# Table of Contents

About the Authors iv
Introduction v

Content Area 1: Global Prehistory 30,000 – 500 B.C.E. 1
Content Area 2: Ancient Mediterranean 3500 B.C.E. – 300 C.E. 4
Content Area 3: Early Europe and Colonial Americas 200 – 1750 C.E. 14
Content Area 4: Later Europe and Americas 1750 – 1980 C.E. 28
Content Area 5: Indigenous Americas 1000 B.C.E. – 1980 C.E. 40
Content Area 6: Africa 1100 – 1980 C.E. 44
Content Area 7: West and Central Asia 500 B.C.E. – 1980 C.E. 49
Content Area 8: South, East, and Southeast Asia 300 B.C.E. – 1980 C.E 54
Content Area 9: The Pacific 700 – 1980 C.E. 61
Content Area 10: Global Contemporary 1980 C.E. to Present 64
About the Authors

Robert Coad has taught AP® and Honors Art History at Hamilton High School’s Humanities Magnet in Los Angeles Unified School District for the past 22 years, as well as design, Museum Studies and Humanities.

Over the last 12 years, Robert has been a frequent presenter of AP® Art History Workshops. He has presented one-day Art History Workshops at AP® National Conferences including Chicago, Los Angeles, and Tampa. Additionally he has been a Reader for AP® Art History and was honored as a Distinguished Teacher for AP® Art History at the Western Region Conference in Las Vegas in 2006.


Margaret Sharkoffmadrid is an experienced College Board Endorsed Consultant who leads Professional Development Workshops and Summer Institutes in many College Board regions, at John Cabot University in Rome, Italy, and online. She has been a Reader and Table Leader at the AP® Art History Exam Reading for ten years and she is a contributing author to the College Board’s redesigned, Course and Exam Description and other teacher resource materials.

She served on teacher advisory panels at the Denver Art Museum, The Corcoran Gallery of Art, and the National Gallery of Art in Washington, D.C. and has presented several AP® National Conference sessions on school-museum partnerships.

Margaret most recently taught high school AP® Art History and art studio courses in a suburb of Washington, D.C., as well as Art Education courses at Marymount University in Arlington, VA. She holds a BA in Art Education, an MFA in Painting, and has completed postgraduate work in art history. Margaret just relocated to Fort Collins, CO where she will be an Adjunct Professor at Colorado State University.
Introduction

Welcome AP® Art History Teachers,

The discipline of Art History is entering an exciting era, with an increased emphasis on understanding artworks within their original cultural context as well as discovering how they relate to others from around our increasingly connected globe. Gone are the semesters full of rote memorization and “art-in-the-dark.” Critical thinking, inquiry, analytic understanding, and active 21st Century learning is here and now.

The newly redesigned AP® Art History course includes these important emphases and mirrors the updated directions now found in comparable two-semester college level art history survey courses. Beginning with a Faculty Colloquium in 2009, a large network of distinguished art history faculty has been consulted in redesigning the course. They thoroughly examined the AP® Art History legacy course and offered recommendations on how to best update it to align more closely with their survey course content, goals, and learner outcomes. Thus began the process of redesign and after more than six years of planning, an AP® Art History Validation Study in 2012, and innumerable hours of scholarly discussion, the redesigned AP® Art History course is ready to roll for fall, 2015.

When examining the redesigned course, AP® Art History teachers will immediately notice several significant changes. First, there is a much stronger emphasis on inquiry and analytic reasoning with students being expected to demonstrate skills of higher-level thinking and critical analysis. Curricular changes encourage a course pace that will allow for in-depth studies rather than the previous, difficult task of covering a thousand or more images with a cursory glance.

Secondly, the percentage of work representing global art traditions has increased from 20% to 35% of the course, representing the parallel connectedness of our 21st Century world. We are preparing global citizens and as such, they will be exploring ideas and artistic directions that span time and geographic location in numerous ways such as thematic, contextual, symbolic, stylistic, patronage, or media.

The third new development is the publication of the College Board’s Course Description with Curriculum Framework, clarifying specific course content and providing vital information for teachers as we individualize our own approaches. The Curriculum Framework begins with three Big Ideas that tie art historical concepts to the artworks themselves. Twelve Learning Objectives clarify specific art historical skills students will need to demonstrate on the AP® exam, and perhaps the most significant change is the inclusion of an Image Set consisting of 250 artworks arranged into ten chronologic and/or geographic Content Areas. Carefully chosen to represent the art world’s cultures, time periods, regions, techniques, and media, these emblematic works will be the core of our AP® and Advanced Placement Program® are trademarks registered and/or owned by the College Board, which was not involved in the production of, and does not endorse, this product.
lessons. The relatively small number of images will allow time for deeper exploration, thoughtful discussion, strengthening comprehension, and in-depth study.

The Curriculum Framework explains exactly what a student will need to know and be able to demonstrate on the exam. Successful students will understand and differentiate form, function, content, and context. They will explain how an artist’s decisions shape a work of art, and be able to differentiate between artistic tradition and innovation. Students will describe relevant relationships between works of art – perhaps bringing thematic, cultural, personal, geographic, and/or patronage examples into their discussions. Successful students will properly identify known works of art and be able to accurately attribute works that are new or unfamiliar.

Finally, because we all hope our students will go on to pursue further study in art history, the objectives for the redesigned AP® Art History course also include preparing students for future success. The research and analysis skills they develop in this foundation course are in keeping with those developed by their college-level counterparts.

The AP® Art History Teacher Resource Guide to Kleiner’s Art Through the Ages: A Global History, 15th edition, includes brief paragraphs for each of the 250 works in the Curriculum Framework. Along with identifying information for each image, teachers will find an introduction to the significant art historical ideas inherent in each work. The paragraphs are not intended to be comprehensive or all-inclusive; they are meant to assist the teacher in planning and to inspire deeper research directions for both teacher and student.

An extensive bibliography arranged by chapter can be found at the end of the textbook. Introductory information for each of the ten Content Areas along with the 250 images can be found in the AP® Art History Course and Exam Description:


In conclusion, I would like to thank Dr. Robert Coad for his contributions to this guide. As an experienced College Board Consultant, Dr. Coad has been an inspiring mentor to hundreds of AP® Art History teachers. In his own classroom, he has introduced the history of art to perhaps thousands of impressionable high school students. His incisive observations pave the way and give direction to our own art historical explorations.

-Margaret Sharkoffmadrid
College Board Endorsed Consultant for AP® Art History
1. **Apollo 11 stones.** Namibia. c. 25,500–25,300 B.C.E. Charcoal on stone.

*Figure 1-2 Animal* facing left, from the Apollo 11 Cave, Namibia, ca. 23,000 B.C.E. Charcoal on stone, 5" × 4-1/4". State Museum of Namibia, Windhoek. As in almost all paintings for thousands of years, in this very early example from Africa, the painter represented the animal in strict profile so that the head, body, tail, and all four legs are clearly visible.

2. **Great Hall of the Bulls.** Lascaux, France. Paleolithic Europe. 15,000–13,000 B.C.E. Rock painting.

*Figure 1-1* Left wall of the Hall of the Bulls in the cave at Lascaux, France, ca. 16,000–14,000 B.C.E. Largest bull 11' 6" long. The species of animals depicted in the cave paintings of France and Spain are not among those that Paleolithic humans typically consumed as food. The meaning of these paintings remains a mystery. The Lascaux animals are inconsistent in size and move in different directions. Some are colored silhouettes, others are outline drawings. They were probably painted at different times by different painters. Prehistoric painters consistently represented animals in strict profile, the only view showing the head, body, tail, and all four legs. But at Lascaux, both horns are included to give a complete picture of the bull.

3. **Camelid sacrum in the shape of a canine.** Tequixquiac, central Mexico. 14,000–7,000 B.C.E. Bone.

This is one of the earliest cultural artifacts to have been discovered in Mesoamerica. Its original function remains unknown, although the sacrum bone was of significant cultural importance in Mesoamerica, believed in many cultures to be a portal to an otherworld, and house the spiritual essence of some hunted animal. Objects such as these may have also been used in shamanistic rituals to connect to the spiritual world.

4. **Running horned woman.** Tassili n’Ajjer, Algeria. 6000–4000 B.C.E. Pigment on rock.

*Figure 19-3* Running woman, rock painting, Tassili n’Ajjer, Algeria, ca. 6000–4000 B.C.E. Prehistoric rock paintings are difficult to date and interpret. This Algerian
example represents a woman with a painted body wearing a raffia skirt and horned headgear, apparently in a ritual context.

5. **Beacker with ibex motifs.** Susa, Iran. 4200-3500 B.C.E. Painted terra cotta.

This cylindrical earthenware pot was found in a cemetery at the foot of the Susa acropolis. Susa was one of the most prosperous communities in prehistoric Iran, as evidenced by the city’s monumental architecture and ornate burial objects, of which this bushel is a leading example. The upper portion of the bushel contains friezes of aquatic birds and running dogs, animals that were indigenous to the Susa area. The central portion of the bushel contains an image of a goat, depicted in a stylized and geometric manner with elongated horns. Within these horns lies a symbol that may identify the family of the vase’s owner. It is unknown if these pots were used in everyday life or if they were specifically funerary in purpose.


Among the earliest known works of art from the Arabian Peninsula, this stele was probably associated with religious or funerary practices. The figure's stylization and geometric organization is seen in the simplified shapes of the head and linear outlines of the distinctive belted robe and double-bladed sword.

7. **Jade cong.** Liangzhu, China. 3300-2200 B.C.E. Carved jade.

A cong is a tube with a square-cross section and circular hole, produced during the Neolithic and early historic periods of southeast China. The meaning and function of these artifacts in ancient Chinese society remain unknown. The main decorative element on cong is the face pattern, with faces that appear to be a combination of anthropomorphic and bestial figures that may refer to deities or spirits connected to animistic beliefs of the Liangzhu culture. These patterns are often placed across corners or in square panels on the side.

8. **Stonehenge.** Wiltshire, UK. Neolithic Europe. c. 2500-1600 B.C.E. Sandstone. (2 images)

**Figure 1-20** Aerial view of Stonehenge (looking northwest), Salisbury Plain, Wiltshire, England, ca. 2550–1600 B.C.E. Circle 97’ in diameter; trilithons 24’ high. Stonehenge’s circles of trilithons probably functioned as an astronomical observatory and solar
calendar. The sun rises over its “heel stone” at the summer solstice. Some of the megaliths weigh 50 tons.


**Figure 36-1A Ambum Stone, Papua New Guinea, ca. 1500 B.C.E.**

10. **Tlatilco female figurine.** Central Mexico, site of Tlatilco. 1200-900 B.C.E. Ceramic.

Although little is known about the function of these objects in Pre-Columbian society, it has been postulated that they are related to women’s roles in regards to nature, particularly fertility and maternity. The figures are small in size, possessing small breasts and stumped arms with narrow waists and large thighs. Body fat could reflect a preoccupation with procreation. The dual face might indicate the object’s role in communication to the spirit world – including past and present. The figures were found in burials under residences.

11. **Terra cotta fragment.** Lapita. Solomon Islands, Reef Islands. 1000 B.C.E. Terra cotta (incised).

The Lapita were an ancient Pacific seafaring people, living in coastal regions of what is now Polynesia. Lapita ceramics such as this terra cotta fragment contained intricate zoomorphic and geometric patterns and occasional anthropomorphic figures incised into the pot before firing. These patterns may be related to modern Polynesian tattoos and bark cloth. Pots such as these were large vessels used for cooking, serving and storing food.
Ancient Mediterranean
3500 B.C.E. – 300 C.E.


Figure 2-2 White Temple and ziggurat, Uruk (modern Warka), Iraq, ca. 3200–3000 B.C.E. Using only mud bricks, the Sumerians erected towering temple platforms several centuries before the Egyptians built stone pyramids. This temple was probably dedicated to Anu, the sky god.


Figure 3-2 Back of the palette of King Narmer, from Hierakonpolis, Egypt, Predynastic, ca. 3000–2920 B.C.E. Slate, 2' 1" high. Egyptian Museum, Cairo. Narmer’s palette is the earliest surviving labeled work of historical art. The king, the largest figure in the composition, wears the crown of Upper Egypt and slays a captured enemy as his attendant looks on.

Figure 3-3 Front of the palette of King Narmer, from Hierakonpolis, Egypt, Predynastic, ca. 3000–2920 B.C.E. Slate, 2' 1" high. Egyptian Museum, Cairo. Narmer, now wearing the crown of Lower Egypt, reviews beheaded enemy bodies. At the center of the palette, the intertwined animal necks may symbolize the unification of the two kingdoms.


Figure 2-5 Statuettes of two worshipers, from the Square Temple at Eshnunna (modern Tell Asmar), Iraq, ca. 2700 bce. Gypsum, shell, and black limestone, man 2' 4-1/4 " high, woman 1' 11-1/4" high. National Museum of Iraq, Baghdad. The oversized eyes probably symbolize the perpetual wakefulness of these substitute worshipers offering prayers to the deity. The beakers that the figures hold were used to pour libations for the gods.


Figure 3-14 Seated scribe, from Saqqara, Egypt, Fourth Dynasty, ca. 2500 B.C.E. Painted limestone, 1' 9" high. Musée du Louvre, Paris. The idealism that characterizes the
portraiture of the Egyptian god-kings did not extend to the portrayal of non-elite individuals. The sculptor portrayed this seated scribe with clear signs of aging.

16. **Standard of Ur from the Royal Tombs at Ur (modern Tell el-Muqayyar, Iraq).** Sumerian. c. 2600–2400 B.C.E. Wood inlaid with shell, lapis lazuli, and red limestone

**Figure 2-8** Peace side of the *Standard of Ur*, from tomb 779, Royal Cemetery, Ur (modern Tell el-Muqayyar), Iraq, ca. 2600–2400 B.C.E. Wood, lapis lazuli, shell, and red limestone, 8" × 1' 7". British Museum, London. The entertainers at this banquet of Sumerian nobility include a musician playing a bull-headed harp of a type found in royal graves at Ur (fig. 2-9). The long-haired, bare-chested singer is a court eunuch.

17. **Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx.** Giza, Egypt. Old Kingdom, Fourth Dynasty. c. 2550–2490 B.C.E. Cut limestone.

**Figure 3-8** Aerial view of the Fourth Dynasty pyramids (looking north), Gizeh, Egypt. *From bottom:* pyramid of Menkaure, ca. 2490–2472 B.C.E; pyramid of Khafre, ca. 2520–2494 B.C.E; and Great Pyramid of Khufu, ca. 2551–2528 B.C.E. The three pyramids of Gizeh took the shape of the *ben-ben*, the emblem of the sun god, Re. The sun’s rays were the ramp the Egyptian kings used to ascend to the heavens after their death and rebirth.

18. **King Menkaura and queen.** Old Kingdom, Fourth Dynasty. c. 2490–2472 B.C.E. Greywacke.

**Figure 3-13** Menkaure and Khamerernebty(?), from Gizeh, Egypt, Fourth Dynasty, ca. 2490–2472 B.C.E. Greywacke, 4' 6 1/2" high. Museum of Fine Arts, Boston. The statue of Menkaure and his wife (or Hathor?) displays the conventional postures used for Old Kingdom royal statues. The formalized embrace denotes the close association of the two figures.


**Figure 2-18** Stele with the laws of Hammurabi, set up at Babylon, Iraq, found at Susa, Iran, ca. 1780 B.C.E. Basalt, 7' 4" high. Musée du Louvre, Paris. Crowning the stele recording Hammurabi’s laws is a representation of the flame-shouldered sun god Shamash extending to the Babylonian king the symbols of his authority to govern and judge.

**Figure 3-24** Aerial view of the temple of Amen-Re (looking east), Karnak, Egypt, major construction 15th–13th centuries B.C.E. The vast Karnak temple complex contains a pylon temple with a bilaterally symmetrical axial plan and an artificial lake associated with the primeval waters of the Egyptian creation myth.

**Figure 3-24A** Temple of Amen-Re, Luxor, begun early 14th century B.C.E.

**Figure 3-25** Columns and clerestory of the hypostyle hall of the temple of Amen-Re, Karnak, Egypt, 19th Dynasty, ca. 1290–1224 B.C.E. Columns crowd the hypostyle hall of the Amen-Re temple. The tallest are 66 feet high and have capitals that are 22 feet in diameter. The columns support a roof of stone slabs carried on lintels.

21. **Mortuary temple of Hatshepsut.** Near Luxor, Egypt. New Kingdom, 18th Dynasty. c. 1473–1458 B.C.E. Sandstone, partially carved into a rock cliff, and red granite.

**Figure 3-20** Mortuary temple of Hatshepsut (looking southwest), Deir el-Bahri, Egypt, 18th Dynasty, ca. 1473–1458 B.C.E. Hatshepsut was the first great female monarch whose name is recorded. Her immense funerary temple incorporated shrines to Amen, whom she claimed was her father, and to Hathor and Anubis.

22. **Akhenaton, Nefertiti, and three daughters.** New Kingdom (Amarna), 18th Dynasty. c. 1353–1335 B.C.E. Limestone.

**Figure 3-33** Akhenaton and Nefertiti with their three daughters, from Amarna, Egypt, 18th Dynasty, ca. 1353–1335 B.C.E. Limestone, 1' 14” high. Ägyptisches Museum, Staatliche Museen zu Berlin, Berlin. In this sunken relief, the Amarna artist provided a rare intimate look at the royal family in a domestic setting. Akhenaton, Nefertiti, and three of their daughters bask in the life-giving rays of Aton, the sun disk.

23. **Tutankhamun’s tomb, innermost coffin.** New Kingdom, 18th Dynasty. c. 1323 B.C.E. Gold with inlay of enamel and semi-precious stones.

**Figure 3-34** Innermost coffin of Tutankhamen, from his tomb at Thebes, Egypt, 18th Dynasty, ca. 1323 bce. Gold with inlay of enamel and semiprecious stones, 6’ 1” long. Egyptian Museum, Cairo. The boy-king Tutankhamen owes his fame today to his treasure-laden tomb. His mummy was encased in three nested coffins. The innermost one, made of gold, portrays the pharaoh as Osiris.
24. Last judgment of Hu–Nefer, from his tomb (page from the Book of the Dead). New Kingdom, 19th Dynasty. c. 1275 B.C.E. Painted papyrus scroll.

Figure 3-1 Judgment of Hunefer, detail of an illustrated Book of the Dead, from the tomb of Hunefer, Thebes, Egypt, 19th Dynasty, ca. 1290–1275 B.C.E. Painted papyrus scroll, 1’3-1/2” high; full scroll 18’12” long. British Museum, London. At the left, Anubis, the Egyptian god of embalming, shown with a man’s body and a jackal’s head, grasps the deceased Hunefer’s left hand and leads him into the hall of judgment. Anubis weighs Hunefer’s heart against a feather, the hieroglyph of Maat, the goddess of truth and right doing. The monstrous Ammit will devour the heart if the scales judge Hunefer unfavorably. After being justified by the scales, Hunefer is led before the enthroned greenfaced god Osiris and his sisters Isis and Nephthys to receive the award of eternal life, the goal of every Egyptian.


Figure 2-20 Lamassu (man-headed winged bull), from the citadel of Sargon II, Dur Sharrukin (modern Khorsabad), Iraq, ca. 721–705 B.C.E. Limestone, 13'10" high. Musée du Louvre, Paris. Ancient sculptors insisted on complete views of animals. This four-legged composite monster that guarded an Assyrian palace has five legs—two when seen from the front and four in profile view.


Found at the base of the Acropolis, the agora was the center of Athenian civic life. Originally an area for farmers and artisans to display their wares, over time the agora became the center of administrative, political, judicial, commercial, social, cultural, and religious activities. Stoas, Greek structures normally in the form of a roofed colonnade, provided shade as well as a place for strolling and talking business, politics, or philosophy. Several administrative buildings could be found in the agora, including the bouleuterion, the structure that housed the meetings of the 500-member boule, or council. Nearby a small, round building with six columns supporting a conical roof, or tholos, was the meeting place of the 50-member executive committee of the boule. This bustling city centers became a meeting place for Greek poets, statesmen, and philosophers.

27. Anavysos Kouros. Archaic Greek. c. 530 B.C.E. Marble with remains of paint.
Figure 5-9  Kroisos, from Anavysos, Greece, ca. 530 B.C.E. Marble, 6' 4" high. National Archaeological Museum, Athens. This later kouros stood over the grave of Kroisos, a young man who died in battle. The statue displays more naturalistic proportions and more rounded modeling of face, torso, and limbs.


Figure 5-10  Peplos Kore, from the Acropolis, Athens, Greece, ca. 530 B.C.E. Marble, 4' high. Acropolis Museum, Athens. Unlike men, women are always clothed in Archaic statuary. This kore is a votive statue of a goddess wearing four garments. She held her identifying attribute in her missing left hand.


Figure 6-6  Sarcophagus with reclining couple, from the Banditaccia necropolis, Cerveteri, Italy, ca. 520 B.C.E. Painted terracotta, 3' 9-1/2" × 6' 7". Museo Nazionale di Villa Giulia, Rome. Sarcophagi in the form of a husband and wife on a dining couch have no parallels in Greece. The artist’s focus on the upper half of the figures and the emphatic gestures are Etruscan hallmarks.


2-25  Aerial view of Persepolis (looking west with the apadana in the background), Iran, ca. 521–465 B.C.E. The heavily fortified complex of Persian royal buildings on a high plateau at Persepolis included a royal audience hall, or apadana, with 36 colossal columns topped by animal protomes (fig. 2-26).

31. Temple of Minerva (Veii, near Rome, Italy); sculpture of Apollo. Master sculptor Vulca. c. 510–500 B.C.E. Original temple of wood, mud brick, or tufa (volcanic rock); terra cotta sculpture.

The Etruscan temple, inspired by Greek temples, highlights important differences from its predecessor. The temple is not peripteral, instead having a widely spaced and deep porch. Another divergent feature is the triple cella, which was dedicated to the worship of a triad of gods. The Etruscan temple was also created in a 5:6 proportion between length and width, making it slightly longer than wide.

Temple of Minerva  (Continued)  Frontal View of the Temple of Minerva.
From a frontal view, the most striking element of the temple is its columns. The Tuscan column was inspired by Greek Doric-style columns but without fluting and with a base.

Apollo of Veii, from the roof of the Portonaccio Temple, Veii, Italy, Master Sculptor Vulca, ca. 510-500 BCE, painted terra-cotta, 5’ 11” high.
This work was originally placed on the temple roof, above the pediment, along with a number of other sculptures. It was possibly part of a large group, reenacting part of a scene of Apollo and Heracles contending over the Ceryneian Hind. The sculpture is significant in its ability to capture Apollo’s energy and vivacity through its forward stride and gesticulating arms. It also highlights the Etruscan’s ability to build and fire large scale figures in clay.


Figure 6-1 Interior of the Tomb of the Leopards, Monterozzi necropolis, Tarquinia, Italy, ca. 480 B.C.E. The Tomb of the Leopards takes its name from the pair of leopards in the pediment of the rear wall of the burial chamber. They are in the long tradition of guardian figures in gateways, tombs, and temples. Men (with dark skin) and women (with light skin) dine together at Etruscan banquets, in striking contrast to the all-male Greek symposia. The egg that the man holds is a symbol of regeneration. The musicians reveal the influence of Greek experiments with foreshortening. This Etruscan lyre player has a frontal chest, but the painter attempted to place a profile eye in his profile head.


Figure 5-59 Niobid Painter, Artemis and Apollo slaying the children of Niobe (Athenian red-figure calyx krater), from Orvieto, Italy, ca. 450 B.C.E. 1' 9" high. Musée du Louvre, Paris. The placement of figures on different levels in a landscape on this red-figure krater depicting the massacre of the Niobids reflects the compositions of the panel paintings of Polygnotos of Thasos.

34. Doryphoros (Spear bearer). Polykleitos. Original 450–440 B.C.E. Roman copy (marble) of Greek original (bronze).

5-41 Polykleitos, Doryphoros (Spear Bearer). Roman copy from the palaestra, Pompeii, Italy, of a bronze statue of ca. 450–440 B.C.E. Marble, 6’ 11” high. Museo Archeologico Nazionale, Naples. Polykleitos sought to portray the perfect man and to impose order on human movement. He achieved his goals through harmonic proportions and a system of cross-balancing for all parts of the body.

**Figure 5-43** Aerial view of the Acropolis (looking southeast), Athens, Greece. Under the leadership of Pericles, the Athenians undertook the costly project of reconstructing the Acropolis after the Persian sack of 480 B.C.E. The funds came from the Delian League treasury.

**Figure 5-44** Restored view of the Acropolis, Athens, Greece (John Burge). (1) Parthenon, (2) Propylaia, (3) pinakotheke, (4) Erechtheion, (5) Temple of Athena Nike. Of the four main fifth-century B.C.E buildings on the Acropolis, the first to be erected was the Parthenon, followed by the Propylaia, the Erechtheion, and the Temple of Athena Nike.

36. **Grave stele of Hegeso.** Attributed to Kallimachos. c. 410 B.C.E. Marble and paint.

**Figure 5-57** Grave stele of Hegeso, from the Dipylon cemetery, Athens, Greece, ca. 400 B.C.E. Marble, 5' 2" high. National Archaeological Museum, Athens. On her tombstone, Hegeso examines jewelry from a box that her servant girl holds. Mistress and maid share a serene moment out of daily life. Only the epitaph reveals that Hegeso is the one who died.

37. **Winged Victory of Samothrace.** Hellenistic Greece. c. 190 B.C.E. Marble.

**Figure 5-83** Nike alighting on a warship (*Nike of Samothrace*), from Samothrace, Greece, ca. 190 B.C.E. Marble, Nike 8' 1" high. Musée du Louvre, Paris. Victory lands on a ship’s prow to crown a naval victor. Her wings still beat, and the wind sweeps her drapery. The statue’s placement in a fountain of splashing water heightened the dramatic visual effect.

38. **Great Altar of Zeus and Athena at Pergamon.** Asia Minor (present-day Turkey). Hellenistic Greece. c. 175 B.C.E. Marble (architecture and sculpture).

**Figure 5-80** Athena battling Alkyoneos, detail of the gigantomachy frieze, Altar of Zeus, Pergamon, Turkey, ca. 175 B.C.E. Marble, 7' 6" high. Pergamonmuseum, Staatliche Museen zu Berlin, Berlin. The tumultuous battle scenes of the Pergamon altar have an emotional power unparalleled in earlier Greek art. Violent movement, swirling draperies, and vivid depictions of suffering fill the frieze.

**Figure 7-16** Atrium of the House of the Vettii, Pompeii, Italy, second century B.C.E, rebuilt 62–79 C.E. The house of the Vettius brothers was of the later Hellenized type with a peristyle garden behind the atrium. The impluvium below the open roof collected rainwater for domestic use.

40. **Alexander Mosaic from the House of Faun, Pompeii.** Republican Roman. c. 100 B.C.E. Mosaic.

**Figure 5-70** Philoxenos of Eretria, *Battle of Issus*, ca. 310 B.C.E. Roman copy (Alexander Mosaic) from the House of the Faun, Pompeii, Italy, late second or early first century B.C.E. Tessera mosaic, 8' 10" × 16' 9". Museo Archeologico Nazionale, Naples. *Battle of Issus* reveals Philoxenos’s mastery of foreshortening, of modeling figures in color, and of depicting reflections and shadows, as well as his ability to capture the psychological intensity of warfare.

41. **Seated boxer.** Hellenistic Greece. c. 100 B.C.E. Bronze.

**Figure 5-86** Seated boxer, from the Baths of Constantine, Quirinal hill, Rome, Italy, ca. 100–50 B.C.E. Bronze, 4' 2" high. Palazzo Massimo alle Terme, Museo Nazionale Romano, Rome. Even when Hellenistic artists treated traditional themes, they approached them in novel ways. This bronze statue depicts an older, defeated boxer with a broken nose and battered ears.

42. **Head of a Roman patrician.** Republican Roman. c. 75–50 B.C.E. Marble.

**Figure 7-9** Portrait of a Roman general, from the Sanctuary of Hercules, Tivoli, Italy, ca. 75–50 B.C.E. Marble, 6' 2" high. Palazzo Massimo alle Terme, Museo Nazionale Romano, Rome. The sculptor based this life-size portrait of a general on idealized Greek statues of heroes and athletes, but the man’s head is a veristic likeness. The combination is typical of Republican portraiture.

43. **Augustus of Prima Porta.** Imperial Roman. Early first century C.E. Marble.

**Figure 7-27** Portrait of Augustus as general, from Primaporta, Italy, early-first-century ce copy of a bronze original of ca. 20 B.C.E. Marble, 6' 8" high. Musei Vaticani, Rome. The models for Augustus’s idealized portraits, which depict him as a neveraging god,
were Classical Greek statues (fig. 5-41). This portrait presents the armor-clad emperor in his role as general.


**Figure 7-36** Aerial view of the Colosseum (Flavian Amphitheater, looking east), Rome, Italy, ca. 70–80 C.E. A complex system of concrete barrel vaults once held up the seats in the world’s largest amphitheater, where 50,000 spectators could watch gladiatorial combats and wild animal hunts.

**Figure 7-37** Facade of the Colosseum (Flavian Amphitheater; looking south), Rome, Italy, ca. 70–80 C.E. For the facade of the Colosseum, an unknown architect mixed Roman arches and Greek columns—Tuscan on the lowest story, then Ionic and Corinthian. Wood poles held up an awning over the cavea.


**Figure 7-45** Column of Trajan 7 (looking west), Forum of Trajan, Rome, Italy, dedicated 112 C.E. The spiral frieze of Trajan’s Column tells the story of the Dacian wars in 150 episodes. The reliefs depict all aspects of the campaigns, from battles to sacrifices to road and fort construction.

**Figure 7-46** Apollodorus of Damascus, Markets of Trajan (looking northeast), Rome, Italy, ca. 100–112 C.E. Apollodorus of Damascus used brickfaced concrete to transform the Quirinal Hill overlooking Trajan’s forum into a vast multilevel complex of barrel-vaulted shops and administrative offices.

**Figure 7-47** Apollodorus of Damascus, interior of the great hall, Markets of Trajan, Rome, Italy, ca. 100–112 C.E. The great hall of Trajan’s markets resembles a modern shopping mall. It housed two floors of shops, with the upper ones set back and lit by skylights. Concrete groin vaults cover the central space.

46. Pantheon. Imperial Roman. 118–125 C.E. Concrete with stone facing.

**Figure 7-49** Pantheon (looking south), Rome, Italy, 118–125 C.E. The Pantheon’s traditional facade masked its revolutionary cylindrical drum and its huge hemispherical dome. The interior symbolized both the orb of the earth and the vault of the heavens.

**Figure 7-50** Restored cutaway view (left) and lateral section (right) of the Pantheon, Rome, Italy, 118–125 C.E (John Burge). Originally, the approach to Hadrian’s “temple of all gods” was from a columnar courtyard. Like a temple in a Roman forum (fig. 7-12), the Pantheon stood at one narrow end of the enclosure.
Figure 7-51  Interior of the Pantheon (looking south), Rome, Italy, 118–125 C.E. The coffered dome of the Pantheon is 142 feet in diameter and 142 feet high. Light entering through its oculus forms a circular beam that moves across the dome as the sun moves across the sky.

47. Ludovisi Battle Sarcophagus. Late Imperial Roman. c. 250 C.E. Marble.

Figure 7-68  Battle of Romans and barbarians (Ludovisi Battle Sarcophagus), from Rome, Italy, ca. 250–260 C.E. Marble, 5' high. Palazzo Altemps, Museo Nazionale Romano, Rome. A chaotic scene of battle between Romans and barbarians decorates the front of this sarcophagus. The sculptor piled up the writhing, emotive figures in an emphatic rejection of Classical perspective.
48. Catacomb of Priscilla. Rome, Italy. Late Antique Europe. c. 200-400 C.E. Excavated tufa and fresco.

Figure 8-6  The Good Shepherd, the story of Jonah, and orants, frescoed ceiling of a cubiculum in the Catacomb of Saints Peter and Marcellinus, Rome, Italy, early fourth century. Christian catacomb paintings often mixed Old and New Testament themes. Jonah was a popular subject because he emerged safely from a sea monster after three days, prefiguring Christ’s resurrection.

49. Santa Sabina. Rome, Italy. Late Antique Europe. c. 422–432 C.E. Brick and stone, wooden roof.

Figure 8-18  Interior of Santa Sabina (looking northeast), Rome, Italy, 422–432. Santa Sabina and other Early Christian basilican churches are timber-roofed and illuminated by clerestory windows. The nave arcade produces a steady rhythm that focuses all attention on the apse.

Figure 8-19  Exterior of Santa Sabina (looking west), Rome, Italy, 422–432. Although mosaics and frescoes commonly adorned the interiors of Early Christian basilicas, Santa Sabina and other early churches had plain brick exteriors like the Aula Palatina (fig. 7-78) at Trier.

50. Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the Vienna Genesis. Early Byzantine Europe. Early sixth century C.E. Illuminated manuscript (tempera, gold, and silver on purple vellum).

Figure 9-17  Rebecca and Eliezer at the Well, folio 7 recto of the Vienna Genesis, early sixth century. Tempera, gold, and silver on purple vellum, 1' ¼ " × 9 ¼ ". Österreichische Nationalbibliothek, Vienna. This luxurious dyed vellum book is the oldest well-preserved manuscript containing biblical scenes. Two episodes of the Rebecca story appear in a single setting filled with classical motifs.

51. San Vitale. Ravenna, Italy. Early Byzantine Europe. c. 526–547 C.E. Brick, marble, and stone veneer; mosaic.
Justinian’s general Belisarius captured Ravenna from the Ostrogoths. The city became the seat of Byzantine dominion in Italy. San Vitale honored Saint Vitalis, a second-century Ravenna martyr.

Plan of San Vitale, Ravenna, Italy, 526–547. Centrally planned like Justinian’s churches in Constantinople, San Vitale has a design featuring an off-axis narthex and two concentric octagons. A dome crowns the taller, inner octagon.

Choir and apse of San Vitale (looking east) with mosaic of Christ between two angels, Saint Vitalis, and Bishop Ecclesius, Ravenna, Italy, 526–547. In the apse vault, a youthful Christ, seated on the orb of the world at the time of his second coming, extends the gold martyr’s wreath to Saint Vitalis. Bishop Ecclesius offers Christ a model of San Vitale.


Anthemius of Tralles and Isidorus of Miletus, aerial view of Hagia Sophia (looking north), Constantinople (Istanbul), Turkey, 532–537. Justinian’s reign was the first golden age of Byzantine art and architecture. Hagia Sophia was the most magnificent of the more than 30 churches Justinian built or restored in Constantinople alone.

Anthemius of Tralles and Isidorus of Miletus, plan of Hagia Sophia, Constantinople (Istanbul), Turkey, 532–537. In Hagia Sophia, Justinian’s architects succeeded in fusing two previously independent architectural traditions: the vertically oriented central-plan building and the longitudinally oriented basilica.

Anthemius of Tralles and Isidorus of Miletus, restored cutaway view of Hagia Sophia (looking northwest), Constantinople (Istanbul), Turkey, 532–537 (John Burge). Hagia Sophia is a domed basilica. Buttressing the great dome are eastern and western half-domes whose thrusts descend, in turn, into smaller half-domes surmounting columned exedrae.

Anthemius of Tralles and Isidorus of Miletus, interior of Hagia Sophia (looking southwest), Constantinople (Istanbul), Turkey, 532–537. Pendentive construction made possible Hagia Sophia’s lofty dome, which seems to ride on a halo of light. A contemporary said that the dome seemed to be suspended by “a golden chain from Heaven.”


Pair of Merovingian looped fibulae, from Jouy-le-Comte, France, mid-sixth century. Silver gilt worked in filigree, with inlays of garnets and other stones, 4” high. Musée d’Archéologie Nationale, Saint-Germain-en-Laye. Early medieval jeweled fibulae
were status symbols for elite patrons. This pair, probably owned by a Merovingian woman, features eagle heads and fish integrated into a highly decorative design.

54. Virgin (Theotokos) and Child between Saints Theodore and George. Early Byzantine Europe. Sixth or early seventh century C.E. Encaustic on wood.

Figure 9-19 Virgin (Theotokos) and Child between Saints Theodore and George, icon, sixth or early seventh century. Encaustic on wood, 2' 3" × 1' 7 3/8". Monastery of Saint Catherine, Mount Sinai, Egypt. Byzantine icons are the heirs to the Roman tradition of portrait painting on small wood panels, but their Christian subjects and their use as devotional objects broke sharply from classical models.


Figure 10-1 Aerial view of the Great Mosque (looking east), Córdoba, Spain, 8th to 10th centuries; rededicated as the Cathedral of Saint Mary, 1236. Islamic architecture draws on diverse sources. The horseshoe arches of the Cordoba mosque’s prayer hall may derive from Visigothic architecture. The Arabs overthrew that Christian kingdom in 711. In the 10th century, al-Hakam II added a maqsura to the Cordoba mosque. The hall highlights Muslim architects’ bold experimentation with curvilinear shapes and different kinds of arches. Byzantine artists installed the mosaics in the mihrab dome in the Cordoba mosque, but the decorative patterns formed by the crisscrossing ribs and the multilobed arches are distinctly Islamic.


© 2016 Cengage Learning. All Rights Reserved. May not be copied, scanned, or duplicated, in whole or in part, except for use as permitted in a license distributed with a certain product or service or otherwise on a password-protected website for classroom use.
Figure 10-18 Pyxis of al-Mughira, from Medina al-Zahra, near Córdoba, Spain, 968. Ivory, 5 7/8" high. Musée du Louvre, Paris. The royal workshops of Abd al-Rahman III produced luxurious objects such as this ivory pyxis decorated with hunting motifs and vine scrolls. It belonged to al-Mughira, the caliph’s younger son.


Figure 12-1A Sainte-Foy, Conques, mid-11th to early 12th century.

59. Bayeux Tapestry. Romanesque Europe (English or Norman). c. 1066–1080 C.E. Embroidery on linen

Figure 12-40 Funeral procession to Westminster Abbey, detail of the Bayeux Tapestry, from Bayeux Cathedral, Bayeux, France, ca. 1070–1080. Embroidered wool on linen, 1’ 8" high (entire length of fabric 229’ 8"). Centre Guillaume le Conquérant, Bayeux. The Bayeux Tapestry is unique in medieval art. Like the scroll-like frieze of the Column of Trajan (fig. 7-45) and other historical narratives in Roman art, it depicts contemporaneous events in full detail.


Figure 13-13 Plan of Chartres Cathedral, Chartres, France, as rebuilt after the 1194 fire (after Paul Frankl). The Chartres plan, in which one square (instead of two) in each aisle flanks a single rectangular unit in the nave with a four-part vault, became the norm for High Gothic church architecture.

Figure 13-14 Interior of Chartres Cathedral (looking east), Chartres, France, begun 1194. Chartres Cathedral established the High Gothic model also in its tripartite elevation consisting of nave arcade, triforium, and clerestory with stained-glass windows almost as tall as the main arcade.

61. Dedication Page with Blanche of Castile and King Louis IX of France, Scenes from the Apocalypse from Bibles Moralisées. Gothic Europe. c. 1225–1245 C.E. Illuminated manuscript (ink, tempera, and gold leaf on vellum).
Figure 13-31 Blanche of Castile, Louis IX, and two monks, dedication page (folio 8 recto) of a moralized Bible, from Paris, France, 1226–1234. Ink, tempera, and gold leaf on vellum, 1' 3" × 10 ½ ". Pierpont Morgan Library, New York. The dedication page of this royal book depicts Saint Louis, his mother and French regent Blanche of Castile, a monk, and a lay scribe at work on the paired illustrations of a moralized Bible.


Figure 13-50 Röttgen Pietà, from the Rhineland, Germany, ca. 1300–1325. Painted wood, 2' 10 ½ " high. Rheinisches Landemuseum, Bonn. This statuette of the Virgin grieving over the distorted dead body of Christ in her lap reflects the increased interest during the 13th and 14th centuries in the Savior’s suffering and the Virgin’s grief.


Figure 14-9 Giotto di Bondone, Lamentation, Arena Chapel (Cappella Scrovegni; fig. 14-1), Padua, Italy, ca. 1305. Fresco, 6' 6 ¾ " × 6' ¾ ". Giotto painted Lamentation in several sections, each corresponding to one painting session, or giornata. Artists employing the buon fresco technique must complete each section before the plaster dries.

64. Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover). Late Medieval Spain. c. 1320 C.E. Illuminated manuscript (pigments and gold leaf on vellum).

A Haggadah (Hebrew for “telling”) is a prayer book used during the Jewish holiday of Passover, depicting the Biblical tale of the Israelites’ enslavement in and eventual escape from Egypt. This Haggadah was commissioned by a wealthy Jewish family living in Barcelona. The Haggadah is used to teach the story of Passover to Jewish children, and also outlines Passover rituals, foods, and songs. This illuminated manuscript reminds us of the close cultural and artistic ties between medieval cultures of the Iberian peninsula.


The Alhambra, an abbreviation of the Arabic: Qal’at al-Hamra, or red fort, was built by the Nasrid Dynasty (1232-1492)—the last Muslims to rule in Spain. The Alhambra includes structures with three distinct purposes; a residence for the ruler and close family; the citadel, Alcazaba—barracks for the elite guard, and the medina (or city), where court
officials lived and worked. An elaborate system of gardens, fountains and courtyards interconnect these three areas.

**Alhambra Palace Hall of the Sisters, Alhambra**
The hall was so called because of two large marble flagstones that are part of the floor. This hall was in the center of a series of chambers where the sultana and her family lived. The hall has a large stalactite-domed room sumptuously decorated with carved and painted stucco muqarnas, forms in honor of Pythagoras’ theorem.

**Alhambra Palace Plan, Alhambra**
There are three independent areas in the Nasrid Palaces (Palacios Nazaríes) which were constructed from the 13th to the 15th centuries: The Mexuar, which corresponds to the semipublic part of the palace or selamlik, for justice administration and State affairs; The Comares Palace (Palacio de Comares), which was the official residence of the king; and the Palace of the Lions (Palacio de los Leones), which was the private area of the palace, where the Harem was located. Nasrid rulers explored the practicality and beauty of water features such as pools and fountains connected by water channels which bring the soothing sounds and cooling qualities of water into close proximity, to open interior spaces and covered exterior walkways.

**65. (Continued) Alhambra Palace Court of the Lions, Alhambra,**
Muhammad V built the Palace of the Lions’ in the 14th century, featuring a fountain consisting of a marble basin on the backs of twelve carved stone lions. An arched covered patio encircles the courtyard and displays fine stucco carvings and slender columns. Two decorative pavilions with elaborately sculpted ceilings are supported by an intricately carved system of brackets, called muqarnas, protrude into the courtyard on an East–West axis (at the narrow sides of the courtyard).

**66. Annunciation Triptych (Merode Altarpiece).** Workshop of Robert Campin. 1427–1432 C.E. Oil on wood.

**Figure 20-4** Robert Campin (Master of Flémalle), *Mérode Altarpiece (open)*, ca. 1425–1428. Oil on wood, center panel 2' 1 3/8 " × 2' 7/8", each wing 2' 1 3/8" × 10 7/8". Metropolitan Museum of Art, New York (The Cloisters Collection, 1956). Campin was the leading painter of Tournai and an early master of oil painting. In the *Mérode Altarpiece*, he set the Annunciation in a Flemish merchant’s home in which many objects have symbolic significance.

Figure 21-34 Filippo Brunelleschi, interior of the Pazzi Chapel (looking southeast), Santa Croce, Florence, Italy, begun 1433. The interior trim of the Pazzi Chapel is gray pietra serena, which stands out against the white stuccoed walls and crisply defines the modular relationships of Brunelleschi’s plan and elevation.

68. The Arnolfini Portrait. Jan van Eyck. c. 1434 C.E. Oil on wood.

20-7 Jan van Eyck, Giovanni Arnolfini and His Wife, 1434. Oil on wood, 2' 9" × 1' 10 ½". National Gallery, London. Jan van Eyck played a major role in establishing portraiture as an important Flemish art form. In this portrait of an Italian financier and his wife, he also portrayed himself in the mirror.


Figure 21-11 Donatello, David, from the Palazzo Medici, Florence, Italy, ca. 1440–1460. Bronze, 5' 2 ¼ " high. Museo Nazionale del Bargello, Florence. Donatello’s David possesses both the relaxed contrapposto and the sensuous beauty of nude Greek gods (fig. 5-63). The revival of classical statuary style appealed to the sculptor’s patrons, the Medici.


Figure 21-37 Leon Battista Alberti and Bernardo Rossellino, Palazzo Rucellai (looking northwest), Florence, Italy, ca. 1452–1470. Alberti was an ardent student of classical architecture. By adapting the Roman use of different orders for each story, he created the illusion that the Palazzo Rucellai becomes lighter toward its top.


Figure 21-24 Fra Filippo Lippi, Madonna and Child with Angels, ca. 1460–1465. Tempera on wood, 2' 11 ½ " × 2' 1". Galleria degli Uffizi, Florence. Fra Filippo, a monk guilty of many misdemeanors, represented the Madonna and Christ Child in a distinctly worldly manner, carrying the humanization of the holy family further than any artist before him.

Figure 21-1  Sandro Botticelli, *Birth of Venus*, ca. 1484–1486. Tempera on canvas, 5’ 9” × 9’ 2”. Galleria degli Uffizi, Florence. Inspired by a poem by Angelo Poliziano, Botticelli painted *Birth of Venus* for the Medici between 1484 and 1486. At the left, Zephyrus, carrying Chloris, blows Venus on a cockleshell to Cyprus. Botticelli’s revival of the theme of the female nude, largely absent from medieval art, was consistent with the Neo-Platonic view that beholding physical beauty prompts the contemplation of spiritual beauty. Awaiting the newborn goddess of love on her sacred island is the nymph Pomona, who runs to meet Venus with a brocaded mantle. Her draperies undulate loosely in the gentle gusts of wind.


Figure 22-4  Leonardo da Vinci, *Last Supper*, ca. 1495–1498. Oil and tempera on plaster, 13’ 9” × 29’ 10”. Refectory, Santa Maria delle Grazie, Milan. Jesus has just announced that one of his disciples will betray him, and each one reacts. He is both the psychological focus of Leonardo’s fresco and the focal point of all the converging perspective lines.

74. *Adam and Eve*. Albrecht Dürer. 1504 C.E. Engraving.

Figure 23-4  Albrecht Dürer, *Fall of Man (Adam and Eve)*, 1504. Engraving, 9 7/8” × 7 5/8 ”. Museum of Fine Arts, Boston (centennial gift of Landon T. Clay). Dürer was the first Northern Renaissance artist to achieve international celebrity. *Fall of Man*, with two figures based on ancient statues, reflects his studies of the Vitruvian theory of human proportions.


Figure 22-17  Michelangelo Buonarroti, ceiling of the Sistine Chapel, Vatican City, Rome, Italy, 1508–1512. Fresco, 128’ × 45’. Michelangelo labored almost four years for Pope Julius II on the frescoes for the ceiling of the Sistine Chapel (fig. 22-1). He painted more than 300 figures illustrating the creation and fall of humankind.


Figure 22-9  Raphael, *Philosophy (School of Athens)*, Stanza della Segnatura, Apostolic Palace, Vatican City, Rome, Italy, 1509–1511. Fresco, 19’ × 27’. Raphael included himself in this gathering of great philosophers and scientists whose self-assurance conveys calm reason. The setting recalls the massive vaults of the ancient Basilica Nova (fig. 7-76).
77. Isenheim altarpiece. Matthias Grünewald. c. 1512–1516 C. E. Oil on wood.

Figure 23-2 Matthias Grünewald, Isenheim Altarpiece (top: closed; bottom: open), from the chapel of the Hospital of Saint Anthony, Isenheim, France, ca. 1512–1515. Oil on wood, center panel 9' 9 ½ " × 10' 9", each wing 8' 2 ½ " × 3' 1/2", predella 2' 5 ½ " × 11' 2". Shrine carved by Nikolaus Hagenauer, ca. 1505. Painted and gilt limewood, 9' 9 ½ " × 10' 9". Musée d’Unterlinden, Colmar. Befitting its setting in a monastic hospital, Matthias Grunewald’s Isenheim Altarpiece includes painted panels depicting suffering and disease but also miraculous healing, hope, and salvation.


Figure 22-42 Jacopo da Pontormo, Entombment of Christ, Capponi chapel, Santa Felicità, Florence, Italy, 1525–1528. Oil on wood, 10' 3" × 6' 4". Mannerist paintings such as this one represent a departure from the compositions of the earlier Renaissance. Instead of concentrating masses in the center of the painting, Pontormo left a void.

79. Allegory of Law and Grace. Lucas Cranach the Elder. c. 1530 C.E. Woodcut and letterpress.

Figure 23-6 Lucas Cranach the Elder, Law and Gospel, ca. 1530. Woodcut, 10 5/8" × 1' 3/4". British Museum, London. Lucas Cranach was a close friend of Martin Luther, whose Ninety-five Theses launched the Protestant Reformation in 1517. This woodcut contrasts Catholic and Protestant views of how to achieve salvation.

80. Venus of Urbino. Titian. c. 1538 C.E. Oil on canvas.

22-39 Titian, Venus of Urbino, 1536–1538. Oil on canvas, 3' 11" × 5' 5". Galleria degli Uffizi, Florence. Titian, Venus of Urbino, 1536–1538. Oil on canvas, 3' 11" × 5' 5". Galleria degli Uffizi, Florence. Titian established oil-based pigment on canvas as the preferred painting medium in Western art. Here, he also set the standard for representations of the reclining female nude, whether divine or mortal.


Figure 35-3 Founding of Tenochtitlán, Codex Mendoza. from Mexico City, Mexico, Aztec, ca. 1540–1542. Ink and colors on paper, 1' 7/8" × 8 5/8". Bodleian Library, Oxford University, Oxford. Produced for Charles V, the Codex Mendoza recounts the
history of the Aztec Empire. The frontispiece represents the legendary landing of the eagle on a cactus and the founding of Tenochtitlán in 1325.


**Figure 22-57** Giacomo della Porta, west facade of Il Gesù, Rome, Italy, begun 1568. In Giacomo della Porta’s innovative design, the march of pilasters and columns builds to a climax at the central bay. Many Roman Baroque church facades are architectural variations of Il Gesù.

**Figure 22-58** Giacomo da Vignola, interior looking east (*left*) and plan (*right*) of Il Gesù, Rome, Italy, 1568. Giacomo da Vignola’s plan for Il Gesù, with its exceptionally wide nave with side chapels instead of aisles—ideal for grand processions—won wide acceptance in the Catholic world.

83. *Hunters in the Snow*. Pieter Bruegel the Elder. 1565 C.E. Oil on wood.

**Figure 23-19** Pieter Bruegel the Elder, *Netherlandish Proverbs*, 1559. Oil on wood, 3’ 10” × 5’ 4 1/8”. Gemäldegalerie, Staatliche Museen zu Berlin, Berlin. In this painting of a Netherlandish village, Bruegel indulged his audience’s obsession with proverbs and passion for clever imagery, and demonstrated his deep understanding of human nature.


**Figure 10-26** Sinan, Mosque of Selim II (looking east), Edirne, Turkey, 1568–1575. The Ottomans developed a new type of mosque with a dome-covered square prayer hall. The dome of Sinan’s Mosque of Selim II is taller than Hagia Sophia’s (fig. 9-5) and is an engineering triumph.


**Figure 24-18** Caravaggio, *Calling of Saint Matthew*, ca. 1597–1601. Oil on canvas, 11’ 1” × 11’ 5”. Contarelli chapel, San Luigi dei Francesi, Rome. The stark contrast of light and dark is a key feature of Caravaggio’s style. Here, Christ, cloaked in mysterious shadow, summons Levi the tax collector (Saint Matthew) to a higher calling.
86. *Henri IV Receives the Portrait of Marie de’ Medici, from the Marie de’ Medici Cycle.* Peter Paul Rubens. 1621–1625 C.E. Oil on canvas.

**Figure 25-4**  Peter Paul Rubens, *Arrival of Marie de’ Medici at Marseilles,* from the Luxembourg Palace, Paris, France, 1622–1625. Oil on canvas, 12' 11 1/2" × 9' 7". Musée du Louvre, Paris. Rubens painted 24 large canvases glorifying Marie de’ Medici’s career. In this historical-allegorical picture of robust figures in an opulent setting, the sea and sky rejoice at the queen’s arrival in France.


Rembrandt originally intended this to be a study of his wife, but later inserted himself into the etching. Both he and his wife are wearing 16th century attire. Aside from being a marriage portrait, this etching is the first time Rembrandt, who did over seventy self-portraits, portrays himself as an artist at work, highlighting himself as a draftsman. This work is one of three versions or “states”, which were re-workings of the original plate.


**Figure 24-9**  BORROMINI, San Carlo alle Quattro Fontane, two views of the façade (*left:* looking south; *right:* looking southeast). Francesco Borromini, two views of the facade of San Carlo alle Quattro Fontane (*left:* looking south; *right:* looking southeast), Rome, Italy, 1638–1641.

**Figure 24-11**  BORROMINI, San Carlo alle Quattro Fontane, plan (*left*) and view of dome from below (*right*). Instead of using a traditional round dome, Borromini capped the interior of San Carlo with a deeply coffered oval dome that seems to float on the light entering through windows hidden in its base.

89. *Ecstasy of Saint Teresa.* Cornaro Chapel, Church of Santa Maria della Vittoria. Rome, Italy. Gian Lorenzo Bernini. c. 1647–1652 C.E. Marble (sculpture); stucco and gilt bronze (chapel).

**Figure 24-8**  Gianlorenzo Bernini, *Ecstasy of Saint Teresa,* Cornaro chapel, Santa Maria della Vittoria, Rome, Italy, 1645–1652. Marble, height of group 11' 6". The passionate drama of Bernini’s depiction of Saint Teresa correlated with the ideas of Ignatius Loyola, who argued that the re-creation of spiritual experience would encourage devotion and piety.
90. **Angel with Arquebus, Asiel Timor Dei.** Master of Calamarca (La Paz School). c. 17th century C.E. Oil on canvas.

This painting, produced in Spanish colonial South America, depicts an angel holding an arquebus, a type of early Spanish gun. In the context of Spanish colonization of South America, this image represents the power of the Spaniards over indigenous peoples as well as the divine protection of Christian colonialists. During the Counter Reformation, Christian missionaries sought to terminate pre-Hispanic religions and enforce Catholicism. Although such images were banned by the Spanish Inquisition, the image of an angel holding a gun was common in Spanish colonial society as a representation of the Church’s mission of proselytizing to indigenous peoples. The angel is dressed in the attire of Andean nobility, furthering the association with aristocratic Spanish society. Firearms such as the arquebus may have been seen by the indigenous people of South America as supernatural manifestations.

91. **Las Meninas.** Diego Velázquez. c. 1656 C.E. Oil on canvas

Figure 24-31  Diego Velázquez, *Las Meninas (The Maids of Honor)*, 1656. Oil on canvas, 10' 5" × 9'. Museo del Prado, Madrid. Velázquez intended this huge and complex work, with its cunning contrasts of real, mirrored, and picture spaces, to elevate both himself and the profession of painting in the eyes of Philip IV.

92. **Woman Holding a Balance.** Johannes Vermeer. c. 1664 C. E. Oil on canvas

Figure 25-19  Jan Vermeer, *Woman Holding a Balance*, ca. 1664. Oil on canvas, 1' 3 7/8" × 1' 2". National Gallery of Art, Washington, D.C. (Widener Collection). Vermeer’s woman holding empty scales in perfect balance, ignoring pearls and gold on the table, is probably an allegory of the temperate life. On the wall behind her is a depiction of the Last Judgment.

93. **The Palace at Versailles.** Versailles, France. Louis Le Vau and Jules Hardouin-Mansart (architects). Begun 1669 C.E. Masonry, stone, wood, iron, and gold leaf (architecture); marble and bronze (sculpture); gardens.

Figure 25-26  Aerial view of the palace and gardens (looking northwest), Versailles, France, begun 1669. Louis XIV ordered his architects to convert a royal hunting lodge at Versailles into a gigantic palace and vast park with a satellite city with three radial avenues whose axes intersect in the king’s bedroom.
94. **Screen with the Siege of Belgrade and hunting scene.** Circle of the González Family. c. 1697–1701 C.E. Tempera and resin on wood, shell inlay.

This Mexican biombo, or folding screen, represents the convergence of several 17th Century cultures associated with Spanish colonialism. Mexican trade with the Philippines, a Spanish colony, resulted in an interest in Japanese art and luxury goods as seen in the black lacquer-inspired surroundings of the folding screen, while the subject matter (based on European prints) is a battle between the Hapsburgs who controlled Spain and the Ottomans on one side and a Medici tapestry-inspired hunting scene on the other. The Viceroy of New Spain intended the battle scene to impress political visitors of the international might of Spain, while the hunting scene, with its beautiful Japanese floral and landscape elements, was meant to be viewed by women, specifically his wife and her friends.

95. **Virgin of Guadalupe (Virgen de Guadalupe).** Miguel Gonzalez. c. 1698 C.E. Based on original Virgin of Guadalupe. Basilica of Guadalupe, Mexico City. 16th century C.E. Oil on canvas on wood, inlaid with mother-of-pearl.

The Virgin is depicted within a mandorla, perched atop Mexico’s coat of arms - the eagle on a cactus. The four surrounding images depict her three apparitions to Juan Diego in 1531, as well as the moment Juan Diego unveiled her imaged imprinted on his tunic before Bishop Juan de Zumarraga. Such images helped perpetuate and confirm the Catholics of New Spain’s special relationship with the Virgin Mary. This work is done in the enconchando technique – tiny fragments of mother of pearl attached to a wooden and canvas support, over glazed with thin glazes of paint.

96. **Fruit and Insects.** Rachel Ruysch. 1711 C.E. Oil on wood.

This vanitas painting depicts an assortment of fruits and insects that are representative of the Dutch autumn harvest. The objects within the composition have symbolic, often religious value (e.g. the wheat and grapes represent the Eucharist). Ruysch, whose father was a botanist, paints these objects with a scientific eye for detail and with attention to creating a beautiful composition with intricate color harmonies.

97. **Spaniard and Indian Produce a Mestizo.** Attributed to Juan Rodríguez Juárez. c. 1715 C.E. Oil on canvas.

**Casta** painting, an eighteenth-century Mexican genre, sought to create order out of an increasingly mixed society by stratifying society according to race. Such portraits were likely commissioned by the Spanish cultural elite of Mexico and reflected Enlightenment concerns. The painting asserts the superiority and civility of the purebred Spaniard – the
further one is from racial purity, the lower the social status. This particular painting depicts a pure European Spaniard posing with his indigenous wife and their child, a castizo, who is being held by a darker skinned servant.


*The Tête à Tête* is the second “episode” in the six part series of paintings (and later engraved prints) lampooning 18th century aristocratic society and their tradition of arranged marriage for money and social status. This painting depicts a home in disarray, the husband exhausted from a long night of debauchery, the wife experiencing uncontrolled frustration, and the servants exasperated or indolent.
**Content Area 4**

*Later Europe and Americas*

*1750 – 1980 C.E.*

99. **Portrait of Sor Juana Inés de la Cruz.** Miguel Cabrera. c. 1750 C.E. Oil on canvas.

De la Cruz was an esteemed Mexican writer and Nun of the Jeronymite order. De la Cruz, often referred to as the first feminist of the Americas, became a nun to pursue intellectual interests rather than marry. Cabrera depicts her as both a nun and an intellectual, juxtaposing religious items such as a rosary with scientific texts on the shelves of her library. Cruz, however, is far more assertive than the subjects of typical nun portraits, as she gazes unabashedly at the viewer. This posthumous portrait affirms Cruz’s status as a serious intellectual, which is remarkable given her position as a woman in 18th century Mexico who was ultimately forced to give up her intellectual pursuits by the Catholic Church.

100. **A Philosopher Giving a Lecture at the Orrery.** Joseph Wright of Derby. c. 1763–1765 C.E. Oil on canvas.

**Figure 26-12** Joseph Wright of Derby, *A Philosopher Giving a Lecture at the Orrery*, ca. 1763–1765. Oil on canvas, 4’ 10" × 6’ 8". Derby Museums and Art Gallery, Derby. Wright specialized in dramatically lit paintings celebrating the modern scientific instruments of the Industrial Revolution. Here, a scholar demonstrates an orrery, a revolving model of the solar system.

101. **The Swing.** Jean-Honoré Fragonard. 1767 C.E. Oil on canvas.

**Figure 26-9** Jean-Honoré Fragonard, *The Swing*, 1766. Oil on canvas, 2' 8 5/8" × 2' 2". Wallace Collection, London. Fragonard’s *Swing* exemplifies Rococo style. Pastel colors and soft light complement a scene in which a young lady flirtatiously kicks off her shoe at a statue of Cupid while her lover gazes at her.


**Figure 26-31** Thomas Jefferson, Monticello, Charlottesville, Virginia, 1770–1806. Jefferson led the movement to adopt Neoclassicism as the architectural style of the United States. Although built of local materials, his Palladian Virginia home recalls Chiswick House (fig. 26-29).

Figure 26-26 Jacques-Louis David, *Oath of the Horatii*, 1784. Oil on canvas, 10' 10" × 13' 11". Musée du Louvre, Paris. David was the Neoclassical painter-ideologist of the French Revolution. This huge canvas celebrating ancient Roman patriotism and sacrifice features statuesque figures and classical architecture.


Figure 26-33 Jean-Antoine Houdon, *George Washington*, 1788–1792. Marble, 6' 2" high. State Capitol, Richmond. Houdon portrayed Washington in contemporary garb, but he incorporated the Roman fasces and Cincinnatus’s plow in the statue, because Washington similarly had returned to his farm after his war service.

105. Self-Portrait. Elisabeth Louise Vigée Le Brun. 1790 C.E. Oil on canvas.

Figure 26-16 Élisabeth-Louise Vigée-Lebrun, *Self-Portrait*, 1790. Oil on canvas, 8' 4" × 6' 9". Galleria degli Uffizi, Florence. Vigée-Lebrun was one of the few women admitted to the Royal Academy of Painting and Sculpture. In this self-portrait, she depicted herself confidently painting the likeness of Queen Marie Antoinette.


This is one of 80 etchings produced in Goya’s series Disasters of War, which was inspired by the brutality of both the invading French soldiers under Napoleon as well as that of his own fellow Spanish, who engaged in guerilla warfare. Here Goya depicts the raw pessimism and agony of war as a captive despairingly awaits his impending execution while another lies lifelessly prostrate at his feet. The executioners are represented simply as unfeeling rifle barrels, dehumanizing them. The scathing potency of the Disasters of War made their publication complicated; the Disasters series was not published in its entirety until 1863, several decades after Goya’s death.

Jean-Auguste-Dominique Ingres, *Grande Odalisque*, 1814. Oil on canvas, 2' 11 7/8" × 5' 4". Musée du Louvre, Paris. The reclining female nude was a Greco-Roman subject, but Ingres converted his Neoclassical figure into an odalisque in a Turkish harem, consistent with the new Romantic taste for the exotic.

**108. Liberty Leading the People.** Eugène Delacroix. 1830 C.E. Oil on canvas.

**Figure 27-16** Eugène Delacroix, *Liberty Leading the People*, 1830. Oil on canvas, 8' 6" × 10' 8". Musée du Louvre, Paris. In a balanced mix of history and poetic allegory, Delacroix captured the passion and energy of the 1830 revolution in this painting of Liberty leading the Parisian uprising against Charles X.

**109. The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm).** Thomas Cole. 1836 C.E. Oil on canvas.

**Figure 27-23** Thomas Cole, *The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)*, 1836. Oil on canvas, 4' 3 ½ " × 6' 4". Metropolitan Museum of Art, New York (gift of Mrs. Russell Sage, 1908). Cole championed the idea of America having a landscape distinct from Europe’s. Here, he contrasted dark wilderness on the left and sunlit civilization on the right, with a minuscule painter at the bottom center.


**Figure 27-48** Louis-Jacques-Mandé Daguerre, *Still Life in Studio*, 1837. Daguerreotype, 6 1/4" × 8 1/4". Société Française de Photographie, Paris. One of the first plates Daguerre produced after perfecting his new photographic process was this still life, in which he was able to capture amazing detail and finely graduated tones of light and shadow.

**111. Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On).** Joseph Mallord William Turner. 1840 C.E. Oil on canvas.

**Figure 27-22** Joseph Mallord William Turner, *The Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*, 1840. Oil on canvas, 2' 11 ¼ " × 4'. Museum of Fine Arts, Boston (Henry Lillie Pierce Fund). The essence of Turner’s
innovative style is the emotive power of color. He released color from any defining outlines to express both the forces of nature and the painter’s emotional response to them.


Figure 27-43 Charles Barry and Augustus Welby Northmore Pugin, Houses of Parliament (looking southwest), London, England, designed 1835. During the 19th century, architects revived many historical styles, often reflecting nationalistic pride. The Houses of Parliament have an exterior veneer and towers that recall English Late Gothic style.


Figure 27-26 Gustave Courbet, The Stone Breakers, 1849. Oil on canvas, 5' 3" × 8' 6". Formerly Gemäldegalerie, Dresden (destroyed in 1945). Courbet was the leading figure in the Realist movement. Using a palette of dirty browns and grays, he conveyed the dreary and dismal nature of menial labor in mid-19th-century France.


Figure 27-49A Daumier, Nadar Raising Photography, 1862.

115. Olympia. Édouard Manet. 1863 C. E. Oil on canvas.

Figure 27-33 Édouard Manet, Olympia, 1863. Oil on canvas, 4' 3" × 6' 2 1/4". Musée d’Orsay, Paris. Manet’s painting of a nude prostitute and her black maid carrying a bouquet from a client scandalized the public. Critics also faulted his rough brushstrokes and abruptly shifting tonalities.


Figure 28-4 Claude Monet, Saint-Lazare Train Station, 1877. Oil on canvas, 2' 5 ¾ " × 3' 5". Musée d’Orsay, Paris. The Impressionists often painted scenes of the new urbanized Paris, the heart of modern life in France. Monet’s agitated application of paint contributes to the sense of energy in this railway terminal.

**Figure 27-53**  Eadweard Muybridge, *Horse Galloping*, 1878. Calotype print, 9" × 12". George Eastman House International Museum of Photography and Film, Rochester. Muybridge specialized in photographic studies of the successive stages in human and animal motion—details too quick for the human eye to capture. Modern cinema owes a great deal to his work.

118. *The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel)*. Jose María Velasco. 1905 C.E. Oil on canvas.

Inspired by European Romanticism, this painting was a symbol of pride for the recently independent Mexico, whose artists sought to establish a national identity. The Valley of Mexico, a subject of many paintings by the artist, is rich with Aztec and colonial associations. Like European Romantic painters, Velasco connects 18th century ideals of nature with contemporary New World socio-economic ideas of man’s relationship to his natural environment. Velasco’s painting helps shape the identity of an emergent Mexico at the World Fairs in Chicago, Paris, and Philadelphia.


**Figure 28-33A**  RODIN, *Burghers of Calais*. 1884-1889.


**Figure 28-19**  Vincent van Gogh, *Starry Night*, 1889. Oil on canvas, 2' 5" × 3' ¼ ". Museum of Modern Art, New York (acquired through the Lillie P. Bliss Bequest). In this late work, van Gogh painted the vast night sky filled with whirling and exploding stars, the earth huddled beneath it. The painting is an almost abstract pattern of expressive line, shape, and color.


A young woman pinning up her hair for the day is part of a series of colored prints inspired by an 1890 exhibition of Japanese woodblock prints Cassatt saw in Paris. Cassatt was inspired by the everyday themes and spare beauty of ukiyo-e images depicting bourgeois life in contemporary Japan. The Coiffure reflects the new “Japonisme” craze created by the opening of Japan in 1853 and an interest in making
images that capture intimate moments of daily life with economy of line, shape, and color.

122. The Scream. Edvard Munch. 1893 C.E. Tempera and pastels on cardboard.

Figure 28-29 Edvard Munch, The Scream, 1893. Tempera and pastels on cardboard, 2' 11 ¾ " × 2' 5". National Gallery, Oslo. Although grounded in the real world, The Scream departs significantly from visual reality. Munch used color, line, and figural distortion to evoke a strong emotional response from the viewer.

123. Where Do We Come From? What Are We? Where Are We Going? Paul Gauguin. 1897–1898 C.E. Oil on canvas.

Figure 28-21 Paul Gauguin, Where Do We Come From? What Are We? Where Are We Going? 1897. Oil on canvas, 4' 6 3/4" × 12' 3". Museum of Fine Arts, Boston (Tompkins Collection). In search of a place far removed from European materialism, Gauguin moved to Tahiti, where he used native women and tropical colors to present a pessimistic view of the inevitability of the life cycle.


Figure 28-43 Louis Henry Sullivan, Carson, Pirie, Scott Building (looking southeast), Chicago, 1899–1904. Sullivan’s architectural motto was “form follows function.” He tailored the design of this steel, glass, and stone Chicago department store to meet the needs of its employees and customers.


Figure 28-22 Paul Cézanne, Mont Sainte-Victoire, 1902–1904. Oil on canvas, 2' 3 ½ " × 2' 11’ ¼". Philadelphia Museum of Art, Philadelphia (George W. Elkins Collection). In his landscapes, Cézanne replaced the transitory visual effects of changing atmospheric conditions—the Impressionists’ focus—with careful analysis of the lines, planes, and colors of nature.

“Primitive” art helped inspire Picasso’s radical break with traditional Western norms of pictorial representation. Ancient Iberian sculptures were the sources of the features of the three young women at the left. The striated features of the distorted heads of the two young Avignon Street prostitutes at the right grew directly from Picasso’s increasing fascination with African artworks, which he studied and collected. By breaking the figures of the demoiselles into ambiguous planes, as if the viewer were seeing them from more than one place in space at once, Picasso disrupted the standards of Western art since the Renaissance.


This 1907 “straight photographic” image taken on an ocean liner is a haunting mixture of human activity and found patterns of forms.

128. The Kiss. Gustav Klimt. 1907–1908 C.E. Oil and gold leaf on canvas.

Klimt’s paintings exemplify the Viennese fin-de-siecle spirit. In The Kiss, he revealed only a small segment of each lover’s body. The rest of the painting dissolves into shimmering, extravagant flat patterning.


This is the fourth in a series of sculptures that explore ideal and archetypal representations of a kiss (and love). The artist employs direct carving, reducing the anatomical male and female forms to simple contours that reflect an awareness of Cubist sculpture. By using stylized figures, Brancusi evokes the essence of love.

130. The Portuguese. Georges Braque. 1911 C.E. Oil on canvas.

The Cubists rejected the pictorial illusionism that had dominated Western art for centuries. Here, Braque concentrated on dissecting form and placing it in dynamic interaction with space.

For the artist, goldfish symbolized a Moroccan’s contemplative and tranquil state of mind, as well as an image of a fragile and exotic “paradise.” Matisse manipulates colors, shapes, forms and space, to draw our attention to the goldfish which are suspended within an exotic garden setting of organic patterns and reflected surfaces. Matisse creates an altered reality by representing the fish from two different angles, reflecting a growing intersect in abstraction.

132. **Improvisation 28 (second version).** Vassily Kandinsky. 1912 C.E. Oil on canvas.

**Figure 29-7** Vassily Kandinsky, *Improvisation 28 (second version)*, 1912. Oil on canvas, 3' 7 7/8" × 5' 3 7/8". Solomon R. Guggenheim Museum, New York (gift of Solomon R. Guggenheim, 1937). The theories of Einstein and Rutherford convinced Kandinsky that material objects had no real substance. He was one of the first painters to reject representation in favor of abstraction in his canvases.

133. **Self - Portrait as a Soldier.** Ernst Ludwig Kirchner. 1915 C.E. Oil on canvas.

This work shows the artist in his studio in military attire, raising a bloody, amputated arm reflecting Kirchner’s fears about World War I, in which he served as a driver before being sent to medical recovery due to his poor health. While in recovery, Kirchner depicted himself gauntly, with harsh colors and loose brush strokes to reflect the depth of his psychological injury. Kirchner belonged to “Die Brucke”, an earlier movement of young German artists interested in freeing themselves from established order and who drew inspiration from so-called “primitive” art forms from Africa and Central Asia, as well as the writings of Nietzsche.

134. **Memorial Sheet for Karl Liebknecht.** Käthe Kollwitz. 1919–1920 C.E. Woodcut.

Portraying the struggles of the proletariat is a theme of Kollwitz’s work. Here, Kollwitz focuses on the devotion and grief of Liebknecht’s followers, conveyed through the intensity and individualism of their grief stricken faces packed into every available space. This image of a martyred revolutionary connects to earlier Christian representations of the Lamentation.

Figure 29-69  Le Corbusier, Villa Savoye (looking southeast), Poissy-sur-Seine, France, 1929. Steel and ferroconcrete made it possible for Le Corbusier to invert the traditional practice of placing light architectural elements above heavy ones and to eliminate weight bearing walls on the ground story.

136. Composition with Red, Blue and Yellow. Piet Mondrian. 1930 C.E. Oil on canvas

Figure 29-61  Piet Mondrian, Composition with Red, Blue, and Yellow, 1930. Oil on canvas, 1' 6 1/8" × 1' 6 1/8". Kunsthuis, Zürich. © 2014 Mondrian/Holtzman Trust c/o HCR International USA. Mondrian’s “pure plastic” paintings consist of primary colors locked into a grid of intersecting vertical and horizontal lines. By altering the grid patterns, he created a “dynamic equilibrium.”

137. Illustration from The Results of the First Five-Year Plan. Varvara Stepanova. 1932 C.E. Photomontage.

Stepanova, an early Constructivist, worked in the relatively new medium of photomontage, in which multiple images are juxtaposed to form a composite image, to create a propagandistic work extolling the virtues of the Soviet Union. Stepanova’s work was published in a Soviet magazine called the “USSR in Construction,” which was intended to project a positive image of the Soviet Union to the rest of the world. This work focuses on the benefits of the first Five-Year Plan, an economic plan by Soviet leader Joseph Stalin intended to grow the Soviet economy and accelerate the country’s industrialization. This image is highly idealized, showing Soviet leader Vladimir Lenin speaking to the adoring masses. The work is clearly propaganda, for in reality Stalin’s Five-Year Plan also led to mass starvation and famine for millions of people, a fact completely ignored by Stepanova.


Figure 29-57  Meret Oppenheim, Object (Le Déjeuner en fourrure), 1936. Fur-covered cup, 4 3/8 ” diameter; saucer, 9 3/8” diameter; spoon, 8” long. Museum of Modern Art, New York. The Surrealists loved the concrete tangibility of sculpture, which made their art even more disquieting. Oppenheim’s fur-covered object captures the Surrealist flair for magical transformation.

Figure 29-80  Frank Lloyd Wright, Kaufmann House (Fallingwater; looking northeast), Bear Run, Pennsylvania, 1936–1939. Perched on a rocky hillside over a waterfall, Wright’s Fallingwater has long, sweeping lines, unconfined by abrupt wall limits, reaching out and capturing the expansiveness of the natural environment.

140. The Two Fridas. Frida Kahlo. 1939 C.E. Oil on canvas.

Figure 29-76  Frida Kahlo, The Two Fridas, 1939. Oil on canvas, 5' 7" × 5' 7". Museo de Arte Moderno, Mexico City. Kahlo’s deeply personal paintings touch sensual and psychological memories in her audience. Here, twin self-portraits linked by clasped hands and a common artery suggest two sides of her personality.

141. The Migration of the Negro, Panel no. 49. Jacob Lawrence. 1940–1941 C.E. Casein tempera on hardboard.

Figure 29-71  Jacob Lawrence, No. 49 from The Migration of the Negro, 1940–1941. Tempera on Masonite, 1' 6" × 1'. Phillips Collection, Washington, D.C. The 49th in a series of 60 paintings documenting African American life in the North, Lawrence’s depiction of a segregated dining room underscored that the migrants had not left discrimination behind.

142. The Jungle. Wifredo Lam. 1943 C.E. Gouache on paper mounted on canvas. 1934 C.E.

Figure 29-60  Wifredo Lam, The Jungle, 1943. Gouache on paper mounted on canvas, 7' 10 14" × 7' 6 ½ ''. Museum of Modern Art, New York (Inter-American Fund). In Lam’s tropical jungle stand four composite creatures with long legs, prominent buttocks, and faces resembling African masks. The painting draws on Cubism, Surrealism, and Cuban religious ritual.


In Surrealist fashion, Rivera creates an imagined scene set in Mexico City’s largest park, comprised of three important eras in Mexican history: the conquest and colonization of Mexico, Porfirio Diaz’s dictatorship, and the Revolution of 1910. Notable figures from both past and present include Hernan Cortes, Benito Juarez, and Sor Juana. Rivera’s composition combines the reality of Mexico’s troubled past with his own hopes for the future by including four centuries of historical figures from all parts of Mexican society, including artists he most admired most notably Frida Kahlo.
144. **Fountain (second version)**. Marcel Duchamp. 1950 C.E. (original 1917). Readymade glazed sanitary china with black paint.

Figure 29-26  Marcel Duchamp, *Fountain* (second version), 1950 (original version produced 1917). Glazed sanitary china with black paint, 1' high. Philadelphia Museum of Art, Philadelphia. Duchamp’s “readymade” sculptures were mass-produced objects that the Dada artist modified. In *Fountain*, he conferred the status of art on a urinal and forced people to see the object in a new light.


Figure 30-8  Willem de Kooning, *Woman I*, 1950–1952. Oil on canvas, 6' 3 7/8" × 4' 10". Museum of Modern Art, New York. Although rooted in figuration, including pictures of female models on advertising billboards, de Kooning’s *Woman I* displays the energetic application of pigment typical of gestural abstraction.


Figure 30-45  Ludwig Mies van der Rohe and Philip Johnson, Seagram Building (looking northeast), New York, 1954–1958. Massive, sleek, and geometrically rigid, this modernist skyscraper has a bronze-and-glass skin masking its concrete-and-steel frame. The giant corporate tower appears to rise from the pavement on stilts.

147. **Marilyn Diptych**. Andy Warhol. 1962 C.E. Oil, acrylic, and silkscreen enamel on canvas.

Figure 30-27A  *WARHOL, Marilyn Diptych*, 1962.


Kusama’s work is a combination of minimalist, performance and conceptual work generated during her time spent in New York from 1957 to her return to her native Japan in the early 1970s. This work connects to her larger body of multi-media works related to her “infinity net” works and her obsession with dots, which connects her to the physical world and are expressions of her own psychiatric condition rijinsho (depersonalization syndrome).

**Figure 30-14** Helen Frankenthaler, *The Bay*, 1963. Acrylic on canvas, 6' 8 7/8" × 6' 9 7/8". Detroit Institute of Arts, Detroit. Frankenthaler and other color-field painters poured paint onto plain canvas, allowing the pigments to soak into the fabric. Their works underscore that a painting is simply pigment on a flat surface.


**Figure 30-29** Claes Oldenburg, *Lipstick (Ascending) on Caterpillar Tracks*, 1969; reworked, 1974. Painted steel, aluminum, and fiberglass, 21' high. Morse College, Yale University, New Haven (gift of Colossal Keepsake Corporation). Designed as a speaker’s platform for antiwar protesters, *Lipstick* humorously combines phallic and militaristic imagery. Originally, the lipstick tip was soft red vinyl and had to be inflated.


**Figure 30-51** Robert Smithson, *Spiral Jetty* (looking northeast), Great Salt Lake, Utah, 1970. Art © Estate of Robert Smithson/ Licensed by VAGA, New York, NY. Smithson used industrial equipment to create Environmental artworks by manipulating earth and rock. *Spiral Jetty* is a mammoth coil of black basalt, limestone, and earth extending into Great Salt Lake.


**Figure 30-47** Robert Venturi, Vanna Venturi house, Chestnut Hill, Pennsylvania, 1962. Venturi advocated complexity and contradiction in architectural design, in contrast to modernist simplicity and uniformity. An early example of the postmodern approach that he championed is his mother’s house.
153. **Chavín de Huántar.** Northern highlands, Peru. Chavín. 900–200 B.C.E. Stone (architectural complex); granite (Lanzón and sculpture); hammered gold alloy (jewelry).

The Chavín civilization was centered at the site of Chavín de Huántar, their religious and cultural center. The complex is situated near two rivers and is made up of stone-faced buildings, plazas, terraces, and staircases. The main temple building is a central rectangular block with two extensions projecting to the east. The larger, southern wing is known as the Castillo. The temple itself was built on a platform over a labyrinth of at least fourteen galleries.

**Lanzón, Stele, 900-200 BCE, 15 feet, white granite.**

Located in the subterranean galleries beneath the Old Temple, the Lanzón Stele was the primary object of veneration at the religious site of Chavín de Huántar and would be seen only after a journey through darkened, labyrinthine passages. The stele depicts the principle deity of Chavín, a symbol of trade, fertility, and balance. The deity is depicted as an anthropomorphic feline, with snakes for hair and eyebrows, and possessing curved fangs. The stele might have also functioned as an axis mundi, linking celestial, earthly, and subterranean worlds.

**Relief sculpture depicting caiman, or crocodile like figure, white granite.**

The most common subjects sculpted at Chavín de Huántar depicted composite creatures possessing avian, reptilian, and feline features. The inscrutable quality of the sculpture denies the viewer’s ability to decipher what is depicted was perhaps created purposefully, in order to create an aura of mysticism. Nose ornament, cut and hammered of gold, nose rings and jewelry in general were status symbols in Pre-Columbian civilizations, representing wealth and also divine-like attributes. This particular nose ring was hammered to form with two cast eagle heads on each side.


**Figure 18-35** Cliff Palace, Mesa Verde National Park, Colorado, Ancestral Puebloan, ca. 1150–1300 C.E. Cliff Palace, wedged into a sheltered ledge to heat the pueblo in winter and shade it during the hot summer months, contains about 200 stone-and-timber rooms plastered inside and out with adobe.
155. **Yaxchilán. Chiapas, Mexico.** Mayan. 725 C.E. Limestone (architectural complex).

*Figure 18-14*  Shield Jaguar and Lady Xoc, Lintel 24 of Temple 23, Yaxchilán, Mexico, Maya, ca. 725 ce. Limestone, 3' 7" × 2' 6 ½". British Museum, London. The carved lintels of this eighth-century temple document the central role that elite women played in Maya society. Lady Xoc pierces her tongue in a bloodletting ritual intended to induce a visionary state.

156. **Great Serpent Mound.** Adams County, southern Ohio. Mississippian (Eastern Woodlands). c. 1070 C.E. Earthwork/effigy mound.

*Figure 18-31*  Serpent Mound, Ohio, Mississippian, ca. 1070 ce. 1200' long, 20' wide, 5' high. The Mississippians constructed effigy mounds in the form of animals and birds. This mound seems to depict a serpent. Some scholars, however, think that it replicates the path of Halley’s Comet in 1066.

157. **Templo Mayor (Main Temple).** Tenochtitlan (modern Mexico City, Mexico). Mexica (Aztec). 1375–1520 C.E. Stone (temple); volcanic stone (The Coyolxauhqui Stone); jadeite (Olmec–style mask); basalt (Calendar Stone).

*Figure 35-4*  Reconstruction drawing with cutaway view of various rebuildings of the Great Temple, Tenochtitlán, Mexico City, Mexico, Aztec, ca. 1400–1500. c. Coyolxauhqui disk (fig. 35-5). The Great Temple in the Aztec capital encases successive earlier structures. The latest temple honored the gods Huitzilopochtli and Tlaloc, whose sanctuaries were at the top of a stepped pyramid.

*Figure 35-5*  Coyolxauhqui, from the Great Temple of Tenochtitlán, Mexico City, Mexico, Aztec, ca. 1469. Stone, diameter 10' 10". Museo del Templo Mayor, Mexico City. The sacrificed foes’ bodies that the Aztecs hurled down the Great Temple’s stairs landed on this disk, which depicts the segmented body of the moon goddess, Coyolxauhqui, Huitzilopochtli’s sister.

158. **Ruler’s feather headdress (probably of Motecuhzoma II).** Mexica (Aztec). 1428–1520 C.E. Feathers (quetzal and cotinga) and gold.

Motecuhzoma II’s headdress is comprised of a variety of organic materials including exotic feathers, gold and gilded brass. This ceremonial headdress declared the power and authority, and possibly divinity, of the ruler and his connection to the Aztec god of the air, Quetzal, symbol of rebirth and freedom. Motecuhzoma II was the Aztec emperor at
the time of the Spanish Conquest, which brought an end to the Aztec empire. The provenance of this crown is now questioned, because the headdress does not match traditional Aztec depictions of rulers’ headwear.

159. City of Cusco, including Qorikancha (Inka main temple), Santo Domingo (Spanish colonial convent), and Walls at Saqsa Waman (Sacsayhuaman). Central highlands, Peru. Inka. c. 1440 C.E.; convent added 1550-1650 C.E. Andesite.

Figure 35-9 Remains of the Temple of the Sun (surmounted by the church of Santo Domingo), Cuzco, Peru, Inka, 15th century. General view of the exterior (left; looking southeast) and detail of the interior masonry (right). Perfectly constructed ashlar masonry walls are all that remain of the Temple of the Sun, the most important shrine in the Inka capital. Gold, silver, and emeralds covered the temple’s interior walls.


The Inkans were prolific metal workers, who created advanced casted and hammered objects for their age. Maize cobs may have been part of the Concancha shrine in Cuzco, which held an entire garden containing life-sized, gold maize stalks. The maize plant held significant cultural value for the Inkans, as a staple crop that enabled the Inkan civilization to prosper. These golden plants were only on display during planting or harvesting festivals as objects of veneration or possibly as offerings.


Figure 35-8 Machu Picchu (looking northwest), Peru, Inka, 15th century. Machu Picchu was probably the estate of the Inka emperor Pachacuti. Large upright stones echo the contours of sacred peaks. Precisely placed windows and doors facilitated astronomical observations.

162. All-T'qapu tunic. Inka. 1450–1540 C.E. Camelid fiber and cotton.

Textiles were valued more highly than gold in the Inka Empire. This royal tunic was reserved for use by Inka kings representing the unity and totality of the Inka Empire. Scholars have suggested that the t’qapu (the small rectangular geometric units that cover the tunic) may have represented specific peoples, places, or things, and thus communicated the wearer’s dominion over enormous diversity.
163. Bandolier bag. Lenape (Delaware, Eastern Woodlands) tribe. c. 1850 C.E. Beadwork on leather.

Native American tribes began to engage in beadwork after European contact. The bandolier bag was appropriated from European colonial military regalia and was worn by only worthy men of the tribe. The Lenopes created their own distinct style of decorative and flamboyant beadwork, which influenced the beadwork of nearby tribes.


Figure 35-14 Eagle transformation mask, closed (top) and open (bottom) views, Alert Bay, Canada, Kwakwaka’wakw, late 19th century. Wood, feathers, and string, 1' 10" × 11". American Museum of Natural History, New York. The wearer of this Kwakwaka’wakw mask could open and close it rapidly by manipulating hidden strings, magically transforming himself from human to eagle and back again as he danced.


Animal hide painting is a longstanding tradition among Great Basin and Great Plains Native American peoples. This type of painting functioned as a recorded history, which complemented the tribes’ oral histories. Artists used both natural pigments and dyes obtained through trade to create a painting that celebrated battles, depicted biographical details, and affirmed national and cultural identity. Works such as these were likely created for Euro-American tourists, as subject matter such as buffalo hunting were popular among tourists. Religious and non-religious dances and ceremonies, many of which were already extinct as well as activities of daily life both past and current were pictured in this work.

166. Black-on-black ceramic vessel. Maria Martínez and Julian Martínez, Tewa, Puebloan, San Ildefonso Pueblo, New Mexico. c. mid–20th century C.E. Blackware ceramic.

Martínez’s art represents both preservation and innovation of an ancient Pueblo-Indian artistic tradition. Inspired by the black-on-black pottery found in ancestral Pueblo archeological sites, Maria and her husband Julian Martínez developed a firing technique which resulted in different black finishes which reveal stylized and abstracted designs adopted from ancient vessels of the Pueblos.
167. **Conical tower and circular wall of Great Zimbabwe.** Southeastern Zimbabwe. Shona peoples. c. 1000–1400 C.E. Coursed granite blocks.

*Figure 19-12* Walls and tower, Great Enclosure (looking north), Great Zimbabwe, Zimbabwe, 14th century. The Great Zimbabwe Empire in southern Africa had a trade network that extended to Mesopotamia and China. Stone walls up to 32 feet high and conical towers enclosed the royal residence.


*Figure 19-10* Aerial view of the Great Mosque (looking northwest), Djenne, Mali, constructed in the 13th century, razed in 1830, and rebuilt in 1906–1907. The Great Mosque at Djenne resembles Middle Eastern mosques in plan (large courtyard in front of a roofed prayer hall), but the construction materials—adobe and wood—are distinctly African.


19-1 King on horseback with attendants, from Benin, Nigeria, ca. 1550–1680. Brass, 1’ 7 12" × 1’ 4 12". Metropolitan Museum of Art, New York (Michael C. Rockefeller Memorial Collection, gift of Nelson A. Rockefeller). At the center of the symmetrical, hierarchical composition is the Benin king, who wears an elaborate headdress, multistrand coral necklace, and coral and agate bracelets and anklets—emblems of his high office. Horses have been a symbol of power and wealth in many societies worldwide. The Benin bronze-caster represented his king as a larger-than-life figure who, contrary to nature, dwarfs his steed. Flanking the king are several attendants whose size varies greatly according to their importance in Benin society. The two largest hold shields over the king’s head, underscoring his elevated status.

170. **Sika dwa kofi (Golden Stool).** Ashanti peoples (south central Ghana). c. 1700 C.E. Gold over wood and cast-gold attachments.

The Golden Stool is the most significant of all royal treasures for the Ashanti people and is a strictly ceremonial object. According to local legend, Okomfo Anokye, the high
priest and founder of the Asante Confederacy, delivered the stool, which fell from the sky to the first King of Asante. The stool represents Asante national unity, and is said to embody the soul of the Asante nation. Defeated enemies of the Asante are represented on the lower section of the stool.

In context- The Golden Stool is accompanied by its own entourage, umbrella, and drums. No one is allowed to sit on the stool, not even the King.


This idealized portrait statue (*ndop*) was intended to record King Mishe’s reign for posterity and to solidify his accomplishments. Until colonialism, sub-Saharan Africa relied on oral, rather than written histories. Sculptures such as this one served as historical markers to prevent a story’s transformation as it is passed from generation to generation. King Mishe was the leader of the Kuba people, a kingdom of various ethnic groups in the Congo. “Ndop” sculptures are characterized by rounded contours based on cultural conventions and visual precedent rather than actual appearances. The enlarged head, one-third of the sculpture’s height, is intending to emphasize the virtue of intelligence.

172. Power Figure (*Nkisi n’kondi*). Kongo peoples (Democratic Republic of the Congo). c. late 19th century C.E. Wood and metal.

Figures such as these were created by nganga, the spiritual leader of the tribe, for rituals connected to ancestor worship and communication with the spirit world. Bilongo (nails, metal pieces or other materials that represent a problem, or an attribute that is desirable to address a problem) is attached through ritual and transforms the n’kondi into a powerful agent. Piercing the body of the n’kondi figure with nails gets the n’kondi’s attention and is a catalyst for action. Nails can also be part of a healing or oath taking process between two parties with a history of conflicts. The rituals and ceremonies performed by the nganga solve problems for living supplicants. Nkisi n’kondi figures were also seen as a boundary between life and death.


This mask is meant to represent the female ancestor of the Chokwe people. The mask embodies ideal feminine beauty and displays traditional Chokwe facial scars. The Pwo mask is worn in ceremonial dance that is often performed as part of initiation rituals of adulthood. The mask is worn by a man disguised as a woman with a bodysuit, false breasts, and a cotton skirt.

The portrait mask, or ndoma, (meaning “double” or “namesake.”) was considered to be a true double of its subject, despite significant stylization. Although these portraits are not realistic copies of the subject’s likeness, ndoma combines specific characteristics, such as hairstyle or scarification marks, with idealized facial features, in an attempt to represent ideal beauty. The small, downcast eyes and only slightly open mouth conveys respect and composure, qualities of reserve that are highly esteemed by the Baule. Ndoma were used in entertainment masquerades, or mblo, which included performances by musicians playing iron gongs and drums which engaged audience and honored members of the community or relieved grief and stress following funerals.


Figure 37-22  Female mask, Mende, Sierra Leone, mid- to late 20th century. Painted wood, 1’ 2 12” high. Fowler Museum of Cultural History, University of California, Los Angeles (gift of the Wellcome Trust). This Mende mask refers to ideals of female beauty, morality, and behavior. The large forehead signifies wisdom, the neck design beauty and health, and the plaited hair the order of ideal households.


This ritual object of the Igbo culture requires elaborate consecration rituals and is honored with ritual offering before important events in the life of its male owner. The Ikenga symbolizes greatness, vigor, determination, strength, success, and at times, ruthlessness. The Igbo belief in ancestral worship led to the establishment of personal shrine images like the Ikenga, through which spiritual contacts with their ancestors were made. Ikenga is a symbol of power and authority in Igbo culture and believed to serve as a link between the dead and the living, and to one’s chi (guardian spirit).


Memory boards are hand held objects that illustrate critical aspects of Luba culture, history and political system, and serve as a library of geographic and chronological information. They are entrusted to members of the Mbudye association, who are responsible for preserving and teaching the history contained within the Lukasa to younger generations. The memory boards are encoded with an intricate system of...
engravings and beadings; different configurations and bead colors convey specific information about historical events and leaders.

178. **Aka elephant mask.** Bamileke (Cameroon, western grassfields region). c. 19th to 20th century C.E. Wood, woven raffia, cloth, and beads.

Within the Bamileke culture, masquerade is a controlled and dignified performance and Aka masks were used in performances serving to assert political power. The elite Kuosi masking society controls the right to make and wear elephant masks, which convey political power in Cameroon’s western grass fields region. Combined with costume, music, songs, food, audience interaction, and movement, the elephant mask was a mechanism for the Kuosi to assist the king in his role as preserver and enforcer of a rigid social and political hierarchy.

179. **Reliquary figure (byeri).** Fang peoples (southern Cameroon). c. 19th to 20th century C.E. Wood.

The Bantu peoples believed in the spiritual potency of ancestral relics. Bieri figures represented the qualities most admired by the Fang – tranquility, vitality, and ability to balance opposites. Through the ancestral cult of bieri, Fang families carried a bark box that held the skulls of their ancestors. To ward against forbidden gazes from uninitiated boys and women, a head or figure was placed on top of the box. Virtues are represented in the figure through the balancing of opposites: the large head of a child is superimposed on the developed body of an adult; the motionless, symmetrical pose and placid face are countered by the restrained tension of the figure’s bulging muscles. It is likely that these figures also functioned as puppets in initiation rituals, during which young males were presented to their ancestors.

180. **Veranda post of enthroned king and senior wife (Opo Ogoga).** Olowe of Ise (Yoruba peoples). c. 1910-1914 C.E. Wood and pigment.

This veranda post and power figure would face visitors as they entered the inner palace courtyard. Hierarchical scale is employed, giving precedence to the seated king and, more conspicuously, his larger senior wife, alluding to the importance of women in Yoruba society. As she supports the community, she also supports the post and apparently the veranda (though it’s important to note these posts didn’t actually bear weight). Her gesture recalls the Yoruba coronation ceremony, where the wife stands behind the king and crowns him, conveying the notion men can’t rule without the support of women. Despite his smaller size, the king’s throne and particularly his crown impart his power and authority to the viewer. Protrusions from the head were considered divine in the Yoruba culture, and the crown represents a link to past rulers who were thought to exercise power from the spirit realm. A bird rests on top of the crown, symbolizing
female ancestors and deities, referred to collectively as “our mothers” who watch over the king.

Originally constructed and inhabited by Nabataeans, an ancient Arab people, Petra was a culturally diverse city because it was a crossroads for trade between Arabia, Egypt, and Syria-Phoenicia, as well as Chinese and Indians who came to trade frankincense and myrrh. Petra was partially carved out of the mountains that surrounded it. Petra was home to a tremendous network of tombs, architecture, and an impressive water management system. The Romans conquered the area in 106 CE, however most of the significant buildings had already been completed by the Nabataeans.

Treasury, cut rock.
The centerpiece of Petra, the Treasury, was likely a temple or tomb structure and not a treasury. It was cut out of the living rock, starting at the top and carving down to the base. As a result of the varied cultures that interacted at Petra, the Treasury was designed in an eclectic style, containing Greek elements and Egyptian iconography. The columns on the first floor are in the Corinthian style, and the pediments are adorned with figures of Greek and Egyptian gods.

Great Temple, cut rock.
Most of the construction of the temple precinct can be attributed to King Aretas IV. The Great Temple, like the Treasury, contained different building elements from the Hellenistic world that Petra was home to. The temple contained frescos, pilasters, capitals, and iconographic elements from other cultures. The Great Temple also possesses a theatron, which suggests it may have had a civic rather than religious function.


Located on the Silk Road, the original Buddha was carved out of the sandstone cliffs in the Gandharan style, demonstrating the interchange of Indian, Hellenistic, Roman and Sasanian influences. Pilgrims could walk within the cliff cut-away up a staircase on the right side that ended at the Buddha’s shoulder, where one could look into the vault of a niche and see a painted image of the sun god, implying a metaphorical trip to the heavens. Pilgrims could then circumambulate the figure at the level of the head and return to ground level down a staircase on the Buddha’s left side.

The Kaaba is located in the Great Mosque of Mecca and is the destination for millions of pilgrims who come to circumambulate the Kaaba in hopes of touching the revered Black Stone. According to religious texts, Ibrahim and Ismail constructed the Kaaba. The monument had previously been a sanctuary containing many idols before being reclaimed by the victorious Muhammad in 630 C.E., who cleared all of the images. Muhammad made a final pilgrimage to Mecca in 632 C.E., thereby beginning the tradition of the Hajj. The Kaaba and surrounding mosque were rebuilt in 1631 after devastating floods.

**Close up view of the Kaaba (2nd image)**
The Kaaba, viewed in the greater context of the Great Mosque at Mecca (3rd image). The Kaaba is draped in black cloth (called the Kiswa) and is changed each year. Pilgrims circumambulate the Kaaba seven times during their hajj.

184. **Jowo Rinpoche, enshrined in the Jokhang Temple.** Lhasa, Tibet. Yarlung Dynasty. Believed to have been brought to Tibet in 641 C.E. Gilt metals with semi-precious stones, pearls, and paint; various offerings.

Revered as the most sacred statue in Tibet, the Jowo Rinpoche was believed to have been made in India by Vishvakarma (an emanation of the Buddha himself) during the Buddha’s lifetime. This is an example of the Buddha presented in the Sambhogakaya form, wearing various ornaments: short and long necklaces; earrings; wrist, ankle, and arm bands; and crown. In Tibet, when people are sick or die, the person’s relatives offer gold to the statue. Gold is directly applied to the face and body as an offering to the Buddha. For devout Buddhists, simply seeing this statue of the Buddha will change the person’s energy to positive.


**Figure 10-2** Dome of the Rock (looking east), Jerusalem, 687-692. Abd al-Malik erected the Dome of the Rock to mark the triumph of Islam in Jerusalem on a site sacred to Muslims, Christians, and Jews. The shrine takes the form of an octagon with a towering dome.

**Figure 10-3** Interior of the Dome of the Rock, Jerusalem, 687–692. The Dome of the Rock is a domed central-plan rotunda in the Late Antique tradition. At the center, below
the dome, is the rocky outcropping later associated with Adam, Abraham, and Muhammad.

186. Great Mosque (Masjid-e Jameh). Isfahan, Iran. Islamic, Persian: Seljuk, Il-Khanid, Timurid and Safavid Dynasties. c. 700 C.E.; additions and restorations in the 14th, 18th, and 20th centuries. C.E. Stone, brick, wood, plaster, and glazed ceramic tile.

The Great Mosque at Isfahan was built over several centuries and multiple rulers. It was likely the first mosque to use four vaulted iwans surrounding a courtyard as a method of organizing the mosque and the enclosed courtyard, which became a prototype for later mosques.

186 (Continued) Detail of the southwestern iwan
The southwestern iwan (a vaulted space open on one side) leads into one of the two dome-covered rooms at the mosque, which contains the mihrab. It previously functioned as a maqsura reserved exclusively for the sultan and his attendants, and contained an entrance to the main mihrab of the mosque. The iwan is decorated in glazed tile veneer over a brick core.

Courtyard
Completed by Malik Shah, the courtyard was an extremely important part of Muslim social life, especially in the heart of the formerly bustling city of Isfahan. Rather than being a closed-off sacred space, the open courtyard and its ease of access helped facilitate transportation and communication within the city.

Mihrab (Oljaitu Mihrab)
This mihrab was named after Mongol Ilkhan, who ruled the area from 1304 to 1316. The mihrab is intricately decorated detailed with highly ornate leaves, tendrils, and other fauna, and is framed by inscriptions in the Naskhi and Kufic alphabets.


Figure 10-20 Koran page with beginning of surah 18, 9th or early 10th century. Ink and gold on vellum, 7 ¼" × 10 ¼". Chester Beatty Library and Oriental Art Gallery, Dublin. The script used in the oldest-known Korans is the stately rectilinear Kufic. This page has five text lines and a palmtree finial, but characteristically does not include depictions of animals or humans.
188. **Basin (Baptistère de St. Louis)**. Muhammad ibn al-Zain. c. 1320–1340 C.E. Brass inlaid with gold and silver.

*Figure 10-35*  Muhammad ibn al-Zayn, basin (Baptistère de Saint Louis), from Egypt, ca. 1300. Brass, inlaid with gold and silver, 8 ¼ " high. Musée du Louvre, Paris. Muhammad ibn al-Zayn proudly signed (six times) this basin used for washing hands at official ceremonies. The central band, inlaid with gold and silver, depicts Mamluk hunters and Mongol enemies.

189. **Bahram Gur Fights the Karg, folio from the Great Il-Khanid Shahnama**. Islamic; Persian, Il’Khanid. c. 1330–1340 C.E. Ink and opaque watercolor, gold, and silver on paper.

One of 57 surviving folios, this page is an excerpt from the Shahnama, or “Book of Kings,” the Persian national epic poem by Firdawsi. The manuscript includes narratives of the rise and fall of great dynasties, disputes between kings and heroes, and conflicts between fathers and sons which address man’s struggles against nature, fate and his conscience. Feasting and fighting, bazm u razm, were central elements to the warrior code and pastimes of the ruling elite. This work was likely commissioned by a high-ranking member of the Ilkhanid court and produced at the court scriptorium. The production of such works reflects the interest in historical subjects celebrating the worldly and cultured Ilkhanid court in which the Iranian King Bahram Gur, dressed in a robe of European fabric, slays a fearsome horned wolf in a landscape influenced by Chinese pictorial conventions.

190. **The Court of Gayumars, folio from Shah Tahmasp’s Shahnama**. Sultan Muhammad. c. 1522–1525 C.E. Ink, opaque watercolor, and gold on paper.

*Figure 10-34*  Sultan-Muhammad, Court of Gayumars, folio 20 verso of the Shahnama of Shah Tahmasp, from Tabriz, Iran, ca. 1525–1535. Ink, watercolor, and gold on paper, 1' 1" × 9". Prince Sadrurridin Aga Khan Collection, Geneva. Sultan-Muhammad painted the legend of King Gayumars for the Safavid ruler Shah Tahmasp (fig. 32-5). The off-center placement on the page enhances the sense of lightness permeating the painting.


*Figure 10-31*  Maqsud of Kashan, carpet from the funerary mosque of Shaykh Safi al-Din, Ardabil, Iran, 1540. Wool and silk, 34' 6" × 17' 7". Victoria & Albert Museum, London. Maqsud of Kashan’s enormous Ardabil carpet required roughly 25 million knots. It
presents the illusion of a heavenly dome with mosque lamps reflected in a pool of water filled with floating lotus blossoms.
192. **Great Stupa at Sanchi.** Madhya Pradesh, India. Buddhist; Maurya, late Sunga Dynasty. c. 300 B.C.E.–100 C.E. Stone masonry, sandstone on dome.

**Figure 15-1** Great Stupa (looking west), Sanchi, India, third century B.C.E to first century C.E. The Great Stupa at Sanchi is a 50-foot-tall earth-and-rubble domical mound containing relics of Shakyamuni. Worshippers walk around the stupa in a clockwise direction to venerate the Buddha. The four toranas (gateways) to the Sanchi stupa feature reliefs depicting the story of the Buddha’s life and tales of his past lives, when he accumulated sufficient merit to achieve enlightenment. Also carved on the east torana is a scantily clad, sensuous woman called a yakshi. These goddesses personify fertility and vegetation and tie Buddhist iconography to earlier South Asian pictorial traditions.

**Figure 15-8** Diagram of the Great Stupa (fig. 15-1), Sanchi, India, third century B.C.E. to first century C.E. Sanchi’s Great Stupa is a mandala, a sacred diagram of the universe, with the cardinal points marked by toranas. At the mound’s summit is a yasti, or pole, corresponding to the axis of the universe.

193. **Terra cotta warriors from mausoleum of the first Qin emperor of China.** Qin Dynasty. c. 221–209 B.C.E. Painted terra cotta.

**Figure 16-1** Army of the First Emperor of Qin in pits next to his burial mound, Lintong, China, Qin dynasty, ca. 210 B.C.E. Painted terracotta, average figure 5' 10 7/8" high. One of the greatest archaeological discoveries ever made was this army of life-size terracotta soldiers that guarded the immense burial mound of Qin Shi Huangdi, the First Emperor of China. Qin Shi Huangdi’s army consists of thousands of terracotta soldiers and horses from common molds. By varying the combination of parts and the coloration, the sculptors individualized every figure. The army, which also included bronze horses and chariots, guarded the emperor’s still-unexcavated burial mound. The historian Sima Qian reported that the mound covered a treasure-filled palace for the afterlife.

194. **Funeral banner of Lady Dai (Xin Zhui).** Han Dynasty, China. c. 180 B.C.E. Painted silk.

**Figure 16-6** Funerary banner, from tomb 1 (tomb of the marquise of Dai), Mawangdui, China, Han dynasty, ca. 168 B.C.E. Painted silk, 6' 8 ¾" × 3' ¼". Hunan Provincial Museum, Changsha. Archaeologists found this T-shaped silk banner draped over the
coffin of the Marquise of Dai, who is shown at the center awaiting her ascent to immortality in Heaven, the realm of the red sun and silvery moon.


Figure 16-16 Vairocana Buddha, disciples, and bodhisattvas, Fengxian Temple, Longmen Caves, Luoyang, China, Tang dynasty, completed 676. Limestone, Buddha 44' high. Empress Wu Zetian sponsored these colossal rock-cut sculptures. The Tang artists represented the Mahayana Cosmic Buddha in serene majesty, suppressing surface detail in favor of monumental simplicity.


The Silla kingdom was a powerful Korean kingdom vying for dominance over the Korean Peninsula during the Three Kingdoms Period. The Silla royalty practiced shamanistic principles in ceremonial rites, including coronation and memorial services. The crown itself has elongated protrusions meant to give the appearance of a tree, which was symbolically connected to the concepts of the “world tree”, or the axis mundi. The crown was embellished with gold and jade ornaments, representing abundance and fertility.

197. Todaiji. Nara, Japan. Various artists, including sculptors Unkei and Keikei, as well as the Kei School. 743 C.E.; rebuilt c. 1700. Bronze and wood (sculpture); wood with ceramic tile roofing (architecture).

This Buddhist temple represents the culmination of imperial architecture in Japan and has been rebuilt several times. The 15 meter tall, blackened figure sitting on a lotus throne depicts Rushana, later known as Dainichi Nyorai (The Cosmic Buddha). This statue is commonly known as the "Great Budda of Nara" and is perhaps the city's most famous attraction. The completion of the statue was an extraordinary technical achievement. After several attempts at casting the statue failed, it was finally dedicated in 752 when the Emperor and his court gathered to dedicate the statue by "opening his eyes". An Indian priest stood on a specially built platform and painted in the eyes, using a gigantic brush. The guests brought a dazzling assortment of gifts. Many of them have been preserved in the Shoso-in treasury, along with the original paint brush.

Nio guardian statue. Todai-ji. Nara, Japan. Various artists, including sculptors Unkei and Keikei, as well as the Kei School. 743 C.E.; rebuilt c. 1700. Bronze and wood (sculpture); wood with ceramic-tile roofing (architecture).
Nio, or “benevolent kings,” are Hindu gods appropriated into Buddhism as protectors against evil spirits. This represents “Agyo,” who utters “ah,” meaning birth. These nio figures would stand guard outside the temple gate of Japanese Buddhist temples, their fierce and threatening appearance warding off evil spirits.

Nio guardian statue. Todai-ji. Nara, Japan. Various artists, including sculptors Unkei and Keikei, as well as the Kei School. 743 C.E.; rebuilt c. 1700. Bronze and wood (sculpture); wood with ceramic-tile roofing (architecture).

The second nio statue, “Ungyo,” sounds “um,” meaning death, with a closed mouth. The juxtaposition of the two nio symbolizes the cycle of life and death.


Figure 15-33 Aerial view of Borobudur, Java, Indonesia, ca. 800. Borobudur is a gigantic, unique Buddhist monument. Built on nine terraces with more than 1,500 stupas and 1,500 statues and reliefs, it takes the form of a cosmic mountain, which worshippers circumambulate.


Figure 15-36 Aerial view of Angkor Wat (looking northeast), Angkor, Cambodia, first half of 12th century. Angkor Wat, built by Suryavarman II to associate the Khmer king with the god Vishnu, has five towers symbolizing the five peaks of Mount Meru, the sacred mountain at the center of the universe.


The Lakshmana temple, dedicated to Vaikuntha-Vishnu, is located in the western temple complex in Khajuraho, India, which was one of the capitals of the Chandella rulers. The Khajuraho temples are distinct in that they possess elevated substructures, which are decorated in multiple registers of stone relief sculpture. These temples are topped by parabolic towers, the highest marking the sanctuary of the deity, and represents the “cosmic mountain.”

Sculpture on Rising Sub-structure.

The Chandella rulers promoted Tantric principles through royal monuments. Only around ten percent of the sculptural decorations at Khajuraho temple complex depict erotic poses, the rest display everyday life and values of the ancient Indian culture. There are
multiple explanations for the appearance of erotic images on the sub-structure of the temples. The exterior is covered with more than 600 gods from the Hindu pantheon.

200 (Continued). Lion Sculpture, Mahadev temple. 
The lion was meant to symbolize strength and power in the Indian culture. The lion is depicted several times throughout the temples, and sometimes appears to be protecting a human figure or other times attacking it.

Floor plan
The symmetrical design of the temple is concentrically layered around the core of the temple, the garbhagriha (womb chamber), in which the primary deity of the temple dwells. The surrounding porch areas of the plan functioned as an ambulatory for pilgrims to circumambulate the garbhagriha. The symmetry of the plan was derived from ancient beliefs and myths as well as mathematical principles. The temple’s central staircase and entrance face the sunrise.

201. Travelers among Mountains and Streams. Fan Kuan. c. 1000 C.E. Ink and colors on silk.

Figure 16-22 Fan Kuan, Travelers among Mountains and Streams, Northern Song period, early 11th century. Hanging scroll, ink and colors on silk, 6' 7 3/4 " × 3' 4 1/4 ". National Palace Museum, Taipei. Fan Kuan, a Daoist recluse, spent long days in the mountains studying the effects of light on rock formations and trees. He was one of the first masters at recording light, shade, distance, and texture.

202. Shiva as Lord of Dance (Nataraja). Hindu; India (Tamil Nadu), Chola Dynasty. c. 11th century C.E. Cast bronze.

Figure 15-31 Shiva as Nataraja, from Tamil Nadu, India, ca. 1100. Bronze, 2' 11 1/4 " high. British Museum, London. One of many portable images of the gods used in Hindu worship, this solid bronze statuette of Shiva as Lord of the Dance depicts the god balancing on one leg atop a dwarf representing ignorance.


This scroll painting is a historical narrative that dramatically chronicles one of the many battles for domination between the Minamoto and the Taira clans, in which some 500 Minamoto rebels staged a surprise attack on the Sanjô Palace, abducting a retired emperor. Despite the event occurring 100 years before the work was painted, the scroll conveys a sense of eye-witness reporting in a sequence of episodes represented in chronological order viewed right to left. The savage depiction of warfare – the burning of the palace, court ladies attempt to flee, and warriors beheading their enemies - is seen in incredible detail from a bird’s eye perspective.
204. The David Vases. Yuan Dynasty, China. 1351 C.E. White porcelain with cobalt-blue underglaze.

Figure 33-5 David Vases, Yuan dynasty, 1351. Pair of white porcelain vases with cobalt-blue underglaze, each 2' 1" tall. British Museum, London (Sir Percival David Foundation of Chinese Art). The David Vases are early examples of porcelain with cobalt-blue underglaze decoration. Dragons and phoenixes are the major painted motifs. They may be symbols of male and female energy, respectively.

205. Portrait of Sin Sukju (1417–1475). Imperial Bureau of Painting. c. 15th century C.E. Hanging scroll (ink and color on silk).

This painting seeks to commemorate the great accomplishments of Sin Sukju, an accomplished scholar and a noted polyglot and one of the most prolific politicians and advisors, serving six kings during the Joseon Period. Sin Sukju is portrayed on silk, in a three-quarters pose, in official garb, indicating his enormous power and prestige as silk was an extremely expensive material to possess, let alone use as a ground for painting.


Figure 33-1 Aerial view (looking north) of the Forbidden City, Beijing, China, Ming dynasty, 15th century and later. The southern entrance to the Forbidden City was the Noon Gate. Only the emperor could walk through the central portal. Those of decreasing rank used the lateral passageways. The Hall of Supreme Harmony is the climax of the imperial palace complex’s long north-south axis. It is the largest wood building in China and has 72 gigantic columns carved from Sichuan trees. Inside the Hall of Supreme Harmony is the emperor’s opulently appointed throne room. Here, the Ming Son of Heaven, elevated on a stepped platform, received important visitors.


Figure 34-2 Karesansui (dry-landscape) garden, Ryoanji, Kyoto, Japan, Muromachi period, ca. 1488. Perfectly suited for meditation by Zen Buddhist monks, the karesansui garden of the Peaceful Dragon Temple features artfully placed, irregularly shaped rocks in a bed of raked white gravel.
208. **Jahangir Preferring a Sufi Shaikh to Kings.** Bichitr. c. 1620 C.E. Watercolor, gold, and ink on paper.

*Figure 32-1*  Bichitr, *Jahangir Preferring a Sufi Shaykh to Kings*, ca. 1615–1618. Opaque watercolor on paper, 1’ 6 7/8” × 1’ 1”. Freer Gallery of Art, Washington, D.C. Jahangir sits on an hourglass throne, symbolically seated above time. The radiant halo of sun and moon behind his head indicates that the Mughal emperor is the center of the universe and its light source. As the sands of time run out, two cupids (clothed, unlike Bichitr’s European prototypes) inscribe Jahangir’s hourglass throne with a wish for the Mughal emperor to live a thousand years. The Hindu artist not only signed this painting but inserted a self-portrait. Bichitr bows before Jahangir and holds a painting of two horses and an elephant, costly gifts to the painter from the emperor.

209. **Taj Mahal.** Agra, Uttar Pradesh, India. Masons, marble-workers, mosaicists, and decorators working under the supervision of Ustad Ahmad Lahori, architect of the emperor. 1632–1653 C.E. Stone masonry and marble with inlay of precious and semiprecious stones; gardens.

*Figure 32-6*  Ustad Ahmad Lahori(?), Taj Mahal and gardens (looking north), Agra, India, 1632–1647. The mausoleum for Shah Jahan’s favorite wife seems to float magically over reflecting pools in a vast garden. The tomb may have been conceived as the throne of God perched above the gardens of Paradise.


Korin painted in this typical Rinpa-style of decorative painting, which emphasized compositional asymmetry, which is visible in the jarring, uneven positions of the red and white plum trees. Korin employs no consistent perspective, instead portraying the landscape from at least two different perspectives. The trees share a common ground, while the stream is viewed from a raised perspective. These contrasts are heightened but the curvilinear, smooth nature of the stream with the jagged, irregular contours of the trees whose trunks are painted using the application of tarashikomi (colors blended by dripping one over another while still wet).

211. **Under the Wave off Kanagawa (Kanagawa oki nami ura), also known as the Great Wave, from the series Thirty-six Views of Mount Fuji.** Katsushika Hokusai. 1830–1833 C.E. Polychrome woodblock print; ink and color on paper.
Figure 34-13  Katsushika Hokusai, *The Great Wave off Kanagawa,* from *Thirty-six Views of Mount Fuji* series, Edo period, ca. 1826–1833. Woodblock print, ink and colors on paper, 9 7/8" × 1' 2 ¾". Museum of Fine Arts, Boston (Bigelow Collection). Adopting the low horizon line of Western painting, master woodblock printmaker Hokussai used the flat and powerful graphic forms of Japanese art to depict the threatening wave in the foreground.

212. **Chairman Mao en Route to Anyuan.** Artist unknown; based on an oil painting by Liu Chunhua. c. 1969 C.E. Color lithograph.

It’s said that over nine million copies of this lithograph were eventually printed. This work, described as a model work by Communist party officials, is an example of “art for the people,” which made it the perfect Cultural Revolution propaganda piece to carry in demonstrations and parades and place on walls. This Western-style painting shows influences of Soviet Socialist Realism of the 1920s and 30s which emphasizes the triumph of the people over their oppressors. Mao, in scholar’s attire, is depicted as an enlightened leader of the Anyuan Miner’s Strike of 1921, an event critical to the development of the communist party in China in the 1920s. This work is an example of historical revisionism because Mao was not present at this event.

Nan Madol, an engineering marvel, was built on top of coral reefs in a series of artificial islets linked by a network of channels. Nan Madol was the political and ceremonial seat of power, where local chieftains were forced to live so that for the Saudeleur rulers could more effectively control them. Madol Powe, a second part of the site, was devoted to mortuary practices.

Image two:
The walls were constructed by placing large rocks and other fill atop coral reefs in order to create raised platforms from which to build the Nan Madol city complex.


Figure 36-13 Row of moai on a stone platform, Ahu Tongariki, Rapa Nui (Easter Island), Polynesia, ca. 1200–1500. Volcanic tuff and red scoria. The moai of Rapa Nui are monoliths as much as 50 feet tall. Most scholars believe that they portray ancestral chiefs. They stand on platforms marking burials or sites for religious ceremonies.


Figure 36-21 Feather cloak, from Hawaii, Polynesia, ca. 1824–1843. Feathers and fiber netting, 4’ 8 1/3” × 8’. Bishop Pauahi Museum, Honolulu. Costly Hawaiian feather cloaks (‘ahu ‘ula) such as this one, which belonged to King Kamehameha III, provided the wearer with the gods’ protection. Each cloak required the feathers of thousands of birds.

216. Staff god. Rarotonga, Cook Islands, central Polynesia. Late 18th to early 19th century C.E. Wood, tapa, fiber, and feathers.

On the island of Rarotonga deities were traditionally represented as wooden images in human form, in slab carvings, and staffs called “god sticks.” This rare example of a large, wrapped staff god is composed of a central wooden shaft wrapped in an enormous roll of decorated bark cloth (made by women) which protects the ancestral power of the deity. The upper end of the staff consists of a carved head. The larger of the figures is
speculated to depict Tangaroa, the creator god. Missionaries destroyed the lower end, normally featuring a naturalistically rendered phallus, considering it obscene.

**Staff-god**, late 18th-early 19th century, wood, paper mulberry bark, feather, 396 cm long, Rarotonga, Cook Islands

Ethnologist Roger Duff speculated that the figures represent Tangaroa the creator god. The smaller figures may also represent women in childbirth, as they seem to embody male and female productive and reproductive qualities.

217. Female deity. Nukuoro, Micronesia. c. 18th to 19th century C.E. Wood.

Wooden images were an important part of the indigenous religion of Nukuoro Atoll. These images were regarded as representations of individual deities, and at certain times of the year they were dressed in ceremonial wear and ornaments, and were presented offerings. This figure clearly depicts a female deity, as the breasts and genitalia are denotive of the gender.

218. Buk (mask). Torres Strait. Mid- to late 19th century C.E. Turtle shell, wood, fiber, feathers, and shell.

As far back as 1606, inhabitants of the Torres Strait created intricate effigies from turtle-shell. Used during male initiation rites, funerary rituals, and rituals designed to ensure bountiful harvests and hunting, these masks represent mythical culture heroes and their associated totemic species. During a ceremony, senior men would wear the masks together with rustling costumes of grass and reenact events from the lives of culture-heroes. This particular mask combines elements of both human and animal representations.


Haipo is a type of decorated bark-cloth from Niue. It is made from the bark of a paper mulberry tree and decorated with motifs drawn in freehand. Haipo was first introduced to Niue by Samoan missionaries, but Niueans soon developed their own haipo iconographic style with complex line work and detailed, plant-based motifs. The specific function of these objects are unknown.

220. Tamati Waka Nene. Gottfried Lindauer. 1890 C.E. Oil on canvas.

Lindauer’s European-inspired portrait of this Maori chief highlights the moko (permanent body and face marking) and dress of the indigenous people of New Zealand. It is
important to note Lindauer relied primarily on photographs, and although he captured a sense of likeness in many of his Maori portraits, the history he represented is very much a European construct – a romanticized depiction of an allegedly dying race.

221. **Navigation chart.** Marshall Islands, Micronesia. 19th to early 20th century C.E. Wood and fiber.

This object was used to help navigate between thirty-four coral atolls that made up the Marshall Islands of eastern Micronesia. This chart, which was not constructed to scale, is composed of wooden sticks and cowrie shells, that maps wave swells and island locations for the experienced navigator of small canoes in hundreds of miles of ocean.

222. **Malagan display and mask.** New Ireland Province, Papua New Guinea. c. 20th century C.E. Wood, pigment, fiber, and shell.

**Figure 36-8** Tatanua mask, from New Ireland, Papua New Guinea, Melanesia, 19th to 20th centuries. Wood, fiber, shell, lime, and feathers, 1' 5 ½ " high. Otago Museum, Dunedin. In New Ireland, malanggan rites facilitate the transition of the soul from this world to the land of the dead. Dancers wearing tatanua masks representing the deceased play a key role in these ceremonies.

223. **Processional of Fijian mats and tapa cloths to Queen Elizabeth II.** Fiji, Polynesia. 1953 C.E. Multimedia performance (costume; cosmetics, including scent; chant; movement; and *pandanus* fiber/hibiscus fiber mats), photographic documentation.

This event featured elaborate performances of traditional dance, chants and music by local Tongans elaborately costumed in traditional dress, cosmetic, and scents. Ceremonial processions included gifts and offerings to the Queen, including Tapa cloths.

Environmental artists Christo and Jeanne-Claude seeks to intensify the viewer’s awareness of rural and urban settings by intervening with man-made and often disjunctive elements. The Gates, a project conceived in 1979 and finally realized in 2005, was an installation of 7503 saffron fabric panels in New York’s Central Park for two weeks. The rectangular structure of the saffron gates supported the free-flowing fabrics which mirrored the organic forms of the trees along the park’s winding walkways. Like their other temporary environmental installations, The Gates was funded by the sale of preparatory drawings and private donations, and was installed by volunteers in the community.


Figure 31-39 Maya Lin, Vietnam Veterans Memorial (looking north), Washington, D.C., 1981–1983. Like Minimalist sculpture, Lin’s memorial to veterans of the Vietnam War is a simple geometric form. Its inscribed polished walls actively engage viewers in a psychological dialogue about the war.


Figure 31-3 Jean-Michel Basquiat, Horn Players, 1983. Acrylic and oil paintstick on three canvas panels, 8' × 6' 3". Broad Art Foundation, Santa Monica. In this tribute to two legendary African American musicians, Basquiat combined bold colors, fractured figures, and graffiti to capture the dynamic rhythms of jazz and the excitement of New York.


Figure 31-25A SONG SU-NAM, Summer Trees. 1983.
228. **Androgyne III**. Magdalena Abakanowicz. 1985 C.E. Burlap, resin, wood, nails, and string.

Madgalena Abakanowicz was born in Poland to an aristocratic family during Soviet Rule. Although her work does not deal with explicitly feminist themes, Abakanowicz is known for using materials such as fiber and burlap which are generally associated with craft traditions of women. Abakanowicz’s work expresses the stoic, everyday toughness of the human spirit in the face of oppression and over her long career has crafted over 1000 figures of indeterminate sex, in poses that suggest meditation, submission and anticipation, and “existence in general.” Often Abakanowicz’s works incorporate repeated figures presented in groups, exploring the nature of the individual within a crowd. *Androgyne III*, however, is a single ambiguous figure perched on stretchers.


**Figure 31-20** Xu Bing, *A Book from the Sky*, 1987. Installation of woodblock printed books at the Elvehjem (now Chazen) Museum of Art, University of Wisconsin, Madison, 1991. Xu trained as a printmaker in Beijing. *A Book from the Sky*, with its invented Chinese woodblock characters, may be a stinging critique of the meaninglessness of contemporary political language.


**Figure 31-23** Jeff Koons, *Pink Panther*, 1988. Porcelain, 3' 5" high. Museum of Contemporary Art, Chicago (Gerald S. Elliot Collection). Koons creates sculptures highlighting everything that he considers wrong with contemporary American consumer culture. In this work, he intertwined a centerfold nude and a cartoon character.

231. **Untitled (#228), from the History Portraits series**. Cindy Sherman. 1990 C.E. Photograph.

Cindy Sherman was inspired by a series of historical paintings from past eras, notably 15th century Florence, and 18th century Paris. Sherman, fond of costuming and makeup, used these elements to compose photographs that appropriate the works of famous artists of the past. In Untitled #228, Sherman portrays herself as the biblical figure Judith, recalling past artists such as Caravaggio and Gentileschi. These portraits staged with gaudy clothing and poorly-made prosthetics creates a new artificially constructed reality. In doing so, Sherman calls attention to the same artificiality found in historical portraits. Sherman, inspired by feminism, sought to explore female identity and gender roles.

Faith Ringgold combines the traditions of conventional representational painting and African American quilting techniques to tell a narrative of a young black woman who meets various celebrities on the road to becoming an artist. Ringgold's use of quilting (a medium typically associated with notions of femininity) places her in folk art and craft traditions, a medium typically associated with notions of femininity, rather than the male-dominated European fine art tradition. Ringgold intentionally subverts European and male dominance of the art world through the use of postmodern appropriation, narrative, and biography to comment on cultural concepts of race and gender.


*Figure 31-1*  Jaune Quick-to-See Smith, *Trade (Gifts for Trading Land with White People)*, 1992. Oil and mixed media on canvas, 5' × 14' 2". Chrysler Museum of Art, Norfolk. Smith’s *Trade* celebrates her Native American identity. The cheap trinkets she offers in return for confiscated land include sports team memorabilia with offensive names, such as Braves and Redskins. Newspaper clippings chronicle the conquest of Native America by Europeans and include references to the problems facing those living on reservations today—poverty, alcoholism, and disease. Overlapping the collage and the central motif of the canoe in Smith’s anti–Columbus Quincentenary Celebration is dripping red paint, symbolic of the shedding of Native American blood.


This painting of a brilliant palette of blues, greens, and yellows and assertive gestures was created during the “high colorist” phase of Kngwarreye’s career. Kngwarreye’s color palette varied in accordance to the weather, which in *Earth’s Creation* is green, due to the lush green growth following rainy weather. Kngwarreye’s use of traditional dump dot technique, combined with gestural color suggesting movement, connects it to earlier artistic traditions such as sand painting. *Earth’s Creation* is a celebration of the artist’s indigenous aboriginal roots and the earth’s bounty.


This photograph was taken after the artist returned from the United States to post-revolutionary Iran and depicts a veiled woman, with the barrel of a gun vertically
dividing her face in half. Over the photographic image Neshat inscribed in calligraphic Farsi text quotations from contemporary women Iranian poets on subjects of martyrdom and women in the Iranian Revolution. The subject gazes directly at the viewer, suggesting courage and confidence, but also inviting reflections on identity stereotyping of Islamic cultures. The work subverts the notion that Persian women are oppressed by creating an emotionally complex image of willful armament.


Osorio seeks to challenge the perception of masculinity in the Latino community by constructing a barbershop environment - site of rite of passage for boys who are often told to not cry when receiving their first haircut. Within this staged tableau Osorio included videos of confessions of men – sometimes in tears - retelling experiences from their past. Within this visually-rich Baroque environment Osorio addressed issues of identity, gender, race and cultural identity. Domestic elements in this installation also suggest feminine influences. Osorio stated that his installation sought to highlight the balance between male and female that exists in everyone.


Pisupo Lua Afe depicts a life-sized bull composed of flattened cans of corned beef (pisupo). Corned beef plays a large role in cultural practices of Pacific Island societies such as Samoa; however, a significant portion of this corned beef is imported from foreign countries (changing the eating habits of Samoan people). Tuffery’s work addresses these economic and cultural contradictions created by globalization and colonial economics. By highlighting an imported good that has become an integral part of Polynesian economics he raises questions about cultural independence versus dependence and the effects of colonialism on indigenous peoples.


This monumental work by Nam June Paik addresses ways in which perceptions of America are shaped by media images, specifically video. Daunted by the vast scale of the United States when he immigrated to the country from South Korea, Paik was inspired to create a work that captured this complexity and diversity. *Electronic Superhighway* is an architectural scale “map” of America with neon-outlined states, each containing separate video images personally selected by the artist to signify his experience. Cameras
embedded within the map record viewers’ reactions which are then transferred onto a small screen representing Washington D.C., making it an interactive experience.


**Figure 31-35** Bill Viola, *The Crossing*, 1996. Video/sound installation with two channels of color video projection onto screens 16' high. Viola’s video projects use contrasts in scale, shifts in focus, mirrored reflections, extreme slow motion, and staccato editing to create dramatic sensory experiences rooted in tangible reality.


**Figure 31-49** Frank Gehry, atrium of the Guggenheim Bilbao Museo (view looking up), Bilbao, Spain, 1997. The glass-walled atrium of the Guggenheim Bilbao Museum soars skyward 165 feet. The asymmetrical and imbalanced screens and vaults flow into one another, creating a sense of disequilibrium.


Mariko Mori, a Japanese artist who studied in London, often uses her own body as a subject in her work which addresses the effects of globalization on personal identity. In *Pure Land* Mori, holding a jewel that represents the Buddha’s “universal mind,” becomes a classical Japanese deity of prosperity and happiness. Animated aliens, playing musical instruments, circle around the deity in a vast surreal landscape of infinite space. Innovative three-dimensional cinematography with layered panels of digital photography merges Japanese pictorial traditions with images of global consumerism.

242. **Lying with the Wolf.** Kiki Smith. 2001 C.E. Ink and pencil on paper.

This drawing depicts a female nude in a loving embrace with a wolf. Smith is fascinated by nature and human beings’ relationship with nature and has created a personal iconography of mythological and archetypal imagery. Smith’s works frequently make use of the human body as a means of addressing contemporary social issues related to feminine domesticity and the exploration of sexual identity. Here, Smith inverts the violent story of the wolf and the girl into a peaceful and tender union, portraying the two as equal.

Kara Walker projected a pattern of colors over silhouettes to animate a fictional rebellion in the antebellum south. Walker’s provocative subject matter is both horrific and visually seductive, containing historical caricatures of African Americans and addressing the ways that stereotypes shape cultural perceptions of this community. The figures are appropriated from a much older landscape painting called Darkytown, and Walker is interested in whether these stereotypes are still relevant in the 21st century. The result is an ambiguous mix of history and fiction as Walker creates an invented narrative which invites us to reflect on issues of race and racism.

244. **The Swing (after Fragonard).** Yinka Shonibare. 2001 C.E. Mixed-media installation.

This sculpture is based on the famous Fragonard painting of the same name which captured the frivolity and opulence of pre-Revolutionary France. The Fragonard painting depicts a woman playfully kicking off her shoe on a swing, fully aware of her secret paramour hiding in the bushes below. Shonibare appropriates this narrative for his own purposes but alters essential details of the original to inject social commentary into this escapist masterpiece. In his use of “African” Dutch wax fabrics and its association with European imperialism and ethnicity, the artist invites us to reflect on issues related to the history of accumulated wealth, cultural identity and colonialism.

245. **Old Man’s Cloth.** El Anatsui. 2003 C.E. Aluminum and copper wire.

This modern interpretation of kente cloth from Ghana by El Anatsui is a tapestry made of liquor box labels, collected by the artist in Nigeria. The work intentionally blurs the line between art and craft, tradition and modernism, and high versus low culture, ambiguities that Anatsui embraces in this work. The bottle caps used by Anatsui are intended to reference colonialism and the transatlantic slave trade, in which profits made from the sale of alcohol would be used to purchase slaves. Similarly, the golden hues of the metal allude to Africa’s rich textile tradition, as well as Africa’s Gold Coast and European imperialism.

246. **Stadia II.** Julie Mehretu. 2004 C.E. Ink and acrylic on canvas.

Julie Mehretu’s monumental painting depicts an abstracted public space, possibly a stadium, amphitheater, or arena. The work deals with issues of chaos and motion in a contemporary globalized society, and ways individual functions within a collective body. The work contains geometric abstractions that are evocative of national flags or corporate logos, alluding to the ways in which these images can be used to further nationalistic agendas. The rising, smoke-like forms near the ground of the image invoke the issue of
terrorism, as these public spaces are common targets for acts of terror inspired by ideological extremism. Mehretu’s dynamic composition connects to early European Utopian art movements such as Bauhaus and Constructivism.


Wangechi Mutu addressed issues of colonial domination of Africa, as well as global racism and sexism. Preying Mantra juxtaposes the iconography of western art with traditional African symbolism. Both the reclining female nude and the trees surrounding her represent traditional creation myths, while a snake held in the figure’s left hand alludes to Eve’s role in the Biblical creation narrative. This mixing of the culture of the colonized and the colonizer is a common theme in Mutu’s work. The ambiguity created in the resulting “hybrid culture” challenges conceptions of cultural identity, and confronts the viewer with Western stereotypes of the African female body.


This large scale, minimalist “intervention” by Doris Salcedo is a deep, 548-foot long crack in the floor of the Tate Modern museum in London. For Salcedo this work connects to the immigrant experience in Europe, specifically the racial segregation of people from the third-world due to their status as “irrevocably other”. Ideas of segregation are emphasized by the wire mesh embedded in the sides of the crack exposed in the floor. The work’s title is significant; “Shibboleth” refers to a custom, principle, or code word that distinguishes a particular group, which when observed can “out” one as the “other.” The crack was later filled in but a scar remains, simultaneously symbolizing reconciliation and a memory of the past.


This postmodern museum in Rome is an institution dedicated to the collection of contemporary art. The building has a modest exterior, utilizing neutral colors of black, white, and cream. However, the museum’s interior is a labyrinth of deconstructed spaces and building elements intersected by dramatic pathways filled with light. The architect sees museums as “an immersive urban environment for the exchange of ideas” moving away from “the museum as object.”

This work by Ai Weiwei consists of 100 million handcrafted porcelain sunflower seeds spread on the floor of the Tate Modern museum in London. These “sunflowers seeds” are the result of painstaking work by over 1,600 Chinese artisans, and represent an enormous investment of time and labor. Symbolically, this work could allude to the hunger that plagued the Chinese people during the Cultural Revolution, as well as the worship of Chairman Mao, who was referred to as “the sun”. The installation connects to issues of individualism versus collectivism and the strength of a group of people united in the service of a common cause. The work could also allude to globalization and the mass production of goods in China for consumption in the West, highlighting – ironically - the role of cheap laborers.