

exaltation of earthly rulers and the conception of God and the saints (especially the Virgin Mary) as the court in Heaven. (*The Virgin of Paris*, Notre-Dame, Paris: https://www.oneonta.edu/faculty/farberas/arth/Images/arth212images/gothic/notre_dame_madonna_child.jpg)

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

4.5.2 Stylistic Periods or Movements

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

4.5.2.1 Italian Renaissance

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

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

thus subtly but elegantly uses **linear perspective** to impart a message. The patrons and the viewer are “on the line between life and death” and have a religious decision to make.

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

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

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

As an example, compare Raphael’s *Madonna and Child Enthroned with Saints* to *Madonna and Child* painted approximately six years later by Titian (c. 1488-1576, Italy). (Figure 4.29) Both artists stress the tender connection between mother and child. Looking closely at the faces of all three women in Raphael’s work, however, we can see their features and the tilt of their heads are nearly identical, suggesting the artist chose to depict them in a similarly idealized manner. The Madonna in Titian’s work, on the other hand, has more individualized facial features. Titian places a greater emphasis on the naturalistic folds and flow of drapery than Raphael does, highlighting

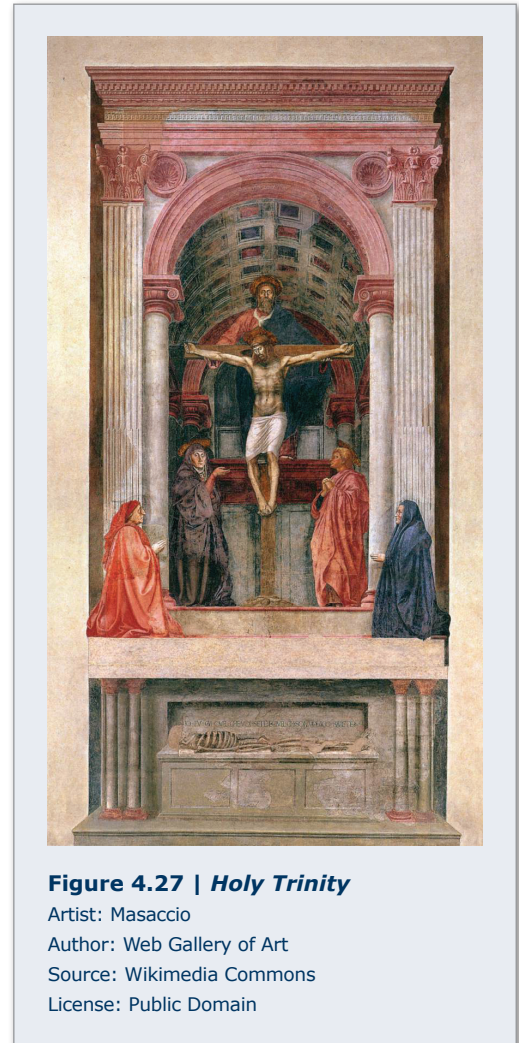


Figure 4.27 | Holy Trinity

Artist: Masaccio

Author: Web Gallery of Art

Source: Wikimedia Commons

License: Public Domain



Figure 4.28 | Madonna and Child Enthroned with Saints

Artist: Raphael

Source: Met Museum

License: OASC



Figure 4.29 | Madonna and Child

Artist: Titian

Source: Met Museum

License: OASC

the transparency of cloth across Mary's lap, for example. Last, Titian brings the detailed landscape behind the figures closer to the picture plane, situating the figures in nature; Raphael focuses upon the grouping of figures in the foreground with a distant view of the land. In this way through their art, we have a front row seat to a changing cultural view about the proper relation of religious figures to the everyday physical world during the Italian Renaissance.

4.5.2.2 Realism

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

Works created with a view to such realism may also be naturalistic in appearance, but they go beyond the naturalistic appearance to include social commentary in the pictorial message. Examples include works such as those by Gustave Courbet (1819-1877, France, Switzerland) that were created to express the realities of the rural poor in mid-nineteenth-century France and that were partly artistic statements of rebellion



Figure 4.30 | A Burial at Ornans

Artist: Gustave Courbet

Author: Google Art Project

Source: Wikimedia Commons

License: Public Domain

against the prevailing norms of academically acceptable art. The *École des Beaux-Arts* was the nationally institutionalized body in control of training and exhibition of art in France, and its conservative tendencies went against such frank treatment of mundane subject matter. Rather, they promoted lofty subject matter, refined treatments, and their most highly prized works dealt with topics like history, religion, heroic narratives, and the like. Here, in the *Burial at Ornans*, Courbet presented not a grand ceremonial event, but an ordinary country funeral. (Figure 4.30) The scene includes a disparate group of common folk standing awkwardly in disarray—even though the grand size was associated with a more elevated subject and treatment.

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

Another of Courbet's works, *The Stone Breakers*, also shown at the Salon in 1851, garnered its share of the same sort of criticism, for it presented the hard labor of rural peasants as though it were a heroic activity. (Figure 4.31) Courbet again used realism to make a strong visual statement of the nobility of people and tasks that lay far outside the refined academic definitions of art. By doing so, he condemned not only the Academy but also the societal standards that supported such judgment and ranking of art and human activity. Thus, the art movement known as Realism was begun. Many works created in this vein were condemned and refused for exhibition in the official Salons, resulting in an anti-Academic movement among artists and the quest of many for independence from the state-con-



Figure 4.31 | *The Stone Breakers*

Artist: Gustave Courbet
 Author: The Yorck Project
 Source: Wikimedia Commons
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trolled system for training and exhibition.

Such subject matter and approach to making art appeared in many different places throughout the nineteenth and twentieth centuries. Such artwork invariably was associated with other signs of social change and upheaval, frequently reflecting the lives and interests of the peasantry—both rural and urban—and highlighting the oppressive conditions of their lives. In Russia, among other places, the movement included a spir-

it of probing and of artists expressing the distinctive cultural characteristics and specific social issues of their countrymen. Ilya Repin (1844-1930, Russia), in *Barge Haulers on the Volga*, pre-



Figure 4.32 | *Barge Haulers on the Volga*

Artist: Ilya Repin
 Author: User "Thebrid"
 Source: Wikimedia Commons
 License: Public Domain



Figure 4.33 | *Three Women in Church*

Artist: Wilhelm Leibl
 Author: The Yorck Project
 Source: Wikimedia Commons
 License: Public Domain

sented a realistic view of the arduous labor of men bringing the river barges to shore for unloading; the artist took great care to present each of them as an individual to be respected. (Figure 4.32) He also defined them in terms of age, physique, stature, and ethnicity, conveying the group as a sort of cross-section of Russian peasantry of the day.

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

Stylistic components of and ideas behind Realism were also used by American artists, notably in the early decades of the twentieth century,

when the crowded urban centers fostered harsh living conditions for the poor working class citizens. One important group within that stylistic movement, known as the Ashcan School, included painters such as George Bellows (1882-1925, USA), whose *Cliff Dwellers* shows the crowding and chaos in a Lower East Side New York City neighborhood on a hot summer day. (Figure 4.34)

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

One further particular point needs to be made about the idea of realism in art. It is a mistaken notion to believe that photographic works are inherently or necessarily more realistic than any other work because they record some actuality. The artist who uses photography has as many opportunities for choice as one who works in any other medium and can make choices that

alter that actuality or its appearance. The photographer selects the subject matter and then can choose viewpoint, lighting, compositional field, a variety of photo processes and materials, and exposure time. The process of development and printing offers further options for manipulating the imagery, and sometimes changes are made after the printing process is complete. There is not necessarily any more “truth” or “realism” in a photo than in any other type of art.

For example, in the works of some photographers such as Edward Steichen (1879-1973, Luxembourg, lived USA) and Lucas Samaras (b. 1936, Greece, lives USA) we see that the artists have manipulated the photographs to alter their



Figure 4.34 | Cliff Dwellers

Artist: George Bellows
 Author: User "Achim Raschka"
 Source: Wikimedia Commons
 License: Public Domain



Figure 4.35 | Moonlight: The Pond

Artist: Edward Steichen
 Author: User "DcoetzeeBot"
 Source: Wikimedia Commons
 License: Public Domain

appearances. Steichen used layers of **gum bichromate** to add color and to create a sense of hazy atmosphere for a mysterious nocturnal landscape. (Figure 4.35) Samaras, on the other hand, created a type of photography he called **Photo-Transformation** by using his fingers and a stylus to move and smear the dyes of a Polaroid print while still wet. (*Photo-Transformation*, Lucas Samaras: <http://www.metmuseum.org/art/collection/search/265049>) Leaving the protruding hand untouched, Samaras altered the spatial relationships in his photograph by blurring the surrounding imagery, including his own face, which became quite indistinct in the process. The stages of creating photographs

offer innumerable opportunities for altering the imagery from its “natural” appearances, while still often retaining the sense of “authenticity” of the photograph itself.

4.5.2.3 Expression(ism)

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

Examples are numerous in the illustrations of narratives, such as the Indian mythological story of the Hindu Goddess Durga, who dramatically slays the Buffalo Demon, using weapons borrowed from the male gods. (Figure 4.36) Such a story lends itself well to a dynamically expressive interpretation in art, as does the sort of devotional idea presented in the German works called **andachts-**

bilder, devotional images used to aid prayer, as seen in Figure 4.37. These works were created on both small and large scale to provoke contemplation of the sufferings of the Virgin Mary and Jesus Christ as prompted by the stories of the Passion of Christ. Such works were further inspired by the relation of the holy figures’ sufferings to the physical effects of the Black Plague, rampant from Asia to Europe during the fourteenth century.

A more specific movement of Expressionism in Germany arose in the early twentieth century to give artistic form to the emotional and societal reactions to unrest caused by political and cultural upheavals. Reflecting the desire for social reform that was part of Realism as well as the long history of expressiveness in German art, the group was named the New Objectivity (*Neue*





Figure 4.37 | Pieta Liebieghaus

Author: User "FA2010"
 Source: Wikimedia Commons
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Sachlichkeit). In the aftermath of World War I (1914-1918), these artists presented harsh and piercing glimpses of the effects of the war's devastation on German society in the 1920s and of the ensuing societal unrest accompanying the emergence of the Nazis and the Third Reich in the 1930s. Artists such as Max Beckmann (1844-1950, Germany, Netherlands, USA) and George Grosz (1893-1959, Germany) used their craft to level harsh and cynical criticism against what they saw in the society around them, at home and across Europe.

In *Paris Society*, Beckmann showed a group of businessmen, aristocrats, and intellectuals (many of whom emigrated to Paris to flee conditions at home) gathered for what ought to be an evening of social pleasantries, but was instead one clearly pervaded by a sense of foreboding and gloom. (*Paris Society*, Max Breckmann: <http://www.guggenheim.org/new-york/collections/collection-online/artwork/503>) The realism here shows the lack of connection among the partygoers, even to the extent that they apparently avoid or ignore one another, crowded as they are into an uncomfortable space. Beckmann himself, once a celebrated

artist in Germany, became an object of censure and ridicule by the time of the Nazi regime, and his artwork is often full of a sense of the malaise of the age.

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

4.5.2.4 Abstract Expressionism

We examined differences between representational and abstract art when we explored Van Doesburg's exploration of cows and the work of other artists who manipulated form by reducing its

visual components or altering its appearance so that the form did not conform to the ways it might appear in nature. These artists chose to limit the degree to which they would carry the investigation of abstraction, opting to avoid losing references that were more or less clearly recognizable.

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

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

4.5.3 Individual Style

Johannes (or Jan) Vermeer lived in the seventeenth century, a time of artistic flowering often referred to as the Golden Age of Dutch art. During his lifetime, Vermeer was a painter of some renown in his hometown of Delft whose work was purchased by a small number of collectors. After his death in 1675 at the age of forty-three, however, he and his work were largely forgotten, in part because the few works he painted were in private collections and rarely seen. For example, Vermeer's painting *The Geographer* was in the hands of more than two-dozen private owners before it was sold to the Städel Museum (Städelsches Kunstinstitut) in Frankfurt, Germany, in 1885. (Figure 4.38) And, Vermeer himself was not

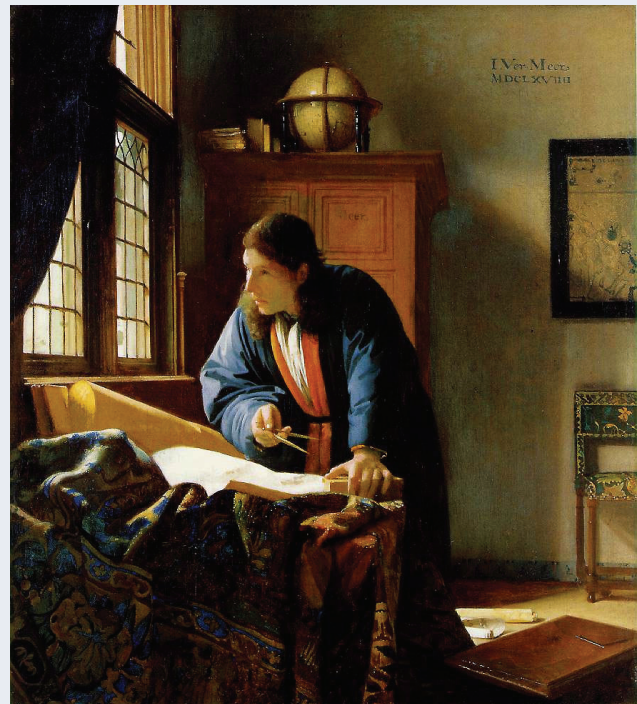


Figure 4.38 | *The Geographer*

Artist: Johannes Vermeer

Author: User "Hkgeogphr"

Source: Wikimedia Commons

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“re-discovered” until 1860, when museum director Gustav Waagen recognized a work attributed to another artist as a painting by Vermeer. Working with Waagen, art critic Théophile Thoré-Bürger published a **catalogue raisonné**, a detailed, comprehensive list of the artist’s work, in 1866, launching Vermeer toward the fame he and his thirty-four known paintings enjoy to this day.

After such a long period of obscurity, it is all the more interesting that Vermeer is considered today to have such a distinctive style. As in *The Geographer*, the great majority of his works are set in a

domestic interior, strongly lit by a multi-paned window to the left. Sunlight washes across the table at the window and the figure standing there, to the floor and the wall behind. The objects in the room are both those commonly found in a Dutch household of the day and specific to the occupation of a geographer, namely, the celestial globe, charts, and compass the man holds. Vermeer achieved the luminosity of the scene, with small details warmly highlighted to a fine glow, by applying multiple layers of translucent glazes of paint. The palette of earth tones interspersed with the vivid blue of ground lapis lazuli and brilliant vermilion of powdered cinnabar provide a richness, clarity, and stillness that are distinctively Vermeer’s, as well.

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



Figure 4.39 | *Wheat Field with Cypresses*

Artist: Vincent van Gogh

Author: Met Museum

Source: Wikimedia Commons

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

4.6 BEFORE YOU MOVE ON

Key Concepts

Visual art can be usefully interpreted using a variety of approaches to discovering meaning in the elements, principles, and relationships present in works of art. A structured approach using description, analysis, interpretation, and evaluation is presented and exemplified as one mode for understanding how works of art can carry meaning.

Other modes of interpretation recognize many approaches to art-making. Works of art may be idealized, representational, non-objective, or abstract. Issues of historical and personal style also become important in understanding what artists hoped to communicate with their artwork.

Types of art revolve primarily around representation, abstraction, idealization, and non-objective art, which is a rejection of representation.

The historical progression of artistic style simultaneously relies on and is limited by technology, socio-cultural, and religious constraints. Examples of cultural or Regional style are drawn from the ancient Near East, Ancient Greece and Rome, and the Indian sub-continent. Examples of period styles exemplified include the Romanesque and Gothic periods of Europe and the Italian Renaissance. Examples of formal styles, i.e., the "isms," include nineteenth century realism, expressionism of Weimar Germany, and the Abstract Expressionism of the New York School.

Test Yourself

1. Discuss the difference between the categories of representational art, abstract art, and non-representational art.
2. Cite and briefly describe the four phases of critical analysis presented in this chapter.

Phase	Description
a. _____	_____
b. _____	_____

- c. _____
- d. _____

3. Cite one example of an idealized work of art and discuss potential reasons for and goals of this idealization, especially as relates to the work's culture of origin.
4. Restate the three types of art historical **style** mentioned in this chapter, citing one example of each, and illustrate this example with a specific work of art

Style	Example	Artwork
a. _____	_____	_____
b. _____	_____	_____
c. _____	_____	_____

4.7 KEY TERMS

Abstract: in art, the property of representing selected essential features of a particular subject instead of relying on objective appearance alone.

Andachtsbilder: a German term to denote devotional images used to aid prayer.

Bodhisattva: in Buddhism, an enlightened person who remains in the world in order to help others attain enlightenment.

Catalogue Raisonné: a published collection of all the works of a given artist or art exhibition.

Composite view: the construction of a human figure from both profile and frontal views, for example, as in ancient Egyptian art.

Contrapposto: an asymmetrical arrangement of the human figure in which the line of the arms and shoulders contrasts with and balances the line of the hips and legs.

École des Beaux-Arts: an influential art school in France.

Expressionism: one of several art movements of the twentieth century that were concerned with conveying emotional and mental responses through art (German Expressionism, Abstract Expressionism, Neo-Expressionism).

Gum Bichromate: a photographic print process which uses gum Arabic and bichromate.

Hierarchical proportion: the condition in which the size of figures is determined by social importance rather than observation.

Humanism: the belief that people are naturally good and that problems can be solved using reason instead of religion.

Idealized: an image that is represented as being ideal or perfected.

Linear perspective: a geometric system for representing the illusion of receding space.

Naturalistic: of or pertaining to the appearance of nature, without idealization.

Non-objective: unrelated to or exclusive of perceptions of objective external reality.

Non-representational: artwork which intentionally avoids the strategy of representation, instead selecting only novel and original experience as subject matter.

Orthogonal lines: in linear perspective, diagonal lines that recede into fictive space.

Photo-transformation: a type of photography created by Lucas Samaras which uses fingers and a stylus to move and smear the dyes of a Polaroid print while still wet.

Portals: in Gothic architecture, doorways, traditionally embellished with sculptural decoration.

Representation: in art, the use of signs or images which stand in for or take the place of something else.

Stupas: in Buddhist religious architecture, rounded mounds which contain religious relics, mark sacred places, or are used as sites of meditation.

Tetrarch: in Roman political history, the term for one of four co-emperors of the Roman Empire installed by Diocletian in 293 CE.

Tympanum: in Gothic Architecture, the semi-circular area above the Portal, traditionally embellished with sculptural decoration.

Vanishing point: in linear perspective, the point on the horizon to which orthogonal lines converge.

Yakshi: in Hindu and Buddhist mythologies, female counterparts to male Yaksha, who are both mythical beings that guard treasure hidden in the Earth.

5

Meaning in Art

Socio-Cultural Contexts, Symbolism, and Iconography

Pamela J. Sachant and Rita Tekippe

5.1 LEARNING OUTCOMES

After completing this chapter, you should be able to:

- Place works of art in historical, social, personal, political, or scientific contexts.
- Define and distinguish between symbolism and iconography.
- Identify changes in symbols and iconographic motifs over time and in different cultures.
- Relate iconography to visual literacy.
- Describe connections between symbolism, iconography, and storytelling.
- Recognize metaphorical meanings in art.

5.2 INTRODUCTION

The process we go through when we look at a work of art to determine if we recognize and can make sense of its content is not just a visual one. It is a mental process as well, largely based on the elements within and about the work we can identify and categorize. As we look and think, we may be given clues about what the work means by where it is, when it was made, what culture it came from, who created it, or why it was made. Any information we can gather helps us understand the work's context, that is, for what historical, social, personal, political, or scientific reasons the work of art was made. And then, using all the contextual information we have gathered, we interpret the work of art's content to discover what it means or symbolizes.

5.3 SOCIO-CULTURAL CONTEXTS

5.3.1 Historical Context

We can learn about the historical context to help us interpret the content and understand the meaning of two seventeenth-century Dutch paintings. Willem Claesz. Heda (1594-1680, Nether-



Figure 5.1 | Still Life with Gilt Goblet

Artist: Willem Claeszoon Heda
 Author: Web Gallery of Art
 Source: Wikimedia Commons
 License: Public Domain



Figure 5.2 | Vase of Flowers

Artist: Jan Davidszoon de Heem
 Author: User "DcoetzeeBot"
 Source: Wikimedia Commons
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lands) created *Still Life with a Gilt Cup* in 1635, and Jan Davidsz. de Heem painted *Still Life with Flowers* around 1660. (Figures 5.1 and 5.2) Heda lived in his native Haarlem his entire life; de Heem was born in Utrecht but traveled in the Netherlands and then lived in Antwerp for the majority of his career, c. 1635 to 1667. He briefly returned to Utrecht but settled back in Antwerp in the 1670s where he remained until his death.

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

There are a number of things going on in the Netherlands in the 1600s—known as the Dutch Golden Age—that can help explain why Heda and de Heem included some of the objects in their paintings. What is today the Netherlands (or Holland) and Belgium were together ruled first by the Dukes of Burgundy, the Burgundians, beginning in 1433 and then by Charles V of the Habsburg family in 1506. Charles V left the Netherlands in 1515, however, to become King of Spain. Tension created by family members who remained in place to rule led to friction with the Dutch and eventually to revolt beginning in 1566. At the same time,

the Protestant Reformation that originated in Wittenberg, Germany, under Martin Luther in 1517 had spread through much of northern Europe, including parts of the Netherlands. Followers of the new Protestant faith were at first tolerated by the Catholic Spanish rulers, but they were soon treated as heretics, and their faith was seen as a rebellion to be crushed. William I, Prince of Orange, a Dutch nobleman, turned away from his position in the court of the Habsburg rulers to lead his country into the Dutch War for Independence from Spain, more commonly known as the Eighty Years War (1568-1648). In 1581, the seven northern provinces of the Netherlands were declared independent, forming what we still know as Holland today. The southern area that remained under Catholic Spanish rule was known as Flanders and is modern Belgium. Fighting continued on and off between the Dutch and Spanish until 1618 when they both became embroiled in a larger European War known as the Thirty Years War (1618-1648). With the signing of the Peace of Westphalia in 1648, the Spanish crown officially acknowledged the republic of Holland.

In the midst of this ongoing turmoil over politics and religion, as well as decades of disruption and destruction caused by war, the Netherlands also experienced a time of tremendous economic growth, revolutionary scientific exploration, dominance in worldwide trade, and flourishing of the arts. The rise of the merchant class (equivalent to today's middle class) led to the spread of education and wealth among new segments of society. Their knowledge of and appreciation for art, along with their discretionary income, in turn led to increased patronage. Patrons of art were not looking to purchase sculptures and paintings for churches, however, as Protestants do not embellish their houses of worship; they do not adorn the word of God as found in the Bible. This led to interest in new subjects in painting, such as genre and still life painting, as well as landscapes, city views, portraits, and religious subjects in works meant to hang in the home.

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

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

In a similar fashion, in *Still Life with Flowers* de Heem sets before us, teeming with life and in abundant disarray, the beauty and bounty of nature. (Figure 5.2) But he also shows the swift passing of the seasons by depicting flowers, fruits, and vegetables that bloom and ripen throughout the

year. The tulips—from highly prized and costly bulbs imported by the Dutch from the Ottoman Empire (modern Turkey)—honeysuckle, roses, carnations, peas, grapes, and corn—introduced to Europe from the Americas—are among the profusion of colors and forms that de Heem unrealistically depicts as all in season at the same time. The viewer would instead know that long before the orange carnation blossomed in the fall, the blood-red striped tulip would have withered in the spring. De Heem is reminding us in this **vanitas** (Latin: vanity) still life of our own mortality and the transience of life in the face of certain death.

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

5.3.2 Social Context

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

Elements in Spencer's work often seem to reflect her personal life. The artist depicted herself and her husband



Figure 5.3 | Conversation Piece

Artist: Lilly Martin Spencer

Source: Met Museum

License: OASC

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

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

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

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

American industrialism worked hand-in-hand with American ingenuity. Steamboat routes on the Mississippi River and its tributaries substantially contributing to the growth of settlements and cities from New Orleans to Pittsburgh began in 1811. The first steamboat to make that run was the *New Orleans* designed by Robert Fulton and Robert Livingston, both key figures in the development of steamboat design and travel. As would be the case with the thousands of steamboats that would traverse the Mississippi over the next century, it was made of wood and propelled by a paddlewheel that was powered by a steam engine; the steam was made by heating water in boilers which had to be watched to avoid pressure building to the point of explosion, a very real and constant danger. In attempts to better travel time between landings or by engaging in races with



Figure 5.4 | *The Champions of the Mississippi - "A Race for the Buckhorns"*

Artist: Frances Flora Bond Palmer

Source: Met Museum

License: OASC

other steamboats, however, it was not uncommon for the engineer to stoke the fires while keeping the boilers' safety valves closed, allowing steam pressure to build past safe levels.

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

1 "Steamboats." American Eras. 1997. [Encyclopedia.com](http://www.encyclopedia.com/doc/1G2-2536600971.html). (June 22, 2015). <http://www.encyclopedia.com/doc/1G2-2536600971.html>

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

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

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

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

5.3.3 Personal or Creative Narrative Context

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

² Mark Twain, *Life on the Mississippi* (Boston: James R. Osgood & Co.), 1883. Accessed from: <http://www.gutenberg.org/files/245/245-h/245-h.htm>

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

Williams described the inspiration for his poem as an encounter with a fire truck as it noisily sped along the streets of New York, abruptly shaking him from his inner thoughts to a jarring awareness of what was going on around him. Demuth chose to paint his portrait of Williams not as a likeness but with references to his friend, the poet. The dark, shadowed diagonal lines radiating from the center of his painting, punctuated by bright white circles, capture the jolt of the

charging truck accompanied by the clamor of its bells. The accelerating beat of the figure 5 echoes the pounding of Williams's heart as he was startled. It was the sight of the number in gold that Williams was first aware of at the scene, and Demuth uses the pulsing 5 to symbolically portray his friend, surrounded by the rush of red as bright as blood with his name, Bill, above as if flashing in red neon.

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

Georgia O'Keeffe gives us a portrait of the American landscape in a similar way in her painting *Cow's Skull: Red, White, and Blue* from 1931. (*Cow's Skull: Red, White, and Blue*, Georgia O'Keeffe: <http://www.metmuseum.org/collection/the-collection-online/search/488694>) Throughout the



Figure 5.5 | *I Saw the Figure 5 in Gold*

Artist: Charles Demuth

Source: Met Museum

License: OASC

nineteenth century and into the first decades of the twentieth century, the majority of artists depicted the American land through its mountains and forests, farmlands and prairies, rivers and waterfalls: the vast stretches, immense heights, bounty, variety, and majesty of the seemingly endless continent. In this painting, however, O’Keeffe chose to portray the beauty of the United States not through its fertile grasslands or rocky peaks but in the austerity and simplicity of the desert of the American Southwest that she had come to appreciate, as symbolized by the sharp lines of a bleached cow’s skull set against patriotic red and blue.

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

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

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

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

5.3.4 Political Context

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

3 Georgia O’Keeffe, “About myself” in *Georgia O’Keeffe: Exhibition of oils and pastels* (New York: An American Place: 1939).



Figure 5.6 | *Bamboo and Rocks*

Artist: Li Kan
Source: Met Museum
License: OASC

during the Yuan Dynasty, under the rule of the Mongol, the Chinese people would be like bamboo; they would bow but not break in the uncertain climate of the rocky landscape of occupation.

Francisco de Goya y Lucientes (1746-1828, Spain) was court painter to King Charles IV from the beginning of his reign in 1789 until Napoleon ousted Charles from his throne in 1808 during the French invasion of Spain. Goya was hired the same year to make a visual record of the bravery of the Spanish people against the onslaught of the French invaders. The impact of

Although the Mongols appreciated Chinese painting and artists were commissioned to make (or appointed to produce) works for those in power, many were unwilling to paint for the foreign leaders. Kan's painting is interpreted as a reflection on China, its people, and its traditions under Mongolian rule. *Bamboo and Rocks* is a pair of scrolls painted with ink and color on silk meant to be hung side-by-side. Unlike *Pear Blossoms*, which is a scroll meant to be unrolled in approximately twelve-inch segments on a table then rolled again to reveal the next segment and finally stored away between viewings, *Bamboo and Rocks* would remain in view hanging on a wall. Both are ink paintings capturing the simplicity of beauty in nature. But the objects depicted also have symbolic meaning going back to ancient Chinese culture. Bamboo symbolizes virtue, grace, and resilience, while rocks symbolize strength and power to endure. In Kan's painting, their contrasting forms, low and curvilinear against upright and angular, balance each other. The artist is indicating that



Figure 5.7 | Plate 15 from "The Disasters of War" (*Los Desastres de la Guerra*): And there is nothing to be done (*Y no hai remedio*)

Artist: Francisco de Goya y Lucientes
Source: Met Museum
License: OASC

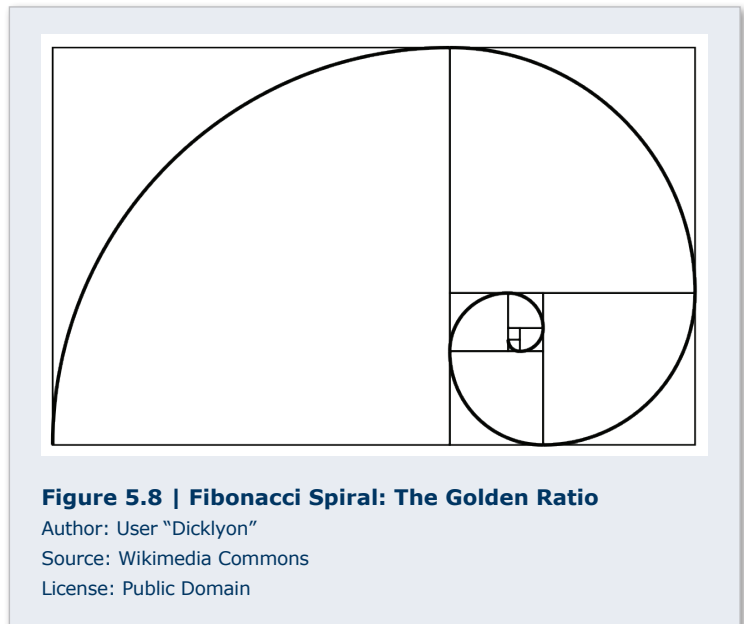
what Goya saw, however, changed the direction and tone of the series of prints he made from the unflinching courage of his fellow citizens to despair over the barbarous atrocities committed and merciless suffering endured by all who are trampled in the path of war. He created the series of eighty-two etchings, *The Disasters of War*, between 1810 and 1823. *Y no hai Remedio (And There's Nothing to Be Done)* is the nineteenth print in the series; it reflects the hopelessness of war. (Figure 5.7) There is no escape, nor is there justice. Both civilians and soldiers become dehumanized and numb in the endless slaughter, here in the form of a firing squad.

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

5.3.5 Scientific Context

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

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



probably working with anatomy professor Marcantonio della Torre at the University of Pavia. (Figure 5.9)

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

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

While the first set of photographs Muybridge took for Stanford were lost, the industrialist (who with his wife Jane would found Stanford University in 1885) encouraged the photographer to continue his studies. Muybridge published his findings on the galloping horse in *Scientific American* in 1878. In the aftermath, Muybridge spoke frequently throughout the United States. He was invited to continue his studies at the University of Pennsylvania where his work was valued for the information it would provide in the areas of technology, science, and art. He conducted his photographic experiments there from 1884 to 1887, and the following year he published his

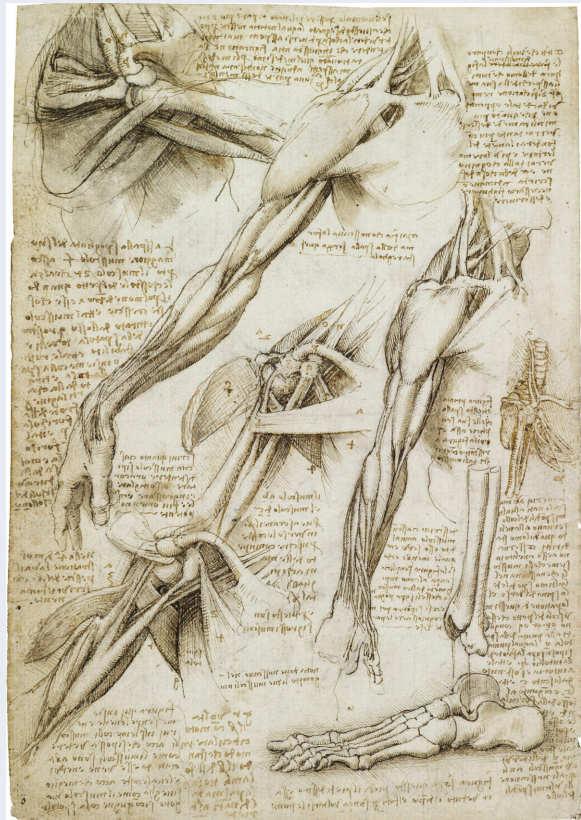


Figure 5.9 | Anatomical studies of muscles of the arm and shoulder, bones of the foot

Artist: Leonardo da Vinci

Author: User "Discovering da Vinci"

Source: Tumbler

License: Public Domain

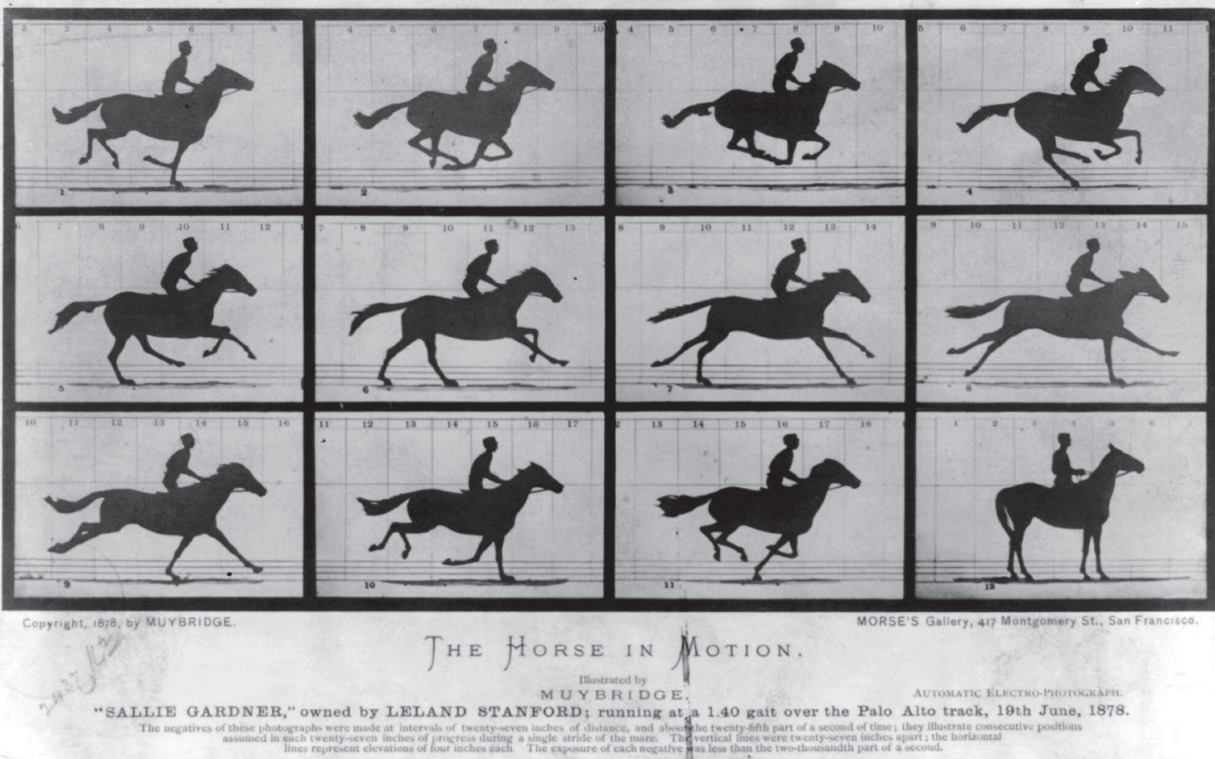


Figure 5.10 | *The Horse in Motion*

Artist: Eadweard Muybridge

Author: Library of Congress Prints and Photographs

Source: Wikimedia Commons

License: Public Domain

book *Animal Locomotion*, which contained 781 photographic plates of a wide variety of motion studies including men, women, children, horses, lions, bison, ostriches, cranes, and cats.

5.4 SYMBOLISM AND ICONOGRAPHY

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

Iconography is the broader study and interpretation of subject matter and pictorial themes in a work of art. This includes implied meanings and symbolism that are used to convey the group's shared experience and history—its familiar myths and stories. Iconography refers to the symbols

used within a work of art and what they mean, or symbolize. For example, in different cultures a snake may stand for evil, temptation, wisdom, rebirth, or the circle of life. A depiction of a snake in a scene with Adam and Eve has specific meanings for those of the Christian faith or others who understand the snake stands for temptation within the context of that subject or story. In Chinese culture, however, a snake represents the power of nature and is said to bring good fortune to those who practice the snake's restraint and elegance of movement.

5.4.1 Changes in Meaning of Symbols and Iconography

While a symbol might have a common meaning for a certain group, it might be used with variations by or hold a different significance for other groups. Let us use the example of a cross. At its core, a cross is a simple intersection of vertical and horizontal lines that could refer to the meeting of celestial and terrestrial elements or forces or could lend itself to other variations of meaning. The cross most frequently associated with Christianity is the Latin Cross, with the long vertical bar intersected by a shorter horizontal one—believed by many to be the form of the cross upon which Jesus Christ, the central figure of the faith, was crucified. (Variants of the Cross: <http://wpmedia.vancouversun.com/2010/02/1346.crosses1.png>) But its simplicity of conception lends itself to various other readings, as well, and in pre-Christian use it was related to sacred and cosmic beliefs.

Within Christian usage, the cross has taken a great number of different of forms, including the equal-armed Greek Cross, favored by the Byzantine Christians; Celtic crosses, with a circular addition to the crossing; X's and upside-down crosses associated with specific Christian **martyrs**,

individuals who died for their faith, on such instruments of torture; and many others. In art, we might see them as simple flat graphic works, or decorated in two-dimensional renditions, or as fully developed three-dimensional interpretations, like the numerous grave markers in Irish cemeteries, where they are further embellished with intricate motifs and iconographic depictions of Bible stories. (Figure 5.11)

The Ankh, another cross form, with a looped handle, seems to have been devised by the ancient Egyptians as a symbol of the life-giving power of the Sun. (Figure 5.12) It was one of the numerous pictographic symbols they used both as a



Figure 5.11 | Celtic Cross

Author: User "Sitomon"
Source: Wikimedia Commons
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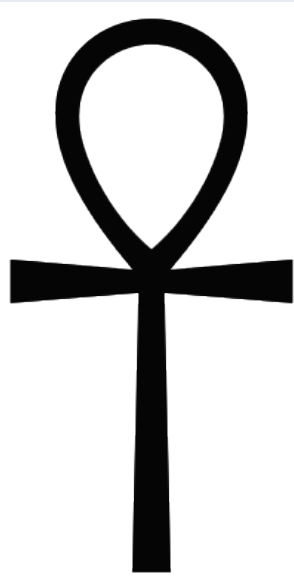


Figure 5.12 | Ankh

Author: User "Alexi Helligar"
Source: Wikimedia Commons
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separate sign and as part of the hieroglyphic system of writing they developed.

Clearly, many other symbols have various meanings, especially when they are represented as more abstract graphic signs. To read their implications in any particular application will require your considering where it was made and for what specific purposes, as well as how it might have been adopt-



Figure 5.14 | Tian Tan Buddha

Author: User "Henry_Wang"

Source: Pixabay.com

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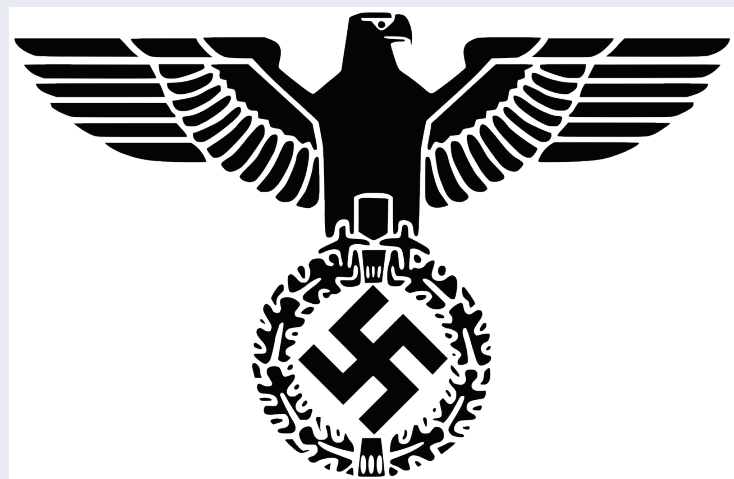


Figure 5.15 | The Emblem of the Nationalsozialistische Deutsche Arbeiterpartei (NSDAP also known as the Nazi Party)

Author: User "RsVe"

Source: Wikimedia Commons

License: Public Domain



Figure 5.13 | Hindu Swastika

Author: User "Masturbis"

Source: Wikimedia Commons

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ed and turned to different use at that time or later. Sometimes the shifts in meaning may be radical, as in the form of the swastika, an ancient sacred sign used in many different cultures, including India and others throughout Asia, as well as the Near East, and Europe. (Figures 5.13, 5.14, and 5.15) It has historically been a very auspicious sign with implications of good fortune and positive movement, and was therefore adopted for the ground plan for Buddhist stupa worship centers. Of course, in the twentieth century, its appropriation by the Nazi Party as a symbol of the superiority of the Aryan heritage led to very different and now generally negative connotations.

Iconography is often more specific and definitive, with concrete reference to world experiences and, beyond that, to some form of narrative for the group involved.

Again, analysis of the pictorial form requires examination of the context in which the artwork was created. We can and must look at the underlying narrative, but, as we shall discuss in the next several chapters, the pictorial expressions evolve both independently of the narrative sources and in response to narrative and artistic change.

For example, Christians (more specifically that branch now known as Roman Catholics) debated the “true nature” of the Virgin Mary, the Mother of Jesus Christ.

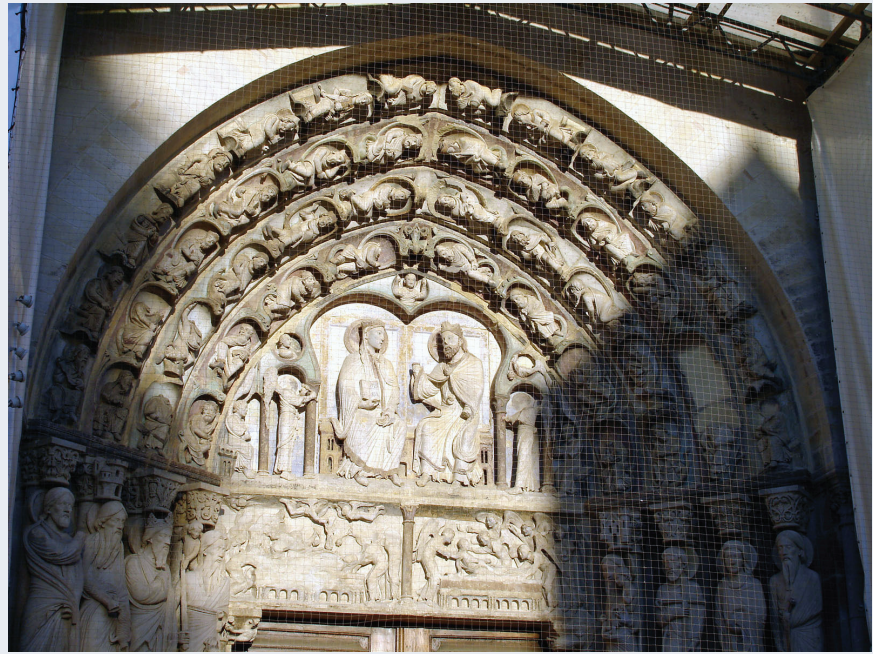


Figure 5.16 | West Portal of Notre-Dame Cathedral

Author: User “Clicsouris”

Source: Wikimedia Commons

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

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

What we see here, again, is that our full analysis of the artworks we encounter needs a complex approach that includes a variety of visual clues and a wide range of research on the contextual details of its creation and use. In contrast to the longstanding assertion that “beauty is in the

eye of the beholder,” the appropriate interpretation according to the intended symbolism and/or iconography must take the society, culture, and related circumstances into account to accurately reflect its intended meaning or original meaning for viewers. We will be exploring these ideas in greater detail in the next several chapters.

5.4.2 Symbolism, Iconography, and Visual Literacy

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

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

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



Figure 5.17 | Seven Sacraments Altarpiece

Artist: Rogier van der Weyden

Author: Web Gallery of Art

Source: Wikimedia Commons

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

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

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

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

5.4.3 Symbolism and Iconography in Mythology and Storytelling

From early on, art contained expressions of mythical accounts that people shared about their beliefs and ways of living. From the time of the first great civilizations, for example, in Egypt, the Near East, China, Japan, and India, artwork related to the stories of the people. The degree to which any contemporary written sources confirm these interpretations varies, but that these myths had commonly understood meanings for the people for whom they were made is confirmed by both their frequent appearance and their apparent places in their culture’s artistic traditions, sometimes over centuries. Artistic iconographic traditions therefore show strong relationships to



Figure 5.18 | Belt Buckle from Sutton Hoo ship burial

Author: User "Jononmac46"
Source: Wikimedia Commons
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Ship Burial, found in England and deriving from the early Middle Ages era known as the Migration period (300-700 CE). Although the wooden ship itself has disintegrated, the burial hoard it contained provides details that confirm and broaden our incomplete understating of the adventurous societies of that time and their beliefs about needs for the afterlife. The diverse objects also lend certain insights into the epic tales of such warrior kings as Beowulf, whose story seems to have been a long-standing oral tradition, one perhaps re-told for centuries before being committed to written form. The lavish ornaments, such as this belt buckle and purse cover, give visual testimony to the tales of dragons and heroes like Beowulf through their expressive and intricate patterns and rich materials. (Figures 5.18 and 5.19) The fine metalwork on the purse cover is **cloisonné**, which is created by affixing gold or metal strips to the back



Figure 5.19 | Purse Lid from Sutton Hoo ship burial

Author: User "Jononmac46"
Source: Wikimedia Commons
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beliefs and practices known from written sources—although written documentation sometimes does not appear until later times.

Because early stories were often passed along through oral tales, we do not always have a literary record of them until later times, even after the ideas had been expressed symbolically in pictorial art. An example of this symbolism may be found in the rich **hoard** (a collection of objects) known as the Sutton Hoo

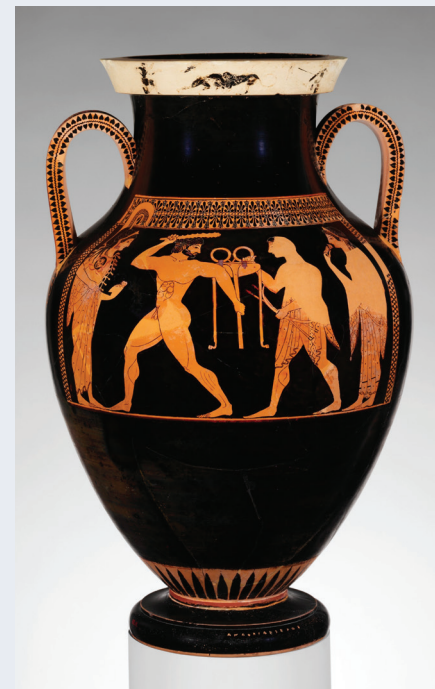


Figure 5.20 | Terracotta Amphora (jar)

Artist: Andokides
Source: Met Museum
License: OASC



Figure 5.21 | The Column of Trajan

Artist: Apollodorus of Damascus
 Author: User "Alvesgaspar"
 Source: Wikimedia Commons
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as appear in the Bayeux Tapestry, an embroidered cloth 230 feet in length that pictorially recounts the events of the Norman Invasion and Battle of Hastings in 1066. (Figure 5.22) Each of these works shows decisive points in their respective historical events in army operations and in the details of the hard work involved in preparing for battle. (Figures 5.23 and 5.24) In this way, they provide us with glimpses of everyday life in the respective eras alongside specific details about the particular campaigns, the cultures in which they were significant, and the

surface, making compartments, that are filled with powder (in this case, ground garnets) and heated to 1,400-1,600 degrees F.

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

As with literary accounts, the artworks associated with historical and legendary events often include a very wide range of symbols and imagery to help convey ideas. These range from mundane details to grand historical moments, as in the Column of Trajan, nearly 100 feet in height, which commemorates the military campaigns of Roman Emperor Trajan (r. 98-117 CE) against the Dacians (101-102 and 105-106 CE) in 155 scenes. (Figure 5.21) Or



Figure 5.22 | Section of the Bayeux Tapestry depicting the Battle of Hastings

Author: User "Thincat"
 Source: Wikimedia Commons
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individuals who were key players in the historical events. The details of arms and armor, organized troops and chaotic fighting, building of defensive structures and devices, moments of victory and defeat, and innumerable other items and activities—all are individually and collectively efficient means of recounting the evolution of the events which, in each of these works, is dramatically developed across a long scrolled compositional field that further emphasizes the lengthy narrative each one progressively disclosed.

Like many works of public art of the Roman Imperial era, the column glorifies not only Trajan (the base of the column was designed to contain his ashes) and his deeds, but also the ideas of imperial rule, the role of conquest in expanding the Empire, and the skilled work of Roman soldiers in battlements and tactics. By contrast, the Bayeux Tapestry has more emphasis on the actual tumultuous battle scenes—replete with mounted cavalry in chain mail and elaborate helmets—but it also includes a great



Figure 5.23 | Detail of Plate XLVI, The Column of Trajan

Artist: Apollodorus of Damascus

Author: User "Gun Powder Ma"

Source: Wikimedia Commons

License: Public Domain



Figure 5.24 | Detail of the Bayeux Tapestry depicting Odo, half brother of William the Great, in battle

Author: User "LadyofHats"

Source: Wikimedia Commons

License: Public Domain

deal more sense of historical context: events leading up to the 1066 Battle of Hastings after the death of King Edward the Confessor (r. 1042-1066) and his burial in the newly refurbished Westminster Abbey he had adopted as his royal church. Both of these works also include inscriptions that explicate ideas and events, as well as serve to further present the political messages about the battles—presented on the tapestry in a sort of scene-by-scene narrative—again, for each, underscoring the relationships between literary and pictorial presentations of ideas.

5.4.4 Exploring Symbolic and Iconographic Motifs

Such items as arms and armor are obvious sorts of symbols that clearly depict their purposes, but much symbolism that we see in other artworks has more veiled and variable meaning. Such simple items as flowers and candles can be used in very complex ways in pictures that carry diverse meanings, thus requiring careful study and even deep research in order to discern their implications in a particular work.

For example, the *Merode Altarpiece* by Robert Campin (c. 1375-1444, Belgium) depicts the Christian story of the Annunciation to the Virgin Mary by the Angel Gabriel that she will become the Mother of Christ, the son of God. (Figure 5.25) This work is full of symbols that have been widely studied to discern and interpret their messages. The lilies are generally interpreted to symbolize the purity and virginity of Mary—in other pictures, though, they might have other meanings, including reference to death, resurrection, birth, motherhood, or other events or conditions. Within this one work, the use of the candle, just extinguished with a trail of smoke, is given several different meanings by diverse viewers and scholars. It might show the moment of acquiescence, when Mary agrees to bear the Christ child, in which God takes human form. It has also been read as a foreshadowing of Christ's death, of human death in general, and of the fleeting nature of life for all.

In the time and place of the altarpiece's creation, symbolism in paintings was particularly apt to be rich and varied, offering the viewer/believer a lot to see and to contemplate further. In this way, if the symbols could be read in different ways, they could then provide ongoing stimulus for meditative reflection on the diverse levels of meaning.



Figure 5.25 | Annunciation Triptych (Merode Altarpiece)

Artist: Robert Campin

Source: Met Museum

License: OASC



Figure 5.26 | Terracotta Bobbin

Artist: Attributed to the Penthesilea Painter

Source: Met Museum

License: OASC

Prior to such figures, winged creatures known as Nikes were depicted by ancient Greek and Roman artists to show a moment of victory, sometimes, as is the case here, further symbolized by the award of a fillet, a band wrapped around the head, or laurel wreath. (Figure 5.26) These winged figures were sometimes gods or goddesses. The genie figures that adorned palace walls in the ancient Near East, including horses, bulls, lions, and other animals, were also winged to show their superior and sometimes god-like powers or origins. (Figure 5.27) Other examples include the goddess Isis of ancient Egypt, and the Persian god Ahura Mazda. (Figures 5.28 and 5.29)

Another set of prominent Christian iconographic motifs are the winged symbols which often represent the Four Evangelists in art: Matthew is the winged man or angel; Mark, the winged lion; Luke, a winged ox; and John, an eagle. (Figure 5.30) At the same time they refer to four key events in the life of Christ: the Incarnation, Passion, Resurrection, and Ascension. Interpretations

And some symbolic **motifs**, distinguishing features or ideas, carry different meaning in one context from what they might in another. Most symbols are not universal, although they often bear related meanings in diverse contexts. For instance, the sort of figure you might identify as an angel, that is, a winged creature with a human-like bodily form, has appeared in the art of many different cultures. They generally represent beings that can travel between the terrestrial and celestial realms, but their more specific roles can vary widely, for good or evil purposes. The Angel Gabriel, just seen in the *Merode Altarpiece*, was a messenger from God, according to the Christian tradition. This motif was built upon the Jewish tradition of angels sent from God for bringing news or instructions, or intervening as needed. Islamic interpretations, also building on the same traditions, are similar—although the figural representation is less common in Muslim artwork.



Figure 5.27 | Lamassu

Author: User "Trjames"

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Figure 5.28 | The Egyptian Goddess Isis

Author: The Yorck Project
 Source: Wikimedia Commons
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of these evangelist symbols are rooted in the Old Testament Vision of Ezekiel and the New Testament Book of Revelation, as related by the writings of St. Jerome in the fifth century CE. They accrued additional iconographic details over the centuries, with implications of their status as the special creatures who surround the celestial throne of God—again, signifying that the wings facilitate movement between the realms traditionally ascribed to a **deity**, a god or goddess, and divinely related creatures. This use of wings clearly reflects human contemplation of the abilities

that birds have to defy gravity and to express artistically the lofty aspirations of the earthbound.

Another frequently used iconographic motif that appears across the ages and across cultures is the **halo**, usually a circular area of light appearing behind the head of a person or creature. One example is the halo that appears behind the heads of Christ and the symbolic winged creatures in Figure 5.30. Note that Christ's halo has a cross form embedded in it, and his entire body is surrounded by a circle of light (made up of four arcs) known as an **aureole** or **mandorla**. Such devices, in many related forms, indicate a radiance that surrounds certain figures, showing their sanctity, divinity, or divine favor. It indicates their aura of holiness, with implications of their being infused with warmth, inflamed with divinity or with divine love. In some of the Asian versions, notably Hindu or Buddhist, the radiance is literally comprised of flames.

Frequently seen, as well, are such items as crowns, thrones, regalia like scepters, garments like official capes, monks' robes, or uniforms of all varieties—indications of a person's belonging to a specific group, class, or office that lead the viewer to identify



Figure 5.29 | The Egyptian Goddess Isis

Author: The Yorck Project
 Source: Wikimedia Commons
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Figure 5.30 | The Four Evangelists

Author: User "AnonMoos"
 Source: Wikimedia Commons
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much bigger than the men around him. (Figure 5.31) He ascends the mountain as his enemies beg for mercy under the watch of astral deities, and that shows his relationship to them as the source of his power and right to rule. In the *Ghent Altarpiece* by Jan van Eyck (c. 1390-1441, Belgium), we can also see a variety of such motifs: Christ, wearing the papal tiara as a crown; Mary, richly dressed and humbly reading; and John the Baptist, in his garment of penitence, and preaching. (Figure 5.32) Adorned with jewels and gold on his clothing, the throne on which he sits, and the crown at his feet, Christ is here being shown as the king of Heaven as well as Earth.

some specific aspect of who the person might be and what role they have in the depiction. The positioning of figures relative to one another should also be read in order to discern meaning, interactions, relative rank, and other implications. The types of garb, accompanying items, and positioning often relate the message to a specific time and place by giving historical and cultural context through details of style or motifs used.

For example, on the stele depicting his victory over the Lullubi, the Akkadian ruler Naram Sin (r. c. 2254-2218 BCE) wears a horned helmet and is



Figure 5.31 | Victory Stele of Naram Sin

Author: User "AnonMoos"
 Source: Wikimedia Commons
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Figure 5.32 | The Ghent Altarpiece

Artist: Jan van Eyck

Author: Web Gallery of Art

Source: Wikimedia Commons

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5.4.5 Metaphorical Meanings

The metaphorical meanings of specific artworks also depend upon a certain level of viewer knowledge and insight. A **metaphor** is a figure of speech in which one thing symbolically stands for another, perhaps unrelated, thing or idea.

In *1550 Chairs Stacked Between Two City Buildings* by Doris Salcedo (b. 1958, Columbia), we see a metaphorical treatment of life change. (*1550 Chairs Stacked Between Two City Buildings*, Doris Salcedo: <http://www.mymodernmet.com/profiles/blogs/doris-salcedo-1550-chairs-stacked>) It is a view of displacement resulting from a 1985 uprising in her Colombian homeland that left many migrants displaced or dead, as well as similar catastrophic events in locales across the globe. The jumbled mass of furniture alludes to the upheaval of lives that are

overturned by mass violence and terrorism, often of those already without roots, community, or stable lifestyles. The victims, frequently anonymous and relatively invisible in the site of such a revolt, nonetheless left some hints of their presence in the chaotic remnants of their fleeting existence, in a place where they had established so little sense of their individual identities. Her metaphorical expression gives a probing glimpse of the devastation such events have wrought around the world.

5.5 BEFORE YOU MOVE ON

Key Concepts

Another way that we can consider art is to consider the context of its creation and use. Any work of art will reflect, to some extent, the cultural moment in which it appeared. This means that the artist and/or patron made choices that reflect the physical place and the cultural or subcultural group in which they lived and worked and the shared ways of being, living, or thinking that defined that group. The group's defining features might be national, regional, racial, ethnic, religious, economic, or related to gender, age, occupation, avocation, class, condition, or some other aspect(s) they have in common, by choice or by chance.

The artworks we encounter are filled with iconographic reference, symbols, and metaphorical allusions that give us clues to the broader and deeper meanings that were intended by the artist or patron. These prompt us to further investigation and/or contemplation that can lead us to those meanings. At the same time, they can also prompt insights beyond the original meaning, especially when they are presented as a partial statement of a larger myth or narrative we already know and understand or we might discover through further research. It is important for us to distinguish between those types of reading as we explore—to carefully differentiate between what we can learn about the original meaning and our own responses to what we see. This is true of all sorts of symbolism, as we should avoid the temptation to ascribe a truly universal idea or meaning for a symbol or motif. This makes both the discovery process and the viewing experience endlessly interesting.

Some works purposefully oppose prevailing issues in the culture, and pointedly so. We will see these oppositions in detail when we look at works concerned with religion, war, race, gender, and other themes. Thus, in order to understand and analyze the full meaning of any specific artwork, we must take into account just where and when it was made and what socio-cultural, symbolic, and iconographic features and meanings might be considered as relevant factors in its creation and use.

Test Yourself

1. How are seventeenth-century Dutch still life paintings related to historical events in the Netherlands at that time?
2. How did Lilly Martin Spencer counter social conventions of behavior at the time she was painting?

3. Describe an example of how industrial advances in the nineteenth century impacted art in the United States.
4. Give an example of how personal identity might be expressed in art.
5. Give an example of symbolism used and its meaning in Chinese painting during the Yuan Dynasty.
6. Give an example of art being used in scientific discoveries.
7. Give an example of a symbolic object and its meaning.
8. Define symbolism and iconography, and describe the difference between them.
9. Describe the relationship between symbolism and visual literacy.
10. What did objects found at the Sutton Hoo Ship Burial visually communicate?
11. What are some commonalities in what is represented in the Column of Trajan and the Bayeux Tapestry?
12. Describe changes in the symbolic motif of winged creature in human form (today an angel) prior to Christianity.
13. Describe how symbolic motifs can be used to indicate divinity or a ruler.
14. Give an example of metaphoric meaning in art.

5.6 KEY TERMS

aureole or mandorla: a pointed circle of light or radiance surrounding a holy figure.

cloisonné: decorative work created by affixing metal strips to a surface, making compartments, that are filled with powdered material and melted at high temperatures.

deity: a divinity, a god or goddess.

genre: subjects or scenes of everyday life.

golden ratio: a relationship of parts achieved when the longer part divided by the smaller part is also equal to the whole length divided by the longer part; the golden ratio in art and architecture provides the most harmonious and visually pleasing proportions.

halo: usually a circular area of light appearing behind the head of a holy person or creature.

hierarchical arrangement: where the hierarchy or ranking of people or objects is represented by their different sizes, according to their relative importance.

hoard: a collection of objects.

iconography: the study and interpretation of subject matter and pictorial themes in a work of art.

mandorla: (see aureole).

martyr: individual who died for their faith.

metaphor: a figure of speech in which one thing symbolically stands for another, perhaps unrelated, thing or idea.

6

Connecting Art to Our Lives

Peggy Blood, Rita Tekippe, and Pamela J. Sachant

6.1 LEARNING OUTCOMES

After completing this chapter, you should be able to:

- Identify the purposes art serves in society
- Understand the philosophy of aesthetics in the visual arts
- Understand the function of art as a means of communication
- Understand how architectural forms contributed and enhanced to religious cultures

6.2 INTRODUCTION

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

6.3 AESTHETICS

Aesthetics, the study of principles and appreciation of beauty, is linked to our thinking about and connections to art. During the eighteenth century in Europe, philosophers and other thinkers began to question the interrelationship of art, beauty, and pleasure. German philosopher Immanuel Kant characterized the appreciation of beauty as the “judgment of taste,” which is comprised of two parts: subjectivity and universality. Subjectivity, as the term suggests, is based on the feeling of pleasure or displeasure experienced by the individual viewer. Universality refers to views about art that are held in common, the “norm,” so to speak. Kant believed the beauty of art can only

be appreciated when the viewer is “disinterested,” that is, when the viewer is deriving pleasure that is not based upon or produces desire. If the viewer’s subjective judgment is disinterested, then a universally valid measure of taste can be rendered. Only if the viewer can separate the appreciation of art from the desire for it, and is instead interested in art for its pure beauty, or aesthetics, can the viewer be said to have achieved the judgment of taste.

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



Figure 6.1 | *Death of Sardanapalus*

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

his concubines and horses, rather than surrender them to his enemies, Delacroix largely relied on his own imagination for his frenzied interpretation and embellishment of the scene.

John Dewey, an American philosopher, psychologist, and educational reformer, in 1934 wrote *Art and Experience*. He described the aesthetic experience in ways that somewhat reflect the process Delacroix brought to his painting. Dewey stated, however, that although it begins with the art object, the experience of art extends far beyond that one element to produce an ongoing exchange between artist, viewer, and culture at large that culminates in an experience that is a

“manifestation, a record and celebration of the life of a civilization.”¹ The “sudden” pleasure one feels when engaging with a work of art or architecture is, in fact, the product of a long process of growth and engagement. For example, walking around and through a grand structure such as Reims Cathedral (1211-1275) in France, with its High Gothic façade, lavish sculptural decoration, extreme verticality, and expansive windows, is breathtakingly impressive because object (building) and experience have coalesced. (Figure 6.2) Further, we continue learning from the experience of observing art or beauty—what, why, and when depends on how much we receive from the experience and from successive encounters.

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

For example, Miami-based artist Jona Cerwinske (USA), began his career making graffiti art and street murals and considers any surface a ground for art. In 2007, he covered a Lamborghini car with an intertwined network of organic shapes and geometric lines. (Lamborghini Art, Jona Cerwinske: <http://www.dubmagazine.com/home/cars/item/8746-jona-cerwinske-exotic-art>) This work of art could be described as an example of disinterested contemplation: you look at the Lamborghini and contemplate the beauty and elegance of the car and its design. In this way, the car’s aesthetic appeal stems from admiration of the object and the delight it gives; it is a judgment of taste. Conversely, it could be described as an aesthetic experience: looking at the Lamborghini produces a response of pleasure, perhaps at its beauty, its place in the history of fine motor cars, or the thought of owning and driving such a prestigious and fast vehicle. In this case, appreciation of beauty is both a broadly intellectual as well as an individual emotional response.

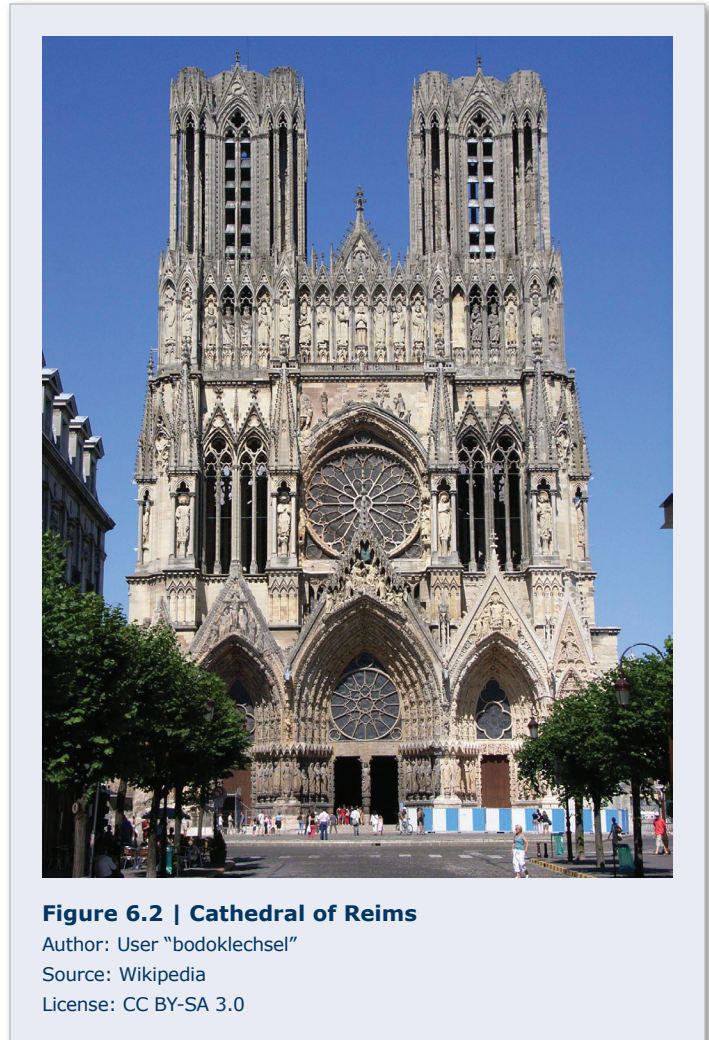


Figure 6.2 | Cathedral of Reims

Author: User “bodoklechsel”

Source: Wikipedia

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1 John Dewey, *Art as Experience* (New York: Minton, Balch, and Co., 1934), p. 326.

6.4 EXPRESSION (PHILOSOPHICAL, POLITICAL, RELIGIOUS, PERSONAL)

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

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

(Figure 6.3) His paintings are abstracted statements about his philosophies of faith and of the need for honesty in art. With



Figure 6.3 | Wave

Artist: Maurice Denis

Author: User "Dcoetzee"

Source: Wikipedia

License: Public Domain



Figure 6.4 | Emigrants Crossing the Plains or The Oregon Trail

Artist: Albert Bierstadt

Author: BOCA Museum of Art

Source: Wikimedia Commons

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

Political statements are often wed to philosophical principles in the ways that they are given artistic expression. Such was the case with grand American landscape paintings such as *Emigrants Crossing the Plains* by Albert Bierstadt (1830-1902, Germany, lived USA). (Figure 6.4) This painting was associated with the nineteenth-century philos-



Figure 6.5 | Ara Pacis in Rome, Italy

Author: User "Manfred Heyde"
Source: Wikimedia Commons
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also promoted his political agenda through such public monuments as the *Ara Pacis*. (Figure 6.5) This altar dedicated to the goddess of peace is adorned with messages about the peace and prosperity Augustus was bringing to the citizens through his many virtues and achievements, including his conquest of foreign lands, association with the Roman deities, role as chief priest, promotion of the family as the cornerstone of the empire, wisdom of the imperial/senatorial rule, and alleged ancestry leading back to the legendary founding of Rome by Romulus and Remus. All these pictorial messages served to characterize the ways that Augustus wanted his relationship to the people to be perceived. With its enclosed altar table, the *Ara Pacis* also carried religious messages about the practices of making sacrifices to the pagan deities, carried out by Augustus in his role as chief priest.

Such public artistic expressions have been common throughout time, but there have also been many statements of personal belief, sentiment, or feeling. Personal statements can also reflect on a person's status or occupation. Painter Adélaïde Labille-Guiard (1749-1803, France) portrays herself as highly positioned in society by virtue of her own skills in portraiture and her role as a teacher. (Figure 6.6) John Singleton Copley (1738-1815 USA, lived England) created a portrait of *Mrs. Ezekiel Goldthwait* that conveys her

ophy of Manifest Destiny which promoted the idea that the assimilation of land and the use of the natural resources of the western parts of the United States were God-given rights and duties for the people who had settled here. Essentially, the settlers (who were mainly of European descent) were destined to occupy and civilize the lands from one coast to the other. This philosophy justified the political actions that took away the Native Americans' rights and also led to the Mexican-American War (1846-1848).

The history of art is replete with instances of political statements and political propaganda, as we have seen. In ancient Rome, the Emperor Augustus not only presented himself as very young and fit in his portrait (see Figure 4.20), but



Figure 6.6 | Self-Portrait with Two Pupils

Artist: Adélaïde Labille-Guiard
Source: Met Museum
License: OASC

wealth and status through clothing and setting. (Figure 6.7) At the same time, by having her reach for the fruit on the table, he alludes to her other accomplishments, including being the mother of thirteen children, a gifted gardener, and a wealthy landowner with orchards in colonial Boston.

6.5 UNIFICATION/EXCLUSION

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

The events that have been agreed upon as having occurred, and their relative importance, are key to understanding the Dome of the Rock or Qubbat as-Kakhrah in Jerusalem. (Figure 6.8) Its site, origins, and various past and present uses are all factors in the shrine's meaning and significance to the people of different backgrounds and faiths for whom it is a holy place. The Dome of the Rock was completed in 691 CE as a shrine for Muslim pilgrims by the Umayyad caliph, or political and religious leader, Abd al-Malik. The sacred rock upon



Figure 6.7 | Mrs. Ezekiel Goldthwait

Artist: John Singleton Copley

Source: Museum of Fine Arts Boston

License: Public Domain



Figure 6.8 | The Dome of the Rock

Author: User "Brian Jeffery Beggerly"

Source: Wikimedia Commons

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on which the shrine is built marks the site where Muhammad ascended to heaven on a winged horse. Part of the Temple Mount or Mount Zion, the rock is said to have great importance before Muhammad, as well, by those of the Jewish, Roman, and Christian faiths. It is the site where Abraham prepared to sacrifice his son, Isaac; according to the Hebrew Bible, Solomon's Temple, also known as the First Temple, was later erected there; Herod's Temple, completed during the reign of the Persian King Darius I around 516 BCE was next built; and it was destroyed in 70 CE under Roman Emperor Titus, who had a temple to the god Jupiter built on the site.

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

One of the inspirations for the Dome of the Rock is the dome of the Church of the Holy Sepulcher, also in Jerusalem, that was built in 325/326 CE on what is believed to be Calvary, where Jesus was crucified, as well as the sepulcher, or tomb, where he was buried and resurrected. (Figure 6.9) While the overall plans of the two buildings are markedly different, the domes are nearly the same shape and size: the dome of the Church of the Holy Sepulcher is approximately sixty-nine feet in height and diameter, while that of the Dome of the Rock is sixty-seven feet. Each of the eight outer walls of the Dome of the Rock is sixty-seven feet, as well, giving the octagonal structure the balance of relative proportions, and rhythmic repetition of forms found in many Christian **central-plan** churches, that is, with the primary space located in the center. (Interior Diagram of the Church: <https://classconnection.s3.amazonaws.com/815/flashcards/923815/jpg/picture101324161178159.jpg>)



Figure 6.9 | Exterior view of the Church of the Holy Sepulchre

Author: User "Anton Croos"
 Source: Wikimedia Commons
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The Dome of the Rock has passed between the hands of Muslims, Christians, and Jews many times since it was built. Today, Jerusalem is part of Israel, but the Dome of the Rock is maintained by an Islamic council within Jordan’s Ministry of Awqaf (religious trust), Islamic Affairs, and Holy Places. Since 2006, non-Muslims have again been allowed on the Temple Mount, during certain hours and after having gone through security checkpoints, but Muslims only are allowed into the Dome of the Rock. Some Orthodox Jews believe it is against their faith to visit the holy site at all.

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

ing it with a place of worship sacred to the new regime symbolizes a conqueror's defeat of a people and their religion.

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

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

In addition to his drawings and prints, Homer began painting Civil War subjects in 1862. He showed a number of these paintings to critical and popular acclaim in the annual exhibitions at the National Academy of Design in New York between 1863 and 1866. One of the last Civil War paintings he created was *The Veteran in a New Field*. (Figure 6.10) He started it shortly after the war ended and President Abraham Lincoln was assassinated, both events occurring in April 1865. Homer depicts a soldier who has returned to his farm. Having cast aside his Union jacket, the soldier-farmer has taken up his scythe and, with broad horizontal



Figure 6.10 | *The Veteran in a New Field*

Artist: Winslow Homer

Source: Met Museum

License: OASC

sweeps, harvests a bountiful crop. This quiet scene is a reminder of the never-ending process of life, death, and rebirth. Homer captures the sense of anxious relief, deep sorrow, and tentative hope individuals and nation alike were experiencing at that time of transition.

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

6.6 COMMUNICATION

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

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



Figure 6.11 | Snake Goddess

Author: User “C messier”

Source: Wikimedia Commons

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

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



Figure 6.12 | Kente Weaving

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

A more modern use of communicating through symbols in art can be found among the Ashanti people of Ghana, West Africa, and the Kente cloth woven by them and others in the region, including the Ewe people. Using silk and cotton, the cloth is woven on specially designed looms in four-inch strips that are then sewn together. (Figure 6.12) Kente cloth was tra-

ditionally worn by kings during special ceremonies. The patterns and symbols woven into the cloth conveyed highly individualized messages that could not be reproduced by the weavers for any other individuals. Colors conveyed mood, with darker shades associated with grieving and lighter shades with happiness. Although the cloth was originally for political leaders, the design was not meant to convey a political message: it represented the culture's spiritual beliefs in symbols and colors.

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

6.7 PROTEST AND SHOCK

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

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

6.8 CELEBRATION AND COMMEMORATION



Figure 6.13 | The Wedding Party

Artist: Henri Rousseau
Source: Wikiart
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The use of art to note the observance of particular life events for ordinary people, rulers, and officials of all sorts has been a frequent theme and appears in all eras and in myriad styles. The presentation of such an event can very effectively call attention to a distinctive new approach an artist takes. Such is the case for a painting in celebration of a wedding created by Henri Rousseau (1844-1910, France), a mostly self-taught artist. (Figure 6.13) Due to such stylistic traits as the lack of formal one-point perspective and simplified treatment of the human form, Rousseau was described by critics as a naive painter. His style was

embraced by many **avant-garde** artists at the time, however, as boldly moving away from traditional methods and ideas taught in art schools at the time.

Artwork to express the grief of the living and to preserve and honor the memory of the deceased can be found in all ages and cultures. Funerary markers, some large and elaborate, have appeared in many eras. From ancient Greece, for example, we have a marble grave **stèle**, or marker, carved with a portrait of a noblewoman seated on a Greek **klismos chair**, a curved-leg style then popular, while select-



Figure 6.14 | Funerary Stele of Hegeso

Artist: Kallimachos
Author: User "Marsyas"
Source: Wikimedia Commons
License: CC BY-SA 3.0

ing a piece of jewelry from a young servant woman standing before her. (Figure 6.14) The jewelry, now missing, stood for the wealth of the individual, family, and society at large, and the state of well being that will continue for the group in spite of one individual's death.

6.9 WORSHIP

Perhaps the most frequent use of art as a means of connecting to viewers' lives through the ages has been for religious purposes, often entailing the aspects of worship whereby a deity, person, or narrative



Figure 6.15 | Rock Carving Depicting Vishnu

Author: User "Clit13"

Source: Wikimedia Commons

License: CC BY-SA 2.5



Figure 6.16 | El Transparente Altarpiece at Cathedral of Toledo, Spain

Author: User "Tim giddings"

Source: Wikimedia Commons

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is presented for the viewer to use in order to express their devotion, as an occasion of worship, or to contemplate its meaning. Among the most formalized types are cult statues—images of deities, saints, or revered figures—such as Varaha, the boar-headed **avatar**, or physical form, of the Hindu god Vishnu. Here, Varaha is rescuing the goddess Bhudevi by slaying the demon that had trapped her in the ocean. (Figure 6.15) Dangling in mid-air as she holds his tusk, Varaha returned Bhudevi to her rightful place on earth.

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

6.10 INFORMATION, EDUCATION, AND INSPIRATION

Art has often been used as a means to inform, to educate, and to inspire, and the religious works that we have viewed have been traditionally used for these purposes. In addition to those, we need to consider the many forms that have long been used to provide information for secular, or non-religious, purposes as well as those that have emerged more recently.

Perhaps the first would be the creation of scrolls and book forms, both of which occurred very early, the exact dates of which are indeterminate. We know the Egyptians created a form of paper made from flexible papyrus stems they rolled into scrolls and the Romans developed the **codex** form of books we use today, although each of these forms is also known to have been used by others. The Egyptians developed their system of writing in **hieroglyphs**, abstracted pictures that represent words or sounds, around 3,400 BCE. Literacy and writing was restricted among the Egyptians to highly educated scribes. (Figure 6.17) By around the first century BCE, the Romans had formalized a system of tiered education, that is, progressing through grades based on age and development of skills. Although formal schooling was generally reserved to those who could afford it, education was



Figure 6.17 | Haremhab as a Scribe of the King

Source: Met Museum
License: OASC



Figure 6.18 | Metal Movable Type

Author: Willi Heidelbach
Source: Wikimedia Commons
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not restricted to any particular class or group. While the ancient Chinese used paper and printing methods from as early as the first century, these did not appear in the Western world for centuries afterwards. The invention of the printing press and movable type by Johannes Gutenberg in Germany in 1439 was truly momentous, as both written and pictorial forms could then be replicated and dispersed widely. (Figures 6.18 and 6.19)

The advent of photography beginning in the 1830s considerably broadened the potential dissemination of information. Photography's use in



Figure 6.19 | Etching of 16th Century Printer

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

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

6.11 BEFORE YOU MOVE ON

Key Concepts

We have observed in this chapter that art is like a mirror reflecting, communicating, and interpreting self, individuals, and society. Throughout history from primitive to modern, humans have been able to express a variety of ideas and feelings and even to evoke responses from neighbors through artistic markings and with the creation of structures. Those artistic expressions have been a major source in understanding each other and the world we live in. It has communicated in many different ways and styles the practical and abstraction, the cultural and the aesthetics of a people. As we have previously noted, Immanuel Kant characterized beauty or aesthetics and the practicality of it as a systematic way in understanding the range of the arts. We have noted that art can be an instrumental discipline, a powerful social or political force by which society interprets, controls, modifies, or adapts to their environment or to their personal taste and/or beliefs. Examples include the political and social statements of Jaune Quick-To-See Smith's "the Quincentenary Non-Celebration" or Jona Cerwinske's graffiti and murals, or the romantic

and sacred aesthetic styles of Albert Bierstadt and Maurice Denis; the genre representation of cultural identity in the Ashante Kente cloth and the hyperrealist works of sculptor Ron Mueck; and in earlier years, a holy site like the Islamic structure The Dome of the Rock that is identified and recognized as a holy place by several diverse religious groups: Muslims, Jews and Catholics, thus representing several diverse groups all of which communicate powerful artistic messages. Each and all bring people together with like beliefs or views through an artistic structure of communicating: *creativity* (a substance of inventive, original, imaginative ideas); *disposition* (the character, temperament, formal structure qualities, and sequence); and *style* (communicating and delivering specific resources and physical attributes that send off a reaction).

Test Yourself

1. How did the development of photography impact social consciousness and awareness in the arts; cite examples. Discuss and show change and influence.
2. Historically, markings have been a means of delivering a religious message to different cultures. Identify and discuss at least three different early written religious art forms used to communicate a message. Explain the message and how it is influenced by the artist style in written form or imagery.
3. How have people used art to commemorate events in their lives throughout history? Show examples of images and elaborate on artist style and presentation of depicting the event.

6.12 KEY TERMS

aesthetics: the study of principles and appreciation of beauty.

Ara Pacis: an enclosed altar in Rome dedicated to Pax, the Roman goddess of Peace.

artifacts: a tool, weapon, or ornament created by humans that usually has historical significance.

avant-garde: works of art that are innovative, experimental, different from the norm or on the cutting edge.

avatar: physical form of the Hindu god Vishnu.

Bhudevi: a Hindu earth goddess and the divine wife of Varaha, an Avatar of Vishnu.

central-plan churches: are symbolic to reference the cross of Christ. Its round, cruciform, or polygonal design was popular in the West and East after the fourth century.

gui: a ritual scepter, held by a ruler during ceremonies as a symbol of rank and power.

hieroglyphs: abstracted pictures that represent words or sounds.

Kente cloth: woven silk and cotton wrap worn by Ashante kings during special ceremonies.

klismos chair: a curved-leg chair style popular in Ancient Greece.

les Nabis: a movement of Post –impressionist graphic and fine artists in France during the 1890s.

Neolithic period: known also as the Stone Age, is the last stage of prehistoric human cultural evolution. It is a period known for its polished stone tools, spread of architecture, megalithic architecture, and domestication of animals.

Palace of Knossos: the first Minoan monument located in Knossos. It was the residence of King Minos's dynasty, where he ruled.

Shandong Longshan Culture: Central China's Neolithic culture named after Longshan, Shandong Province. The culture is known for its production of black pottery.

Stele: grave marker.

Varaha: a Hindu god in the form of a boar during the Satya Yuga.