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
License: Public Domain

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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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 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
License: CC BY-SA 3.0

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
License: CC BY-SA 4.0

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 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

Figure 5.22 | Section of the Bayeux Tapestry depicting the Battle of Hastings
Author: User "Thincat"
Source: Wikimedia Commons
License: Public Domain

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.

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

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 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.

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

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

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.

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)

Figure 5.27 | Lamassu
Author: User "Trjames"
Source: Wikimedia Commons
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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

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
License: Public Domain

Figure 5.30 | The Four Evangelists
Author: User "AnonMoos"
Source: Wikimedia Commons
License: Public Domain

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
License: Public Domain

Figure 5.32 | The Ghent Altarpiece
Artist: Jan van Eyck
Author: Web Gallery of Art
Source: Wikimedia Commons
License: Public Domain

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.

Figure 6.2 | Cathedral of Reims
Author: User "bodoklechsel"
Source: Wikipedia
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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.

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.

Figure 6.3 | *Wave*
Artist: Maurice Denis
Author: User "Dcoetzee"
Source: Wikipedia
License: Public Domain

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 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.

Figure 6.4 | *Emigrants Crossing the Plains or The Oregon Trail*
Artist: Albert Bierstadt
Author: BOCA Museum of Art
Source: Wikimedia Commons
License: Public Domain

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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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 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

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.

Figure 6.7 | *Mrs. Ezekiel Goldthwait*
Artist: John Singleton Copley
Source: Museum of Fine Arts Boston
License: Public Domain

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 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.

Figure 6.8 | The Dome of the Rock
Author: User "Brian Jeffery Beggerly"
Source: Wikimedia Commons
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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
License: CC BY-SA 4.0

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.

Figure 6.11 | Snake Goddess
Author: User "C messier"
Source: Wikimedia Commons
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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.

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 emperior 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 incriptions represents the Chinese love of antiquity, depicting 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.

Figure 6.12 | Kente Weaving
Author: User "ZSM"
Source: Wikimedia Commons
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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) 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.

Figure 6.14 | Funerary Stele of Hegeso
Artist: Kallimachos
Author: User "Marsyas"
Source: Wikimedia Commons
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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 **stele**, or marker, carved with a portrait of a noblewoman seated on a Greek **klismos chair**, a curved-leg style then popular, while select-

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 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 Bhuvedi to her rightful place on earth.

Figure 6.15 | Rock Carving Depicting Vishnu
Author: User "Clt13"
Source: Wikimedia Commons
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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.

Figure 6.16 | El Transparente Altarpiece at Cathedral of Toledo, Spain
Author: User "Tim giddings"
Source: Wikimedia Commons
License: CC BY-SA 3.0

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 than 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 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)

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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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.

7 Form in Architecture

Rita Tekippe, Jeffrey LeMieux, and Pamela J. Sachant

7.1 LEARNING OUTCOMES

After completing this chapter, you should be able to:

- Understand the differences between function and form in architecture
- Understand how form and function work together in architecture created for different purposes
- Understand different types and uses of architecture

7.2 INTRODUCTION

So far, we have given very little consideration to architecture, yet it is one of the most culturally significant forms of art. Often, with structures that were built for group activities, they reflect the culture, its values, style, purposes, and preferences in the time and place more broadly and deeply than settings where individual choices might predominate. And decoration of such architectural settings, even if individual needs and ideals have been expressed through painting or sculptural themes, generally reflects the greater permanence of a structure expected to serve the group's purposes and needs.

The earliest buildings were likely designed to shelter a family or small group that lived together. Soon group needs came into play, and the community may have wanted to provide for joint activities of several types such as ritual/worship, group protection, government, markets, and other commercial needs. The types expanded as the societies grew, diversified, specialized, and sought ways to meet needs for both individuals and communities. The specific purposes led to diverse designs, and cultural values influenced both practical and stylistic choices. We will survey a small sample of landmark types from across the centuries from several different viewpoints, depending upon the significance of features for the individual examples. Our focus will sometimes be on the plan or layout of the structure, materials used in its creation, or spatial considerations as they relate to purposes and use. At other times, we will look at how the building is situated within a community, or

how patrons, owners, and community members influence its construction and use. We will examine in greater detail the ritual uses, meanings, and significance of architectural settings and their decoration, in Chapter 10 Art and Ritual Life: Symbolism of Space and Ritual Objects.

Before we start our discussion, you should familiarize yourself with the basics of building, that is, how you might create walls and place openings in the walls while supporting the parts of the structure above. The most basic method is the **post-and-lintel** design in which two upright beams support a horizontal one to create a rectangular opening. (Figure 7.1) Before long, builders also devised a variety of **arches**, a curved or pointed structure spanning an opening and supporting the weight above, and then created further modifications of these techniques to develop **barrel vaults**, a series of circular arches that form a ceiling or roof, and **domes**, spherical-shaped ceiling or roof. (Diagram of Roman Arches: https://classconnection.s3.amazonaws.com/520/flashcards/1154520/jpg/untitled-13EF5EB39821CEF88AF.jpg; Domes: http://2.bp.blogspot.com/-jbiaW24DTZI/TVxCBDxxoTI/AAAAAAAAACk/VytZNRg0UK0/s1600/40-typology-dome.jpg) They also made variations that served decorative purposes. Over time, these have been imaginatively used for a tremendous variety of structural and decorative purposes, and you should keep them in mind as we investigate an array of buildings that reflect cultural concerns and human needs of all sorts. We will classify these buildings into several groups, although noting that a great number of them were multi-purpose: residential/housing, community needs, commercial buildings and centers, governmental structures, and those designed for worship.

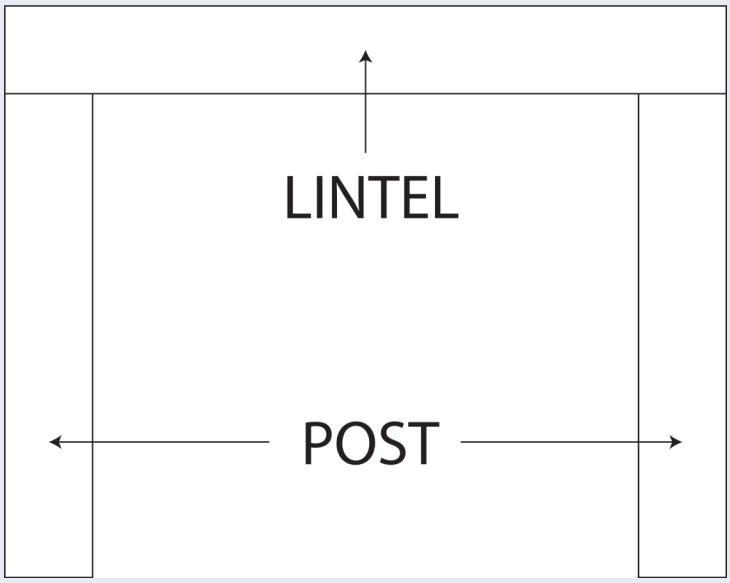

Figure 7.1 | Diagram Showing Lintel and Posts
Author: Corey Parson
Source: Original Work
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7.3 RESIDENTIAL NEEDS

The earliest types of shelters were likely caves found by humans as they wandered to hunt and gather food and to find refuge from bad weather or pursuing creatures. The first independently standing structures were made of materials that were impermanent, that is, those found in nature—sticks, bones, animal pelts—and fashioned to create a covered space apparently as a protection from the elements. We have little evidence left for us to know fully how they were built and used, but some vestiges do remain that have enabled scholars to make reconstructions. (Figure 7.2)

Figure 7.2 | Reconstructed Jōmon period (3000 BC) houses.
Author: User "Qurren"
Source: Wikimedia Commons
License: CC BY-SA 3.0

Figure 7.3 | Recreation of a Celtic Roundhouse
Author: User "FruitMonkey"
Source: Wikimedia Commons
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As people became more settled, domesticated animals, and cultivated crops, they developed such construction techniques as **wattle-and-daub** (sticks covered with mud), **rammed earth** (moist dirt and sand or gravel compressed into a temporary frame), and clay bricks (unfired and fired that developed alongside their evolving techniques for creating pottery vessels). (Drawing depicting architectural structure of Chinese round houses: http://arthistoryworlds.org/wp-includes/images/nhatau.jpg) (Figure 7.3)

They used these methods for communal living centers such as the village of Catalhöyük in modern Turkey (7,500-5,700 BCE), including common walls so that the clustered houses supported one another. (Figure 7.4) Such building methods addressed security issues by confining entry into living spaces to openings in the roofs, with ladders that could be retracted to foil trespassers. All of these types had certain common features to meet such everyday needs as warmth, cooking, sleeping, and storage, and were usually centered around a hearth with provision for smoke ventilation. Catalhöyük also included rooms that may have been for other common purposes, varying from shrines to serving as bakeries.

Figure 7.4 | Çatalhöyük at the Time of the First Excavations
Author: User "Omar hoftun"
Source: Wikimedia Commons
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The use of stone for building structures began in prehistoric times,

Figure 7.5 | Old settlement Sjara Brae in Orkney Island, Scotland
Author: User "Chmee2"
Source: Wikimedia Commons
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and an example of such a structure can be seen the Scottish village of Skara Brae (3,180-2,500 BCE). The walls were made of stacked stone while entryways and some of the furniture were created using the post-and-lintel method. (Figure 7.5) Because of the harsh northern climate, the structures were partially underground for protection from the elements. Additionally, covered walkways were created to facilitate movement among its eight units. Seven of these units apparently accommodated a family or small group, while the eighth was a common room, perhaps a workshop. In addition

Figure 7.6 | Inside a house at Skara Brae
Author: User "John Allan"
Source: Wikimedia Commons
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to cultivating crops, these villagers likely herded, fished, and hunted for food. Stone furnishing such as seating, beds, storage spaces, and other items within the single-room units were around a central fire pit. (Figure 7.6)

With these basic methods, the humble shelter types of the Neolithic Age (c. 7,000-c. 1,700 BCE) and overlapping Chalcolithic (Copper) Age (c. 5,500-c. 1,700 BCE) provided a foundation for buildings of every sort used throughout history (with considerable elaboration of residential structures for the powerful and wealthy). Material choices eventually expanded to include first wood, brick, and stone, and later concrete and metal.

Residential palaces appeared by the time of the two great early civilizations of the Ancient Near East, Mesopotamia and Egypt, as well as those of the Aegean Sea: Crete, Cyclades, and mainland Greece prior to the development of the Greek Empire. The Palace at Knossos on the island of Crete was a grand residence for rulers of the Minoan civilization; the palace was built c. 1,700 BCE, after an earlier structure was destroyed by an earthquake, and abandoned between 1,380 and 1,100 BCE. (Drawing of Knossos: http://res.cloudinary.com/hrscywv4p/image/upload/c_limit,f_auto,h_900,q_80,w_1200/v1/245626/Palace_Complex_of_Knossos_vsyfng.jpg) The sprawling complex included residential areas, throne rooms, a central courtyard, and food storage magazines for crops and seafood used in the commercial trading, an important industry and mainstay in sustaining the people. (Floorplan of Residential Palace: https://classconnection.s3.amazonaws.com/16/flashcards/3907016/jpg/aafxpid0-1419F6BAD180C1BB19F.jpg) An island civilization, the Minoans were in the rare position of not having to protect themselves from enemies. The Palace at Knossos and similar structures on Crete were not fortified, that is, built behind solid walls and gates to hold off invaders. The palaces were instead built with windows and **colonnades**, or covered rows of columns, on their exteriors, allowing free circulation of light and air.

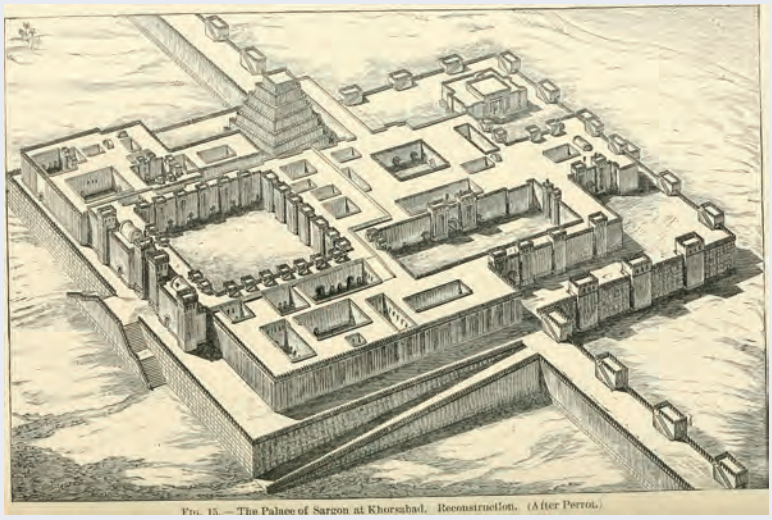

Figure 7.7 | Model of Palace of Sargon at Khosrabad
Author: Internet Archive Book Images
Source: Wikimedia Commons
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Another palace complex, that of Neo-Assyrian King Sargon II (ruled 722-705 BCE) at Dur-Sharrukin, today Khorsabad in Iran, was clearly much more militaristic in character, evident by the surrounding defensive walls that strictly controlled access to the royal precincts. (Figure 7.7) Even after passage through a complex and imposing gateway, one had to cross guarded courtyards and passageways to approach the king's throne room. The structural presence was one of imposing

power, as you can see from the enormous towered main portal. (Figure 7.8) To intimidate the visitor, interior decorations further asserted the mighty and ferocious nature of Sargon II with wall carvings depicting victorious battles. The complex also included temples for worship of the deities as well as quarters for high-ranking officials and servants.

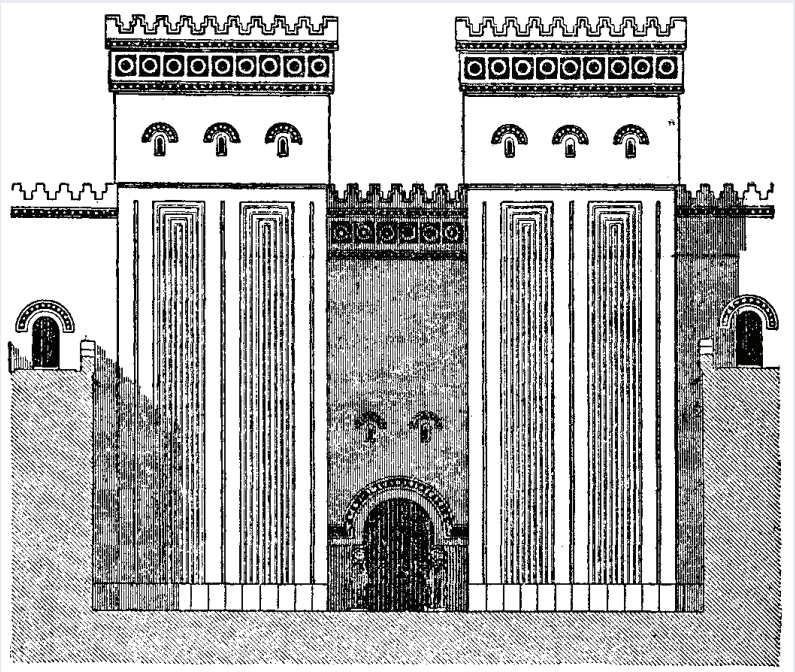

Figure 7.8 | Palace of Dur-Sharrukin
Author: Encyclopedia Britannica
Source: Wikimedia Commons
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Later developments for residences include apartment buildings for urban dwellers; such multi-family dwellings have taken many forms over time, and we can view an early type, from the second-century CE Roman port town of Ostia Antica, called an ***insula***, which is Latin for "island."

Figure 7.9 | Ostian Insula
Author: User "Nashvilleneighbor"
Source: Wikimedia Commons
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(Figure 7.9) In middle-class "apartments" such as these, there were stores and vendors' stalls on the ground floor facing the street. In some versions, the lower floors were for the wealthier people, while upper floors decreased in cost and desirability. The basic ideas of how to accommodate multi-family living were established by this time and have remained similar since. What has changed over time are the material and decorations used, styles adopted, provisions for electricity, water, and sewage management, and eventually zoning policies that would dictate locations, sizes,

required provisions for safety, and density of occupation.

Private homes existed for the middle class and wealthy in towns and in the countryside; the latter were called villas whether they were primary residences or vacation homes. A private home in town might also have shops around its perimeter, but the accommodations for family life, entertainment, and conducting the owner's business were generally contained in a single floor layout. (Diagram of Roman Villa: http://michellemoran.com/CD/Roman-Villa.jpg) After passing through an entry from the street, one entered the **atrium**, a courtyard with a **peristyle**, a row of columns within a building often supporting a porch, left open to the sky with a pool in the center to catch rainwater. A private garden was in a second area open to the elements. The mild climate led to provisions for a good measure of outdoor living as well as fresh air and sunlight during much of the year, even including indoor and outdoor dining rooms. There were rooms for sleeping, storage, and household work off the atrium and garden, as well as a space for worship, known as the ***lararium***. (Figure 7.10) Here, two Lares, or household gods, flank an ancestor figure; the snake below symbolizes fertility and prosperity.

Figure 7.10 | Scene from Lararium, House of the Vettii, Pompeii
Author: User "Patricio.lorente"
Source: Wikimedia Commons
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Roman royalty had grand palaces, and we have good evidence of such from the retirement compound created for the Emperor Diocletian (r. 284-305 CE) in Split set on the Bay of Aspalathos in the Roman province of Dalmatia, today Croatia. (Figure 7.11) The walled precincts with defensive watchtowers and fortified gateways included housing for his military garrison, a central peristyle courtyard, three temples, and his mausoleum, the building housing his tomb. The design, perhaps fitting for the aggressive persecutor of Christians and retired general, was quite militaristic in

Figure 7.11 | Diocletian's Palace
Artist: Ernest Hébrard
Author: User "DIREKTOR"
Source: Wikimedia Commons
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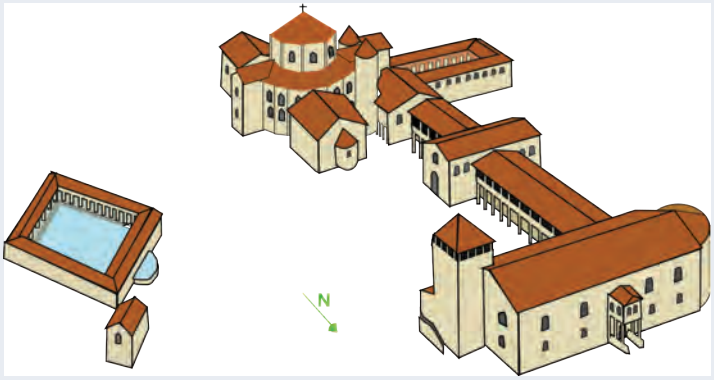

Figure 7.12 | Palace of Aachen
Author: User "Aliesin"
Source: Wikimedia Commons
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many ways, resembling a Roman military encampment, or **castrum**. The private and public imperial areas were luxurious by contrast. Like most palace complexes, provisions were made to house soldiers and servants, and it was lavishly decorated throughout with frescos, sculptures, and **mosaics**, images or designs created on a wall or floor made up of small pieces of stone, tile, or glass.

While the locations for palaces were always strategically selected, the rationale was not always defensive in character. When Charlemagne selected Aachen, Germany, as the site for his main palace (he had several), among the attractions were its centralized site within his growing empire and the healing waters of the natural spa there. In examining the reconstruction of his complex, you will notice the baths, shown to the left of the palace complex, are an important feature, as they had been in Roman society. (Figure 7.12) He had a large audience hall, a grand portal, courtyards, housing, and an impressive palace chapel, which is the major structure still standing. (see Figures 3.13 and 7.64)

The church was an important statement for this model Christian ruler, and although it has been enlarged from its original central-plan design, the structure still carries notable features that were both impressive and influential for later medieval church architecture. Charlemagne's throne was positioned on the **gallery** level, an upper level overlooking the floor below. (Figure 7.13) The throne was above the entrance to the church, with an enormous "window of appearance" above the portal facing out into the atrium courtyard, where Charlemagne could address his Christian subjects gathered there. This emphasis on the western entryway was developed into the grand western facades of Romanesque and Gothic churches.

The Doge's (Duke's) Palace in Venice is another impressive statement of rulership wed to Christian leadership. (Figure 7.14) With its façade on the waterfront, the church of San Marco sitting directly be-

Figure 7.13 | The throne of Charlemagne and the subsequent German Kings in Aachen Cathedral.
Author: Bojin
Source: Wikimedia Commons
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hind it, state offices located across from it, and the communal, open-ended **piazza**, or courtyard, between them, the palace literally connects the secular, religious, social, and political realms of Venetian life. (Figure 7.15) Public courtyards at the heart of cities became typical during the Italian Renaissance, as did private, interior courtyards in the center of Italian homes for rulers, wealthy aristocrats, and high church officials. As an official governmental center and residence, this Venetian palace included private quarters for the Doge along with meeting

Figure 7.14 | Doge's Palace and St. Mark's Tower, Venice
Author: User "Rambling Traveler"
Source: Wikimedia Commons
License: CC BY-SA 3.0

Figure 7.15 | Courtyard of Doge's Palace
Author: User "Benh LIEU SONG"
Source: Wikimedia Commons
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rooms and council chambers, all richly decorated with marble, stucco, and fresco and including iconographic themes related to Venice, its history, and civic identity.

In Japan, the fourteenth-century Himeji Castle, built as a fort by the samurai Akamatsu Norimura, was situated dramatically atop Himeyana Hill. (Figure 7.16) Though a defensive posture was its primary motive, the great beauty and lyrical appearance of its curved walls and rooflines are its predominant effects. It has been called the "white heron" in response to the impression it gives of a great bird about to take flight. The complex, again, has many purposes and comprises eighty-three different structures. The grounds include huge warehouses, lush gardens, and intricate mazes. Despite its fairytale looks, its defensive systems are complex and effective, including moats, keeps, gates, towers, turrets, and mounts and brackets for a variety of weapons. It has withstood numerous attacks and natural disasters over the centuries.

Figure 7.16 | Himeji Castle, Japan
Author: User "Bernard Gagnon"
Source: Wikimedia Commons
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The final such royal complex we will explore is the Potala Palace in Lhasa, Tibet, established in 1645 by the fifth Dalai Lama; the palace functioned as the spiritual and governmental center for Tibetan Buddhism until the fourteenth and current Dalai Lama, Tenzin Gyatso (b. 1935), fled for political refuge in 1959. (Figure 7.17) The basic purpose of the palace was that of a Buddhist monastery; its original foundation was centered on two chapels of historical and spiritual significance to the order of monks. The palace is named after Mount Potalaka, the mythical abode of the Bodhisattva of compassion, Avalokiteshvara, and the paradisiac implications are meaningful to devotees.

Figure 7.17 | The Potala Palace in Lhasa, Tibet
Author: User "Xiquinho"
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Figure 7.18 | Chiswick House, London
Author: User "Patche99z"
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As at Himeji, the hillside is a striking component of its appearance, and the enormous complex makes a very dramatic presentation. Indeed, whether intended for defensive purposes or not, its imposing appearance is often a very important feature for royal architecture. The impression of this palace's organic relationship to the mountain is enhanced by its sloping walls, flat roofs, and numerous stairways that lead to its various structures. The complex includes living quarters for the Dalai Lama and the monks as well as governmental offices, a seminary, assembly halls, shrines, libraries, storage rooms, and numerous chapels. It includes statues and portraits of historical and spiritual leaders and many devotional and didactic depictions painted on walls and banners, and works for meditation and prayer. Burial mounds and tombs contain the remains of lamas and important scriptures.

The residential structures of the wealthy of previous eras have often been lost to us; however, we can examine some of the aristocratic family homes of the last several centuries to gain insight into some of the additional trends for creating dwellings that go far beyond the need for simple shelter and that show some of the design ideas devised by artists and architects. The house created for Lord Burlington in 1729 in Chiswick, England, is a good example of the Neo-Palladian style of architecture. (Figure 7.18) Andrea Palladio (1508-1580, Italy), a Venetian Renaissance architect, deeply studied ancient Greek and Roman architecture and architectural theory and developed new designs based on those but better fit to the means, methods, and needs of his day. His ideas were popular and have remained widely influential throughout the West to this day.

Lord Burlington created his neo-Palladian villa design under the influence of Palladio's ideas and those of other related designers. The basic idea here derives from a combination of a Greek temple front and a Roman dome, here supported by an octagonal **drum**, or circular or multi-sided base. Lord Burlington planned the house to showcase his fine collection of pictures and furniture and his architectural library as well as to provide comfort for his family living there. Great attention was paid to the surrounding gardens, and their design was very much a part of the overall scheme. Inspired by Roman gardens, they were designed by his friend William Kent (c. 1685-1748, England), an architect and early landscape architect, and included classicizing statues and miniature temples of a sort that were popular in English gardens of the day, thereby providing interesting and restful stopping points to a refreshing stroll outdoors. The logic and order of the layout of the building and grounds as well as the villa's sense of grandeur led to its admiration and emulation by other builders who sought a similar elegance.

The Neo-Palladian style was carried to the United States by Thomas Jefferson for the campus of the University of Virginia, the state capitol of Virginia, and his own home of Monticello,

Figure 7.19 | Monticello, Charlottesville, VA
Photographer: Matt Kozlowski
Author: User "Moofpocket"
Source: Wikimedia Commons
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near Charlottesville, Virginia. (Figure 7.19) Jefferson adapted ideas he gathered while U.S. Ambassador to France by using humbler materials such as the red brick made from local clay that he considered a better choice for a less pretentious statement than marble or limestone. At Monticello, he also brought the structure lower to the ground and added a wooden **balustrade**, a railing supported by upright supports, to the roofline. Nonetheless, its Palladian design origins are clear. The interior of the house is full of provisions for Jefferson's notable intellectual and work habits such as his bedroom that opened into his office, his workrooms, and his collections of American artifacts.

In the United States of the late nineteenth-century Gilded Age (c. 1870-1900), a time of rapid technological, commercial, and economic expansion, wealthy industrialists built enormous

Figure 7.20 | The Breakers, Vanderbilt's mansion in Newport, RI
Author: User "Menuett"
Source: Wikimedia Commons
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mansions in cities and at the seaside resorts or mountain retreats they favored. Among these, the Vanderbilt family (whose wealth came from shipping and railroads) commissioned several notable residences, mostly in the French-inspired Beaux Arts style, a period and style known in the U.S. as the American Renaissance (1876-1917).

One of these residences was The Breakers in Newport, Rhode Island, a lavish resort area replete with such structures. (Figure 7.20) The oceanfront house, designed by Richard Morris Hunt (1827-1895, USA), has seventy rooms on five floors and covers nearly an acre of land on a thirteen-acre lot with elaborate gardens. It was built with the most lavish material such as marble and wood from around the world and was decorated with rich and sumptuous furniture, fittings, and valuable artwork, as can be seen here in the library. (Figure 7.21) Clearly a residential structure of this type went far beyond the simple needs of housing to shelter a family from the elements and served to make a very grand and ostentatious statement of wealth and power.

Figure 7.21 | The library at The Breakers
Photographer: Matt Wade
Author: User "UpstateNYer"
Source: Wikimedia Commons
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Figure 7.22 | *Fallingwater*, Pennsylvania
Architect: Frank Lloyd Wright
Author: User "Daderot"
Source: Wikimedia Commons
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By contrast to design ideas of the architects who catered to the wealthiest Americans, a new conception for providing living space came into being in the early twentieth century with Frank Lloyd Wright, who developed what he called the Prairie Style. He sought to counter the blocky forms that had become the standard for American homes with a structural sweep that hugged the ground, echoed the landscape, and fostered communication between the spaces in the house and the natural elements around it.

Perhaps the epitome of this thinking was realized in Wright's design for Falling Water, a western

Pennsylvania mountain home he created for the Kaufmann family of Pittsburgh. (Figure 7.22) At their request, he incorporated elements of their favorite recreation spot into the design: the rocky outcrop where they held picnics is in the living room, and the adjacent Bear Run waterfall pours out beneath the house's **cantilevered** terraces, self-supporting rigid structure projecting from the wall. Like most of Wright's houses, the place has flowing interior space, a great number of windows, and abundant natural light, as well as carefully coordinated use of stone and wood to incorporate the structure into the natural setting.

7.4 COMMUNITY AND GOVERNMENT

Clearly, many of the palaces and complexes we have explored included accommodation of community government needs. There were others throughout history that had somewhat more pointed community needs in mind for their creation but were often combined with other purposes as well. From the time of the rise of the earliest civilizations, the needs for government and religious expression often coalesced.

Figure 7.23 | Ziggurat of Ur, Iraq
Author: User "Hardnfast"
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In the Mesopotamian Valley of the ancient Near East, today Iraq and Iran, we see this exemplified in the structure of the Ziggurat of Ur. (Figures 7.23 and 7.24) With the idea that the deities resided in the heavens, the **ziggurat** was conceived as a man-made mountain that served as a base for the temple, raising it closer to the celestial regions where the deities were. The pathways to the temple at the summit were steep and the approach to the gods was appropriately aggrandized and formalized. At the same time, the basic platform structure was part of a complex that included the provisions for a variety of other community services, record keeping, and commercial and governmental functions. The compact complex was located at the center of the community and in many aspects became the hub of life.

The people of the ancient Near East built with mud brick, sometimes baked, that has not proven to be durable, so the remains of these structures, constructed from around 2,400 BCE until the sixth century BCE, are generally not well preserved. Still, there are sufficient clues in

the ruins to reconstruct the ways they were built and used.

The Romans generally made provisions for community functions in the **forum**, an open public space at the center of each city; the cities were often laid out in a grid plan organized with areas dedicated to various types of industrial, commercial, communal, and residential needs. (The Master Plan of Verbonia: https://classconnection.s3.amazonaws.com/864/flashcards/4000864/jpg/roman_city_plan-141E58EF1FF4A4DE1CC.jpg) The number and types of buildings varied, but they often included temples, libraries, markets, public baths (*thermae*), and judicial structures. The Forum at the heart of Rome was the site of numerous architectural statements and additions for the public good that were created by successive rulers.

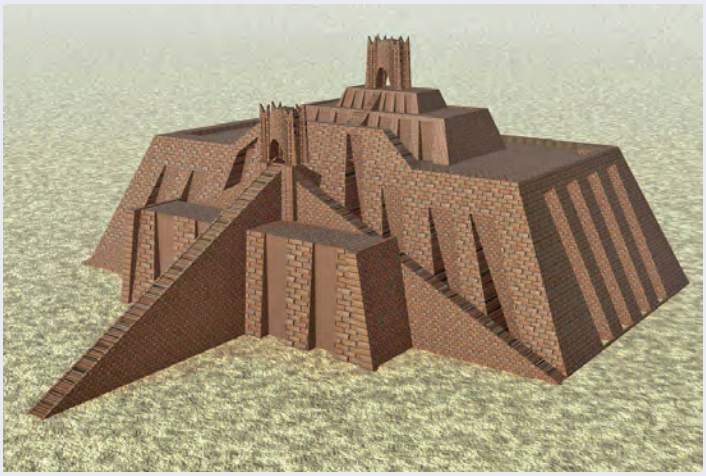

Figure 7.24 | Digital Rendering of the Ziggurat of Ur
Author: User "wikiwikiyarou"
Source: Wikimedia Commons
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One of the most influential of the buildings in the Forum of Trajan in Rome was the Basilica Ulpia, a center for law courts, business, and public gatherings. (Figure 7.25) The **basilica** included a long and broad open center space, a nave, flanked by aisles that fluidly expanded the area.

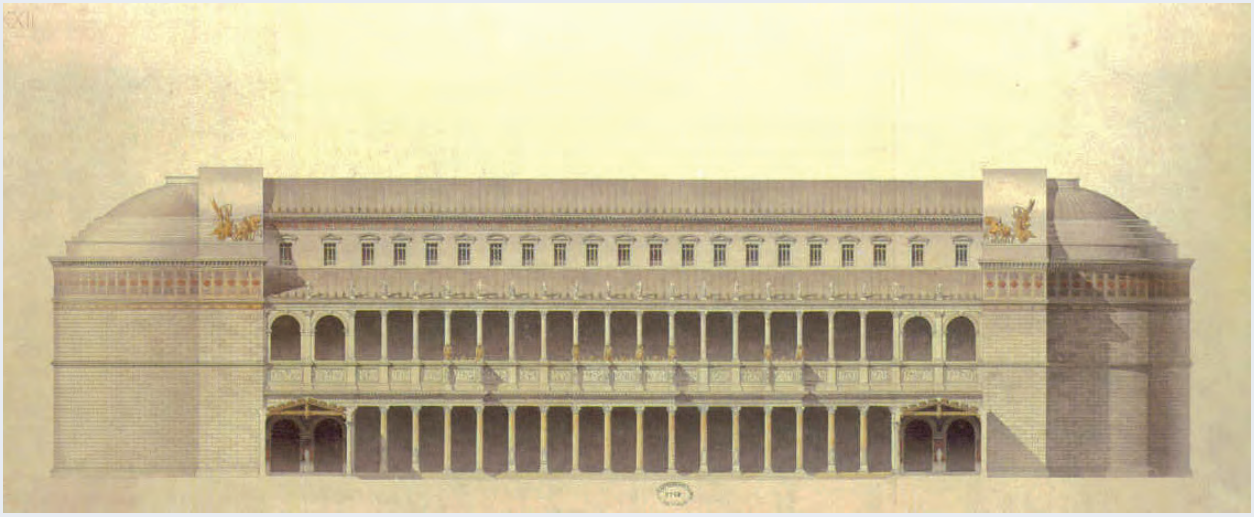

Figure 7.25 | Drawing depicting the Basilica Ulpia, Rome
Artist: Julien Guadet
Author: User "Joris"
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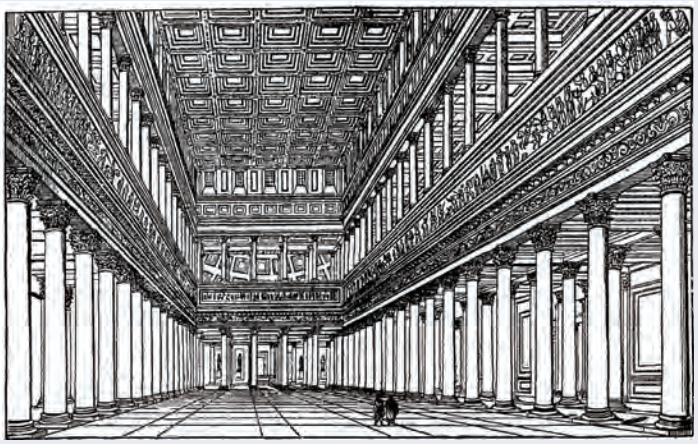

Figure 7.26 | Illustration Depicting the Basilica Ulpia
Author: Encyclopedia Britannica
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Figure 7.27 | National Mall and Washington Monument, Washington, DC
Author: User "Christoph Radtke"
Source: Wikimedia Commons
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(Figure 7.26) This design provided a readily adaptable concept for other purposes, most notably perhaps the congregational space needed for Christian churches that would arise in later centuries as the Christian populace grew.

Significant community spaces sometimes have as their boundaries adjoining but separate architectural structures. These spaces are nonetheless important gathering places that need to be considered as such and in connection with the surrounding architecture that defines them. The National Mall in Washington, D.C., is one such place. (Figure 7.27) We identify it by its location within the capitol city and by its placement among all the government and other public/community buildings that line and define it. One only has to see it as a site for a presidential inauguration celebration or other large public gatherings to realize its significance as a community center.

Figure 7.28 | Theatre of Epidaurus
Author: User "Olecorre"
Source: Wikimedia Commons
License: CC BY-SA 3.0

Figure 7.29 | Colosseum in Rome
Author: User "Andreas Tille"
Source: Wikimedia Commons
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Figure 7.30 | Wawadit'la, also known as Mungo Martin House, a Kwakwaka'wakw "big house", with heraldic pole.
Artist: Chief Mungo Martin
Author: Ryan Bushby
Source: Wikimedia Commons
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gious festivals and ritual dramas, the Romans with their great ingenuity in engineering and material development added considerably to the potential for these designs to cater to changing needs and broader applications.

One of the most important contributions to the history of architecture was the Roman development of concrete for use as building material. Its greater strength, flexibility, and potential for adaptation made concrete far superior to the cut stone used to that point. These advances enabled the Romans to create new architectural forms by expanding the types of vaulting and means of spanning space they had previously used. Both of these important community structures, the theater and the amphitheater, were enlarged and put to new uses because of the Roman architectural contributions.

Pacific Island cultures, as do those of Native Americans, particularly venerate tribal heritage and so celebrate the communal events related to their heritage. Native North Americans of the Kwakiutl Nation created the clan **totems**, objects or animals that hold significance for a group of

Community needs for ceremony and entertainment have been addressed with specifically purposed architectural works since antiquity as well. Both the Greek and the Romans designed and built **theaters**, outdoor structures for dramatic performances, and **amphitheaters**, round or oval buildings with a central space for events, that provided models for such structures to this day. (Figures 7.28 and 7.29) While the basic concepts were devised by the Greeks to present reli-

Figure 7.31 | Whare at Waitangi Treaty House site
Author: User "Andy king50"
Source: Wikimedia Commons
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Figure 7.32 | Waitangi in the Bay of Islands, New Zealand
Author: Phil Whitehouse
Source: Wikimedia Commons
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people, at the Wawadit'la, also known as the Mungo Martin House in honor of the chief and artist who built it in Victoria, British Columbia. (Figure 7.30) The recognition and celebration of their shared culture is expressed, as well, in the Meeting House of the Maori people at Waitangi, New Zealand, with its deep front porch and big open hall for group events. (Figures 7.31 and 7.32) Additionally, the carved and painted decorations inside and out have specific iconographic and symbolic significance for the individuals who gather together at such communal sites.

7.5 COMMERCE

Buildings for commerce have appeared over time. Early systems of trade and barter in some places eventually became formalized in ways that required marketplaces and commercial establishments with temporary or permanent housing. While open-air markets with vendor stalls continue to be used in many places, in others shops or full buildings evolved for commercial and service transactions.

Figure 7.34 | Carson, Pirie, Scott and Company Building, Chicago, IL
Author: User "Beyond My Ken"
Source: Wikimedia Commons
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Figure 7.33 | Church of the Holy Apostles and Museum of Ancient Agora
Author: User "A.Savin"
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An early example appeared in ancient Athens, Greece, in the area where the open market or **agora**, was also located. The **Stoa** of Attalos, built by King Attalos II of Pergamon (r. 159-133 BCE), was comprised of a two-story covered walkway made of marble and limestone with columns on one side and a closed wall on the other. (Figure 7.33) Along the closed wall, there were twenty-one rooms on each level with each room providing space for a shop. These rooms were similar in character and purpose to those we noted on the ground floors of Roman villas and apartment buildings, but they provided for a more concentrated shopping area.

Our modern provisions for shopping centers and department stores were designed with different ideas about merchandising, sales, and consumerism but, as we have seen

with the rapid rise of on-line shopping for durable and perishable goods, this scenario will likely be ever evolving. Indeed, grocery and department stores may become completely passé. But their development in the nineteenth and twentieth centuries presented new possibilities for architectural design.

An example is the Carson, Pirie, Scott and Company Store in Chicago, designed by Louis Sullivan (1856-1924, USA) and built in 1904. (Figure 7.34) One of the early applications for steel frame, or "skeleton frame," construction that made the development of skyscrapers possible, this sort of building also opened new possibilities for retail and office space. Here, the large ground-floor windows and corner entrance could provide a great deal of display space for attracting pedestrians while the expansive multi-story interior offered shoppers a wide array of goods, especially compared to the sorts of small shops and markets that had been its predecessors.

Figure 7.35 | The northwest entrance to the Carson, Pirie, Scott and Company Building
Author: User "Beyond My Ken"
Source: Wikimedia Commons
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Not only the structure but also the decorative approach was innovative, as Sullivan combined Beaux Arts ideas with Art Nouveau motifs in the building's surface design. (Figure 7.35) The elaborate, curvilinear, plant-based motifs central to the Art Nouveau movement, c. 1890-1910, in cast metal relief panels above the doors and ground floor windows added to visual appeal for potential customers.

Figure 7.36 | User "Beyond My Ken"
Author: User "Extrawurst"
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New designs emerged for other commercial firms in this era as well. The Austrian Postal Savings Bank in Vienna, Austria, designed by architect Otto Wagner (1841-1918, Austria) has a huge multi-story façade covering a broad open interior space on the ground level; its sleek and modern aesthetic was startlingly new and different when it was completed in 1905. (Figure 7.36) One of Wagner's aims in the design was to create a sense of strength and solidity that engendered trust and a feeling of financial security in customers. The main banking customer area is filled with natural light. Wagner used marble, steel, and polished glass for the simplified decoration of the reinforced

Figure 7.37 | The Top of the Chrysler Building, New York City, NY
Author: User "Leena Hietanen"
Source: Wikimedia Commons
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concrete building, turning away from the Art Nouveau aesthetic and replacing it with his sense of modernism.

The use of steel and reinforced concrete that facilitated the advent of the skyscraper truly revolutionized architecture and began a contest for height that continues today. Wealthy entrepreneurs and ambitious developers from around the world have joined in the competition for buildings of modern distinction. One example is the Chrysler Building in New York City, designed by William van Alen (1883-1954, USA). (Figure 7.37) Its décor in the Art Deco style (c. 1920-1940), including the ribbed, sunburst pattern made of stainless steel in the building's terraced crown, celebrates American industrialism and the automobile. At 1,046 feet, the Chrysler Building was for eleven months after its completion in 1930 the tallest in the world. (It was surpassed in 1931 by the Empire State Building at 1,454 feet.)

A more recent example is the Petronas Twin Towers in Kuala Lampur, Malaysia, designed by César Pelli (b. 1926, Argentina, lives USA). (Figure 7.38) Inaugurated in 1999, they were the tallest buildings for several years and remain the tallest twin towers to this day. The buildings' design motifs are inspired by Islamic art and culture; for example, the shape of each tower is the Muslim symbol of Rub el Hizb, or two overlapping squares that form an eight-pointed star. Both structures house commercial and business concerns and symbolize the architecture of modern business.

Figure 7.38 | Petronas Twin Towers, Malaysia
Author: User "Morio"
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In the late twentieth century, architectural ingenuity, new materials, and the potential of computer design led some architects to develop radically innovative approaches to structures that might house any number of different types of needs. Among the most innovative in this regard is Frank Gehry (b. 1929, Canada, lives USA), who has designed buildings all over the world including museums, business towers, residences, and theaters.

In Los Angeles, he created the Walt Disney Concert Hall, completed in 2003. (Figure 7.39) Using titanium sheathing for multiform, swooping curvilinear forms and volumes,

his buildings are sculptural in effect from a visual standpoint. Yet in each case, his buildings have proven effective and dynamic in creating spaces for the activities they house. The acoustics of the concert hall are widely praised as is the beauty of the architectural form in capturing the whimsical spirit of Walt Disney, the creator of so many American comics, cartoons, and movies.

Figure 7.39 | Walt Disney Concert Hall, Los Angeles, CA
Author: John O'Neill
Source: Wikimedia Commons
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7.6 WORSHIP

Structures for worship, as we have noted, were sometimes combined with or were near those created for other communal needs. We saw this with the ziggurat, in the Roman forums, and in palaces, among others. But we also have a considerable history of architecture intended solely for religious purposes. From early times, there were two distinctive conceptions for a sacred building: whether it was a house for the deity or a house for the worshippers. Beyond that, it might be for individual devotional activities or for accommodating a congregational group. We can keep these points in mind when examining the types of building designed for these goals.

Among the earliest examples are the pyramid complexes from ancient Egypt. (Figure 7.40) The **pyramids** were tombs composed of millions of

Figure 7.40 | Rendering of the Giza Pyramid Complex, Egypt
Author: User "MesserWoland"
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large stones in mathematically regular geometric structures carefully oriented to the stars. Pyramids evolved over thousands of years out of pre-Egyptian burial practices that began with placing heavy stones over gravesites to protect the occupants and their grave goods buried within.

Figure 7.41 | Giza Pyramids
Author: Ricardo Liberato
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The Egyptians created these elaborate and massive groupings of buildings for the royal dead on the west bank of the Nile River, creating a **necropolis**, or city of the dead. At Giza, the body of the pharaoh or other royal family member was brought down the river from the palace to the valley temple on the edge of the pyramid precinct. After priests mummified the body of the deceased and prepared it for entombment, the body would be taken to a mortuary temple near the pyramid. (Figure 7.41) That temple was the site where ceremonies were carried out at the time of the mummy's placement within the pyramid, as were the perpetual rituals required to honor the king in the afterlife.

There were also temples for the living that the king would have had commissioned and served. One example is the Temple of Horus at Edfu, which has a number of typical features, although it was built relatively late in Egyptian history. It is of the **pylon** type, so named for the two upright structures that form its monumental façade and flank the main ceremonial portal. (Figure 7.42) The approach to temples was often along an avenue of **sphinxes**, imaginative hybrid creatures, part human, part animal, that led to the main door. Beyond the pylon wall was an open courtyard (Figure 7.43) and

Figure 7.42 | Temple of Horus, Edfu
Author: User "ljanderson977"
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Figure 7.43 | Inside the Edfu Temple
Author: User "Than217"
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Figure 7.44 | Temple of Hephaestus, Athens
Author: User "sailko"
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then a **hypostyle hall**, a structure with multiple rows of columns that support a flat roof, leading to the sanctuary. Typical of many sacred structures is this sort of staged progression by which one moves from the public or profane spaces through gradually more sacred, and often more restricted, areas that lead ultimately to the most sacred and reserved part. It is often the case that only priests or otherwise consecrated and dedicated persons are allowed in the **sanctuary**, the innermost and holiest space, while most of the congregation or worshipers are confined to less sacred parts of the temple, and the general public may be denied access to the premises altogether.

Greek temples like that devoted to Hephaestus in Athens, Greece, were not congregational at all. (Figure 7.44) They were designed as houses for the deity with a **cella**, or room, inside that was provided for the cult statue. Sometimes, there was also a cult treasury room within the temple, but ceremonies and sacrifices were conducted outside in the temple courtyard. Like the ziggurats, Greek temples incorporated the belief that the gods were on high, in the celestial realms, so they were often located in an **acropolis**, or sacred city high on a hill.

This can clearly be seen in the case of the Parthenon, dedicated to the goddess Athena, the patron of the city of Athens. (Figures 7.45 and 7.46) As in all Greek temples, a mathematical relation can be found ordering the size and relation of the Parthenon's elements. The length to width of the structure, the height to the width, the diameter of the columns, and their spacing all

Figure 7.45 | The Acropolis of Athens, Greece
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Figure 7.46 | The Parthenon, Athens, Greece
Author: Steve Swayne
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Figure 7.47 | The Pantheon, Rome, Italy
Author: Roberta Dragan
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conform to the golden ratio of 4 to 9. This use of a single relation between the various elements of the structure gives it an aesthetically pleasing, unified, and more solid appearance, as does the use of several optical corrections. The columns lean slightly inward, and the **stylobate**, the base upon which the columns stand, bows upward slightly in the middle, both to give the appearance of being completely straight and flat.

Roman temples were often built in emulation of those of the Greeks, but they made many practical changes to the designs and often placed them in the center of the community, as opposed to the separated locations preferred by the Greeks. An important and very innovative temple design was created during the early Imperial era to honor the **pantheon** of nine planetary deities. To address the honor of the group, rather than individual gods, this temple, the Pantheon, took a different form. (Figure 7.47)

The building had a traditional temple front made up of columns supporting a triangular **pediment**. Rather than continuing into a rectangular, gable-roofed structure, however, the interior was an open circle with cult statues arrayed around its perimeter, each in a separate **niche**, or shallow recess in the wall. (Figure 7.48) That circular interior, acting as a drum, supported a huge domed space with an **oculus**, a circular opening, at its summit. Combining the circles of drum and dome creates a perfect sphere (diameter = height). (Figure 7.49) The whole of the structure was constructed using the ingenious Roman concrete, which allowed the creation of an unsupported dome—greatly facilitated by the use of **coffers**, or recessed squares, which tremendously reduced the dome's weight. The circle and square are not only featured in the ceiling construction, the repetition of those shapes is carried out in all of the architectural and decorative elements of the Pantheon's interior and exterior.

Figure 7.48 | Interior of the Pantheon, Rome
Artist: Giovanni Paolo Panini
Author: Google Cultural Institute
Source: Wikimedia Commons
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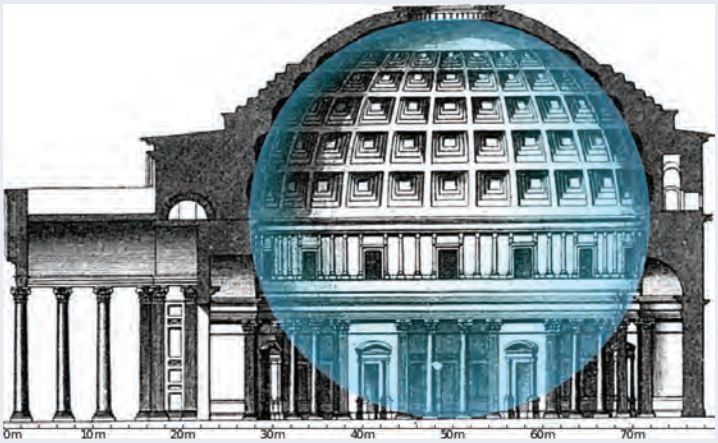

Figure 7.49 | Cross-section of the Pantheon in Rome
Author: User "Cmglee"
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In addition to these singular features, the Pantheon was the first temple structure the congregation was allowed to enter. Once Christianity supplanted the ancient Roman religions, spaces with large, open interiors would be needed to house the faithful attending mass. The Pantheon served the needs of a Christian church well, and it was converted in 609 CE. Its adaptation as a Christian church prevents our viewing it as it was intended to be used, but the Pantheon still stands in well-preserved condition and with little alteration to the structure and basic décor of fine marbles for the floor and interior columns, due to its continuous service as a house of worship since it was built in the second century CE.

Figure 7.50 | Lomas Rishi Cave
Author: User "Neilsatyam"
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Some of the earliest evidence of worship in India shows that it was conducted in caves; we also see attempts to create worship spaces by excavating the living rock and creating larger caves for this purpose. While rock-cut architecture exists in many places around the world, its extent in India over the centuries is unsurpassed and, due to its great durability, many fine examples of it are preserved.

A very early example is the Lomas Rishi Cave in the Barabar Hills from the third century BCE. (Figure 7.50) Because it is unfinished, we have a good idea of the methods and plans for the excavation, which included the addition of a large rectangular chamber leading into a smaller circular one. The sculptural treatment of the frame of the portal is a good example of the ways in which early architecture and decoration in stone imitated prior work in impermanent materials such as wood, as was the case for early architectural design around the world. Here, the designs simulate lattice, beams, and bentwood construction.

Later Indian worship structures such as the Brihadeshwara Temple dedicated to the Hindu god

Shiva, from the eleventh-century Chola Dynasty era, show the great complexity of conception of this type of worship space. (Figure 7.51) The tower at the far end is over the **garba griha**, or sanctuary, and as with the Temple of Horus at Edfu, there is staged progression from the profane (everyday) space to the most sacred. The whole is raised on a platform, a feature also seen in many sacred structures. Here, one must begin the approach by entering a gated courtyard, then ascend the stairs, and pass through the **mandapa**, or audience hall, before approaching the sanctuary. Outside the main temple but within the courtyard are subsidiary temples and shrines, as the worship is **polytheistic**, that is, with a great number of diverse deities.

Figure 7.51 | Brihadeshwara Temple, India
Author: User "Abhikanil"
Source: Wikimedia Commons
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As is the case with most Hindu and Buddhist temples, although there are certainly ceremonial and ritual functions that are priestly duties, there is no restriction for lay people entering the sanctuary as the relationship to the deity is generally considered to be a personal one, not mediated by a priesthood.

The coexistence of Hindu and Buddhist deities evidenced by their shrines appears at many sites, though usually one or the other predominates at a given site. In addition to temples, another basic structure associated with Buddhism is the stupa. (Figure 7.52) One of the oldest stupas is in India where Buddhism first arose, at Sanchi in Madya Pradesh. Established in the third century BCE, it was conceived as a burial mound of a type, as it was believed to contain part of the earthly remains of Sakyamuni, founder of Buddhism. Surrounded by a tall stone fence, it is designed for the devotee to enter the fenced area and circumambulate, or walk around, the stone-faced, rubble-filled mound.

Figure 7.52 | Sanchi Stupa, Madhya Pradesh
Author: User "Ekabhishek"
Source: Wikimedia Commons
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A great deal of symbolism is associated with the form including a **yasti**, or mast, rising from the center of the dome that stands for an **axis mundi**, or axis of the world, separating the earth from the sky above. The fence and gateways are also covered with mythological carvings related to Buddhist and Hindu beliefs. (see Figure 4.23) When the Buddhist stupa form

Figure 7.53 | Sultan Ahmed Mosque, Istanbul, Turkey
Author: User "Dersaadet"
Source: Wikimedia Commons
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migrated to China, Japan, and elsewhere, the design evolved to include native architectural traditions resulting in the stupa form becoming the multi-tiered **pagoda**, a Hindu or Buddhist sacred building.

Centers for Islamic worship are housed in architectural structures known as **mosques**. While churches and temples associated with other faiths are generally oriented to the four cardinal directions, usually with the altar toward the east where the sun rises, the mosque will always be situated so that the worshippers face in the direction of the **qibla**, a fixed wall aligned to face Mecca, the city that is the epicenter for Islam. This orientation remains consistent regardless of where in the world the building is set. While several different standard architectural forms exist for a mosque, its most common distinguishing exterior feature is the **minaret**, the slender tower from which the call to prayer is issued. The Sultan Ahmed Mosque shows six minarets while four are common at other sites. (Figure 7.53)

The most basic architectural form for Christian congregational churches is the **basilica**, a structure of longitudinal plan adapted from the Roman public building form. (Figure 7.54) The Roman basilica had an entrance on one long side that led to the large open interior space, the nave. The **Christian basilica**, unlike that used by the Romans, has an entrance on one end, is divided into a center nave and side aisles along its length, and holds a semi-circular **apse**, or recess, containing the altar at the opposite end of the longitudinal building from the entrance. (Figure 7.55) As in other centers for worship we have seen, the holiest part of the church is farthest away from the most profane or public spaces. The progression from one end of the church to the other is a processional ritual, enhanced by the long rows of columns flanking the nave, the long exterior walls, that were often heavy wood or masonry structures until the Gothic era, and the filtered light that played among the structural components.

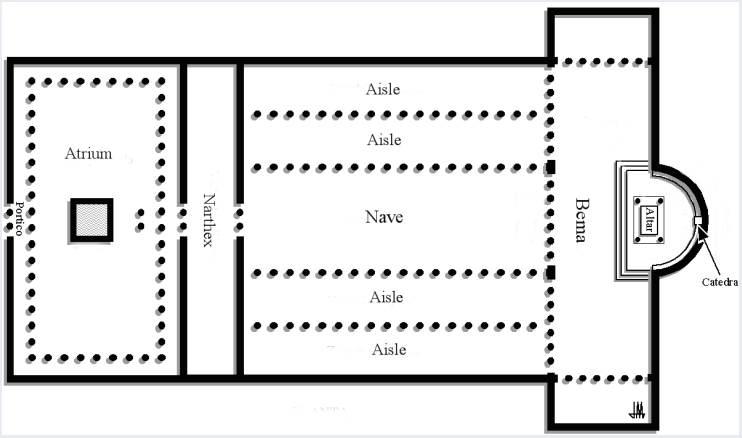

Figure 7.54 | Diagram of old St. Peter's Basilica
Author: User "Locutus Borg"
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Figure 7.55 | Basilica of Sant'Apollinare in Classe, Italy
Author: Angela Rosaria
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those in the Eastern Roman Empire, more commonly known as the Byzantine Empire, also employed the central plan, which had its origins in the circular plan, such as that used for the Pantheon. In the West, however, the circular, or central plan, church was used for a palace church such as Charlemagne's at Aachen, (Figure 7.57)

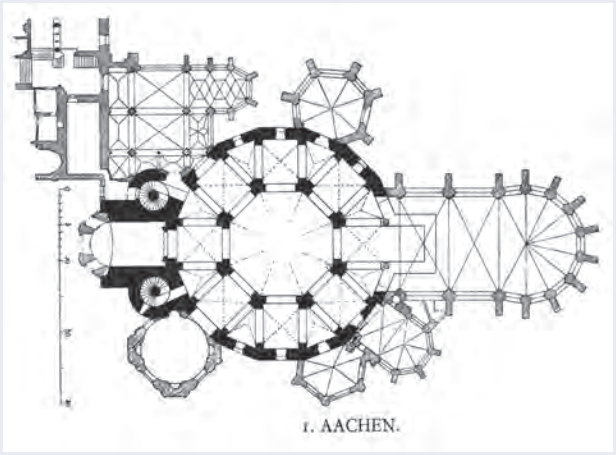

Figure 7.57 | Floorplan of Aachen Chapel
Artist: Georg Dehio
Author: User "Fb78"
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This was the case in Old St. Peter's Basilica in Rome, (Figure 7.56) built in the fourth century CE on the model of the Roman basilica type. Also based on the Roman secular model was an atrium that was placed before the entrance. The original St. Peter's was the center of the Christian world for centuries and a model for church architecture, but it was replaced during the Italian Renaissance and Baroque periods with the much grander structure that exists today in Rome.

Christians in the Western Roman Empire used the basilica, or Latin cross, plan, but

Figure 7.56 | Drawing and reconstruction of the Constantinian Basilica, Rome
Artist: H. W. Brewer
Author: User "Lusitana"
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mausoleum (tomb building), or **martyrium** (site marking the death of a **martyr**, someone who died for their faith), where the placement of the altar does not need to address large crowds.

Perhaps the most familiar basilica or Latin Cross churches are those in the Gothic style in Europe that began in 1144. (Figure 7.58) When these structures were being built, they were not called "Gothic." Instead they were called "opus francigenum" or "work of

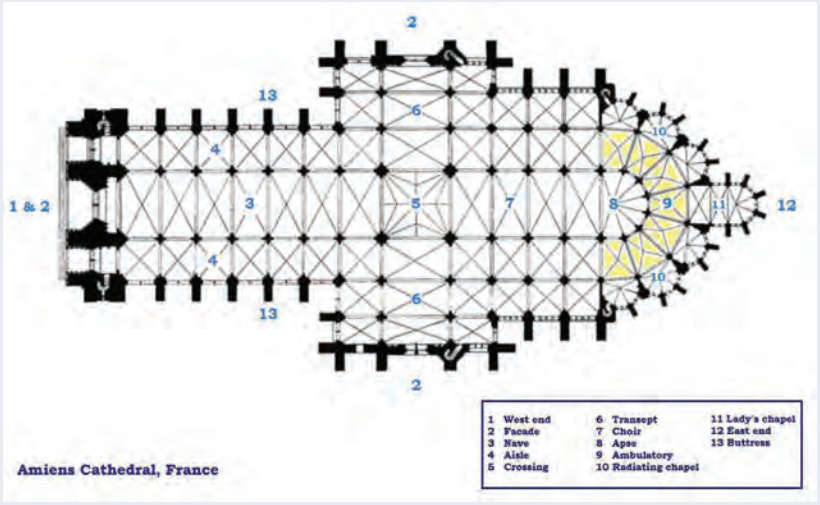

Figure 7.58 | Floorplan of Amiens Cathedral
Artist: Georg Dehio
Author: User "Mattis"
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Figure 7.59 | Basilica of St. Denis
Author: User "Ordifana75"
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the Franks" because of its origination at the Abbey of Saint-Denis. The term "Gothic" was coined in the sixteenth century, originally meant as an insult, by artist and historian Giorgio Vasari (1511-1574, Italy). He wanted to distinguish the architectural style, based on forms from ancient Greece and Rome at that time practiced in Italy, from medieval Christianity and its associations with the destruction of classical learning and culture. The Goths were Germanic tribes that he believed had invaded and destroyed the refined culture of ancient Rome. His pejorative name has persisted but without its originally negative connotation.

That first Gothic architecture was seen in the rebuilt choir at that Abbey Church of St. Denis, outside Paris, France, that was designed by the Abbot Suger and completed in 1144. (Figure 7.59) Several of the defining features of the Gothic cathedral were used there: the pointed arch, the ribbed vault, flying buttresses, and stained glass windows. Unlike the Roman circular arch, the **Gothic or pointed arch** is formed by two arcs with parallel sides. (Figure 7.60) A **ribbed vault** is formed at the intersection of two barrel vaults, with stone ribs sometimes

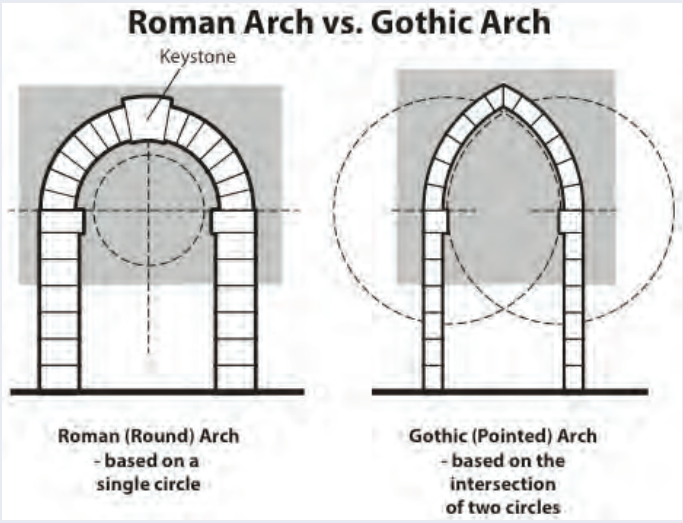

Figure 7.60 | Roman Arch/Gothic Arch Diagram
Author: Jeffrey LeMieux
Source: Original Work
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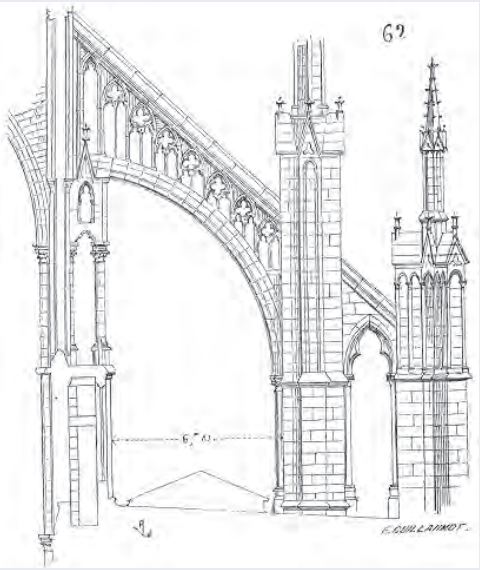

Figure 7.61 | Diagram of flying buttress of the Cathedral Basilica of Our Lady of Amiens
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Figure 7.62 | Bourges Cathedral
Author: User "sybarite48"
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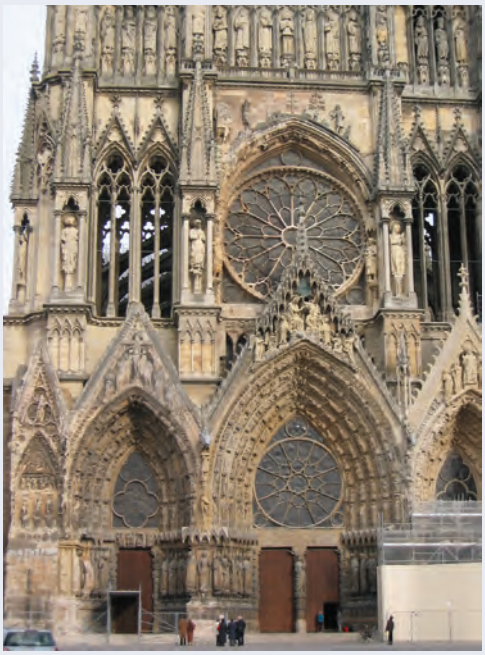

Figure 7.63 | Reims Cathedral, France
Author: Magnus Manske
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added to support the weight of the vaults. The **flying buttress** is a load-bearing component located outside the building, connected to the upper portion of the wall in the form of an arch. (Figures 7.61 and 7.62) The combination of the pointed arch, ribbed vault, and flying buttress allowed the height of the interior spaces to be dramatically increased and the thickness of the outside walls dramatically decreased. This development led to the widespread use of stained glass throughout the church and the addition of the **rose window**, a circular stained glass window dedicated to the Virgin Mary, usually found above the main portals. (Figure 7.63) The much larger number and size of windows allowed natural and multicolored light to flood the interior of formerly dark churches as was the case at St. Denis. (Figure 7.64)

Gothic churches were built throughout continental Europe and England, with regional variations, in the center of their communities usually, especially if they were cathedrals, or Bishop's churches. Whether viewed from a distance approaching a town or standing within the cathedral itself, the building soared above all others as it reached to the heavens. They were filled with architectural and sculptural ornamentation to teach the

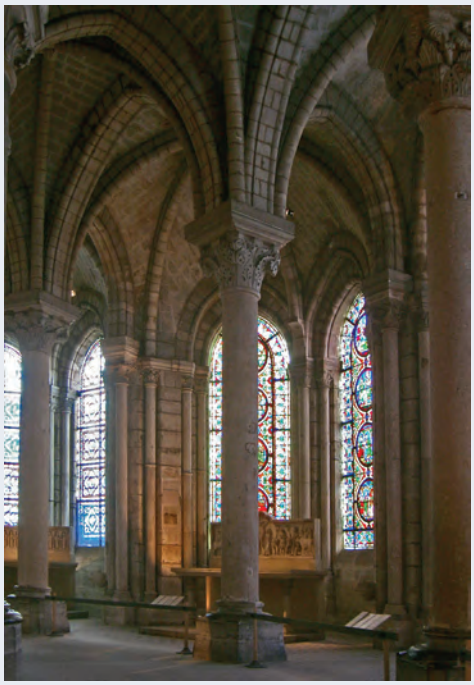

Figure 7.64 | Ambulatory of the Basilica of St. Denis
Author: User "Beckstet"
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Figure 7.65 | Martyrs, Chartres Cathedral
Author: User "Ttaylor"
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doctrines of the Church, Bible stories, and the accounts of Mary, the Apostles, and the other saints. Portals were especially the focus of sculptural effort. Standing figures in high relief of prophets, kings, and saints graced the sides of the **jambs**, or upright supports to either side of a door. (Figure 7.65) And many other sacred and secular figures, relief sculptures, often of Jesus and symbols of the Four Evangelists, Matthew, Mark, Luke, and John, were included in the tympanum above the doors. (Figure 7.66) The architects, masons, and sculptors responsible for these monumental buildings were highly skilled and creative, and Gothic cathedrals remained the dominating forms of the Western urban landscape until the late nineteenth and early twentieth centuries when the modern structural steel skyscraper surpassed them in height and scale.

The overall effect of walking into a Gothic cathedral is to be drawn upward into a vast, light, and airy space, and to be dislocated from the physical and drawn into the spiritual. (Figure 7.67) This effect is the epitome of the Gothic Christian view that the physical and sensual world is to be ignored or even disdained in favor of chastity, spiritual awareness, and religious devotion.

Figure 7.66 | Central tympanum of the Royal portal of Chartres Cathedral
Author: Guillaume Piolle
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Figure 7.67 | Nave of the Salisbury Cathedral, Wiltshire, UK
Author: User "Diliff"
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Figure 7.68 | Thorncrown Chapel
Architect: E. Fay Jones
Author: Clinton Steeds
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Christian churches of all denominations today generally follow the basilica model, but the sanctuaries vary considerably for diverse ceremonial practices. The **Gothic** type, with its pointed arches and glass windows that filter mystical light into the interior, is still common.

One example of an updated version is Thorncrown chapel, designed by E. Fay Jones (1921-2004, USA). Jones created a number of elegantly simple nondenominational chapels set into nature that let in diffuse light. (Figures 7.68 and 7.69) A pupil of Frank Lloyd Wright, Jones was inspired by Wright's principles of using simple, local materials to thoroughly integrate structure and setting. The most striking feature at Thorncrown, located in Eureka Springs, Arkansas, is the structure's light airiness. The whole of the interior for each of Jones's chapels is a small sanctuary that seems entirely at home in the forest.

Figure 7.69 | Inside the Thorncrown Chapel
Architect: E. Fay Jones
Author: User "Bobak"
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7.7 BEFORE YOU MOVE ON

Key Concepts

We have seen architecture change throughout history in style, concepts, and purpose. However some aspects remain the same: its use for different purposes, expression of different types Specific in each instance to the particular patron or designer and to the purposes for the structure. Its uses for residential, commercial, communal or religious purposes, spiritual ideas, and sentiment.

This chapter allowed you to understand a broader range of methodologies in context of issues in modern art that evolved over time and with a world that became more complex. Architecture, other forms of art, has experienced great change in the designs of contrasting skyscrapers, incorporating more functionality and fluidity for the lives of modern people. Especially notable, perhaps, from our current perspective, are developments in art and architecture that occurred after World War II, when art's focus moved from Europe to New York. With the focus on the West, art changed to incorporate more freedom in technique and style as opposed to rules that governed art and structures. Artists and architects are now committed to societal issues and personal expression in art and architecture, using all aspects of society to define and explain. This new construct reflects tradition and non-tradition, gives more voice on societal issues, expresses more culture, and resonates individual expression and identity and society's aesthetic personality. Postmodern art focuses on public attention and its role in contemporary society by defining, questioning, and examining art's function, form, content aesthetics, and value.

Test Yourself

1. Describe at least three different examples of architectural work – each built for a different purpose, and discuss specific features of the work that are designed to meet certain distinctive needs.

2. Discuss two different structures built for religious use, explaining how form is related to purposes, and how the form is used by that religious group. Be specific about how it meets particular ritual or other needs of the group.

3. Select four different types of architectural structures and explain the type of architecture and the purpose of each building. Discuss characteristics of each façade, and how the façade addresses the user of the building.

4. Describe different features of temple/church structures that reflect specific beliefs about the deity/deities of the people who use it for worship. Discuss why those particular features are logical and suitable for the ways they are used.

7.8 KEY TERMS

Acropolis: "high city" – a hilltop setting such as that reserved for the temple complex in ancient Athens associated with Classical Greece, including several temples to Athena and other sacred

sites and structures. The elevated location is associated with greater proximity to the gods who were believed to reside in the celestial realms.

Aesthetics: the branch of philosophy that concerns itself with the definition of beauty and with considerations of the purposes and value of art.

Aisle: one of the longitudinal divisions of a basilica building. Basilica form churches usually have either three or five aisles, the central one being called the nave.

Amphitheater: a round or oval building with tiers of seats around a central area used for performances and sport events.

Arcade: a colonnade with arched spaces between the columns.

Art Functionalists: believe that form follows function and that the value of art consists in its function or performance.

Avatar: an embodiment of a deity on earth.

Avant-garde: new, original, and experimental.

Basilica: a building of longitudinal plan, originally designed for Roman law courts and public meetings, later adopted for Christian usage because of its suitability for accommodation of large congregations and processional ritual.

Bodhisattva: a Buddha-to-be; a being who has achieved enlightenment but has postponed Nirvana in order to help fellow seekers in their spiritual quests.

Cantilever: a long beam or other horizontal prop projecting from a wall to support a balcony, stairs, or similar structure.

Castrum: a Roman military encampment or fortress, specifically designed on a grid plan, with specific zones related to activities/uses.

Colonnade: row of columns supporting a roof or entablature.

Deity: a religion's god or goddess.

Form: the structural components of a work of art or architecture.

Forum: open public space in Roman cities that served social, commercial, religious, and political needs of the residents.

Function: the meaning or purpose a work of art.

Gallery: a balcony or upper floor of a church or hall.

Garba Griha: Literally, the "womb" or most sacred precinct in a Hindu temple -- the sanctuary.

Gothic: a late medieval (12^{th}-14^{th} centuries) architectural style that may include pointed arches, ribbed vaults, and flying buttress. Gothic churches have very tall structures, high interior

spaces and, increasingly, the walls are filled with stained glass windows that filter mystical colored light into the interior.

Hypostyle hall: structure consisting of a "forest of columns" arranged in numerous rows that support a flat roof.

Iconography: the subject matter and/or symbolism of an artwork, including reference to religious or other narrative meaning.

Insula: an apartment building in the ancient Roman civilization.

Logo: a design used by an individual or organization to identify itself or its products.

Mandapa: an audience hall in Indian architecture, often a porch-like ante-room to a temple, but also a free-standing gathering hall.

Mausoleum: a building containing one or more tombs.

Middens: refuse heaps, often of kitchen waste, but also for other discarded materials.

Minaret: a tower, usually tall and slender, associated with a mosque and signifying Islamic presence in a location.

Oculus: "eye"; an opening in an architectural structure, to let in light, located in a ceiling, a dome, or on a wall.

Peristyle: a row of columns that surrounds a space such as a courtyard.

Post-and-lintel: basic architectural means of creating an opening in a wall by placing two vertical members (posts) to either side of the opening and spanning the upper part of the space with a horizontal member.

Propaganda: biased, and sometimes misleading or hidden, information intended to influence views, beliefs, or behavior.

Qibla: a wall in an Islamic mosque that is situated so that prayer is oriented towards Mecca.

Rammed earth: dampened earth mixed with sand, gravel, or clay that is compacted into a temporary frame to create a wall.

Sphinx: a hybrid human/animal sculpture.

Stele: an upright stone slab often serving as a grave marker or public monument.

Stoa: a covered walkway in a public area, often fronting market stalls or other commercial spaces.

Stupa: a domed, hemispherical structure that functions as a Buddhist shrine. The conception is of a burial mound, designed for ritual circumambulation.

Tympanum: the semicircular area above a doorway, often decorated with sculptural artwork, especially as noted in Romanesque and Gothic church portals.

Wattle and daub: branches intertwined with twigs and straw, then coated with a substance such as plaster or clay to create a wall.

Ziggurat: a man-made mountain, designed to be the platform for a temple, raising it closer to the heavens where the gods were believed to reside.

8 Art and Identity

Peggy Blood and Pamela J. Sachant

8.1 LEARNING OUTCOMES

After completing this chapter, you should be able to:

- Name and categorize ways that artists explore the concept of identity
- Understand how art serves as a commentary on society
- Analyze how politics and societal concerns may influence art
- Understand how art expresses individual and group identity
- Understand how art preserves national culture and personal identity

8.2 INTRODUCTION

One of the more important themes emerging from the last century has been the individual's search for identity. For example, genealogical websites have proliferated and special television programs are devoted to the subject. Since it first aired on PBS in 2012, Henry Louis Gates Jr.'s *Finding Your Roots* has been a popular program. The British version, *The Guardian*, has been successful since 2006.

Some anthropologists suggest that the deep-rooted interest in identity or ancestry is partly shaped by evolutionary forces dating back to early humans supporting each other in extended family groups. Anthropologist Dwight Read theorizes that the Neolithic people were the first to understand the concept of the family tree and the perception of self in a family unit and in society.[1] If connected through blood, people have the tendency to be more willing to care for each other; a common interest and support system is readily realized within a clan or a group.

Early humans created two- and three-dimensional likenesses of themselves in their environment to help understand who they were in relation to the other members of their group. Contemporary humans do the same; they make records of themselves with family members, most

1 Ghose, Tia (Oct. 26, 2012). Why we care about our ancestry, Live Science. http://www.livescience.com/24313-why-ancestry.html

commonly in photographs and Selfies, and on Instagram. It is the same fundamental concept and placement in an environment that collectively identifies who we are in society, for example, in social gatherings, organizations, and religious settings. This means, above all, that we must place ourselves within the world in order to obtain identity. Children search for their identity at a very young age by observing and recognizing their parents and family members. Their markings within a simple drawing of self and family—similar to those of early humans—help them to vindicate and confirm who they are and how they are perceived by their family group.

Like children, artists sometimes explore their identity through self-portraits and symbolically in works of art that relate to ancestry or culture. Doing so allows them to take a look inside their core and see how they fit within their contemporary culture; this investigation of self plays an important role in how artists understand their environment and the world.

Vincent van Gogh is known as a person who spent much of his time in solitude. He painted more than thirty self-portraits between the years 1886 and 1889, placing him among the most prolific self-portraitists of all time. Indeed, some of his most respected works are his self-portraits that trace his image throughout the last years of his life, the most crucial to his career. (Figures 8.1, 8.2, and 8.3) While Van Gogh used the study of his own image to help develop his skills as an artist, these self-portraits also give us insights into the artist's life and well being, how he fit in society, and his place among the groups with whom he associated.

Like Van Gogh, Pablo Picasso painted a number of self-portraits. Throughout his career, Picasso painted various likenesses that reflected changes in himself, his style, his artistic development, as well as in his life style and beliefs—all of which may be viewed closely from the content of his

Figure 8.1 | *Self-Portrait with Straw Hat*
Artist: Vincent van Gogh
Author: Met Museum
Source: Wikimedia Commons
License: Public Domain

Figure 8.2 | *Selt-portrait as a painter*
Artist: Vincent van Gogh
Author: Web Museum
Source: Wikimedia Commons
License: Public Domain

Figure 8.3 | *Self-portrait with a bandaged ear*
Artist: Vincent van Gogh
Author: The Courtland Institute of Art
Source: Wikimedia Commons
License: Public Domain

Figure 8.4 | *Self-portrait*
Artist: Pablo Picasso
Source: WikiArt
License: Public Domain

Figure 8.5 | *Self-portrait*
Artist: Pablo Picasso
Source: WikiArt
License: Public Domain

paintings. (Figures 8.4 and 8.5) The first self-portrait, painted in 1901 while he was establishing himself as an artist in Paris, France, and still spending time in Barcelona, Spain, reflects the somber mode and tones of his Blue Period (1901-1904). The second, dated to 1906, at the very end of his Rose Period (1904-1906), Picasso depicts himself as the artist who by that time was moving in artistic circles, gaining respect, and acquiring patrons.

Frida Kahlo (1907-1954, Mexico) used the iconography of her Mexican heritage to paint herself and the pain that had become an integral part of her life following a bus accident at the age of 18 in which she suffered numerous injuries. She identified as a group member of her country, with Mexican culture and ancestry, and as belonging to the female gender. Kahlo's self-portraits are dramatic, bloody, brutal, and at times overtly political. (*Self-Portrait*, Frida Kahlo: https://upload.wikimedia.org/wikipedia/en/1/1e/Frida_Kahlo_%28self_portrait%29.jpg) In seeking her roots, she voiced concern for her country as it struggled for an independent cultural identity. She spoke to her country and people through her art. Kahlo's art was inspired by her public beliefs and personal sufferings; she wanted her art to speak from her consciousness.

Although self-portraits of today may be slightly different from those of earlier decades, they still depict self-exploration and identity through society and groups that communicate who we are. Cai Guo-Qiang (b. 1958, China, lives USA) exploded small charges of gunpowder to create an image of himself. (*Self-Portrait: A Subjugated Soul*, Cai Guo-Qiang: http://www.caiguoqiang.com/sites/default/files/styles/medium/public/1989_SelfPortrait_0389_001ltr-web.jpg) Different from those by Van Gogh, Picasso, and Kahlo, Cai's self-portrait does not have any likeness or resemblance to his personal features, but it too sends a message about our society and how Cai relates to it. For example, the artist associates the lack of identifying information, rendering him anonymous, with contemporary society, and the fired gunpowder with both chaos and transformation.

Despite the distance in time that separates early and modern humans, the search for their place in society and who they are remains of fascination and a mystery to all humans regardless of their time in history.

8.3 INDIVIDUAL VS CULTURAL GROUPS

Often when one thinks of an artist, the image is of someone doing solitary work in a studio. During the Romantic period of the late eighteenth century until around 1850, artists, writers, and composers were associated with individualism and with working alone; this trend continued to develop up until recent times. The Romantic period valued and celebrated individual originality with musical and literary geniuses such Ludwig van Beethoven, Frédéric Chopin, Robert Schumann, John Keats, Edgar Allen Poe, and Mary Shelley. The visual arts boasted such geniuses as Francisco Goya, Eugène Delacroix, William Blake (1757-1827, England), and Antoine-Jean Gros (1771-1835, France). (Figures 8.6 and 8.7) Artists of the period exemplified the Romantic values of the expression of the artists' feelings, personal imagination, and creative experimentation as opposed to accepting tradition or popular mass opinion. Artists in the period broke traditional rules; indeed, they considered it desirable to break the rules and overthrow tradition.

Figure 8.6 | *Oberon, Titania and Puck with Fairies Dancing*
Artist: William Blake
Author: Tate Britain
Source: Wikimedia Commons
License: Public Domain

Figure 8.7 | *The Battle of Abukir, 25 July 1799*
Artist: Antoine-Jean Gros
Author: User "DcoetzeeBot"
Source: Wikimedia Commons
License: Public Domain

From the Medieval to the Baroque periods, however, artists worked together in

workshops and guilds, and schools were formed that stressed the importance of preserving heritage and history through rigorous and systematic artistic training. Large-scale commissions often required numerous hands to complete a work, emphasizing collaboration. Nevertheless, the artwork was expected to have a consistent style and quality of craftsmanship. To satisfy those various needs, artists often specialized in a particular type of subject matter. For example, Peter Paul Rubens (1577-1640, Germany, lived Flanders) and Jan Brueghel the Elder (1568-1625, Flanders) collaborated on more than twenty paintings over twenty-five years. (Figure 8.8) In their *Madonna in a Garland of Roses*, Rubens's celebrated skill as a figurative painter can be seen in the serenely glowing face of the Virgin Mary and energetic cavorting of the cherubs surrounding the circular arrangement of flowers painted with accuracy and delicacy by Brueghel, who was known for his lively nature scenes.

Figure 8.8 | *Madonna in a Garland of Flowers*
Artist: Peter Paul Rubens and Jan Brueghel the Elder
Author: The Bridgeman Art Library
Source: Wikimedia Commons
License: Public Domain

A recent study by a Yale University researcher found the perception of high quality art today is that it is produced by a single individual. If produced by two or three people, as in a mural or public work projects, the value of the art drops. For creative works, perceptions of quality therefore appear to be based on perceptions of individual, rather than total effort. Nevertheless, a new trend across the world in general suggests that this tradition, which first arose in the West during the Renaissance, is not the norm around the globe; that is, the value of art as located in the single artist who produces art individually and alone may be more specifically based in certain cultures. Artists in the twenty-first century are collaborating with others through social media and/or face-to-face encounters. It is interesting to remember that the word "art" derives from a root that means to "join" or fit together. A whole constellation of ideas and practices can be accomplished through networking and collaboration as artists participate in group residencies and apprenticeships similar to workshop traditions of centuries ago to learn the customary methods and advanced techniques of their art.

8.3.1 Nation

The Kingdom of Benin, located in the southern region of modern Nigeria and home to the Edo people, was ruled by a succession of **obas**, or divine kings. It grew from a city-state into an empire during the reign of Oba Ewuare the Great (r. 1440-1473). From 1440, obas ruled the kingdom until

Figure 8.9 | Head of an Oba
Source: Met Museum
License: OASC

it was taken over by the British in 1897. Remarkably, the obas and people of Benin remained in control of their trading relations with Europeans and without interference from the rulers of the nations they traded with until the second half of the nineteenth century, prior to foreign rule. The city of Benin prospered and grew through trade with the Portuguese, Dutch, and British.

One of the benefits of dealing with merchants-sailors who traveled the seas was the variety of goods they brought with them and were eager to trade for foodstuff grown or refined by the Edo people. In particular, the Edo treasured brass and coral, along with the ivory they acquired through elephant hunts. Those materials were reserved for the oba and his court, and were used in abundance in the wide array of ceremonial and sacred objects created under each ruler. Kingship was passed from father to firstborn son, and, upon ascending to the throne, the new oba was expected to create an altar made of brass for his father, as well as one for his mother, generally in ivory, if she had attained the status of queen mother. The new oba also created a brass head to honor his predecessor. (Figure 8.9) Over time, objects such as plaques, bells, masks, chests, and additional altars made of brass or ivory, some adorned with coral, were added. Some were used to commemorate momentous events and honor heroes, but the majority of royal objects were used in ceremonial and symbolic support of the oba, his ancestors and subjects, and the kingship itself.

This nineteenth-century brass head of an oba, for example, is not meant to be a portrait of an individual king so much as a representation of the divine nature and power of being king. The oba derives his power from his interactions with and control over supernatural forces. He is allied with and assisted by his deified ancestors, whom he honors through rituals, offerings, and sacrifices. In stressing this continuity of kingship and his rightful place in that unbroken chain, the oba strengthens his own power and that of his people and nation.

The welfare of the kingdom rests on the oba's head, a heavy burden, which is emphasized in representations of him using a proliferation of objects weighing upon him (Oba Erediauwa: https://olivernwokedi.files.wordpress.com/2015/02/10993492_326911840841133_1374574355846860660_n.jpg). But, he does not bear the weight of ruling alone; he works with and relies on his advisors and subjects as they support him. That support is shown literally when the oba is in full ceremonial regalia. In this photograph of the current oba, Erediauwa, the King is shown in his royal garb, heavily beaded in coral with ivory bracelets and plaques at his waist; an attendant, supporting his right arm, is helping Oba Erediauwa bear the weight of kingship on behalf of the nation of Edo people.

Following George Washington's celebratory visit to Charleston, South Carolina, in May 1791, the Charleston City Council voted to celebrate the national hero by having John Trumbull (1756-1843, USA) paint a life-size portrait of the President and hero of the Revolutionary War (1775-1783) to "hand down to posterity the remembrance of the man to whom they are so much indebted for the blessings of peace, liberty and independence."[2] Having been Washington's aide-de-camp during the War of Independence, Trumbull chose to portray Washington as the steadfast and majestic general at the start of the Battle of Trenton, a pivotal engagement for colonial troops discouraged in the aftermath of several recent defeats. (Figure 8.10) The painting depicts clouds in a dark, overcast sky turning pink with the rising sun juxtaposed with the general's horse, frightened by the ongoing battle, held tightly by his aide. Washington stands with confidence, one glove off to hold a spyglass in his right hand, looking in the distance as if heeding a faraway call for victory.

Figure 8.10 | *General George Washington at Trenton*
Artist: John Trumbull
Source: Art Gallery at Yale
License: Public Domain

Trumbull was pleased with "the lofty expression of his animated expression, the high resolve to conquer or to perish" that he captured in *George Washington before the Battle of Trenton*.[3] His patrons in South Carolina were not, though, and rejected the portrait when he presented it to them in 1792. Speaking on behalf of the people of Charleston, South Carolina Congressman William Loughton Smith "thought the city would be better satisfied with a more matter-of-fact likeness, such as they had recently seen him calm, tranquil, peaceful."[4]

This was not an isolated occurrence: the question of how a statesman and military hero should be represented had not been resolved to the satisfaction of artists or patrons in the eighteenth century, in the years both before and after the founding of the United States. As a representative democracy, the country's leaders should be depicted as a commander-in-chief who is also one of the people, many argued. But American artists unfortunately had no clear model for a "matter-of-fact likeness" in the portraits of European royalty and heads of state that they used as examples. Anthony van Dyck (1599-1641, Flanders), who was court painter to the King of England, around 1635 painted *Charles I at the Hunt*. (Figure 8.11) The informal yet

Figure 8.11 | *Charles I at the Hunt*
Artist: Anthony van Dyck
Author: User "Tetraktys"
Source: Wikimedia Commons
License: Public Domain

2 *George and Martha Washington: Portraits from the Presidential Years*, exhibition, National Portrait Gallery, Washington, DC, 1999, accessed July 6, 2015, http://www.npg.si.edu/exh/gw/trenton.htm
3 Ibid.
4 Ibid.

dignified stance van Dyck adopted for his image of the sovereign, a gentleman out in nature, quickly became the favorite pose for aristocrats and other dignitaries sitting for a non-ceremonial portrait. The pose still remained a standard at the time Trumbull painted *George Washington before the Battle of Trenton*, but, as indicated by the painting's reception, it was not considered appropriate in a representation of the leader of a democratic nation. In addition, as the portrait was to commemorate Washington's visit to Charleston, townspeople thought the battle setting should be replaced with a view of that city.

Trumbull took note of his patrons' wishes and painted another version. (*General George Washington at Trenton*, John Trumbull: https://www.flickr.com/photos/35801169@N00/6612343749) While Washington's pose remains virtually unchanged, Trumbull lightened the sky and inserted a view of Charleston Bay with the city on the far shore. Charleston leaders were satisfied and Trumbull promised delivery of the painting after some minor additions. The addition turned out to be the General's horse, but reversed from the original painting, with its hindquarters prominently displayed in the space between Washington's canary yellow breeches and his walking stick, and the distant city visible between the horse's legs. The painting still hangs in the Historic Council Chamber of Charleston City Hall.

8.3.2 Cultural Heritage and Ethnic Identity

One important aspect of cultural and ethnic identity is shared histories or common memories. Such histories are our heritage. However, heritage is not the full history. It connects to culture and ethnicity in order to convey the full story about who we were and who we have become as a society or individual. Self or national identity is built on its foundation. Defining terms will help in understanding how each interplay to identify who we are as an individual or nation.

Christian Ellers, a popular contemporary writer on cultures, defines identity as whatever a person may distinguish themselves by, whether it be a particular country, ethnicity, religion, organization, or other position. Identity is one way among many to define oneself. Ellers defines ethnicity as a group that normally has some connections or common traits, such as a common language, common heritage, and or cultural similarities. *The American Dictionary* defines culture as the way of life of a particular people, especially as shown in ordinary behavior, habits, and attitudes toward each other or one's moral and religious beliefs ("Culture"). We will look at these terms as they relate to artists, the visual documentarians of society.

Kimsooja (b. 1957, South Korea), a multi-disciplinary conceptual, reflects on her group identity by exploring the roots of her Korean culture. She draws upon tradition and history by selecting familiar everyday items such as fabric to communicate her message. Fabric wrapped into a bundle known as a "bottari" is commonly used to transport, carry, or store everyday objects in Korean culture. What is different is Kimsooja's use of fabric as an art form. Since 1991, Kimsooja has used fabric, sometimes in the form of a bottari, in an on-going series, *Deductive Objects*, exploring Korean folk customs, daily and common activities, and her cultural background and heritage in relation to her life and experience. (*Bottari Truck-Migrateurs*, "Je Reviendrai", Thierry Depagne and Jaeho Chong: http://farm8.staticflickr.com/7368/12236788126_2d99de3e56_z.jpg) In this example, she

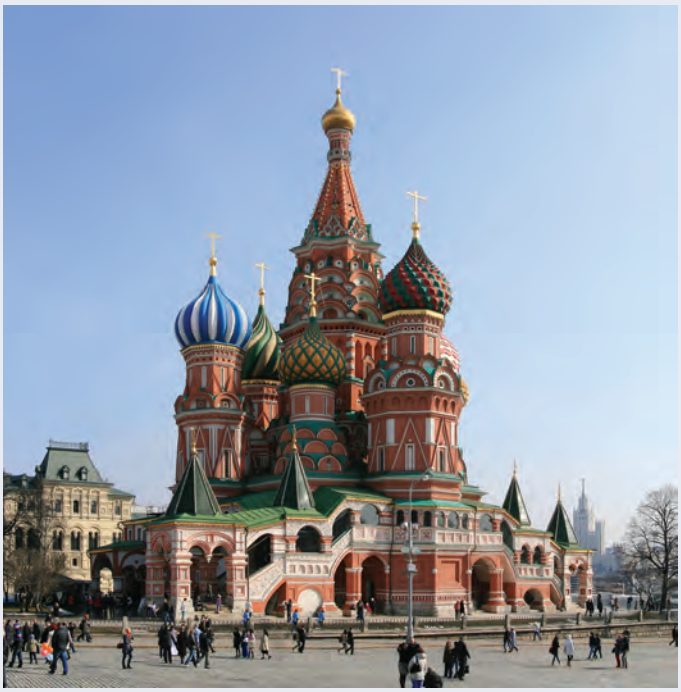

Figure 8.12 | St. Basil Cathedral, Moscow
Author: User "Ludvig14"
Source: Wikimedia Commons
License: CC BY-SA 3.0

photographed figures draped in Korean printed fabric that conceals their ethnicity, culture, and identity. Their identity is left to the viewer's imagination, and their culture is left for the viewer to consider, using the print of the fabric as a clue.

A number of artists such as Kim-sooja choose to communicate through their art who they are in relation to their culture and ethnicity. Their art becomes a means of validating their self-identity. Her Korean heritage represents a treasury of symbols that commemorates who they are as a people and a distinct culture with a common artistic sensibility. Their national self-image is, on one level, unambiguously defined by the convergence of territorial, ethnic, and cultural identities. The geographical conditions of the Korean Peninsula provide a self-contained nautical and continental environment with plenty of resources with which to create and be innovative. These conditions have given the people since prehistoric times a rich and unique culture to draw from and make contributions to humanity. Koreans take great pride in their homogeneous culture, and in their heritage.

Russia, similarly self-contained, for many centuries developed cultural characteristics and ethnic identities distinctly their own, as well. Russia's rich cultural heritage is visually stunning, from its vivid folk costumes to its elaborate religious symbols and churches. (Figure 8.12) Most Russians identify with the Eastern Orthodox (Christian) religion, but Judaism, Islam, and Buddhism are also practiced in Russia, making it a rich land of diverse ethnic groups and cultures. St. Basil's Cathedral, located on the grounds of the Kremlin in Moscow, and hundreds of other orthodox churches symbolize Russia's heritage; indeed, citizens proudly place pictures of the cathedrals in their homes and offices. The churches in Russia are astonishingly beautiful and very much a part of Russia's heritage.

Ironically, then, in light of such a rich internal history, why did Russia's rulers look to western European artists and artistic traditions to develop a new artistic identity in eighteenth century?

Carlo Bartolomeo Rastrelli (1675-1744, Italy, lived Russia), an Italian sculptor who moved to St. Petersburg, Russia, in 1716, is associated with the formation of Russia's "new" culture. As a young artist, Rastrelli moved from his native Florence during an economic downturn to Paris in search of greater opportunities. The lavish and majestic works he created there in the late Baroque style did not earn him the success he sought, but did bring him to the attention of Tsar (and

Figure 8.13 | Peter I
Author: User "shakko"
Source: Wikimedia Commons
License: CC BY-SA 3.0

later Emperor) Peter the Great (r. 1682-1725), who lured him and his son Francesco Bartolomeo Rastrelli (1700-1771, France, lived Russia) to the Russia court.

Peter the Great co-ruled with his brother, Ivan V, and other family members until 1696, when he was twenty-four years old. At that time, Russia was still very much tied to its internal religious, political, social, and cultural traditions. Peter the Great set out to modernize all aspects his country, from the structure of the military to education for children of the nobility. The Tsar traveled widely in Western Europe, implementing governmental reforms and adopting cultural norms he saw there. France was the model for sweeping changes he had carried out in court life, fashion, literature, music, art, architecture, and even language, with French becoming the language spoken at court over the course of the eighteenth century.

Carlo Bartolomeo Rastrelli and his son Francesco Bartolomeo Rastrelli were among the painters, sculptors, and architects, then, who were instrumental in introducing to Russia the new conventions and styles that supplanted Russia's cultural heritage and identity. For example, Carlo Rastrelli's portrait bust of Peter the Great bears a striking stylistic resemblance to a portrait bust of French King Louis XIV (r. 1643-1715) by sculptor and architect Gian Lorenzo Bernini (1598-1680, Italy). (Figures 8.13 and 8.14) Bernini's bust, created during a visit to Paris in 1665, shows Louis XIV as a visionary and majestic leader who is literally above vagaries of human existence such as the wind that billows his drapery. Carlo Rastrelli's portrait of Peter the Great, completed posthumously in 1729, draws upon the same traditions—dating back to images of Roman emperors such as Augustus (see Figure 3.23)—of showing absolute authority through such devices as the lift of the head, eyes scanning the distance, and wearing of military armor.

His son Francesco Bartolomeo Rastrelli was an architect who also worked in the Baroque style. He received his first royal commission in 1721, at the age of twenty-one, but he is

Figure 8.14 | Bust of Louis XIV of France
Artist: Gian Lorenzo Bernini
Author: User "Coyau"
Source: Wikimedia Commons
License: CC BY-SA 3.0

Figure 8.15 | Winter Palace, St. Petersburg
Author: User "Florstein"
Source: Wikimedia Commons
License: CC BY-SA 4.0

mainly known for opulent and imposing buildings he designed after Peter the Great's death in 1725. Continuing the modernization and transformation of St. Petersburg, Francesco Rastrelli's structures are associated with luxurious exuberance of the Baroque, and Russia's Romanov rulers of the eighteenth century. One of Francesco Rastrelli's most famous buildings is the Winter Palace, also bears a striking stylistic resemblance to a French palace: Versailles, built for Louis XIV by architects Louis Le Vau (1612-1670, France) and Jules-Hardouin Mansart (1746-1708, France). (Figures 8.15 and 8.16)

Figure 8.16 | Versailles
Author: Marc Vassal
Source: Wikimedia Commons
License: CC BY-SA 3.0

8.3.3 Sex/Gender Identity

Kehinde Wiley (b. 1977, USA) is a contemporary portrait painter. In his work, he refers back to poses and other compositional elements used by earlier masters in much the same way that Trumbull did in his portrait of George Washington. Wiley means for his viewers to recognize the earlier work he has borrowed from in creating his painting, to make comparisons between the two, and to layer meaning from the earlier work into his own. Due to the strong contrasts between the sitters in Wiley's paintings and those who posed for the earlier portraitists, however, this comparison often makes for a complex interweaving of meanings.

Figure 8.17 | *Femme Piquée par un Serpent*
Artist: Auguste Clésinger
Author: User "Arnaud 25"
Source: Wikimedia Commons
License: Public Domain

Wiley's 2008 painting *Femme piquée par un serpent*, or *Woman bitten by a serpent*, (*Femme Piquée par un Serpent*, Kehinde Wiley: http://hyperallergic.com/wp-content/uploads/2015/03/Wiley-NewRepublic.jpg) is based upon an 1847 marble work of the same name by French sculptor Auguste Clésinger (1814-1883, France). (Figure 8.17) When Clésinger's flagrantly sensual nude was exhibited, the public and critics alike were scandalized, and fascinated. It was not uncommon in European and American art of the nineteenth century to use the subject of the work as justification for depicting the female nude. For example, if the subject was a moral tale or a scene from classical mythology, that was an acceptable reason for showing a nude figure. In Clésinger's sculpture, the pretext for the woman's indecent writhing was the snake bite, which, coupled with the roses surrounding the woman, was meant to suggest an allegory of love or beauty lost in its prime rather than simply a salacious depiction of a nude. Unfortunately, the model was easily recognized as a real person, Apollonie Sabatier, a courtesan who was the writer Charles Baudelaire's mistress and well known among artists and writers of the day. Clésinger defended his sculpture as an artful study of the human form but, having used the features and body of a contemporary woman, his sculpture's viewers objected to the image as too real. Wiley's painting is the opposite: it is clearly intended to be a portrait of one individual, but he is clothed and inexplicably lying with his back to the viewer while turning to look over his shoulder. In his painting, Wiley retains the extended arms, and twisted legs and torso of Clésinger's figure, but the sculpted woman's thrown back head and closed eyes are replaced by the man's turned head and mildly quizzical gaze.

Wiley takes that pose and its meanings—indecency, exposure, vulnerability, powerlessness—and uses them in a context that seemingly makes no sense when the subject is a fully clothed black male. Or does it? By using the conventions for depicting the female nude, Wiley asks us to examine the following: what happens when the figure is clothed—with a suggestion of eroticism in the glimpse of brown skin and white briefs above his low-riding jeans; what happens when a young man gazes at the viewer with an unguarded expression of open inquisitiveness; and what happens when a black male presents his body in a posture of weakness, potentially open to attack? The artist uses these juxtapositions of meaning to challenge our notions of identity and masculinity. By expanding his visual vocabulary to include traditions in portraiture going back hundreds of years, Wiley paints a young black man at odds with contemporary conventions of (male) physicality and sexuality.

Ideas about gender identity, that is, the gender one identifies with regardless of biological sex, have developed scientifically and socially, and have in recent years become both more complex and more fluid in numerous cultures. Within other cultures, however, in addition to male or female, there has traditionally been a third gender, and gender fluidity has been part of the fabric of society for thousands of years. Among the ancient Greeks, for example, a hermaphrodite, an individual who has both male and female sex characteristics, was considered "a higher, more powerful form" that created "a third, transcendent gender."[5] In Samoa, there is a strong emphasis on one's role in the extended family, or *aiga*. Traditionally, if there are not enough females within an aiga to properly run the household or if there is a male child who is particularly drawn to domestic life, he is raised as *fa'afafine* or "in the manner of a woman." Thus, *fa'afafine* are male at birth but are raised as a third gender, taking on masculine and feminine behavioral traits.

In India, those of a third gender are known as *hijra*, which includes individuals who are eunuchs (men who have been castrated), hermaphrodites, and transgender (when gender identity does not match assigned sex). The role of *hijras* is traditionally related to spirituality, and they are often devotees of a god or goddess. For example, the *hijras* or devotees of the Hindu goddess Bahuchara Maja are often eunuchs, having had themselves castrated voluntarily to offer their manhood to the deity. Other *hijras* live as part of the mainstream community and dress as women to perform only during religious celebrations, such as a birth or wedding, where they are invited to participate and bestow blessings.

Although *hijras* had been a respected third gender in much of Southeast Asia for thousands of years, their status changed in late nineteenth-century India while under British rule. During the twentieth century, many *hijras* formed their own communities, with the protection of a guru, or mentor, to provide some financial security and safekeeping from the harassment and discrimination under which they lived. In 2014, the supreme court of India ruled that *hijras* should be officially recognized as a third gender, dramatically changing for the better the educational and occupational opportunities for what is estimated to be half a million to two million individuals.[6]

Tejal Shah (b. 1979, India) is a multi-media artist who often works in photography, video, and installation pieces. She began the *Hijra Fantasy Series* in 2006, (*Southern Siren* - Maheshwari from Hijra Fantasy Series, Tejal Shah: http://tejalshah.in/wp-content/themes/tejalshah/lib/timthumb.php?src=http://tejalshah.in/wp-content/uploads/2011/10/Image-03.jpg&w=0&h=197&zc=1) creating "tableaux in which [three *hijras*] enact their own personal fantasies of themselves."[7] Shah was interested in how each woman—they all had transitioned from male to female—envisions her own sexuality, separate from the perceptions and projections of others. As described by Shah, "In *Southern Siren—Maheshwari*, the protagonist envisions herself as a classic heroine from South Indian cinema in the throes of a passionate romantic encounter with a typical male hero."[8]

5 Aileen Ajootian, "The Only Happy Couple: Hermaphrodites and Gender" in *Naked Truth: Women, Sexuality and Gender in Classical Art and Architecture*, ed. Ann Olga Koloski-Ostrow and Claire L. Lyons (New York: Routledge, 1997), 228.

6 http://www.npr.org/sections/parallels/2014/04/18/304548675/a-journey-of-pain-and-beauty-on-becoming-transgender-in-india

7 Tejal Shah, Artist Statement, *Hijra Fantasy Series*, accessed July 7, 2015, http://tejalshah.in/project/what-are-you/hijra-fantasy-series/

8 Ibid.

In the **tableau**, or staged scene, Masheshwari sees herself as resplendently dressed in a blue sari, a traditional Indian draped gown, an object of admiration and desire. In this photograph and the others in the series, Shah found it noteworthy that each *hijra*, participating fully in the creative process, expressed feelings about herself by using visual cues and types from mainstream sources such as, in this example, Indian popular culture. How each hijra represented herself was the stuff of universal human fantasies, Shah found, regardless of sexual or gender identity: "being beautiful, glamourous and powerful, having a family, giving love and being loved in return."[9]

8.3.4 Class

Maria Luisa of Parma was a member of the highest circles of European royalty. Born in 1751, she was the youngest daughter of Phillip, Duke of Parma, Italy, and his wife, Princess Louise-Élisabeth of France, the eldest daughter of King Louis XV. In 1765, she married Charles IV, Prince of Asturias. She was the Queen consort of Spain from 1788, when her husband ascended to the throne, until 1808, when King Charles IV abdicated his throne under pressure from Napoleon.

Royal marriages were intended to foster allegiances and cement alliances. The bride and groom generally did not meet one another until after lengthy negotiations were completed and the wedding date was near. It was not uncommon for portraits of the prospective couple to be exchanged; in addition to the descriptions by the negotiators and others, an artist's representation was the only way to learn what one's possible spouse looked like at a time when journeys were not easily or quickly undertaken. At the time of their engagement, Laurent Pécheux (1729-1821, French) painted this portrait of Maria Luisa (Figure 8.18) in 1765 for Princess Maria Luisa fiancé's family.

Figure 8.18 | *Maria Luisa of Parma*
Artist: Laurent Pécheux
Source: Met Museum
License: OASC

Maria Luisa of Parma depicts the fourteen-year-old bride-to-be holding a snuffbox in her right hand containing a miniature portrait of her future husband inside its lid. This detail was a formula in formal engagement portraits: the sitter holds a gift such as this finely made and costly trinket to express appreciation and budding affection for one's betrothed. Additionally, to demonstrate her wealthy and cultured family background, Maria Luisa is posed within an

9 Ibid.

interior setting displayed in a silk brocade gown trimmed with lengths of delicate, handmade lace, a medallion of the Order of the Starry Cross suspended from a diamond-encrusted bow on her breast, and diamond stars in her powdered hair. While this is indeed a likeness of the princess, the portrait is meant to convey far more than the color of her eyes or shape of her nose. This portrait is a statement about the prestige and power she will bring to the marriage, and a congratulatory note to the groom's family on the beauty and worth of the mutually beneficial asset they are gaining.

Figure 8.19 | *Maria Luisa of Parma Wearing Panniers*
Artist: Francisco José de Goya y Lucientes
Author: Prado Museum
Source: Wikimedia Commons
License: Public Domain

Maria Luisa's dress is the exclamation point to that visual statement. She is wearing a style known as a mantua or robe *a la française* (in the French style), a dress for formal court occasions, of silk brocade woven into alternating bands of gold thread and pink flowers on a cream field. This very costly fabric, probably made in France, is stretched over panniers, or fan-shaped hoops made of cane, metal or whalebone extending side-to-side. The panniers create a horizontal but flattened silhouette that allowed the tremendous quantity of magnificent fabric required to be fully displayed. To wear such a gown was a pronouncement of one's wealth and status, a sign of which was one's comportment, that is, one's bearing and behavior. And, it was indeed a challenge to stand or move with the grace expected of a highborn woman in eighteenth-century society while wearing such cumbersome, restrictive, and heavy clothing. Maria Luisa, however, is depicted as poised and charming, the perfect consort for a king.

Twenty-four years after her portrait by Pécheux, Maria Luisa was thirty-eight years old and had borne ten children, five of whom were still alive, when Francisco Goya created this portrait, *Maria Luisa Wearing Panniers*. (Figure 8.19) , Francisco Goya was named painter to the court of Charles IV and Maria Luisa in 1789, and in celebration of Charles IV's ascension to the throne, created a portrait of the King, to go along with the Queen's portrait. Neither the years nor Goya were kind to Maria Luisa. (Between 1771 and 1799, she would have fourteen living children, six of whom grew to adulthood, and ten miscarriages.)

In Goya's depiction, she is even more richly dressed than in her earlier portrait, but her elaborate and sumptuous costume serves only to provide an unflattering contrast with the Queen's demeanor. Goya depicts Maria Luisa with her arms awkwardly held to each side to accommodate her

rigid, box-like tontillo (the Spanish variation of panniers); her plain, expressionless face is almost comically topped by a complexly constructed hat of lace, silk, and jewels. The hat represents one extravagant trend in women's fashion of the 1780s, and Goya did paint its proliferation of textures and surfaces with great skill and sensitivity, but the contrast between the Queen's hat and her features makes them appear even more coarse and unrefined, regardless of her wealth and class.

Figure 8.20 | *The Third Class Carriage*
Artist: Honoré Daumier
Source: Met Museum
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What explanation could there have been for the court painter to create such an unflattering representation of Maria Luisa, Queen consort of Spain? In her years of living in her adopted country, she had not endeared herself to members of court or her subjects. Considering that the King preferred to hunt, running the country fell largely on the shoulders of Maria Luisa, who was vain and bad-tempered. Goya's presentation does not, in fact, contradict that assessment. The emphasis on her luxurious and elegant attire and on the robe and crown to Maria Luisa's right—signaling her status as Queen consort—represent that she is the individual who is literally in touch with the robes of state. This work and her engagement portrait of nearly twenty-five years earlier were not so much depictions of her as a person as they were means to communicate the power and prestige of her place and her role.

Figure 8.21 | *The First Class Carriage*
Artist: Honoré Daumier
Author: Walters Art Museum
Source: Wikimedia Commons
License: Public Domain

Honoré Daumier (1808-1879, France) in 1864 painted a different sign of

Figure 8.22 | *The Second Class Carriage*
Artist: Honoré Daumier
Author: Walters Art Museum
Source: Wikimedia Commons
License: Public Domain

prestige, or lack thereof, in *The Third-Class Carriage*; it was one of three paintings in a series commissioned by William Thomas Walters. (Figure 8.20) The other two paintings were *The First-Class Carriage* and *The Second-Class Carriage*, the only one in the series thought to be finished. (Figures 8.21 and 8.22) Walters, an American businessman and art collector, would later found the Walters Art Museum in Baltimore, Maryland, with work from his collection, including these three paintings.

When Daumier created the works, he had been working prolifically as a painter, printmaker, and sculptor for forty years. In his lifetime, he would create approximately 5,000 prints, 500 paintings, and 100 sculptures. From the beginning of his career, he was interested in the impact of industrialization on modern urban life, the plight of the poor, the quest for social equality, and the struggle for justice. He was especially known for his biting satire of politics and political figures, and his less stinging, ironic commentary on current society and events. Because of the subject matter he chose—everyday people, contemporary life—and the straightforward, truthful, and sincere manner in which he depicted them, Daumier is considered to be part of the Realist movement or style in art.

In *The Third-Class Carriage*, the artist presents four figures in the foreground, bathed in light, with numerous, less individualized figures crowded in the background. The young mother nursing her baby, an elderly woman sitting with folded hands, and a boy sleeping with his hands in his pockets encompass four generations, as well as different stages of life. Although the passengers sit near one another, they appear isolated from each other. They, including the boy, are probably traveling to or from work in the city, and both their body postures and facial expressions convey the toll of hard labor and long hours. Daumier shows compassion for these workers whose lives hold nothing but repetitious drudgery.

Forever changing the mainly agricultural society that existed in much of Europe and the United States prior to the second half of the eighteenth century, the Industrial Revolution is the start of the mechanization and manufacturing that would lead to people shifting from country to city life, and from farms to factories. While the shift to an industrial, money-based society improved the lives of many and created the middle class as we know it today, Daumier was well aware that others were being left behind and were essentially trapped in a cycle of little education, unskilled labor, and low wages.

The artist represents different life expectations based on class through the way he paints the windows and through his use of light in each of the three paintings. In *The Third-Class Carriage*, the figures in the foreground have light shining on them from a window to the left, outside the picture plane. There are windows in the background, as well, but nothing can be seen outside of them. Daumier is implying there is nothing to be seen, especially in the case of the literally non-existent window. In *The Second-Class Carriage*, a landscape can be seen through the window, and one of the figures looks out intently. The other three, paying no attention to the world outside, are cocooned in their winter clothes in an attempt to fend off the cold in their unheated train car. But the man who leans forward to observe the passing scenery appears to be younger and is perhaps more eager and capable of adapting to and moving upward in the world of business—suggested by the bowler hat he is wearing, which at the time was associated in city life with civil servants and clerks. In *First-Class Carriage*, the passengers are all alert, each attending to their own business. One young woman looks out at a green landscape; considering her lightweight outerwear, it appears this is a springtime scene, which is suggested, as well, by the colorful ribbons on the two women's fashionable bonnets. With their relaxed postures and placid, composed expressions, these first-class passengers give the impression of confidence. They are more secure in themselves and their places in the world than either the second-class or third-class passengers.

8.3.5 Group Affiliation

Figure 8.23 | *The Syndics of the Amsterdam Drapers' Guild, known as the "Sampling Officials"*
Artist: Rembrandt
Author: Google Cultural Institute
Source: Wikimedia Commons
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History suggests that the quality of human survival is best when humans function as a group, allowing for collective support and interaction. Social psychological research indicates that people who are affiliated with groups are psychologically and physically stronger and better able to cope when faced with stressful situations. Gregory Walton, a social psychologist who studies group interaction, has concluded that one benefit individuals receive is the satisfaction of belonging (to a group, culture, nation or) to a greater community that shares some common interests and aspirations. The unity of groups is achieved through members' similarities or their having experiences based on the history that brought them together.

Artists throughout history have been associated with groups, movements, and organizations that protect their interests, forward their cause, or promote them as a group or as individuals. The most visible groups during the Renaissance period in Italy, for example, were people belonging to the Catholic Church and other religious organizations, wealthy merchant families, civic and government groups, and guilds, including artists' guilds. (Figures 8.23 and 8.24)

Figure 8.24 | *Officers of the St. George Civic Guard, Haarlem*
Artist: Frans Hals
Source: Wikimedia Commons
License: Public Domain

8.3.6 Personal Identity

The city of Palmyra, in modern Syria, had long been at the crossroads of Western and Eastern political, religious, and cultural influences, as it was a caravan stop for traders traveling the Silk Road between the Mediterranean and the Far East. In the first century CE, the city came under Roman rule and under the Romans, the city prospered, and the arts flourished. Following a rebellion by Queen Zenobia of Palmyra in 273 CE, Roman Emperor Aurelian destroyed the city, ending the period of Roman control.

The Palmyrenes, or people of Palmyra, built three types of elaborate, large-scale monuments for their dead called houses of eternity. The first was a **tower tomb**, some as high as four stories. The second was a **hypogeum**, or underground tomb, and the third was a tomb built in the shape of a temple or house. All were used by many generations of the same extended family and were located in a necropolis, a city of the dead, what we today call a cemetery. Inside the tombs were **loculi**, or small, separate spaces, each of which formed an individual sarcophagus, or stone coffin. Inside the opening to the tomb, the first sarcophagus held the remains of the clan's founder; it was often faced with a stone relief sculpture depicting him as if attending a banquet and inviting others to join him. Surrounding the founder in the *loculi*, on the face of each family member's sarcophagus would be a relief portrait of each person interred there. (Loculi: http://romeartlover.tripod.com/Palmyra5.html)

This stele, a portrait of a father, his son, and two daughters, dates to between 100 and 300 CE, sometime during the era of Roman rule. (Figure 8.25) The man is reclining on a couch decorated with flower motifs within circles and diamonds. He holds a bunch of grapes in his right hand and, in his left, a wine cup decorated with flowers similar to those on the couch. His two daughters

Figure 8.25 | Funerary Relief
Source: Met Museum
License: OASC

flank his son in the background; the son holding grapes and a bird. The son and daughters all wear necklaces. Additionally, the daughters wear pendant earrings and brooches holding the drapery at their left shoulders. The chiton, or tunic, and himation, or cloak, that each daughter wears has some affinities with Greco-Roman types of clothing, but the style of the ornamented veil covering their heads is a local type of garment, based on Parthian, or Persian, styles. Also wearing local garments, the two males wear a loose fitting tunic and trousers, each with a decorative border. The fine fabrics indicated by the embellished borders of both men and women's clothing indicate goods and wealth amassed from trade, as does the abundant use of precious metals and gems in the variety of jewelry adorned by the Palmyrenes. Thus, the stele is a blend of Greco-Roman and Palmyrene (and larger Parthian) styles and cultural influences.

Coupled upon many Palmyrenes grave steles are inscriptions of text in both Aramaic and Latin that give the person's name and genealogy, markers of distinctive individual and family traits. While many of the depictions of the frontal-facing, wide-eyed figures—a defining feature of Palmyrene art—show little individualization of features, the coupling with such inscriptions are evident signs that each stele was intended to denote the characteristics of the person entombed within. The figures actively engage the viewer, and provide the reminder that personal identity is an amalgamate of individual, socio-cultural, spiritual, and historical influences.

In July 2015, the city of Palmyra, its people, and its art were again in danger. In April of 2015, Islamic State (ISIS) forces overtook the 3,000-year-old Assyrian city of Nimrud and destroyed its buildings and art. On May 21, 2015, ISIS overtook the city of Palmyra, inducing fear that they would destroy buildings and art there as they did in Nimrud. On July 2, 2015, ISIS was reported to have destroyed grave markers similar to the one discussed here. (Grave Marker Reliefs, http://www.timesofisrael.com/is-destroys-iconic-lion-statue-at-syrias-palmyra-museum/) They lined up six bust-length reliefs of people who lived in Palmyra nearly 2,000 years ago, and smashed them, obliterating the visual and written record of each person. So many have had their portraits made for posterity with the hopes of staying alive, against the odds. And, this is why we need art: it gives us memories of ourselves and our deeds, who we identify with, and how we identify others.

8.4 BEFORE YOU MOVE ON

Key Concepts

National and personal identities do not magically happen; they are built on and influenced by immediate and past events, environments, traditions, and cultural legacies. Artists capture and document not only the physical conditions of a society but also the emotional and mental conditions. They construct a sense of who we were and are as a person and as a nation. Society's identity is always fluid. When we see identity as static, we record people with stereotypes and do not see them for who they are. Art is one way to challenge static notions of identity by engaging the viewer in visual narratives that are unfamiliar to them, and that educate and challenge their previously held notions.

Since the 1970s, postmodern theories have challenged historical and traditional notions of ethnic and cultural identity by developing a model that views identity as being multifaceted, fluid, and socially constructed. Some scholars contend that we are in a period of post-identity and post-ethnicity, repudiating the old essentialist view of identity. Globalization of people, the Internet, and travel have all brought about fluid cultures—which may have contributed to people's more fluid sense of identity, and also to their interest in researching their heritage, culture, and ethnic identity. Heritage is the treasure and symbols of pride for an individual, country, and nation. Many works of art are seen as part of national heritage because they help citizens appreciate their past. Art provides life to the past, something that can be visualized, touched, walk through, and identified as being part of a legacy and culture.

Test Yourself

1. On the surface Kim Sooja's art seems simple, but underneath it is an enigma of traditions that make a metaphoric identity statement; for example, her use of fabric as an art form evokes intimacy and honor of her culture and history. Discuss and identify at-least two artists whose work makes a personal and historical statement. Be specific as you reference each image associated with your essay. (minimum of 500 words).

2. A number of circumstances throughout history have compelled artists to confront the context of social issues, select at-least two works of art that best describe an event or issue. Discuss the problems associated with the issue, and how the event and art shaped the legacy or identity of the country or nation. Describe the power the work communicates, discuss the significance of the work and how it convey a message, and identity of the people in that period of time. At the end of your essay make commentary on why you selected the art works what you think about the art. (Attach selected work with captions.) Answer to the question is located throughout the chapter)

3. Throughout history building were constructed in a manner to symbolize power; spirituality; and godlessness. Structures house institutions that guide, influence and shape a society's morals, values, politics, religious and social conditioning. Select 4 structures that best symbolize the

identity or culture of a society. Describe its impact on influencing a nation, significance to the nation and how the structure contributes to national or individual identity. At the end of your essay discuss why you selected the structures and the aesthetics of the building. (Attach selected structures with captions.)

4. Compare and contrast four works of art that best describe a personal or national identity. Discuss with specifics how the artist is able to capture the character of the person or nation. At the end of your essay add a commentary why you selected the works and their significance. (Attach selected works with captions.)

8.5 KEY TERMS

Baroque: a style of architecture and art that originating in Italy in the early seventeenth century

Bottari: Cloth wrapped and tied around clothes , fabric, or/and items into a bundle for carry

Grave stele: is a stone or wooden slab, generally taller than it is wide, erected usually in Greek cemeteries as a monument, for funerary or commemorative purposes.

Hypogeum: an underground prehistoric burial site

Impressionism: is a nineteenth-century art movement that developed in France during the late nineteenth century by a group of artists called the Anonymous Society of Painters, Sculptors

Impressionist: A painter whose painting have characteristics of the impressionism movement, emphasizing accurate depiction of light in its changing qualities, uses small, thin, yet visible brush strokes, open composition,

Individualism: emphasizes potential of man and self development own beliefs. The Individualism during the Renaissance period became a prominent theme in Italy

Industrial Revolution: period during the late eighteenth and nineteenth centuries in western Europe and the United States when industry quickly developed due to the invention of steam-powered engines and the growth of factories. Fundamental changes occurred in agriculture, textile and metal manufacture, transportation, economic and policies, and had a major impact on how people lived

Obas: The title of "oba," or king, is passed on to the firstborn son of each successive king of Benin, Africa at the time of his death

Renaissance Period: a period of time from the fourteenth to the seventeenth century in Europe. The era bridged the time between the Middle Ages and modern

Tableau: is an incidental scene, as of a group of people

Tower tomb: are mausoleums, built in 1067 and 1093

9 Art and Power

Pamela J. Sachant and Rita Tekippe

9.1 LEARNING OUTCOMES

After completing this chapter, you should be able to:

- Describe why and how art and artists have in some cultures been considered to have exceptional power.
- Distinguish between images of persuasion and propaganda, and specify characteristics of each.
- Recognize how and why images are used for such purposes as to display power, influence society, and effect change.
- Indicate ways that images establish and enhance a ruler's position and authority.
- Identify changes in images of conflict, heroic action, and victims of violent confrontation in various cultures and time periods, including the artist's intentions as well as the public response.
- Distinguish between and describe the prohibition of images enforced within some religions.
- Describe why protestors or conquerors might destroy images and monuments of a past or defeated culture.

9.2 INTRODUCTION

Art has always been associated with power. At times in history, the individuals who made art were seen as having special powers. They could conceptualize shapes and forms and then bring them into being. They could create images and objects from dirt, ashes, and stone that looked like living creatures. These individuals were set apart—they could transform, they could give life. And the images and objects they created held powers, as well. They were a means of communication with an unseen world, of exerting influence over the well-being and actions of humans. So both the

artists and their art were considered to be magical in that they were out-of-the-realm of everyday, common, and shared existence: they were super-natural and extra-ordinary.

Figure 9.1 | Apadana staircase, Persepolis, Iran
Author: User "Fabienkhan"
Source: Wikimedia Commons
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The ancient Greeks believed the creativity artists possessed came to them from a **muse**, a personification of knowledge and the arts that inspired them to write, sculpt, and compose. The ancient Romans, who strongly believed in the family as the most basic and essential hub of societal organization, called its guiding spirit the *genius*, from the Latin verb meaning *genui* or "to bring into being or create." The word **genius** came to be associated with the arts during the Renaissance, when it took on the meaning of inspiration and ingenuity visited upon the artist, often as a form of possession, setting the artist apart from, and at odds with, non-geniuses.

In addition to the power of the artist, there is the power of the art itself to imitate or mimic life. Again, according to the ancient Greeks, art's power resides in its ability to represent nature; the closer, more real, and more natural the representation, the closer the art work is to truth, beauty—and power. Among other cultures, especially those that avoid representation, art is still a means of aesthetic expression with considerable power, but with abstracted forms. For example, in Islamic cultures the human figure and forms based on direct observation are not used in religious art and architecture as only God has the ability to create living things. Instead, elaborate ornamentation based on the written word and human, animal, and plant forms is used to decorate surfaces with intricate motifs, or patterns.

The visual force of the image or object, whether representational or non-representational, has been used throughout the ages by those in power to give form to and communicate messages about themselves, their wishes or dictates, their accomplishments, and their very right to rule. Literacy has, until the recent past, in human history been a skill few had the means to develop, but leaders in secular and religious roles have fostered among their subjects and followers a visual literacy, the ability to "read" and understand images through a common "language" of subjects, symbols, and styles. Those who wish to use their art as a means of protest against an established power have traditionally used the same "vocabulary" to visually communicate their messages, as well. Especially in times of war and during periods of oppression, art has been used as a tool to protest, document, provide an alternative version, and communicate to others about people and events that become our historical record.

9.3 PROPAGANDA, PERSUASION, POLITICS, AND POWER

The word **propaganda** has gotten a bad reputation. The Latin origin of the word propaganda is *propagare,* meaning "to spread or disseminate." As it is used today, the word mainly refers to promoting information—often biased or misleading, sometimes hidden—in order to influence views, beliefs, or behavior. Originally, the word was not associated with politics, as it is generally today, nor did it imply lies or bad faith; propaganda was simply a means of publicly communicating ideas, instruction, and the like. In such a case, we now are more likely to use the word **persuasion**, which has a more neutral connotation and suggests convincing rather than coercing. For example, advertising tries to persuade—or entice—the consumer to make a choice or purchase. To many, however, there is a fine line between propaganda and persuasion. They are separated more by purpose and intention—good, bad, or neutral—than how they are carried out. Garth Jowett and Victoria O'Donnell describe the fine but crucial differences between the two words:

> Propaganda is the deliberate, systematic attempt to shape perceptions, manipulate cognitions, and direct behavior to achieve a response that furthers the desired intent of the propagandist. Persuasion is interactive and attempts to satisfy the needs of both persuader and persuadee.[1]

King Darius I (r. 522-486 BCE) had both persuasion and propaganda in mind when he built the Apadana at Persepolis, today Iran. (Figure 9.1) Darius I was the first king of the Achaemenid Empire (c. 550-330 BCE) to have royal structures erected on the site, but construction would continue under succeeding Persian kings for approximately one hundred years. The Apadana was begun in 515 BCE and completed thirty years later by Darius I's son, Xerxes I. Apadana means hypostyle hall, a stone building with a roof supported by columns. It originally had seventy-two columns—thirteen still stand—each sixty-two feet tall in a grand hall that was 200 x 200 feet, or 4,000 square feet. Needless to say, a building of such monumental proportions was an overwhelming sight for those who approached it. Brightly painted in many colors and raised on a platform with the Kuh-e Rahmat or Mountain of Mercy rising behind it, the towering structure could be seen for miles from the sparsely vegetated plain to the east.

For King Darius I, the Apadana and Persepolis—the city of Persians—as a whole was a statement of propaganda. The hypostyle hall and the city were awe-inspiring and intimidating; they in no uncertain terms let the viewer know the King had formidable power and tremendous resources. Upon entering the King's hall, the viewer was surrounded by his strength in the form of columns the height of a modern six-story building, holding up a ceiling of incalculable weight. How small and powerless the visitor was in the midst of such force. But Darius I, whose empire stretched from Egypt in the west to the Indus Valley, today Pakistan, to the east, knew that he could not effectively rule through domination and fear. So, he had elements of persuasion included at Persepolis, as well.

In addition to the building's resplendent majesty, it was adorned with sumptuous and masterful frescoes, glazed brickwork, and relief sculpture. Two staircases led up to the platform on

1 Garth Jowett and Victoria O'Donnell, *Propaganda and Persuasion,* 6th ed. (California: Sage Publications, 2014), 7

Figure 9.2 | Reliefs at Persepholis
Author: User "Ziegler175"
Source: Wikimedia Commons
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which the Apadana was built, on the north and east sides, but only the north staircase was completed during Darius's lifetime. That staircase and the platform walls to either side are covered with reliefs: figures in even, orderly rows as they approach the Persian King's hall. (Figure 9.2) They are representatives of the twenty-three countries within the Achaemenid Empire, coming to pay homage to the King during festivals for the New Year, carrying gifts. Accompanying them are Persian dignitaries, followed by soldiers with their weaponry, horses, and chariots. The native Persian and foreign-born delegates are shown together in these **friezes**, or rows, of relief sculpture. (Figure 9.3) They have facial features that correspond with their ethnicity, and hair, clothing, and accessories that indicate what region they are from. Even the gifts are objects and animals from their own countries. Rather than showing the foreigners as subservient to the Persians, they mingle with one another and at times appear to be in conversation.

The staircase reliefs, as opposed to the magnificent building as a whole, can be seen as a form of persuasion. It was in the king's better interests to win over his subjects, to gain their trust, allegiance, and cooperation, than to bend them to his will through force and subjugation. Having already demonstrated from a distance that he had the power to defeat his enemies, Darius I could, as the delegates ascended the stairs to his great hall, literally show them the respect with which he treated his loyal subjects.

In more recent history, Jacques-Louis David (1748-1825, France) painted five versions of *Napoleon Crossing the Alps* between 1801 and 1805. (Figure 9.4) David was born and raised in Paris and entered the École des Beaux-Arts in 1866 at the age of eighteen. After eight years of mixed success in his studies there, David won the Prix de Rome in 1774, a prestigious government scholarship that also included travel to Italy. He lived in Rome from 1775 to 1780, studying the art of great masters from the classical past, through the Renaissance, and

Figure 9.3 | The Apadana Palace, Persepolis, Iran
Author: User "Happolati"
Source: Wikimedia Commons
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Figure 9.4 | Napoleon Crossing the Alps
Artist: Jacques-Louis David
Author: User "Garoutcha"
Source: Wikimedia Commons
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to the present. But, he was most impressed with the philosophical and artistic ideals of some of his contemporaries, the Neoclassical thinkers and painters he met in Italy.

When he returned to France, he soon began exhibiting work in this new style; with their somber, moral tones, stories of family loyalty and patriotic duty, fine detail, and sharp focus, works in the Neoclassical style (c. 1765-1830) were in stark contrast to the frivolous, sentimental subjects and delicate, pastel hues of the prevailing Rococo style (c. 1700-1770s). Over the course of the 1780s, as social disconnect and political upheaval were building toward the French Revolution of 1789, the self-sacrificing, stoic heroes from classical and contemporary history David painted increasingly reflected the public desire for *liberté*, *egalité*, *fraternité*, or liberty, equality, and fraternity (universal brotherhood).

In the aftermath of the revolution, during the mercurial times of the 1790s, David was first a powerful figure in the short-lived Republic and then a jailed outcast. When Napoleon Bonaparte, named First Consul in 1799, commissioned David to paint his portrait in 1800, however, David's return to official favor was complete.

The commission came about this way: in the spring of 1800, Napoleon led troops south to support French troops already in Genoa, Italy, in an effort to take back land captured by the Austrians. He did so on June 9th at the Battle of Marengo. The victory led to France and Spain re-establishing diplomatic relations eleven years after the French Revolution and, as part of the formal exchange of gifts to mark the occasion, King Charles IV of Spain requested a portrait of Napoleon to hang in the Royal Palace of Madrid. Learning of this, Napoleon requested three more versions from David (and the painter independently created a fifth, which remained in his possession until his death.)

It was to be an equestrian portrait, Napoleon specified, that is, depicting him on horseback, crossing the Great St. Bernard Pass in the Alps, leading the Reserve Army south to Italy. David was to show Napoleon on a spirited, rearing horse as a calm and decisive leader, much like his heroes Hannibal and Charlemagne, who crossed the Alps before Napoleon and whose names are inscribed with his on rocks in the left foreground of the painting. In actuality, however, it did not happen that way at all: Napoleon crossed on the Alps on the back of a mule, in good weather, a few days after the soldiers went through the pass.

What Napoleon was asking David to paint was a piece of propaganda. And, the artist succeeded admirably. With the wind whipping his cloak around him, assuredly holding the reins of his wild-eyed horse in one hand while gesturing the way up and over the peaks with the other, and holding the viewer's gaze with his look of complete composure, David has shown Napoleon as a leader who guides his people to victory and who will be remembered as a hero throughout the ages. That was the story Napoleon wanted told: the timeless ideal of the great man, not the transitory pettiness of his physical likeness. For, as Napoleon is attributed with claiming, "History is the version of past events that people have decided to agree upon."

9.4 IMAGERY OF WAR

Considering the potential for art to give expressive form to ideas and emotions, it is not surprising that art has often been used to present a wide range of messages about war, one of the most dramatic of human events. All forms of art have been used for documenting war, stating reasons for supporting or opposing it, and showing reflections about its meanings, implications, and effects. On a broader scale, all human activities, of course, may be occasions for people to criticize one another, to condemn ideas, ideals, and actions, to promote or oppose causes that express cultural, societal, or individual values. We will examine a number of works that are concerned with these issues in various ways.

9.4.1 Historical / Documentary

From the earliest times, artists have responded to issues of war and conquest and their implications for the cultures in which they took place. Often, the art appears to have been created to mark a moment of triumph and to interpret the conquest as a validation of a leader's right to rule, established through the victory. Such was the case with the Palette of Narmer. (Figure 9.5) On the two-sided palette are relief-carved depictions of the subjugation of the

Figure 9.5 | Narmer Palette
Author: User "Nicolas Perrault III"
Source: Wikimedia Commons
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enemy by Egyptian King Narmer (also referred to as Menes)—under the watchful protection of the deities—and a procession of the King and his attendants toward the decapitated bodies of ten of the defeated. On the first side, Narmer wears the crown of Upper Egypt and on the reverse he wears the crown of Lower Egypt, symbolizing the union of the two regions under one ruler (c. 3,100-3,050 BCE). He is depicted far larger than both his enemies and his own men, showing the figures' relative importance. Narmer is literally depicted as a powerful, firm, and resolute warrior who will be a strong and worthy leader.

Grand artistic depictions of rulers in battle have always been used to help form their reputations and to bolster the images of their good and wise rulership. Military success has long been equated, correctly or not, with political prowess. The heroic feats of Alexander the Great (r. 336-323 BCE) at the Battle of Issus (333 BCE) with the powerful Persian King Darius III (r. 336-330 BCE) were portrayed in a Greek painting that no longer exists. Like much of Greek art, though, it was copied by the Romans, so we do have a mosaic version of the tumultuous battle that was created for the House of the Faun in Pompeii, Italy. (Figure 9.6) This enormous depiction, although damaged and now incomplete, gives a lively, somewhat riotous account of the dramatic encounter of these two renowned warriors. Alexander can be seen to the left on his chestnut horse, staring with wide-eyed intensity at the fleeing Darius, who turns to look at his opponent with one arm extended as if pleading for mercy while the driver of his chariot whips the King's horses into a frenzy of motion.

Figure 9.6 | Alexander Mosaic
Author: User "Berthold Werner"
Source: Wikimedia Commons
License: CC BY-SA 3.0

We should consider to what extent these accounts are **documentary**, based on factual records, and what we can discern that is propagandistic in purpose. In many eras, the glorification of heroes and heroic deeds in war was perhaps paramount, not only from a political and patriotic standpoint, but also because these were the values promoted as part of artistic training in academic settings (values that prevailed for most successful artists at least through the middle of the nineteenth century, when anti-academic rebellions began in art circles).

Figure 9.7 | *The Death of General Warren at the Battle of Bunker's Hill, June 17, 1775*
Artist: John Trumbull
Author: Boston Museum of Fine Arts
Source: Wikimedia Commons
License: Public Domain

American heroism in war was certainly envisioned in these terms, as evidenced in *Death of General Warren at the Battle of Bunker Hill* by John Trumbull. (Figure 9.7) As discussed in Chapter 8 Art and Identity, Trumbull was an aide-de-camp to General George Washington. After witnessing Warren's death in Boston, Trumbull was commissioned by Warren's family to immortalize the event. The Battle of Bunker Hill took place in 1775, the first year of the American Revolutionary War. Although the colonialists were defeated, the British were stunned by their far greater number of casualties, boosting the morale of the young army. In his painting, Trumbull focused on the General's tragic death as the colonial forces retreated, as well as the compassion of British major John Small, who held back one of his men as the soldier was about to bayonet Warren. Doing so, Trumbull could celebrate the heroism of the Americans while also acknowledging the honor-

Figure 9.8 | *Washington Crossing the Delaware*
Artist: Emanuel Leutze
Author: Google Cultural Institute
Source: Wikimedia Commons
License: Public Domain

able behavior of the enemy, an expectation in eighteenth-century codes of conduct during pitched battles.

Trumbull's depiction of the battle scene is greatly romanticized: an historically accurate rendering of General Warren's death was neither expected nor desired by viewers of the day. Many questions have been asked, as well, about the accuracy of the grand tableau by Emanuel Leutze (1816-1868, Germany, lived USA) of *Washington Crossing the Delaware*, a painting that is an iconic symbol of the American Revolutionary War and the first president of the United States. (Figure 9.8) Leutze created the work in 1851, seventy-five years after the Battle of Trenton occurred in 1776. Far from attempting to reconstruct the scene as it took place, Leutze intended his work to be an evocation of a grand and inspirational event, dramatically pictured.

Figure 9.9 | *Charge of the Rough Riders at San Juan Hill*
Artist: Frederic Remington
Author: User "Julius Morton"
Source: Wikimedia Commons
License: Public Domain

By the time Frederic Remington (1861-1909, USA) painted *Charge of the Rough Riders* in 1898, warfare and depictions of it were much different. Remington gives us the spirit of the fray—more down to earth, momentary, and rough and tumble. (Figure 9.9) The implications are much less aggrandized and heroic, the viewer's sense of the event much more intimate. And by the time of the World War I appearance of *Gassed* by John Singer Sargent (1858-1925, USA, lived England), we see a different tenor altogether. (Figure 9.10) Here, we are privy to Sargent's personal response to the deadly aspects of war, to the after-effects for the individuals who were each physically assaulted by poison mustard gas and are showing its ill effects as they were weakened, nauseated, and felled.

The changes in interpretation are due in part to those changes towards realism in art during the nineteenth century that we have explored. Also, they were heightened by the advent and evolution of photography, which had enhanced potential for documentation of actual conditions. But

Figure 9.10 | *Gassed*
Artist: John Singer Sargent
Author: User "DcoetzeeBot"
Source: Wikimedia Commons
License: Public Domain

Figure 9.11 | Photograph of bodies on the battlefield of Antietam during the American Civil War
Photographer: Alexander Gardner
Author: User "Shauni"
Source: Wikimedia Commons
License: Public Domain

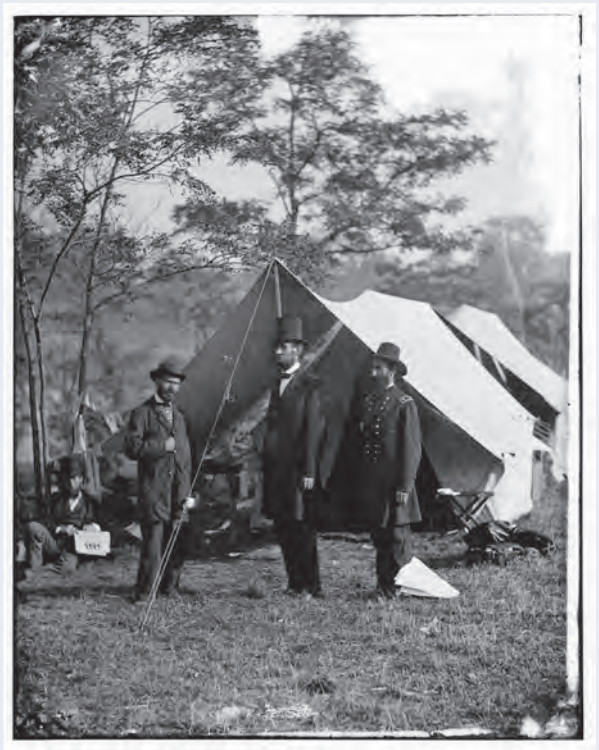

Figure 9.12 | Photograph of Allan Pinkerton, President Abraham Lincoln, and Major General John A. McClernand
Photographer: Alexander Gardner
Author: User "Bobanny"
Source: Wikimedia Commons
License: Public Domain

photography did not, by any means, always present the viewer with unvarnished truth, since it could, like painting, be manipulated in its effects. Nonetheless, the potential for a different view of war and its effects was ushered in with the advent of photography.

The American Civil War provided a venue for photographers to use the new medium in recording exactly what they were seeing, through the lens. But the processes were still not up to the task of capturing the actions, because equipment was cumbersome, and exposed photographic plates had to be developed on the spot in specially outfitted wagons. The result was that most of the photographs were of groups of dead bodies and battlefields laid waste, after the actual event. (Figure 9.11) The sights were nonetheless sobering to the viewers who had never before been privy to views of the result of war on such a scale. Alexander Gardner (1821-1882, Scotland, lived USA) was one of a number of photographers who captured many battlefield scenes, as well as views of campsites and many other details of the deployments, including visits from such dignitaries as President Lincoln. (Figure 9.12)

The potential for a more critical interpretation afforded by photography had in the past been taken at times, even though not as the norm. Notable examples come from several periods when artists responded to the horrors and agonies of war and injustice in various ways and created memorable interpretations that reveal their protests of conditions. In 1633, Jacques Callot (1592-1635, France) created a suite of panoramic etchings that dramatize *The Miseries of War*. (Figure 9.13) Francisco Goya's monumental *Third of May, 1808*, painted in 1814, showed the fear and horror of an encounter between Napoleon's troops and citizens of the town

Figure 9.13 | *The miseries of war; No. 11, "The Hanging"*
Artist: Jacques Callot
Author: artgallery.nsw.gov.au
Source: Wikimedia Commons
License: Public Domain

of Medina del Rio Seco, where 3,500 Spaniards lost their lives. (Figure 9.14) Goya's sympathies are clear in his presentation of a terrified white-shirted martyr-like figure facing a firing squad while in the midst of his equally horrified compatriots.

Similarly, Honoré Daumier dramatized the injustice of a night raid in the home of a working-class family in Paris during protests in 1834. Following a shot having been fired from a window in the building where twelve members of the Breffort family lived, soldiers stormed their apartment and killed them all. Six months later, Daumier created, a stark lithograph depicting helpless family members as they fell. (Figure 9.15) Daumier had been jailed two years earlier, in 1832, for **caricatures** (portraits containing features or characteristics exaggerated for comic effect) he made ridiculing King Louis Phillipe I (r. 1830-1848). Immediately after the artist created *Rue Transnonain*, the street on which the Breffort family lived, the lithographic stones he used were confiscated by government officials and all copies of the print were destroyed. The following year, political caricatures were banned entirely. This indicates the power Daumier's work was perceived as having and the danger it could hold for those in power. As noted, the potential for a different view of war and its effects was ushered in with the advent of photography. The American Civil War in the 1860s provided a venue for photographers to use the new medium in recording exactly what they were seeing, through the lens. But the processes were still not up to the task of capturing the actions, because equipment was cumbersome and exposure

Figure 9.14 | *The Third of May*
Artist: Francisco de Goya y Lucientes
Author: Prado in Google Earth
Source: Wikimedia Commons
License: Public Domain

times were still relatively long and slow. Alexander Gardner's photographic corps created many after battle scenes as well as portraits of generals, the president, campsites, and many other details of the deployments. (Figures 5.18 and 5.19) The potential for capturing action and momentary pathos only increased from then on, and the capacity for documenting graphic events has been used widely ever since. (Figures 5.20, 5.21, 5.22, 5.23) Compare the image of corpses being bulldozed and buried wholesale to the photos of Gardner and the previous painted glorifications of the battlefield.

Figure 9.15 | *Rue Transnonain, le 15 Avril, 1834, Plate 24 of l'Association mensuelle*
Artist: Honoré Daumier
Source: Met Museum
License: OASC

9.4.2 Reflective/Reactionary and Anti-war

One of the most powerful anti-war statements ever painted was by Pablo Picasso, created in 1937 following the bombing of the town of Guernica during the Spanish Civil War. He was commissioned by the Spanish Republican Government to create a mural for that country's pavilion at the 1937 World's Fair in Paris and, after learning of the attack, designed this poignant abstraction of symbolic and iconic motifs to express the horror of the event. (Pavilion of the Spanish Republic at the Paris International Exposition, 1937: https://thespacearchitecture.files.wordpress.com/2013/05/int2.jpg) His knowledge of the details had been gleaned from newspaper reporting, so he elected to create the imagery in the graphic black, gray, and white of the photographs through which he learned of the bombing and its impact. His dramatic distortions of form convey the deep anguish and disgust that had been engendered in him, his fellow Spaniards, and the world.

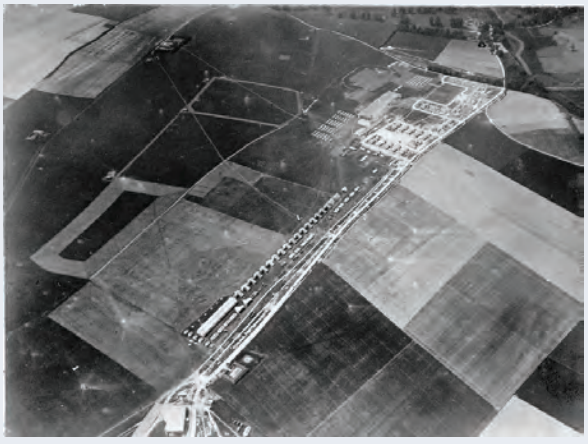

Figure 9.16 | Aerial Photography Before the First World War
Artist: Laws F C V (Sgt)
Author: User "Fae"
Source: Wikimedia Commons
License: Public Domain

Over the course of the twentieth century, documentary photography was used not only to

capture the brutal events of war, but also to broadcast moments of utter horror in such graphic ways that they have influenced public sentiment, sometimes turning opinion from support to outrage. By the time of World War I, technology permitted the reproduction of photographs in newspapers, which meant that the average citizen had far greater access to visual news of the war than in earlier conflicts. Some leaders, such as German Kaiser Wilhelm II (r. 1888-1918), were in favor of using photographs as a means of bolstering public support for the war, but others restricted photographers' access and censored photographs, citing security concerns. Shortly before the beginning of World War I, the British Army was the first to realize the potential of photography for aerial reconnaissance, greatly expanding their research capabilities and troop maneuverability. (Figure 9.16)

During World War II, American military and government agencies tremendously expanded the use of photography for purposes ranging from conducting espionage and assisting training, to recording atrocities and providing documentation. (Figures 9.17 and 9.18) During the Vietnam War (USA involvement, 1955-1975), the American military gave unprecedented access to non-military reporters and photographers. As the war extended in the 1960s, far longer than the American people expected, images of conflict and suffering in the war-torn country began having an impact on public opinion. (Women and children crouch in a muddy canal as they take cover from intense Viet Cong fire, Horst Faas: http://media2.s-nbcnews.com/j/streams/2013/october/131016/8c9400532-pb-131016-vietnam-01.nbcnews-ux-2880-1000.jpg) By 1972, when Nick Ut (b. 1951, Vietnam, lives USA) photographed children fleeing their village after it was attacked with napalm, the tide had turned and many Americans no longer supported the Vietnam

Figure 9.17 | Bones of anti-Nazi German women in the crematoriums in the German concentration camp at Weimar (Buchenwald), Germany
Photographer: Pfc. W. Chichersky
Author: User "Petrusbarbygere"
Source: Wikimedia Commons
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Figure 9.18 | Two enlisted men of the ill-fated U.S. Navy aircraft carrier LISCOME BAY, torpedoed by a Japanese submarine in the Gilbert Islands, are buried at sea from the deck of a Coast Guard-manned assault transport.
Author: User "W.wolny"
Source: Wikimedia Commons
License: Public Domain

War. (Phan Thị Kim Phúc running down a road near Trảng Bàng, Vietnam, after a napalm bomb was dropped on the village of Trảng Bàng by a plane of the Vietnam Air Force, Huynh Cong Ut: https://upload.wikimedia.org/wikipedia/en/d/d4/TrangBang.jpg)

9.4.3 Prohibition or Destruction of Imagery: Iconoclas

Controversy over imagery and its use, especially in sacred contexts, also has a long history. Debates on the topic have, at times, erupted into deep and bitter arguments. It has often been thought that, because of the Old Testament statements forbidding the use of idols, the Jewish religion has never allowed pictorial or figural art as part of its religious expression. More current findings, though, lead to the conclusion that the biblical statements were actually pointedly made at times against the real danger of idolatry, or the worship of idol images, rather than being a broad prohibition of images altogether. Dura-Europos was a military outpost in Syria held by the Romans 114-257 CE where the garrisoned soldiers obviously practiced a wide variety of religions. The site has a great number of different pagan temples, a Christian house church, and a Jewish **synagogue**, or house of worship, that is decorated with a great array of lively figural frescoes that depict Old Testament stories. (Figure 9.19)

Figure 9.19 | Part of the fresco at the Dura-Europos synagogue
Author: User "Udimu"
Source: Wikimedia Commons
License: Public Domain

Figure 9.20 | Mara's assault on the Buddha
Author: User "Gurubrahma"
Source: Wikimedia Commons
License: CC BY-SA 3.0

Early Buddhist art was, according to some, **aniconic**, or characterized by the avoidance of figural imagery that represented Sakyamuni Buddha, its fifth-century BCE founder. Others disagree. We have no examples of Buddhist art until the second century BCE, well after the death of Sakyamuni, probably because early works were of impermanent materials and have not endured. In the earliest we do have, the figure of the Buddha does not appear; rather, we see the seat where he achieved enlightenment and the Bodhi tree that shaded it (Figures 9.20) Scholars disagree as to whether the absence

of the Buddha confirms a prohibition of showing his figure.

On the contrary, we do know there is a general aversion to the use of figural imagery in sacred uses in Islam, although it is not universally heeded. There is no specific prohibition in the Koran, the central sacred scripture for Islam; however, there are authoritative statements among the writings of the Hadith, the commentaries on the Koran that supplement its teachings. The rationale is that the creation of human and animal form is reserved for God and should not be an act of man. Thus, the decorations of mosques and related structures are usually accomplished with lavish linear scripts, embellished with arabesques and vegetal and floral motifs. (Figure 9.21) The script is usually drawn from the Koran or is simple praise of Allah; this sort of design is often also applied to all sorts of goods and décor for the Muslim household. (Figure 9.22)

Figure 9.21 | Mihrab of Mosque–Cathedral of Córdoba
Author: User "Ingo Mehling"
Source: Wikimedia Commons
License: CC BY-SA 4.0

A dramatic example of the anti-imagery debate took place in the Byzantine Christian Church in the eighth and ninth centuries CE. Based on the perception of the biblical prohibition, an assault was mounted against all religious images, and much of the existing artwork was destroyed in an effort to eradicate what was considered an evil practice. The defenders of the use of imagery argued that the problem was not the images themselves, which could be positive aids to spiritual inspiration and religious devotion, but to their improper usage, which resulted in a sort of idolatry, akin to pagan idol worship. The images, according to proponents of their use, should be seen as tools, associated with understanding God and the saints, and as means of furthering the contemplation of Christian mysteries. Further, they argued, to obliterate existing images, to deface pictures and to destroy statues was to desecrate sacred things and, effectively, to disrespect the holy beings which they represented.

Figure 9.22 | Seventeenth-Century Persian Bowl
Author: User "Udimu"
Source: Wikimedia Commons
License: Public Domain

This notion was expressed in the mid-ninth-century Chludov Psalter with an illustration that equates

Figure 9.23 | Miniature from the 9th-century Chludov Psalter with scene of iconoclasm. Iconoclasts John Grammaticus and Anthony I of Constantinople.
Author: User "Shakko"
Source: Wikimedia Commons
License: Public Domain

Figure 9.24 | Iconoclasts in a church
Artist: Dirck van Delen
Author: User "BoH"
Source: Wikimedia Commons
License: Public Domain

Figure 9.25 | 16th-century iconoclasm in the Protestant Reformation. Relief statues in St. Stevenskerk in Nijmegen, the Netherlands, were attacked and defaced in the Beeldenstorm.
Author: User "Ziko"
Source: Wikimedia Commons
License: CC BY-SA 3.0

the destruction of an icon with insulting Christ on the cross when he was forced to take gall (bile) and vinegar by the mocking Roman soldiers. (Figure 9.23) The controversy was settled in 843 and the use of icons and imagery thrived thereafter. Unfortunately, very little of the religious artwork that was produced prior to this time survived for us to examine.

Other chapters in the debate over imagery open in later centuries. For some Christians, it was one point of disagreement leading to the Protestant Reformation that began in Wittenberg, Germany, in 1517. According to those protesting what they saw as abuses of power in the Roman Catholic Church, the proliferation of images of holy figures and stories from the Bible distracted the faithful from true worship: reading the word of God in the Bible. As new religious practices spread, there

Figure 9.26 | Bronze head of a king, most likely Sargon of Akkad but possibly Naram-Sin.
Author: Iraqi Directorate General of Antiquities
Source: Wikimedia Commons
License: Public Domain

was a widespread removal of religious paintings and sculpture from all churches and public buildings. (Figure 9.24) In the Wars of Religions that raged in many places in Europe (c. 1524-1648), the destruction of images was one of the violent forms of protest by angry crowds that railed against any and all prevailing practices and the powers they held responsible. A great many church portals (doors) were damaged by those who saw lopping off heads of sculptures above the doorways as a fitting expression of their anti-Church sentiment. (Figure 9.25)

Throughout history, such destruction has certainly not been restricted to religious controversies. From very early examples, we know of what is likely purposeful defacement of ruler images that were made either in protest or as a sort of proclamation of defeat and superiority. The gouging out of the jeweled eyes in this bronze head of Assyrian King Sargon II might have been for theft of the precious materials, but it may also indicate conquest over the man himself. (Figure 9.26) In recent times, we have seen the dramatic toppling in 2003 of the statue of Sadam Hussein in a public square in Baghdad, Iraq, as a symbolic overthrow of a despised and despotic ruler. (Figure 9.27) Further humiliation of him was clearly intended by the widespread publication of photos of captors picking lice from his head after his discovery in a spider hole.

Figure 9.27 | Statue of Saddam Hussein being toppled in Firdos Square after the US invasion of Iraq.
Photographer: U.S. military employee
Author: User "Ipankonin"
Source: Wikimedia Commons
License: Public Domain

Figure 9.28 | The taller Buddha of Bamiyan before (left) and after destruction (right).
Author: User "Tsui"
Source: Wikimedia Commons
License: CC BY-SA 3.0

The power of such pointed symbolism in visual terms is employed to fight culture wars, as well. In Afghanistan, in 2001, the Taliban undertook to dynamite two colossal images of the Buddha dating to the sixth century CE that had been carved into the side of a cliff in the Bamyan valley of central Afghanistan. (Figure 9.28) Arguments came from all over the world, pleading with them to preserve monuments that were considered part of the cultural heritage of humankind. Nonetheless, they completed their task, declaring it a duty to eliminate an image that violated their spiritual beliefs.

A similar scenario unfolded more recently, when ISIS militants went on a destructive campaign to destroy historically and culturally valued artwork in the Mosul Museum, Iraq, despite pleas from curators and art lovers around the globe. (Extremists used sledgehammers and power drills to smash ancient artifacts at a museum in the northern city of Mosul: http://i.dailymail.co.uk/i/pix/2015/02/26/261DB11500000578-2970270-image-a-1_1424957194042.jpg) This sort of protest is often made on a smaller scale, as well, when symbolic or iconic imagery is defaced or destroyed as a means of mocking its value to those who respect it, as with the Nazi symbols made on Jewish gravestones or the burning of the American flag. (Desecrated Jewish gravestones: http://cdn.timesofisrael.com/uploads/2012/10/AP100127022968.jpg) (Figure 9.29) All such incidents reinforce our understanding of the varieties of power that art and visual imagery can have.

Figure 9.29 | Desecration of the U.S. Flag by burning
Author: Jennifer Parr
Source: Wikimedia Commons
License: CC BY 2.0

9.5 BEFORE YOU MOVE ON

Key Concepts

Due to their ability to create art, throughout history artists have often been considered to have special and mysterious powers. Images can be used to enhance the power of an individual, system of government, or form of religion. Artists can use images to bring attention to and have an impact on social issues. Images of war can be used to validate and strengthen a ruler's authority and power. From the nineteenth century to the present, violent conflicts have been depicted with a greater range of imagery, in part due to technological advances and social attitudes toward the impact of war. Imagery is forbidden within some religions based on interpretations of religious texts. The destruction of images can be the result of religious, social, or political beliefs or protests.

Test Yourself

1. Describe why and how art and artists have in some cultures been considered to have exceptional power.
2. What are propaganda and persuasion, and what are some differences between them?
3. How did King Darius I use images of both persuasion and propaganda at the Apadana in Persepolis?
4. Describe how rulers have used images of them to enhance their authority.
5. How and why did images of war change in the United States from the time of Revolutionary War through World War I?
6. Give an example of an art work that was meant to protest war or social injustice, and describe how it did so.
7. Describe how and why Nick Ut and Pablo Picasso focused on the individual in their depictions of war.
8. Why are images forbidden within some religions? Give specific examples.
9. What prompted the destruction and avoidance of religious images during the Protestant Reformation?
10. Explain why images of a defeated or dead ruler or monuments of an occupied culture might be defaced or destroyed.

9.6 KEY TERMS

Aniconic: the avoidance of figural imagery within a religion

Caricature: portrait containing features or characteristics exaggerated for comic effect

Documentary: in artistic or written forms, work that records actual events as they happened

Frieze: a horizontal row of relief sculpture or painting on a building

Genius: (from the Latin *genui*: to bring into being or create) a person of remarkable intelligence or with outstanding creative abilities

Muse: personification of knowledge and the arts, and inspiration to write, sculpt, and compose

Persuasion: the attempt to influence, convince or entice someone to make a choice (often a purchase)

Propaganda: information (written, verbal, artistic) that promotes a particular viewpoint or set of ideas about a person or event. The word indicates information that is biased, misleading, or sometimes hidden that is used in order to influence views, beliefs, or behavior

Synagogue: Jewish house of worship

10 Art and Ritual Life

Symbolism of Space and Ritual Objects, Mortality, and Immortality

Jeffery LeMieux and Rita Tekippe

10.1 LEARNING OUTCOMES

After completing this chapter, you should be able to:

- Identify and describe the different architectural forms that are used for diverse ritual purposes and those associated with specific religious groups
- Recognize a variety of symbolic and functional components of architectural centers for worship, including building parts, auxiliary structures, and furniture, as well as to discuss its significance and uses
- Identify and describe sculpture, paintings, and a variety of religious objects that are used to express beliefs, to teach religious doctrine, and to perform ritual acts
- Recognize and discuss some of the specific forms of art associated with funerary and memorial functions in different belief systems

10.2 INTRODUCTION

Art and architecture have ever been used to express our deepest human interests, including the universal concerns with the meaning of human life itself and whether or not our spirit will continue in an afterlife. Thought and belief about these concerns have led individuals to create art about them; they also have led people to ally with like-minded individuals, forming philosophical and religious groups and institutions that have frequently further formalized their thought and belief concepts and contemplations and used art and architecture to give concrete form and image to these ethereal notions.

10.3 EXTERIOR RITUAL SPACES

The well-known site of Stonehenge, in Wiltshire, England, although not completely understood today, provides us with insight into the early evolution of a ritual location. (Figure 10.1) It

Figure 10.1 | Stonehenge
Author: User "garethwiscombe"
Source: Wikimedia Commons
License: CC BY 2.0

was developed over the course of some 1,500 years (c. 3,000-1,600 BCE). The site's configuration has astronomical implications, with a design of a ritual offering or sacrifice table, and portal placed in relationship to the sunrise at the summer solstice. (Figure 10.2) Its concentric rings were made of wooden posts, earthen ditches, and thirty **megaliths,** or large stones, each of which is approximately thirteen feet high, seven feet wide, and weighing more than twenty-five tons. In places where two megaliths support another horizontal stone, a **dolmen** or **cromlech** is formed. (Figure 10.3) Other parts of stone, wood, and earth were placed in particular spots for which the choice of location and use are now unclear.

How could Stonehenge have been built with prehistoric knowledge and technology? It is believed that the large stones were quarried from twenty-five to 150 miles away, floated, and log rolled to the final site and then placed by creating inclined dirt ramps. (Figure 10.4) Once the upright stones were placed, the spaces were filled with dirt, the capstones rolled into place, and all the dirt removed. As is clear with these construction methods, it is important to recognize that prehistoric people did not lack in either clever mental ability or tireless devotion.

Many sites across England and other parts of Europe show a kinship to it in their use of space and materials and their desire to engage with the cosmos. Stonehenge is the largest of approximately 1,000 stone circles found on the British Isles. Their existence and the fact that these sites were used for such a long time gives us some insight into the ways our earliest known ancestors devised views of the universe and their place in it, as well as how they addressed such issues through artistic expression.

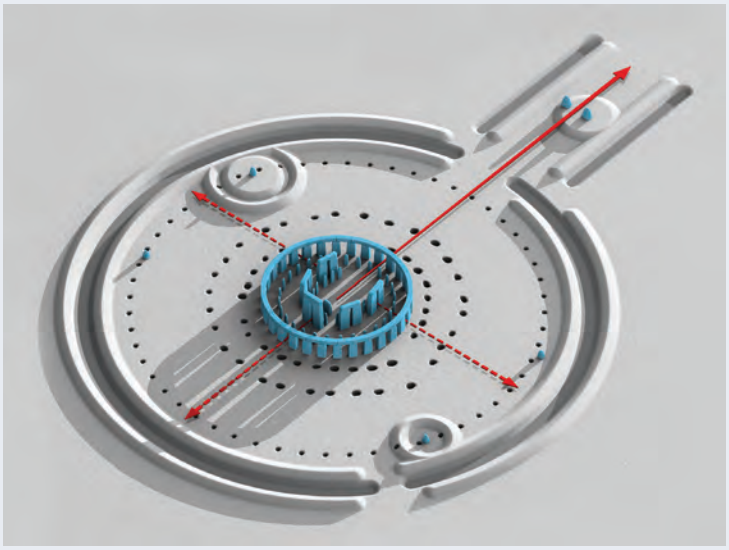

Figure 10.2 | Digital rendering of Stonehenge
Author: Joseph Lertola
Source: Wikimedia Commons
License: Public Domain

Human societies from widely separated times and locations have constructed strikingly similar forms

Figure 10.3 | Dolmen of Oleiros, Spain
Author: Arturo Nikolai
Source: Wikimedia Commons
License: CC BY-SA 2.0

It is a short step to placing the altar on a built, raised platform to accentuate its status. For example, a **heiau** is a Hawaiian temple composed of a Polynesian raised earthen or stone temple platform in an enclosed area that might also contain stone markers and cult images. Heiau were used for a variety of reasons: to treat the sick, offer first fruits, control rain, and achieve success in war (for which human sacrifices were made). Heiau are found throughout the Pacific island. This print depicts the heiau at Waimea, on Kauai, one of the Hawaiian islands, as it existed prior to European occupation. (Figure 10.5) The print was created by artist John Webber (1751-1793, England), who accompanied British explorer Captain James Cook on this third Pacific expedition (1776-1779). Although many Hawaiian Heiau were deliberately destroyed at the official end of the Hawaiian religion in the nineteenth century, some have since been fully rebuilt and are now public attractions.

Figure 10.5 | Drawing of Heiau at Wimea
Artist: John Webber
Author: User "KAVEBEAR"
Source: Wikimedia Commons
License: Public Domain

of symbolic or physical enclosure or elevation of the sacred. The altar is the most simple and expedient means. An altar, found in religious settings and structures to this day, is a piece of **liturgical** (religious ritual) furniture possessing ancient symbolism—primarily as the site of sacrifice, most often in the offering of animals ritually slain for the deity.

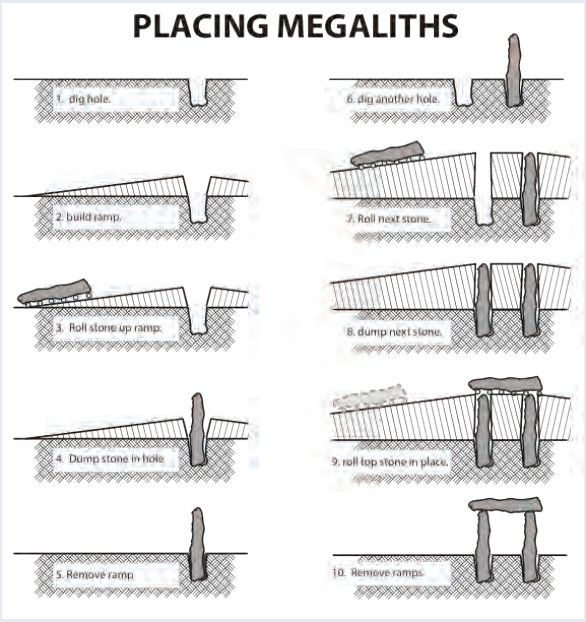

Figure 10.4 | Diagram Depicting Placement of Megaliths
Author: Jeffrey LeMieux
Source: Original Work
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Olmec, Maya, and Aztec, built large temple complexes dedicated to religious worship, which included animal and human sacrifice. One such fine example of these large complexes is the Mayan temple at Chichen Itza. It is a four-sided pyramid with staircases of ninety-one steps on each side all leading to a temple at the top. The number ninety-one is no accident: four times ninety-one equals 364, which, paired with one final step at the top, represents the number of days in the solar year. Quetzalcoatl appears in succeeding Central American religions.

In the Aztec culture, Quetzalcoatl was related to gods of the wind, of the planet Venus, of the dawn, of merchants, and of arts, crafts, and knowledge. He was also the patron god of the Aztec priesthood, of learning and knowledge.

The gateway is another architectural method for creating or recognizing a ritual or sacred space. Ritual gateways are found more often in Asian religious settings, though with a broad view any entrance could be construed to be a marker for a physical and spiritual transition.

Shinto is an ancient religion native to Japan. The main focus of Shinto is the veneration of the deeds and images of ancestors in home shrines. In public places, ***torii***, or Shinto gateways, are often found marking the sites of important ancient events or framing beautiful views. The "floating gate," so named because when the tide is high, it is surrounded by water and appears to float, of the Itsukushima Shrine near Hiroshima is a good example. (Figures 10.6 and 10.7) The entrance gate was erected in 1168; it has been destroyed, redesigned, and rebuilt several times.

Figure 10.6 | The torii gate at Itsukushima Shrine on the island of Itsukushima at low tide
Author: Dariusz Jemielniak
Source: Wikimedia Commons
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Figure 10.7 | The torii gate at Itsukushima Shrine on the island of Itsukushima
Author: Jordy Meow
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10.4 THE SACRED INTERIOR

Sacred interior spaces offer several advantages over exterior sites such as platforms and gateways. In particular, they offer controlled access to the ritual space, for example, as we saw with complexes such as the Temple of Horus at Edfu (see Figure 7.42) and the Temple of Hephaestus

in Athens, Greece, (see Figure 7.44) and they permit a new level of control over who is admitted. The nature of an interior space may also act as a metaphor for a personal encounter with the sacred within oneself.

We have noted that architectural forms have often been adopted and adapted according to the ways they serve group or congregational needs. Many religious centers meet a variety of purposes and needs, so they might include spaces or separate buildings for schools, meeting rooms, and any type of subsidiary accommodations. We will look, however, primarily at the basic distinctions among architectural forms that articulate and address the ritual and practical needs of the group.

Figure 10.8 | Nanzen-ji garden, Kyoto
Artist: Musō Soseki
Author: User "PlusMinus"
Source: Wikimedia Commons
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It should be added that many practices are personal and individual and so may not require any sort of separate building; some may use a space within another sort of building or a room or corner within the home. Also, many rituals have been conceived as addressing a natural setting, such as an open field, a sacred grove of trees, a grotto or cave, or a specific spring, lake, or seaside spot. (Figure 10.8)

Some of the basic features within many churches and temples reflect these notions. Although there are many exceptions, the layout of a structure most often relates to the four directions of the compass and the sites of most sacred precincts address the rising and setting of the sun. Altars are usually placed in the east. Over time, some adaptations have been made to accommodate other considerations; for example, a church or temple might be situated near a sacred mountain or a place where a miraculous occurrence took place. With these ideas in mind, we will briefly survey a few important types and features.

10.4.1 Features and Forms

Innumerable symbolic features are associated with worship; a few stand out as basic to identification of a building or site associated with a specific belief system. We quickly recognize and identify the distinctive implications of a **steeple** (church tower and spire) or a minaret, or the form of a stupa or pagoda, and we can sometimes discern how these and other such expressions came into use and accrued significance. (Figures 10.9 and 10.10) As discussed in Chapter Seven: Form in Architecture, the Islamic minaret was developed as a tower associated with a mosque that was used primarily to issue the call to prayer (and also to help ventilate the building). (see Figure 7.50) In the

Figure 10.9 | Church of the Covenant
Author: User "Fcb981"
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past, the **imam**, or prayer leader, charged with the ritual task would climb to its summit and intone the *adhan* five times each day, making the call in all directions so that the surrounding community would be notified; now, electronic speaker systems achieve this function. But the minaret has other implications and uses, as well. (Figure 10.11) It has become a striking visual symbol of the very presence of the mosque and of Islam's presence in the community; over time, many mosque complex designs have incorporated multiple minarets—most often four, with one at each corner of the main structure. The visual significance may have been further accentuated to rival the Christian presence of a nearby steeple or bell tower.

The bell tower has been used similarly to announce the onset of Christian services by ringing at specific times. Public clocks are sometimes added, with the function of noting the time, ringing or chiming a tune on the hour, the half hour, or the quarter hour. Because churches were often community centers, the bells could also give public notice of celebration, mourning, or warnings of emergency like fire. In the Middle Ages, the control of the bell ringing was sometimes a political issue, especially as urban communities developed governments and sought independence from local churches

Figure 10.10 | Phoenix Hall
Artist: Musō Soseki
Author: User "うぃき野郎"
Source: Wikimedia Commons
License: CC BY-SA 3.0

Figure 10.11 | Minaret of the Great Mosque of Kairouan, Tunisia
Author: Keith Roper
Source: Wikimedia Commons
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Figure 10.12 | Tournai, Belgium
Author: Jean-Pol GRANDMONT
Source: Wikimedia Commons
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Figure 10.13 | Washington National Cathedral
Author: Carol M. Highsmith
Source: Wikimedia Commons
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in certain ways. At Tournai, Belgium, such struggles notably led to a sort of visual combat of towers on the town skyline. The city's civic leaders there were granted the right to control the bell ringing for community notices and built a separate tower away from the church located on the town square. The Church countered by renovating the church building to include four bell towers, seeking thereby to assert its own rights to identify itself with the task. (Figure 10.12)

The steeple or bell tower visually implies a Christian presence and is generally part of the church building, usually on the façade. Over time, builders have added multiple towers, as they did at Tournai and elsewhere. Doing so emphasized the width of the façade, or other parts of the building, such as the transept, the "arms" in a Latin cross plan church, or the **crossing**, where the "arms" meet. For example, at Lincoln Cathedral in England, towers are placed at either side of the façade and another marks the crossing. (Figure 10.13) Some steeples and towers associated with Christian use, however, have been erected independently of other buildings. For example, the Campanile, or bell-tower, by Giotto in Florence follows the Italian tradition of erecting the tower adjacent to the church. (Figure 10.14)

Figure 10.14 | Giotto's Campanile
Author: Julie Anne Workman
Source: Wikimedia Commons
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More specific features of church and stupa structures, among others, include space within or outside for circumambulating, walking around a sacred object. In medieval churches that

featured display of relics and accommodated pilgrim visitation, the **ambulatory** might be altered to allow visitors to walk around a ring or succession of chapels at the end of the church where the apse was located. (Figure 10.15) As referred to in Chapter 7 Form in Architecture, at the Sanchi Stupa, provisions were made for the devotee to walk around the fence surrounding the stupa, then enter one of the gateways and circumambulate the mound on the ground level, then climb the stairs and circumambulate again on a walkway attached to its exterior surface. (see Figures 7.52) (Great Stupa at Sanchi: https://s-media-cache-ak0.pinimg.com/564x/e2/14/b2/e214b2c65c63f16198bf64b1dbc63d67.jpg) Since the stupa is an earthen mound faced with masonry, it has no

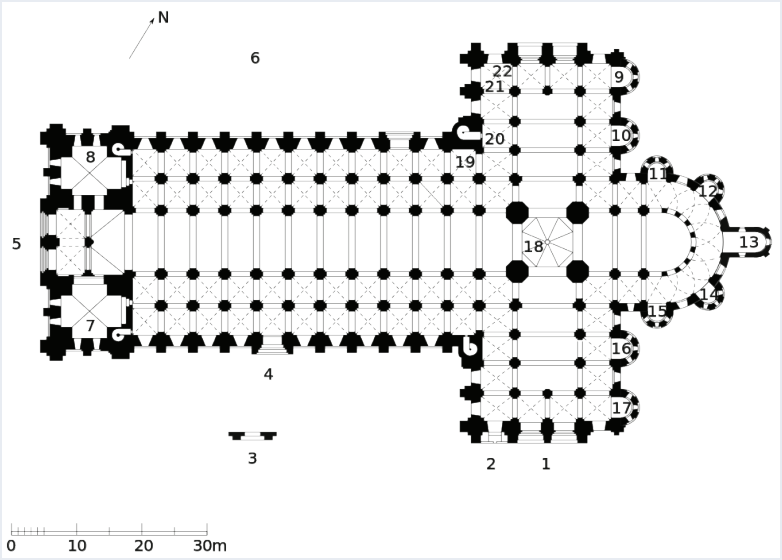

Figure 10.15 | Floorplan of St. Sernin
Author: User "JMaxR"
Source: Wikimedia Commons
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Figure 10.16 | Relief of a sacraficial alter
Author: Wolfgang Sauber
Source: Wikimedia Commons
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Figure 10.17 | A Romanesque baptismal font from Grötlingbo Church, Sweden
Artist: Master Sigraf
Author: User "Bilsenbatten"
Source: Wikimedia Commons
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interior space accessible to the practitioner and all of the rituals are accomplished outside.

The provisions for making an offering of animals ritually slain for the deity can be seen in the ruins of the Anu or White Temple in Uruk (c. 3,000 BCE), today Iraq, which stood atop the ziggurat there. (The White Temple floorplan: https://classics.unc.edu/files/2014/02/UkWhTpl.gif; Temple and Ziggurat: https://classics.unc.edu/files/2014/02/UkWhTRecon.gif) The sanctuary chamber included a large altar table with channels along a sloped ditch to carry away the blood and other fluids resulting from the ritual sacrifice. Other types of sacrificial altars were provided for fire rituals that involved making offerings to a deity of an animal, grain, oil, or other substances, as can be seen in this Roman relief depiction of the sacrifice of a bull. (Figure 10.16) Some of these altars were part of temple complexes, while others were found in homes and used for private devotions. Larger ritual fires are also part of the practices among some sects and are still in use; bonfires are a related practice.

Ritual ablutions, or cleansings, also have artistic accommodations in the forms of fountains and pools, which were once a standard part of Christian atrium courtyards that marked the entryways to churches and are frequently provided in courtyards for mosques. (Islamic Pre-Prayer Ablution Fountain in Kairaouine Mosque Courtyard in Fes, Morocco: http://encircleworldphotos.photoshelter.com/image/I0000EvE9geT8XFA) Vestiges are found in holy water fonts that still stand at portals to Catholic churches, where the practitioner dips the fingers and makes the sign of the cross. Also related are baptismal fonts or tanks used for the ritual cleansing, which, along with other ceremonial rites, signifies the entry into some faiths (Figure. 10.17) Another type of symbolic liturgical furniture that appears in many worship contexts and is given considerable artistic attention is the **pulpit**, or **minbar**, as is it called in Islamic centers. It is the site of preaching, reading scriptures, and other addresses to congregations, and is, sometimes, very elaborately adorned. (Figures 10.18 and 10.19)

Figure 10.18 | Baroque pulpit in the Amiens Cathedral, France
Author: User "Vassil"
Source: Wikimedia Commons
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Figure 10.19 | Amr Ibn al-Aas Mosque (Cairo)
Author: User "Protious"
Source: Wikimedia Commons
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10.4.2 Sculptural and Painted Expressions of Belief

Beyond the types of symbolic features and forms we have explored, there exists a tremendous variety of objects expressing common or personal belief and devotions. In many instances, they adorn temples, synagogues, and churches; at other times, they were designed to be used in private or family settings. Even the sects with the most austere attitudes about the use of art, such as the Shakers, have a design aesthetic that is related to the belief system of finding creative solutions in the functionality of the form. (Figure 10.20). A lot of artistic efforts have been applied to religious expression, often entailing the notion that the most lavish and sumptuous goods should be provided for these purposes.

Figure 10.20 | Rocker in the Shaker Village at Pleasant Hill
Author: User "Carl Wycoff"
Source: Wikimedia Commons
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Figure 10.21 | Bodhisattva Avalokitesvara (Guanshiyin), Shanxi Province, China
Author: Rebessa Arnett
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Sculptures, paintings, drawing, prints, film, video, performance art, visual demonstrations, all have been brought into service in this regard. They might vary as to whether they embody a point of doctrine or a shared tenet, or express a personal veneration for a deity or holy personage, or offer a viewpoint about exuberance or restraint; regardless, they have abounded. Often, they also epitomize the sentiment of a cultural moment in a particular place or the development of a particular line of thought in theology, philosophy, or devotional practice.

Figure 10.22 | Virgin and Child of Jeanne d'Evreux
Author: Ludwig Schneider
Source: Wikimedia Commons
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Figure 10.23 | The nave of Vézelay Abbey
Author: Francis Vérillon
Source: Wikimedia Commons
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Figure 10.24 | The central portal of Vézelay Abbey
Author: User "Vassil"
Source: Wikimedia Commons
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An example is the elegant and graceful Bodhisattva Guanyin, a spiritual figure of compassion and mercy, created in China in the eleventh or twelfth centuries during the Liao Dynasty (907-1125). (Figure 10.21) The sculpture acts as a compassionate guide for the Buddhist devotee who would look to such an elevated being for loving guidance on the spiritual journey. The ideas of patron saints or dedicated intercessors like the Virgin Mary were popular in the West, as well, especially during the Middle Ages, an era when great riches were often lavished on images of veneration for these spiritually accomplished models of sanctity. The graceful Virgin of Jeanne d'Evreux was a gift in the early twelfth century from the French queen to the Abbey of Saint-Denis, the site for royal burial at the time. (see Figure 7.64 and Figure 10.22) The young mother, playfully engaged with her divine infant son, was rendered with striking and inspiring emotional effect.

In Christian churches of the Middle Ages, and for some denominations today, the sculptural embellish-

Figure 10.25 | Lower Compartments Detail, Vézelay Abbey
Author: User "Vassil"
Source: Wikimedia Commons
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ment of the interior not only showed the respect of believers but also provided considerable food for devotional thought, often in the form of Bible stories, tales of the saints, and theological ruminations. Such was the case at the French Romanesque Vézelay Abbey (1096-1150). (Figure 10.23) The tympanum above the portal contains a relief sculpture by Gislebertus depicting the Last Judgment, with Christ sitting in the center (Figures 10.24 and 10.25) The capitals on the piers in the interior have lively depictions of Old Testament tales such as Jacob and the Angel, and other scenes such as the Conversion of St. Eustace, a Roman general who while hunting saw a vision of a crucifix between a stag's antlers and adopted Christianity. (Figures 10.26 and 10.27) These are all told through delightful, puppet-like Romanesque figural forms. Visual stories such as these were meant to reinforce the importance of remaining true to God despite challenges to their faith in this lifetime.

Figure 10.26 | Reliefs in Vézelay Abbey
Author: User "Vassil"
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Figure 10.27 | Reliefs in Vézelay Abbey
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10.4.3 Ritual and Devotional Objects

In devotional centers where the philosophical or religious beliefs allow the use of figural imagery, the use of cult statues and other images of deities or persons associated with the ideology are important focal points for worshippers. Some, like the cross, are essential statements; others play subsidiary roles, designed for amplifying or enhancing the spiritual experience and providing additional opportunities for contemplation or stimulus of devotional response. As we have noted, Buddhist and Hindu temple complexes often have a great array of portrayals of deities and/or spiritual

leaders, as befits polytheistic religions. Part of the complaint of the Protestant revolt was that Christian churches had become too similar in spirit to polytheistic cults, with the wide selection of saints comprising a system that seemed no longer sufficiently focused on the central singular God. Part of the effect, in artistic terms, was that the decoration of many Protestant churches changed character—as well as liturgical focus—eliminating many of the lavish accouterments that had accrued around Catholic ritual.

While few general rules exist for Christian decoration, the Catholic churches usually have a large and prominent crucifix above the main altar where the **Mass/Eucharist, t**he primary religious ritual for Catholics, is celebrated; Protestant sites are more likely to have a plainer cross or none at all, and are unlikely to have an altar. Throughout the ages, the character of the crucifix has seen tremendous variation, from an expression of the extreme suffering of Christ to a much more iconic expression of the belief behind the symbol. Between the time of Christianity's legitimization in 313 CE and the tenth century, for example, representations of Christ on the cross generally showed him as alive, having gloriously defied death. Crosses also varied considerably in scale. The Gero Crucifix (c. 965-970), now placed over a side altar in Cologne Cathedral, Germany, compared to others of its era was very large at six feet, two inches, and was considered to be provocative in eliciting contemplation of the suffering of Christ. (Figure 10.28) Over the next several centuries, depictions of Christ on the cross in northern Europe would increasingly emphasize the agony of the human being in the throes of death, as opposed to his everlasting triumph, in ever more graphic portrayals of the event central to Catholic worship and to the liturgy of the Mass. (Figure 10.29) The range of

Figure 10.28 | The Gero Crucifix
Author: User "Elya"
Source: Wikimedia Commons
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Figure 10.29 | Pietà
Source: Met Museum
License: OASC

Figure 10.30 | Replica of the Chalice of Doña Urraca
Artist: User "Locutus Borg"
Source: Wikimedia Commons
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emotional content in Christian imagery is vast and ever changing. This diversity is a typical characteristic for objects that are related to devotional use, as the nature of active faith is to grow and change, ever producing fresh new expression.

The variety of liturgical equipment that was conceived for Christian ritual over the centuries provided great outlet for inventiveness. While some versions of ritual objects were simple and utilitarian in design, others clearly spurred flights of great fancy and flair. An important symbolic and functional object in all worship centers is the candlestick and a tremendous variety of these were created. One of the most elaborate was the enormous seven branched candelabra cast of gem studded bronze and covered with a mass of imagery of saints, plants, animals, and angels, with the whole immense and tangled array supported on four large dragon-form feet. (Duomo Milano - Candelabro Trivulzio: https://it.wikipedia.org/wiki/Candelabro_Trivulzio#/media/File:IMG_6849_-_Duomo_-_Menorah_Trivulzio_-_Foto_Giovanni_Dall%27Orto_3-Mar-2007.jpg; Candelabro Trivulzio base detail: http://neuteboom.it/wp-content/uploads/2012/10/20121029-063521.jpg) The complexity of the iconography, as well the intricacy of the work, is befuddling. Candleholders were not simply basic pieces of equipment, but also carriers of implications for the spiritual quest and the nature of religious inspiration, at least in part based on the symbolism of light as a representation of the Holy Spirit, purity, and peace.

Service objects for the altar table also received a great deal of attention, respect, and their fair share of artistic ingenuity. The chalice of Doña Urraca, from Spain, exemplifies spolia, the re-use of precious objects and materials from the past.(Figure 10.30) As daughter and sister to kings, Doña Urraca oversaw monasteries and made provisions for their liturgies with lavish equipment. Made up of two antique onyx vessels for the base and cup, the chalice was fashioned with gem-studded bands and inscribed as a gift from Doña Urraca to the palace chapel in Léon, Spain. An ivory situla, or small bucket, is another liturgical object, used for sprinkling holy water in blessing at the Mass and other rituals, accomplished by dipping a sprinkler or a spray of leaves or straw into the vessel and flicking the water across the crowd. (Figure 10.31) This example is finely carved out of ivory with scenes from the

Figure 10.31 | Situla (Bucket for Holy Water)
Source: Met Museum
License: OASC

Figure 10.32 | Chasuble (Opus Anglicanum)
Source: Met Museum
License: OASC

life of Christ and supplied with bands and inlay of gilt copper. Additional liturgical equipment includes vestments; these often have received great attention, as well. (Figure 10.32) This fourteenth century example from England is of velvet embroidered with silk, metal thread, and seed pearls that ornament scenes from the life of the Virgin Mary.

Special attention was also paid to books of Scriptures, as well as those that were used for the Mass and other ceremonies. In the Middle Ages, the pages of books had to be created as manuscripts on parchment or vellum, as we have observed before; they were frequently supplied with lavish and showy covers, particularly those that might be used by important people or for important occasions. The commissioning of such was another deep and significant expression of faith due to the sacred writings they contained, the value of all liturgical equipment, and the merit accrued by donating riches for spiritual purposes.

The front and back covers of the Lindau Book Gospels were created at two different times and places with somewhat different design ideas. (Front Cover of the Lindau Gospels: http://www.themorgan.org/sites/default/files/images/collection/download/m1-front-cover.jpg; Back Cover of the Lindau Gospels: https://en.wikipedia.org/wiki/File:Rear_cover_of_Lindau_Gospels.jpg) The front cover (c. 880 CE), which features a crucifix motif of the victorious Christ in gold repoussé, is further embellished with fluttering angels and an extraordinary encrustation of gems set with high prongs. The back cover dates to a century earlier and is thought to have been made for another (lost) manuscript. It is flatter, with engraved and enameled designs in the **Hiberno-Saxon** or **insular style**, which originated in the British Isles around 600 CE. The intricate serpentine and geometric patterns are similar to those found on the delicately crafted gold and cloisonné objects at the Sutton Hoo royal burial site in England. (see Figures 5.18 and 5.19)

The contents of such books also often warranted rich illumination, or illustration, as we see in the prayer book or book of hours called the *Trés Riches Heures du Duc de Berry*. (Figure 10.33) It was created by the Limbourg Brothers (Herman, Paul, and Johan, active 1402-1416, Netherlands) for John, Duke of Berry, a French prince. Throughout its heavily illustrated pages or leaves, it is brightly colored, carefully inscribed,

Figure 10.33 | *The Nativity*
Artist: Limbourg Brothers
Author: User "Petrusbarbygere"
Source: Wikimedia Commons
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and replete with depictions of the Duke and of his many architectural and land holdings. It is well known for its calendar pages that depict activities associated with the changing seasons of the year, such as this scene of January showing the Duke seated in resplendent blue to the right at a sumptuous feast. (Figure 10.34)

A significant visual spiritual event is the ritual creation of a sand mandala, often performed for a specific occasion by a group of Tibetan Buddhist monks, although there are other spiritual and cultural groups that create related works. (Figure 10.35) To systematically build a complex mandala involves a carefully planned and meticulously executed approach and one that has very specific pictorial implications. Basically a diagram of the Buddhist conception of the universe, mandalas might vary in expression of particular beliefs, teachings, or purposes. The process takes up to several weeks; surprisingly, at its completion, it is destroyed and ritually discarded, perhaps in a fire or a lake, to symbolize the fleeting nature of the material world. An impressive and colorful spectacle to witness, it is accompanied by additional sensual stimulation from the sounds of chanting and the scraping of the colors for the design, as well as the fragrance of flowers and incense.

Figure 10.34 | *January*
Artist: Limbourg Brothers
Author: User "Petrusbarbygere"
Source: Wikimedia Commons
License: Public Domain

Figure 10.35 | Mandala
Author: User "GgvlaD"
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10.5 MASKS AND RITUAL BEHAVIOR

Masks are found in all cultures throughout history. Early human cultures were primarily nomadic, so the portability of masks and other ritual objects may have been an important feature of their design and partly why they are so prevalent. Masks and the rituals in which they function may have been among the earliest ways in which humans acknowledged the objects and forces of nature as spirits or conscious beings.

The design of a mask is determined by its functions, and these functions are determined by the religious worldview of the culture in which they are made. In **animist** cultures, the forces of nature, objects, and animals are all thought to have spirits or essences. Rituals are performed that are aimed to please or guide these spirits in the hope that they will bring good fortune or that will help the culture avoid calamity.

Contemporary African tribal rituals generally center on a number of life issues: birth, puberty, courtship and marriage, the harvest, the hunt, illness, royalty, death, and ancestors. In Burkina Faso, animal masks enter the community to purify its members and protect them from harm. (Figure 10.36) In Nigeria, Yoruba **Egungun**, or masquerades, involve both masks and costumes. (Figure 10.37) Costumes are made from layers of cloth chosen not only to demonstrate the family's wealth and status, but also to connect the wearer to the spirits of ancestors who return to the community to advise and to punish wrongdoing. Once completely concealed, the wearer is possessed by and assumes the power of the ancestor through dance: as the pieces of cloth lift, they bestow blessings.

Figure 10.36 | Mask of Burkina Faso
Author: Andrea Praefcake
Source: Wikimedia Commons
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Figure 10.37 | Yoruba Egungun Dance Costume
Author: User "Ngc15"
Source: Wikimedia Commons
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Due to a generally harsh climate not conducive to agriculture, Inuit cultures located in the Arctic regions of North

Figure 10.38 | Eskimo Medicine Man
Photographer: Frank G. Carpenter
Author: User "Yksin"
Source: Wikimedia Commons
License: Public Domain

Figure 10.39 | Havré (Belgium), chaussée du Roeulx - The Gilles
Author: Jean-Pol GRANDMONT
Source: Wikimedia Commons
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America subsisted mainly on fish and other sea dwelling animals, including whales. Early twentieth-century explorer and anthropologist Knud Rasmussen asked his guide, an Inuit shaman, about Inuit religious belief. His response was that "we don't believe, we fear."

While it is a myth that Inuit elders were sent off into the wild to die (elders were and still are highly valued members of the tribe), many of the totemic and mask images of this culture are warnings against the dangers of making bad choices in a cold, harsh, and unforgiving environment. In this circa 1890 image, a Yupik (Eskimo) shaman exorcises evil spirits from a young boy; note the complex mask and large claws. (Figure 10.38)

Mardi Gras, which is French for "Fat Tuesday," is the day of Christian celebrations immediately before Ash Wednesday. Today, it is commonly considered the season of festivals, or carnivals, extending from Epiphany (Three Kings' Day, when the Magi attested to the infant Christ's divinity) on January 6 each year to the actual day of Mardi Gras, that is, the day before Lent begins. Originally associated with pagan rites of spring—the renewal of life and fertility—Mardi Gras dates back as a Christian rite to the Middle Ages in Europe when people ate as plentifully as they were able before the fasting and lean eating that took place during Lent. The associated festivities were a time to

Figure 10.40 | Mardi Gras in Binche, Belgium
Author: User "Marie-Claire"
Source: Wikimedia Commons
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ignore normal standards of behavior and celebrate the excesses of life. Often dressed in masks and costumes as a means of casting aside one's identity and social restrictions, the carnivals of Mardi Gras allowed a sense of freedom rarely known in societies that upheld a strict social hierarchy. (Figures 10.39 and 10.40) We could discuss many more such visual experiences in the context of spiritual and philosophical ideas about the artistic expressions we devise to reflect our beliefs about mortality and immortality and how we connect these notions for ourselves. Suffice it to say that we can stay aware of the pervasive nature of art and visual experience in reflecting them.

10.6 FUNERARY SPACES AND GRAVE GOODS

Figure 10.41 | Banditaccia (Cerveteri)
Author: User "Johnbod"
Source: Wikimedia Commons
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Archaeologists have dated the earliest burial sites found worldwide to around 100,000 BCE, though some argue that certain ones are as old as 300,000 BCE. A considerable body of art related to funerary customs and beliefs has been found at such sites, and in many instances it is much more extensive than other types of evidence of how people lived. This disparity is likely due to the general respect given to sites of tombs and burial grounds. Usually considered sacred places, they have often been left intact when other parts of a settlement have been destroyed and rebuilt. These places, the ways they are marked, decorated, and furnished, supply us with a good deal of data to explore for insights into beliefs and practices related to burial practices and the afterlife, including how the people prepared for both during their lifetimes. Burial sites often include **grave goods**, such as personal possessions of the buried individual, as well as food, tools, objects of adornment, and even a variety of household goods.

The Etruscans and their culture, predecessors to the Romans on the Italian peninsula, existed from c. 800 BCE until conquered by the Romans in 264 BCE, They are well known for their highly developed burial practices and the elaborate provisions they made for the afterlife. They created a type of mound tomb known as a **tumulus**, made from **tufa**, a relatively soft mineral/rock

Figure 10.42 | Tomb of the Reliefs at Banditaccia necropolis
Author: Roberto Ferrari
Source: Wikimedia Commons
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substance that is easy to cut and carve, but hardens to become very strong. (Figure 10.41) Like the Egyptians, the Etruscans grouped their tombs into a necropolis, but they were not reserved for the highly born.

Within each tomb, the Etruscans created and decorated chambers in ways that showed what they expected would happen in a "next lifetime." (Figure 10.42) They expected to rejoin their family and friends and to continue many of their ordinary activities and their celebrations. (Figure 10.43) Some tombs were supplied with a complete stock of household furnishings, while others showed scenes of athletic or leisure activities, and still others, ritual banquets. Their terra cotta sarcophagi included portraits of individuals and couples who expected to reunite and continue their married life in the afterlife. (Figure 10.44)

Figure 10.43 | 5th century BC fresco of dancers and musicians, Tomb of the Leopards, Monterozzi necropolis, Tarquinia, Italy
Author: Yann Forget
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In other cultures, as we have seen, the wealthy and powerful were provided with exquisitely detailed tombs and mausolea. The Samanid Mausoleum (892-943) was created in what is today Bukhara, Uzbekistan, for a Muslim amir, or prince, of the Persian Samanid dynasty (819-999). (Figure 10.45) Islamic religious traditions forbid the construction of a mausoleum over a burial site; this is the earliest existing departure from the tradition. The carved brickwork shows remarkably refined design and craftsmanship.

In ancient China, tombs for the important and the wealthy were very richly appointed and it is clear that the expectations for the afterlife included a need for food and other sustenance, as

Figure 10.44 | Sarcophagus of the Spouses, Cerveteri, 520 BCE
Author: User "sailko"
Source: Wikimedia Commons
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Figure 10.45 | Samanid Mausoleum in Bukhara, Uzbekistan
Author: User "Apfel51"
Source: Wikimedia Commons
License: CC0 Public Domain

Figure 10.46 | Altar Set
Source: Met Museum
License: OASC

well as ongoing ritual appeasement of deities and evil spirits. Artisans' remarkable skills at casting bronze were put to use for a variety of fine vessels for food and wine, altars for ritual, and various other objects. (Figure 10.46) Also included were jade amulets, tools, and daggers. Some tombs were laid out like a household of the living, and nested coffins were decorated with mythological and philosophical motifs similar to those on the bronzes and jades. In the tomb of a woman known as Lady Dai (Xin Zhui, c. 213-163 BCE), a fine silk funerary banner carried mythological symbolism of her life and death as well as a depiction of her and her coffin. (Figure 10.47) The expectation for musical enjoyment was exemplified in tombs that enclosed elaborate sets of tuned bells along with a carving showing how they would be arranged and played.

The Terracotta Army of Qin Shi Huang (r. 247-210 BCE), who unified China and ruled as the first Emperor of the Qin Dynasty (221-206 BCE), is another dramatic example of craft, devotion, and ritual meant

Figure 10.47 | Western Han painting on silk was found draped over the coffin in the grave of Lady Dai
Author: User "Cold Season"
Source: Wikimedia Commons
License: Public Domain

Figure 10.48 | Terracotta Army
Author: Gveret Tered
Source: Wikimedia Commons
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to honor the dead. The figures were first uncovered in 1974 by local farmers in the Shaanxi Province. The Terracotta Army is a now famous collection of more than 8,000 life-sized, fired clay sculptures of warriors in battle dress standing at attention, along with numerous other figures, pieces of equipment, and animals such as horses, around the mausoleum of Emperor Qin Shi Huang, from whom China's name originates. (Figures 10.48 and 10.49) It is believed the figures were intended to protect the emperor in the afterlife.

Research has shown that the figures were created in local workshops in an assembly line fashion. Heads, arms, torsos, and legs were created separately, modified to give individual character, and assembled. The figures were then placed in rows according to rank. They were originally brightly colored and held weapons. It is believed that most of these weapons were looted shortly after the creation of the Terracotta Army.

Finally, we will take a brief glimpse at a remarkable tomb complex that was developed over time near Beijing, China, for the emperors of the Ming Dynasty (1369-1644). (Figure 10.50)

Figure 10.49 | Terracotta Soldier with his horse
Author: User "Robin Chen"
Source: Wikimedia Commons
License: Public Domain

Figure 10.50 | Watercolor overview of the Ming Tombs
Author: User "Rosemania"
Source: Wikimedia Commons
License: Public Domain

A series of thirteen tomb complexes cover more than twenty-five square miles of land on a site nestled on the north side of a mountain, where, according to Feng Shui principles of harmonizing humans with their environment, it would be best situated to ward off evil spirits. The layout includes a number of ceremonial gateways leading to "spirit paths." (Figures 10.51 and 10.52). The walkways are lined with various large sculptures of guardian animals that would also foster protection for the emperors, each of whom had a large and separate tomb complex within the precincts. Mostly unexcavated as yet, the findings so far reveal burial sites that resembled the imperial palaces in form with throne rooms, furnishings, and thousands of artifacts, including fine silks and porcelains. Again the expectation of continued power, prestige, and enjoyment of life's pleasures is clear.

Figure 10.51 | Pavilion with "ways of souls" a turtle-borne stele at the tombs of the Emperors of the Ming Dynasty
Author: User "ofol"
Source: Wikimedia Commons
License: CC BY-SA 3.0

Figure 10.52 | The spirit way at the Ming Tombs
Author: User "Richardelainechambers"
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10.7 BEFORE YOU MOVE ON

Key Concepts

As for the design of a building for sacred purposes, its many features will be determined by the requirements of specific rituals and cult usage. Meeting individual or community needs determines the most defining elements of design and plan. If a space is needed for a large gathering, it might be accomplished either out-of-doors or within a building. If an outdoor arrangement serves the purposes, it may or may not require a building, as well. For instance, as we noted with Greek temples, the cult rituals were performed in the open area outside the structure that housed the deity. Similarly, Buddhist stupas were set into a complex where devotees could approach the stupa itself, as well as visit any of the subsidiary shrines or other buildings around it. Some of them might house cult statues for deities or include libraries for scriptures, treasuries, dining halls, or

other features of use or interest. Often the grounds of a sacred complex will emphasize natural features of the settings used for contemplation, such as gardens or wooded pathways, fountains, pools, and lakes. These might include careful and meaningful arrangements of statues, iconic imagery, or rocks, trees, and plants. Monastery complexes often provide for all the activities needed to sustain the community, providing for their sacred and social activities in community and individually, while also making accommodation for visitors.

Art and architecture, from the earliest times, have been used to express human beliefs about life and death, as well as to provide for worship, burial, and memorial needs. Basic differences in worship centers are related to ritual purposes and the forms provide for rites that are performed by individuals or congregations. The settings and décor will express the distinctive doctrine and beliefs of the sect that worships there. Burial sites and centers reflect both the customs for treatment of human remains and the beliefs about what will happen to the individuals after death.

Objects created for worship centers and for individual contemplation and devotion are also designed to refer to specific beliefs and to inspire believers in religious practices. Both the religious architecture and the artworks also serve to emphasize and glorify the central beings and concepts of the belief system, often with elaborate or lavish artistic expression.

Test Yourself

1. Discuss some of the implications we can draw from the use of grave goods by citing three specific examples and their meanings.

2. Name several ways in which customs and practice for burial and commemoration affect the creation of art and architecture.

3. Describe the ritual use of tribal masks in different cultures.

4. Describe the specific features of artworks in two different cultures that show their belief that gods reside in the heavens.

5. Describe the uses and meanings of effigy mounds.

6. Discuss specific ways in which religious complexes address astronomical features at two or three different sites.

7. Discuss at least three art or architectural works that are specifically related to ritual use and describe the ways that they work in this regard.

8. Describe the ways and the reasons that some religious groups use or reject artwork that includes figural imagery for sacred context and its results for the artwork they use.

9. Consider the use of precious and luxurious materials for ritual art objects and cite examples, discussing their specific meanings.

10.8 KEY TERMS

Altar: a sacrificial or offertory table.

Animist: the belief that spirits are associated with objects in the natural world.

Burial Mounds: early cultural collections of skeletal remains and grave goods.

Cromlech: a circular arrangement of megaliths.

Dolmen: a large upright stone or marker.

Effigy Mounds: earth mounds formed in the shape of animals or symbols.

Egungun: a general term for Yoruba masquerade rituals.

Elevated Platform: a raised area intended to confer status.

Gateway: a structure intended to mark a passage from one state, world, or phase to another.

Grave Goods: artifacts interred with deceased members of family or tribes.

Imam: Islamic prayer leader, the one charged with the duty to issue the call to prayer at appointed times.

Mandala: a ritual diagram with cosmic significance. Used by many different religions, and either circular or containing circular components, often designed for contemplation of specific teachings or tenets related to the particular belief system. varieties are used in diverse sects of Hinduism, Buddhism, Native American tribal worship, and others.

Mausolea: plural of mausoleum. An above-ground structure designed for entombment of the deceased.

Megalith: literally, "large stone."

Minaret: a tower, usually tall and slender, associated with a mosque and signifying Islamic presence in a location.

Pagoda: a Buddhist structure in China, Japan, elsewhere that signifies the practice of Buddhism in that place. The form evolved from the burial mound conception of the Stupa that appeared in India as the primary structural symbol of the belief system, as it spread to China and took on the native architectural form of the watchtower.

Portal: an exceptionally grand entrance, most often referring to cathedral or other church architecture.

Ritual Mask: masks designed to be used in religious or secular ceremonial events.

Sacred Interior: interior spaces devoted to ritual or ceremony invoking a highest good.

Sacred: held as a highest good.

Sarcophagi: plural of sarcophagus – a burial container, usually of stone or other masonry material, often embellished with sculptural decoration.

Stonehenge: a famous arrangement of vertical stones from prehistoric Britain.

Stupa: a Buddhist monument signifying the presence of relics of Sakyamuni Buddha or sacred objects associated with the beliefs. Formed of an earthen mound, faced with brick, stone, or stucco. Worshippers circumambulate outside the stupa, rather than enter it.

Temple Mound: earthen mounds formed to elevate a ceremony, ritual, or elite.

Terra Cotta: porous low fired ceramic.

Terracotta Army: famous arrangement of 6,000 clay soldiers meant to guard the grave of the first emperor of China.

Toranas: stone structures placed at the Buddhist Stupa at Sanchi and at other stupa sites which form gateways to the circular path around the stupa.

11 Art and Ethics

Peggy Blood and Pamela J. Sachant

11.1 LEARNING OUTCOMES

After completing this chapter, you should be able to:

- Understand why art and ethics are associated
- Identify works of art that were censored due to their failure to meet societal ethics
- Indicate why ethical values change over time by society
- Articulate why some societal groups may consider some works of art controversial
- Identify ethical considerations in the artist's use of others' art work in their own, the materials used in making art, manipulation of an image to alter its meaning or intent, and the artist's moral obligations as an observer
- Identify roles that museums play in the preservation, interpretation, and display of culturally significant objects

11.2 INTRODUCTION

This chapter is concerned with the perception, susceptibility, and ethics of art. It will explore and analyze the moral responsibility of artists and their rights to represent and create without censorship.

Morality and art are connected usually in art that provokes and disturbs. Such art stirs up the artist's or viewer's personal beliefs, values, and morals due to what is depicted. Works that seem to purposely pursue or strongly communicate a message may cause controversies to flair up: controversies over the rights of artistic freedom or over how society evaluates art. That judgment of works created by artists has to do with society's value judgment in a given time in history.

The relationship between the artist and society is intertwined and sometimes at odds as it relates to art and ethics. Neither has to be sacrificed for the other, however, and neither needs to bend to the other in order to create or convey the work's message.

Art is subjective: it will be received or interpreted by different people in various ways. What may be unethical to one may be ethical to another. Because art is subjective, it is vulnerable to ethical judgment. It is most vulnerable when society does not have a historical context or understanding of art in order to appreciate a work's content or aesthetics. This lack does not make ethical judgment wrong or irrational; it shows that appreciation of art or styles changes over time and that new or different art or styles can come to be appreciated. The general negative taste of society usually changes with more exposure. Still, taste remains subjective.

Ethics has been a major consideration of the public and those in religious or political power throughout history. For many artists today, the first and major consideration is not ethics, but the platform from which to create and deliver the message through formal qualities and the medium. Consideration of ethics may be established by the artist but without hindrance of free expression. It is expected that in a work of art an artist's own beliefs, values, and ideology may contrast with societal values. It is the art that speaks and adds quality value to what is communicated. This is what makes the power of free artistic expression so important. The art is judged not by who created the work or the artist's character, but based on the merits of the work itself.

However, through this visual dialogue existing between artist and society, there must be some mutual understanding. Society needs to understand that freedom of expression in the arts encourages greatness while artists need to be mindful of and open to society's disposition. When the public values art as being a positive spiritual and physical addition to society, and the artist creates with ethical intentions, there is a connection between viewer and creator. An artist's depiction of a subject does not mean that the creator approves or disapproves of the subject being presented. The artist's purpose is to express, regardless of how the subject matter may be interpreted. Nevertheless, this freedom in interpretation does not mean that neither the artist nor society holds responsibility for their actions.

Art and ethics, in this respect, demands that artists use their intellectual faculties to create a true expressive representation or convey psychological meaning. This type of art demands a capability on the viewer's part to be moved by many sentiments from the artist. It demands the power of art to penetrate outward appearances, and seize and capture hidden thoughts and interpretations of the momentary or permanent emotions of a situation. While artists are creating, capturing visual images, and interpreting for their viewers, they are also giving them an unerring measure of the artists' own moral or ethical sensibilities.

Ethical dilemmas are not uncommon in the art world and often arise from the perception or interpretation of the artwork's content or message. Provocative themes of spirituality, sexuality, and politics can and may be interpreted in many ways and provoke debates as to their being unethical or without morality. For example, when Dada artist Marcel Duchamp (1887-1968, France) created *Fountain* in 1917, it was censored and rejected by contemporary connoisseurs of the arts and the public. (*Fountain*, Marcel Duchamp: http://www.sfmoma.org/explore/collection/artwork/25853#ixzz3mwCWDOxZ) A men's urinal turned on its side, Duchamp considered this work to be one of his *Readymade*, manufactured objects that were turned into or designated by him as art. Today, *Fountain* is one of Duchamp's most famous works and is widely considered an icon of twentieth-century art.

More recently, *The Holy Virgin Mary* by Chris Ofili (b. 1968, England) shocked viewers when it was included in the 1997-2000 *Sensation* exhibition in London, Berlin, and New York. (*The Holy Virgin Mary*, Chris Ofili: https://www.khanacademy.org/humanities/global-culture/identity-body/identity-body-europe/a/chris-ofili-the-holy-virgin-mary) The image caused considerable outrage from some members of the public across the country, including then-mayor of New York City Rudolph Giuliani. With its collaged images of women's buttocks, glitter-mixed paint, and applied balls of elephant dung, many considered the painting blasphemous. Ofili stated that was not his intention; he wanted to acknowledge both the sacred and secular, even sensual, beauty of the Virgin Mary, and that the dung, in his parents' native country of Nigeria, symbolized fertility and the power of the elephant. Nevertheless, and probably unaware of the artist's meaning, people were outraged.

Traditionally, aesthetics in art has been associated with beauty, enjoyment, and the viewer's visual, intellectual, and emotional captivation. Scandalous art may not be beautiful, but it very well could be enjoyable and hold one captive. The viewer is taken in and is attracted to something that is neither routine nor ordinary. All are considered to be meaningful experiences that are distinctive to Fine Arts. Aesthetic judgment goes hand in hand with ethics. It is part of the decision-making process people use when they view a work of art and decide if it is "good" or "bad." The process of aesthetic judgment is a conceptual model that describes how people decide on the quality of artworks created and, for them individually or societally, makes an ethical decision about a certain work of art.

As we can see, art indubitably has had the power to shock and, as a source of social provocation, art will continue to shock unsuspecting viewers. Audiences will continue to feel scandalized, disturbed, or offended by art that is socially, politically, and religiously challenging. Being considered scandalous or radical, as already observed, does not take away from experiencing or appreciation of the art, nor do such responses speak to the artist's ethics or morality. Art may, however, fail in some eyes to offer an aesthetic experience. Such a failure also depends on the complex relationship between art and the viewer, living in a given moment of time.

11.3 ETHICAL CONSIDERATIONS IN MAKING AND USING ART

11.3.1 Appropriation

Artists have always been inspired by the work of other artists; they have borrowed compositional devices, adopted stylistic elements, and taken up narrative details. In such cases, the artist incorporates these aspects of another's work into their own distinct creative endeavor. **Appropriation**, on the other hand, means taking existing objects or images and, with little or no change to them, using them in or as one's own artwork. Throughout the twentieth century and to the present day, appropriation of an object or image has come to be considered a legitimate role for art and artists to play. In the new context, the object or image is re-contextualized. This allows the artist to comment on the work's original meaning and bring new meaning to it. The viewer, recognizing the original work, layers additional meanings and associations. Thus, the work becomes different, in large part based on the artist's intent.

Sherrie Levine (b. 1947, USA) has spent her career prompting viewers to ask questions about what changes take place when she reproduces or makes slight alterations to a well-known work of art. For example, in 1981 Levine photographed images created by Walker Evans (1903-1975, USA) that had been reproduced in an exhibition catalogue. (*After Walker Evans: 4*, Sherrie Levine: http://www.metmuseum.org/collection/the-collection-online/search/267214) She titled her series *After Walker Evans*, freely acknowledging Evans as the creator of the "original" photographic works. And, she openly stated, the catalogue—containing reproductions of Evans's photographs—was the source for her own "reproductions." Levine created her photographs by photographing the reproduced photographs in the exhibition catalogue; the photographs in the catalogue were reproductions of the photographs in the exhibition.

Visitors to the exhibition who were familiar with Evans's depictions of Alabama sharecropper families struggling to make a living during the Great Depression were being challenged to view Levine's photographs, such as this one of Allie Mae Burroughs titled *After Walker Evans: 4*, independent of their historical, intellectual, and emotional significance. Without those connections, what story did the photograph tell? Did the photograph itself having meaning, or is its message the sum of what meanings the viewer ascribes to it? Levine's work in the 1980s was part of the postmodern art movement that questioned cultural meaning over individual significance: was it possible to consider art in such broad categories any longer, or is there such a thing as one, agreed-upon, universal meaning? She was also questioning notions of "originality," "creativity," and "reproduction." What product can truly be attributed to one individual's thought processes and efforts, with no contribution from a collective of influences? If none exists, then we cannot state something is an original work of art, springing from a single source of creativity, after which all subsequent works are reproductions. One is not more authentic or valuable than the other.

In 1993, Levine was invited by the Philadelphia Museum of Art to be the first artist to participate in *Museum Studies*, a series of contemporary projects: "new works and installations created by artists specifically for the museum." Levine created six translucent white glass "reproductions" of a 1915 marble sculpture by Constantine Brancusi (1876-1957, Romania), titled *Newborn I*. (*Crystal Newborn*, Sherrie Levine: https://s3.amazonaws.com/classconnection/93/flashcards/7114093/jpg/thenewborn1334629599199-14C4CC989054F51F15F.jpg) She titled her 1993 work *Crystal Newborn*; it is shown here along with *Black Newborn* of 1994. (*Crystal Newborn and Black Newborn*, Sherrie Levine: http://api.whitney.org/uploads/image/file/337061/xlarge_8._crystal_newborn_1993_black_newborn_1994.jpg) Both works are cast glass, which in the case of *Black Newborn*, has been sandblasted. (*Black Newborn*, Sherrie Levine: http://www.moma.org/collection/works/89955?locale=en)

Similar to her 1981 photograph *After Walker Evans: 4*, these works are meant to examine notions about something being an original or, instead, being a reproduction. Just as her earlier photographic reproductions of Evans's work themselves could be reproduced, so also were these glass works part of a series; Levine cast a total of twelve versions from one (original?) mold. In addition, although sculpture such as Brancusi's *Newborn I*, is generally displayed on a pedestal or stand that elevates the work to a comfortable viewing height and separates it from its surroundings, Levine had her work displayed on a grand piano. Doing so changed the setting from a more

conventional, expected, but consciously neutral mode of display, the pedestal, to the more nuanced, domesticated, yet sophisticated tone of a polished piano top. She wanted the difference to register in the viewer's mind and influence the viewer's response to the work, including thinking of the contrast: the typical museum display is masculine, that is, part of the male world of wealthy collectors and museum board members. The piano, on the other hand, brings to mind the feminine world of the comforting and comfortable home—it is a sculpture of a newborn, after all. But the cool, smooth, hard surface of Levine's glass, as was the case of Brancusi's marble, does not allow the infant head to descend to the level of maternal sentimentality.

Levine maintains tremendous similarities to the works preceding hers that she appropriates from, but she opens up their accumulated meanings to even more, new ones.

11.3.2 Use of Materials

The materials artists use to create their art throughout history have generally contributed to the value of the work. Using silver or ivory or gems or paint made from a rare mineral or numerous other materials that are costly and difficult to obtain literally raised the monetary value of the work produced. If the artwork was made for a political or religious leader, the cultural value of the work increased because it was associated with and owned by those of high status in society. On the other hand, using materials at odds with social values raises questions in the viewer's mind. For example, ivory was—and still is—a desirable material for carving, but it is illegal to trade in elephant ivory within the United States as African elephants are now an endangered species. Viewers' awareness of and sensitivity to the plant and animal life impacted in the production of art is increasing, and may actually be a factor in the materials an artist chooses to use.

Damien Hirst (b. 1965, England) began his career in the late 1980s associated with the Young British Artists (YBA). Hirst, along with others in the group, was known for his controversial subjects and approaches in his art. Much of his art from that time to the present has been concerned with spirituality—Hirst was raised Catholic—and with death as an end and a beginning, a boundary and a portal. One of the motifs he has returned to throughout his career is the butterfly. With its transformative life cycle, from egg to caterpillar to chrysalis to adult, the butterfly serves for Hirst as a "universal trigger." That is, the symbolism associated with the butterfly's life cycle, linked by the ancient Greeks to the psyche, or soul, by early Christians to resurrection, and by many to this day to innocence and freedom, is so deeply imbedded in human consciousness that it springs to the viewer's mind automatically. In his art, those associations are the foundation upon which Hirst builds.

Hirst began his experimentations with butterflies in 1991 when he created a dual installation and exhibition, *In and Out of Love (White Paintings and Live Butterflies)* and *In and Out of Love (Butterfly Paintings and Ashtrays)*. Both contained living butterflies that were intended to and did die over the course of the five-week display. (http://www.damienhirst.com/exhibitions/solo/1991/in-out-love) His first solo show, *In and Out of Love*, set the stage for Hirst's career and reputation as an artist who confronts definitions of art and provokes the viewer to explain how art helps us to grapple with boundaries between and intersections of life and death, reason and faith, hope and despair.

Touching upon his interests in religion and science, including lepidoptery, the study of butterflies, Hirst often makes biblical references in the titles of his artwork, and he mimics aspects of how butterflies have traditionally been displayed in his compositions. He began the *Kaleidoscope* series in 2001, not using entire living or dead butterflies, but using only their wings, symbolizing for him a separation from the unavoidable ugliness and unpleasantness of life—the butterfly's hairy body—to preserve only the fleeting beauty of the wings and their associations with the swift passing of time. *The Kingdom of the Father* is a later work in the series, dating to 2007. (*Kingdom of the Father*, Damien Hirst: http://broadmuseum.msu.edu/sites/default/files/Hirst-Kingdom%20of%20the%20Father_72.jpg?width=90%25&height=90%25) The title, compositional elements, and overall shape of the mixed-media work are directly linked to the artist's absorption with religion: here, as with a number of works in the *Kaleidoscope* series, the work looks like a stained glass window found in the Gothic cathedrals that fascinated Hirst as a child.

Despite the splendid effect of their vivid colors, energized compositions, and iridescent glow, some viewers object to the materials Hirst uses: the beauty and luminosity is derived from thousands of butterflies killed so that their wings could be used in his work. In 2012, the Tate Modern in London mounted a retrospective of Hirst's art, the first major exhibition in England to review work from his entire career. His 1991 installation, *In and Out of Love*, was recreated as part of the show. (http://www.damienhirst.com/exhibitions/solo/2012/tate) Some critics and animal rights activists lodged complaints about the estimated 9,000 butterflies that died over the course of the twenty-three week event. For example, a spokesperson for the Royal Society for the Prevention of Cruelty to Animals (RSPCA) stated, "There would be national outcry if the exhibition involved any other animal, such as a dog. Just because it is butterflies, that does not mean they do not deserve to be treated with kindness." The Tate Modern issued a statement that the butterflies were "sourced from reputable UK butterfly houses." They also defended their use as integral to Hirst's art, stating, "the themes of life and death as well as beauty and horror are highlighted, dualities that are prevalent in much of the artist's work."

In essence, the museum, along with many other individuals and institutions over the course of Hirst's career, acknowledged the complaints, but accepted the artist's actions as an acceptable part of his creative process, and determined his artistic intentions were of greater importance than any issues of morality raised. Simply, the butterflies were the means to a higher end, his artwork.

11.3.3 Digital Manipulation

Digital manipulation of photographs through the use of Adobe Photoshop and other computer software is so commonplace today it generally goes unnoticed or without comment. Digital manipulation is used by amateur and professional photographers alike, and can be a helpful, constructive tool. When photographs are manipulated with the aim of altering factual information, however, an ethical line has been crossed.

In 2006, freelance photographer Adnan Hajj made changes to a photograph, carried by Reuters Group, a news agency, of smoke rising in the midst of buildings in Beirut following an Israeli attack during the Israel-Lebanon conflict. (The Adnan Hajj photographs controversy revolving

around digitally manipulated photographs: https://upload.wikimedia.org/wikipedia/en/0/0f/Adnan_Hajj_Beirut_photo_comparison.jpg) A blogger commented that the photograph showed signs of manipulation. Comparing the unaltered photograph on the left to the published image on the right reveals that the smoke is obviously darker; in addition, the spreading smoke at the top of the photograph shows the telltale patterning, known as **cloning**, which indicates a digital effect that has been repeatedly duplicated. Reuters immediately retracted the photograph and issued the statement, "Reuters takes such matters extremely seriously as it is strictly against company editorial policy to alter pictures."

The ethical premise is that photojournalists are expected to conform to accepted professional standards of conduct. In fact, the National Press Photographers Association has established a Code of Ethics that addresses the issue: "Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects." Of importance here is that, as news, these images must remain factual, and must represent the events and people truthfully and faithfully. When a photograph is manipulated with the intent to deceive the viewer, as was the case with Hajj's enhancement of the damage done by an Israeli strike against the Lebanese, it changes the historical record; it is unethical.

11.3.4 As an Observer

Photojournalists are expected to follow the National Press Photographers Association (NPPA) Code of Ethics not only when it comes to the manipulation of news images, but also in the acquisition of those images. In times of war, political unrest, or natural disasters, for example, they may be in the midst of events that unfold in unexpected and disturbing ways. The photojournalist is an observer whose role is to make a record of the events, but as a fellow human being, should the photographer become involved or offer aid?

In 1993, photojournalist Kevin Carter (1960-1994, South Africa) photographed a starving young girl being watched by a vulture during a time of famine in Sudan. (*Vulture*, Kevin Carter: http://theunsolicitedopinion.com/wp-content/uploads/2012/10/kevin-carter-vulture.jpg) The photograph was sold to *The New York Times* and was featured in that newspaper and numerous others worldwide, generating tremendous concern about the fate of the child and commentary on the ethics of taking the photograph, especially as the scene was described as a toddler having collapsed on her way to a relief station for food. But, guidelines in the NPPA Code of Ethics state: "While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events." Many felt, however, that in light of the child's condition and helplessness, the photographer had the responsibility to take action.

According to Carter and Joao Silva, a friend and fellow photographer, the situation and Carter's responses were more nuanced than it may appear in the photograph. Carter and Silva arrived by airplane in the village of Ayod with United Nations personnel bringing provisions to the local feeding center. As women and children began gathering at the center, Carter photographed them. The child was a short distance away in the bush, approaching the center with difficulty on her own; as Carter watched, the vulture landed. As recounted later in *Time* magazine:

> Careful not to disturb the bird, he positioned himself for the best possible image. He would later say he waited about 20 minutes, hoping the vulture would spread its wings. It did not, and after he took his photographs, he chased the bird away and watched as the little girl resumed her struggle. Afterward he sat under a tree, lit a cigarette, talked to God and cried. "He was depressed afterward," Silva recalls. "He kept saying he wanted to hug his daughter."[1]

So while Carter did not otherwise aid the child, he did remove a source of immediate danger to her by waving away the vulture. He expressed regret he did not, and felt he could not, further help the girl and the many other victims he saw while on assignments. The unrelenting suffering he witnessed contributed to the depression he was subject to for years. A little more than a year after the photograph of the starving child was published, in April 1994, Carter received the Pulitzer Prize for the controversial image. A week later, Ken Oosterbroek, another friend and fellow photojournalist, was killed during a violent conflict they were photographing in their native South Africa. Haunted by sorrow, regret, atrocities he had witnessed, and the pain he felt, Carter committed suicide three months later.

11.4 CENSORSHIP

The word **censorship** brings up ideas of suppressing explicit, offensive images and written material, perhaps of a sexual or political nature, or accounts of violence. What is considered prurient or sacrilegious or barbarity is not universal, however, so what was acceptable during one era may be banned in the next.

Michelangelo was a sculptor, painter, and architect. He considered his sculptural and architectural works to be of far greater importance than his relatively few painted works. But many know him today as much for the two frescoes, or wall paintings, he completed in the Sistine Chapel in Rome as for the far greater number of marble figures and buildings he created. The chapel is within the Pope's residence in Vatican City, the seat of the Roman

Figure 11.1 | *The Last Judgement*
Artist: Michelangelo
Author: User "Wallpapper"
Source: Wikimedia Commons
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1 Scott Macleod, "The Life and Death of Kevin Carter," *Time*, 24 June 2001, http://content.time.com/time/magazine/article/0,9171,165071,00.html.

Catholic Church, in Rome. The first fresco Michelangelo painted on the 134-foot-long ceiling of the Sistine Chapel, from 1508 to 1512, is a complex series of nine scenes from the Book of Genesis, architectural elements, and figures. It was the first large-scale painting of his career. He returned to paint *The Last Judgment* on the wall behind the altar from 1535 to1541. (Figure 11.1)

The Catholic Church had changed tremendously in the twenty-four years between when the first work was completed and the second one begun. In 1517, the singular authority of the Catholic Church was called into question when Martin Luther, a German monk, issued a series of complaints against Church practices, especially the selling of indulgences, or pardoning of sins. As opposed to the complex hierarchy of the Church, and an emphasis on its teachings as the only means to salvation, Luther championed personal faith and adherence to the word of the Bible. Although his beliefs were denounced, and Luther was excommunicated from the Church in 1521, the new Protestant faith swept through northern Europe. The Protestant Reformation, as Luther's attempts to revise the doctrines of the Roman Catholic Church were known, was not just a serious threat to the Church's authority, it prompted the wholesale examination and revision of the Church's structure, activities, and methods.

Michelangelo began to paint *The Last Judgment* in 1535. In that time of upheaval and uncertainty, the subject of the faithful rising to their reward at Christ's side in eternity while those who doubt or turn away fall to their eternal damnation could have been intended to reassure those remaining true to the Church. Rather than sticking to a clearly structured and hierarchical organization of figures, however, Michelangelo broke from tradition to show dynamic groups of moving, gesturing, and emotion-filled angels, saints, blessed, and damned. Although Christ is in the center with His right arm raised, it is not clear if He is caught up in the erratic and chaotic swirl of the figures surrounding Him or confidently directing them according to their fates. The lack of distinction was originally heightened by the uniformity of clothing, or lack thereof, as Michelangelo painted the majority of figures nude, removing signs of earthly status and riches.

When completed, the fresco was hailed as a masterpiece, but in the following decades, it came under sharp criticism. As the Protestant Reformation by Martin Luther and his followers continued to revolutionize religious doctrine and practices throughout Europe, the Catholic Church formed The Council of Trent (1545-1563) in response. The Counter-Reformation remained adamant in condemning the new Protestant faith but did away with many excesses and leniencies that had grown within the Church, including art that served as a distraction from its proper use as a tool of worship. In its findings, The Council of Trent stated that used properly, art instructed the faithful to "order their own lives and manners in imitation of the saints; and may be excited to adore and love God; and to cultivate piety." Michelangelo's *Last Judgment* lacked the clarity of message and propriety now demanded in religious art so that, at odds with the Council's decree, "there be nothing seen that is disorderly, or that is unbecomingly or confusedly arranged, nothing that is profane, nothing indecorous, seeing that holiness becometh the house of God."

In 1565, two years after the Council's decree and the year after Michelangelo's death, Daniele da Volterra (1509-1566, Italy) was commissioned to paint drapery on the nude figures and alter the positions of some that were deemed too indelicate. Some of his modifications, and others carried out in the eighteenth century, were removed when the fresco was cleaned and restored between 1980 and 1994.

11.5 ETHICAL CONSIDERATIONS IN THE COLLECTING AND DISPLAY OF ART

11.5.1 Collecting / Holding

Art is part of the cultural heritage and identity of the society in which it is made. It shares characteristics with work made by other artists such as how figures of authority are depicted or what is considered appropriate subject matter in art. Because art is closely aligned with the history and values of the people in the society it comes from, individuals and governments alike take care to preserve and protect the cultural treasures in their possession. For the same reasons, invaders often loot and confiscate or destroy the works of art and architecture most cherished by those they have conquered to demoralize and subjugate them.

Representatives of the Nazi Party in Germany took art from its rightful owners, both museums and individuals, from 1933 until the end of World War II in 1945. When Adolf Hitler assumed the role of Chancellor of Germany in 1933, he began a campaign to sell or destroy art he did not approve of in the collections of German museums. Much of that art had been produced by artists who were part of twentieth-century art movements such as German Expressionism, Dadaism, Cubism, and Surrealism. Hitler objected to *avant garde*—experimental and innovative—art and to the artists who were part of those groups. By 1937, his agents had amassed nearly 16,000 works, 650 of which were included in the Degenerate Art Exhibition (*Die Ausstellung Entartete Kunst*) held in Munich that year and viewed by more than 2,000,000 people. Hitler condemned the degenerate art as contributing to, if not the cause of, the decay of German culture, and the artists as racially impure, mentally deficient, and morally bereft. Thousands of the works were then destroyed by fire, and thousands more were sold to collectors and museums worldwide.

Figure 11.2 | German loot stored at Schlosskirche Ellingen
Author: Department of Defense
Source: Wikimedia Commons
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The funds generated by works sold were earmarked for the purchase of more traditionally acclaimed artists and subjects that were to go into the *Führermuseum*, or Leader's Museum, in Linz, which Hitler intended to be the greatest collection of European art in the world but which was never built. Art for the Leader's Museum was purchased from museums, private owners, and art dealers, often under pressure to sell the work at a steep discount to Hitler's agents or risk arrest. And, the Nazis acquired

art by confiscating it from institutions and private owners, many of whom were Jewish. The Nazis purchased and looted work in every country they occupied during World War II. They had amassed 8,500 works intended for the *Führermuseum* by the time Hitler committed suicide in 1945.

They plundered tens of thousands more for the private collections of Hitler and a few of his top commanders, including Hermann Göring, who held approximately 2,000 works of art by the end of the war. Art and other cultural spoils of war (such as books) were stored in numerous locations throughout Germany and Austria, including air raid shelters, estates that had been seized by the Nazis, and salt mines. In the photograph shown here, hundreds of crates holding sculptures and cloth-wrapped paintings are stacked in the Palace Chapel (*Schlosskirche*) in the town of Ellingen, in Bavaria. (Figure 11.2) Standing guard is a United States soldier.

In 1943, Allied forces created an organization known as Monuments, Fine Arts and Archives (MFAA). At first, the approximately 350 men and women from thirteen countries who were part of the "Monuments Men," as they became known, worked to prevent damage to historically and culturally significant monuments. As the war was ending, they began locating and documenting art held by the Nazis and then led the effort to return art to the country from which it had been taken. By the time they completed their work in 1951, the Monuments Men had located and returned to their owners 5,000,000 works of art and other culturally significant items, as well as domestic objects of value such as silver, china, and jewelry. As of 1997, approximately 100,000 objects were still missing.

11.5.2 Display

Museums of all types play many roles. In the collections they hold, museums act as keepers of the public trust. The objects or artifacts have value to all, from the casual viewer to the avid scholar, in one or more realm: scientific, educational, cultural, social, historical, political. The objects help preserve our memories and carry them into the future; they also help us to understand the lives, thinking, and actions of others. Through the exhibitions they hold and objects they display, museums promote debate, encourage new ideas, and stimulate our imaginations. The objects in museums communicate with us by appealing to our senses, emotions, intellect, and creativity. That is why we continue to wonder about and ponder on what we see and experience in museum settings.

When objects are placed within a context in a museum display, it stimulates our ability to make connections and broaden our understanding. For example, if a historical museum presents information about the geography and history of an area as part of a display on canoes and river trading, we have a context in which to appreciate the objects and interpret the practices of the people in that place and time. That was the approach artist Fred Wilson (b. 1954, USA) took when asked to create an exhibition for the Maryland Historical Society (MHS) in 1992. He titled his show "Mining the Museum." (Metalwork: http://africanah.org/wp-content/uploads/2014/06/FredWilsonMiningTheMuseum2.jpg)

The mission of the MHS is to collect, preserve, and study objects related to Maryland history. This is often accomplished through the display of objects in its collection. As the organizer of the

exhibition, or guest curator, Wilson was allowed to explore the thousands of artifacts in storage, many of which are seldom if ever displayed. He was seeking to bring to light, so to speak, objects rarely seen, and to present groupings of objects in unexpected ways, sometimes humorous and at other times disturbing. For example, with the label identifying the objects as "Metalwork 1793-1880," Wilson placed iron slave shackles in the midst of ornately decorated silver tableware. No explanatory text accompanied these things; Wilson wanted viewers to contemplate what they saw and make connections without directions:

> By displaying these artifacts side by side, Wilson created an atmosphere of unease and made apparent the link between the two kinds of metal works: The production of the one was made possible by the subjugation enforced by the other. When the audience made this connection, Wilson succeeded in creating awareness of the biases that often underlie historical exhibitions and, further, the way these biases shape the meaning we attach to what we are viewing.

So, in addition to asking viewers to question the meaning of the objects through his mode of display, he also wanted them to think about how history is made or constructed by what we include and omit; what we value, and why; and how we highlight objects and information of value in exhibitions within museum settings.

11.5.3 Property Rights, Copyright, and the First Amendment

Artist Shepard Fairey (b. 1970, USA) designed a poster with a portrait of President Barack Obama above the word "hope" in red, beige, and two tones of blue in 2008. (Barack Obama "HOPE" poster, Shepard Fairey: https://en.wikipedia.org/wiki/Shepard_Fairey#/media/File:Barack_Obama_Hope_poster.jpg) Sometimes printed instead with the words "progress" or "change," the poster and image quickly became associated with Obama's campaign for presidency and was soon officially adopted as its symbol. After the election, the Smithsonian Institution acquired for the National Portrait Gallery a mixed-media version of the portrait.

It soon came to light, however, that the poster was based on a photograph taken by freelance photographer Mannie Garcia in 2006. The Associated Press (AP) stated they owned rights to the photograph and that Fairey had not obtained permission from AP for its use. The Associated Press claimed they owned the copyright on the photograph, having contracted ownership of the image from its creator, Mannie Garcia. Garcia, on the other hand, stated that according to his contract with AP, he still possessed the copyright. The exclusive legal right to print, publish, or otherwise reproduce a work of art or to authorize others to do so belongs to the artist who created it according to the U.S. Constitution, Article 1 Section 8: "The Congress shall have Power: To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries." That right, or copyright, remains in place for the artist's lifetime plus seventy years, granting the artist the power to control their work, its use, and its reproduction.

Fairey, through his attorney Anthony Falzone, countered with the statement, "We believe fair use protects Shepard's right to do what he did here." Fair use allows for brief excerpts of copyright material to be used without permission of payment from the copyright holder under certain conditions: commentary and criticism, or parody. The idea behind allowing quotes and summaries of copyright material to be used freely is that what is written will add to public knowledge. Parody is referencing a well-known work clearly, but in a comic way; by its very nature, the original work is recognizable in a parody of it. Unfortunately, Fairey's case was settled out of court, so the question of how his use of Garcia's photograph in his poster was an example of fair use was not answered.

11.6 BEFORE YOU MOVE ON

Key Concepts

Traditionally, art has a history of being judged and censored and more than likely in the future artists will continue to blur many boundaries, sometimes even offending the audience's sensitivities. Offenses may address politics, social injustices, sexuality or nudity, among numerous other subjects and concerns. Contemporary societies, on the other hand, generally do not want to endorse any form of censorship; but, at times due to the sensitive nature of art, it happens. Some contemporary art is expected to make some groups in society uncomfortable. Artists over time have pushed many boundaries in society and have brought to the surface questions about a society's moral beliefs. Just the questions alone have perhaps expanded the freedom of artistic manifestation. So, works such as Duchamp's *Urinal*, or Ofili's *The Holy Virgin Mary* challenge society's moral beliefs and values by the nature of the art itself. They also shock segments of society by exploring the notion of aesthetic taste. Such works that challenge traditional notion of ethics and aesthetics, in fact, have led some to believe that contemporary art practices are based more on the idea than the object of art.

Nevertheless, artists do make ethical decisions in such areas as the appropriation of others' work, what materials they use in their work and how they use them, the digital manipulation of their work, and what role they play as observers of the events they capture in their art. And, as we have seen, museums and other places in which art is exhibited play distinct roles and have responsibilities in how art is preserved, interpreted, and displayed.

Test Yourself

1. Is there a relationship between art and ethics? Defend your answer explaining why you agree or disagree. Select works not used in this text to clarify your stance. Attach selected works with captions. Add a commentary at the end of your response explaining why you selected the art works and their significance to the topic.

2. Select two ethically controversial works of art from different periods in history. Explain how each work was received at the time it was made, and how changes in societal values have impacted acceptance of the works today.

3. Should certain types of art be censored? Explain your answer and select at least two examples to assist in clarifying your statement. Give an opposing response with justifications and select works to describe and clarify your opinion.

4. Describe one way appropriation has become acceptable in contemporary art.

5. What does it mean when some contemporary artists question what is an "original" work of art, and what is a "reproduction?"

6. What concepts was Damien Hirst exploring in using butterflies in his artwork? What did the butterflies symbolize for Hirst?

7. Why is it important that news photographs not be altered?

8. What was the ethical dilemma photojournalist Kevin Carter faced when he photographed a child during the 1993 famine in Sudan?

9. What acts of censorship did Adolf Hitler and his associates engage in prior to and during World War II?

10. As guardians of culturally significant objects, what obligations do museums have?

11. Describe how claims of "copyright" and "fair use" came into play in relation to Shepard Fairey's portrait of Barack Obama.

11.7 KEY TERMS

Appropriation: the use of pre-existing objects or images with little or no transformation applied to them.

Censorship: the suppression of art and other forms of communication considered to be objectionable or harmful for moral, political, or religious reasons.

Cloning: the repeated duplication of a digital effect.

Ethical Judgment: an alternative decision between being morally right or morally wrong.

Ethical Values: principles that determine one proper behavior in society.

Formal qualities: the elements and principles of design that make up a work of art.