to have more than one appendage? they will have a couple arms, a couple legs or even a tail. This is what stands out to me in the Indian culture because they display their gods as an ultra-human form. According to the book there is a lot of symbolism in this piece.

In the left hand of Shiva she holds a spray of flames and this displays the destruction of the universe as well as our ego- centeredness. In Shiva's right hand she holds a drum that represents the unstoppable rhythms of creation and destruction. The next Indian artwork is called the Hour of Sawdust. It is from Punjab Hills, India, Kananga school, created in 1790 and found on page 211. Painted in this work is a figure of the Indian religion called Krishna who is living among the cowherds. In India the cow is the most sacred animal, they do not eat cows, but they do drink their milk and Pee.

I chose this artwork because of the symbolism it portrays of their culture. Between the imagery of Krishna with his peacock crown, flowers, jewelry and yellow garments as he plays a flute that is returning the herd of cows back to the city. This shows that cows are oddly, the artist is putting cows on the same level as gods and it also shows that without the cows they would be lost in the darkness. There are a lot of different tribes and cultures found all over the continent of Africa, but one tradition that is found all over Africa but is tweaked by each individual culture are African masks.

In order to pull a common thread of African art we are going to look at two different masks and what they mean to their tribes. This will give us a better understanding of Africa because every tribe has its own styles and symbolisms behind their masks. The first mask is found on page 433 called Hip Mask Representing an Iyoba (Queen Mother). This is from Benin, Nigeria from 1550 and is made out of ivory, iron and copper. In this African culture there was a Portuguese influence that was incorporated into their artwork. This mask was used as an ornamental belt loop and has Portuguese heads alternating with figures of Iyobas.

This is symbolizing one of their gods who is called Iyoba and he is the lord of the great waters. I chose this piece because it shows how other cultures have come into Africa and have changed and influenced not only their culture, but their art. The next masks are found on page 442. It is called Five Masks in Performance, from the Doss', Baka culture, in 1984. The Baka culture have been using masks for centuries and these masks are made from wood, mineral pigments and fiber which are all different

materials than the first mask that we saw showing the diversification between masks from culture to culture.

The only thing that is consistent is that they use masks as symbolism that represent their spirit, culture and gods. The Baa in particular use their masks in dancing performances. By looking at these four cultures, we can get a better understanding of their levels and ideas, but just looking at two from each is not even close to enough to understand all of their deeply rooted cultural beliefs. Only looking at two gives you a taste and eagerness to look at more. When we can understand others' cultural heritage we can relate better to them because we know where they are coming from. . Art over time develops very fast and over the last 100 years has changed so much that if we took a piece from the Renaissance and try to compare it to Modernism it would be like comparing apples and oranges. It is just a too far of a gap in time. So in his paper we're going to compare Renaissance to Mannerism; Romanticism to Realism; and Impressionism to Modernism. I think this will really show how art leaps through time and can provide better comparison and contrast because people are making their art in the same life spans.

The Renaissance movement was big on showing dramatics in their pieces through really dark colors and really vivid color, the playing on the people who are actually in the pictures, where they're looking and what's going on. A lot of paintings in this time display Catholic Church symbolism and that is due to they were the only ones really paying for art at this time. The painting that I think demonstrates the Renaissance and displays it in the best manner

is called Deposition on page 300. This piece was a commissioned work of art by the Crossbowman Guild created before 1443.

This painting shows a dramatic scene of the taking down of Jesus Christ from his crucifixion cross. The removal of Christ's body from the cross was a popular theme in the Renaissance because it was dramatic and engaging to the viewer. The imagery of grief and death was really meant to scare the people into believing in God and doing the right thing because in the Renaissance period, the church ruled the roost. In comparison to Mannerism, which was developed in the same area (Florence and Rome) in the 16th century, and took over the Renaissance.

People stopped focusing on dramatic grief and moved into an anticlerical movement in which grace and elegance took over and was prioritized higher than balance and lifelike references. The piece I chose to represent Mannerism and provide a great contrast to Deposition is called Allegory with Venus and Cupid which was created in the mid 16th century in the medium oil on wood panel. The book states that this is one of the strangest paintings coming out of the 16th century. It also contains all the formal iconography and psychological characteristics of Mannerism art.

But what does that really mean? When you look at the Renaissance, it really gives you this sense of doom in comparison to Mannerism where it enlightens your spirit and provides a little bit of comedy relief. Allegory with Venus and Cupid is just over the top and provides a complete opposite style of the Renaissance. This shows how fast art can change because some artists made

Renaissance work and Mannerism in their life period. Romantics started out in between the mid 18th and 19th centuries in Europe.

Art historians labeled Romantics as artwork with less features fluid brushwork and strong colors, dramatic contrast from light and dark contrast, complex composition and expressive poses meant to create dramatic paintings and sculptures. Romantics was a very imaginative and expressive approach to art. The piece I choose to display Romantics is Large ODALISQUE this oil on canvas painting was created by Jean-Augusta-Dominique Ingres in Paris during 1814. In this painting we see a young woman naked facing away and looking back toward us.

The cool blues of the bed and curtains make her skin pop off the painting really giving her larger than life appeal. Her body is not proportionate it but is still compelling to the audience. This painting shows Romantics because of the light and dark contrast, crisp lines and exotic larger than life appeal. This piece screams Romanticism from the look in her eyes, seducing you into imagining what life would be like lying next to her. Realism replaced and changed Romantics and provides a great contrast of change within a short time period.

The piece I choose to compare to Odalisque is Olympia by J.M.W. Turner, which is also oil on canvas created in Paris 49 years later in 1863. The Realism in this piece is easy to see after a few minutes of observations. This woman displays in this picture was not like the one before. She is a prostitute and we can see this by the way she carries herself and the fact that she is naked but has high heels on just like modern day strippers. We can also tell

from her necklace being tided in the front. Symbolizing easiness because she can put it on and off herself.

One would only have to look at her facile expression to realize that she is not seducing you or trying to fantasize your imagination like to previous painting. Her hand is also covering up gentles in a way that displays " pay me first". That is the deference between Romantics and Realism.

Impressionism is meant to imply a fleeing moment in time. It looks fast unfinished ND spontaneous. Leaving room for the viewer to imagine what is missing. An example of this is Million De La Galatea by Pierre-Augusta Renoir. This painting is oil on canvas and was created around 1876 in Paris.

This painting depicts sunny afternoon in a crowded dance hall, which is Just an opened outdoor court yard. In which people can relax and enjoy their afternoon. The imagery is meant to be pleasant and Joyful and pretty.

Making the viewer think of their own social gatherings and having fun with friends. Modernism is Impressionism's evil cousin. The dark colors and squid shapes are often references to the natural world or native subject eater.

Modernism has a tendency to focus on the creation and presses of the piece then what is actually depicted. It pushes the barriers even further the Impressionism.

An example of this is found on 514 in the book and is called Street, Berlin by Ernst Ludwig Kerchief. This piece is all on canvas and was created in 1913.

When we compare this back to Million De La Galatea it is looking at night and day. Impressionism painting is very light and Joyful but this Modernism painting is dark and dramatic and centered around two prostitutes and an

era dangerous night. We have just looked at six moments each in pairs that are in the same life span of the human. This shows that art changes dramatically and drastically in a short amount of time.

That is why I compared these moments the way I did because it is easier to see short period of transitions rather than looking at the first ever created and the last because we will miss all the steps in between. After reviewing we also get to see how the concept of what art really is gets pushed. Breaking down the barriers of what we call art and since art is really human expression at its core we get to see how humanities change. Works Cited
Stoked, Marilyn. Art a Brief History. 5th ed. New York, NY: Pearson, 2012.
Print