

Period 4 ART & POWER

HOW CAN WE LOOK AT ART AS A STUDENT OF
WORLD HISTORY?

HOW CAN WE CONNECT OUR ANALYSIS OF ART TO SPICE?



Medieval art, in Europe, primarily told the story of the Catholic Church.

Artists were not seen as individuals, but as a common source of society.







KEY CONCEPT 4.1.VII

AS MERCHANTS' PROFITS INCREASED AND STATE GOVERNMENTS COLLECTED MORE TAXES, FUNDING FOR THE VISUAL AND PERFORMING ARTS, EVEN FOR POPULAR AUDIENCES, INCREASED....

"The Rise of the Common Man in Western culture.

KEY CONCEPT 4.3.I.

RULERS USED A VARIETY OF METHODS TO LEGITIMIZE AND CONSOLIDATE THEIR POWER

A. RULES CONTINUED TO USE RELIGIOUS IDEAS, ART, AND MONUMENTAL ARCHITECTURE TO LEGITIMIZE THEIR RULE.

HOW IS POWER SHOWN IN THESE PAINTINGS?.



Raphael
The School of Athens
Renaissance
Europe



Botticelli
The Birth of Venus
1480's





Vermeer
*Woman Holding a
Balance*

Van Eyck
*Giovanni Arnolfini and his
Bride*
1438





Breughel,
*Hunters in
The Snow*,
16th
Century



Albrecht Durer,
The Great Piece of Turf,
16th watercolor



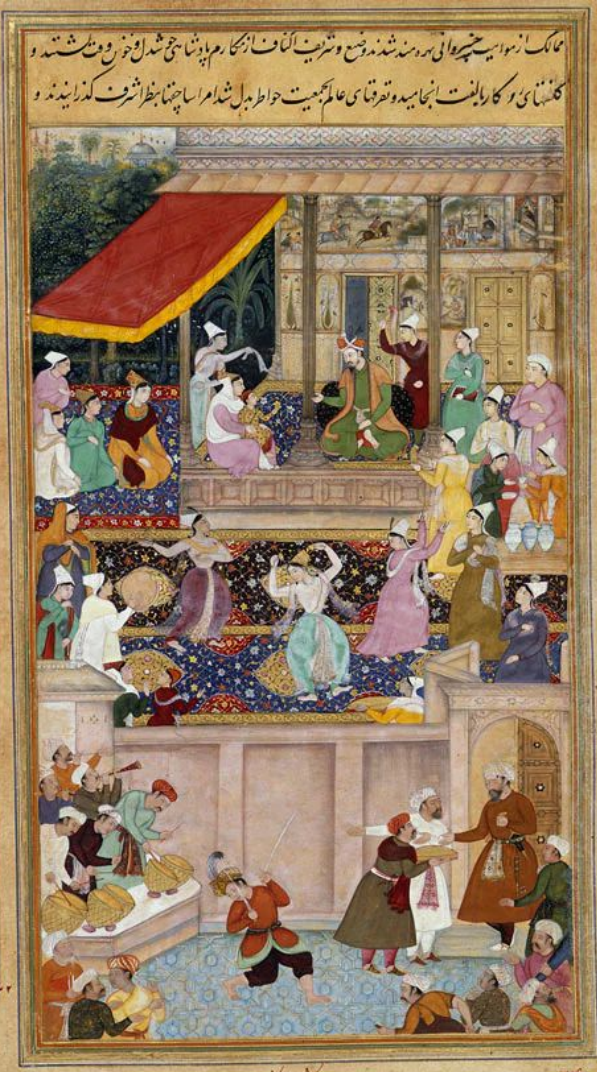
Indian miniature painting had existed in various forms since the 9th century, but there was no cohesive vision. Certain styles began to coalesce in the 15th century, but it wasn't until the Mughal Empire was established in 1526 that miniature painting came into its own. Mughal miniatures are a blend of the bold, vivid colors favored by Indian painters; the fine, delicate lines preferred by Persian painters; and a European influence from artists like Albrecht Dürer, brought to India by Jesuit missionaries. Just like the empire they came from, Mughal miniatures drew from India, Persia, and Europe to create something entirely new....flourished under Akbar the Great.

MINIATURES (MUGHAL EMPIRE)



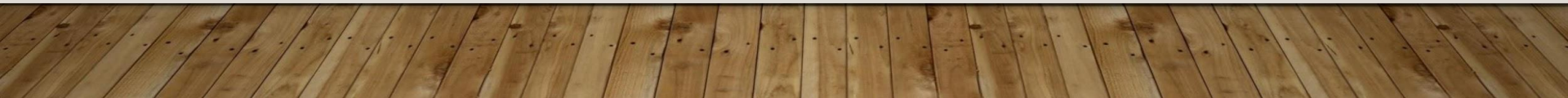
An elephant and its rider trampling a tiger, painted by Mir Kalan.

The Child Akbar Recognises His Mother. Photograph: The British Library Board



Introduced during China's Han Dynasty, which lasted from 206 BCE to 220 CE, the art of woodblock printing was not popularized in mainstream Japan until its Edo period, an era denoting 1603 through 1868. Initially, the woodblock printing process was used to reproduce traditional hand-scrolls as affordable books. Soon, however, it was adapted and adopted as a means to mass produce prints.

According to the [Metropolitan Museum of Art](#), these impressive color palettes were first evident in pieces produced during the late 1700s, when artists advanced their processes with new tools and materials. "To print with precision using numerous blocks on a single paper sheet, a system of placing two cuts on the edge of each block to serve as alignment guides was employed. Paper made from the inner bark of mulberry trees was favored, as it was strong enough to withstand numerous rubbings on the various woodblocks and sufficiently absorbent to take up the ink and pigments. Reproductions, sometimes numbering in the thousands, could be made until the carvings on the woodblocks became worn."



WOODBLOCK PRINTS (JAPAN)

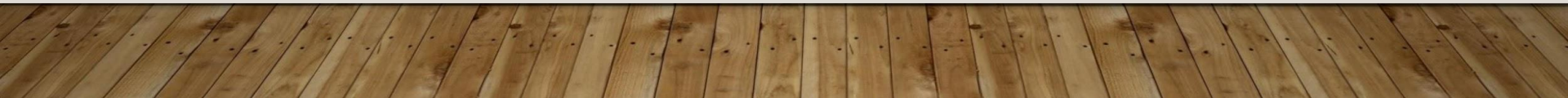
Kirifuri Waterfall at Kurokami Mountain in Shimotsuke (Shimotsuke Kurokamiyama Kirifuri no taki), from the series A Tour of Waterfalls in Various Provinces (Shokoku taki meguri). 1732.





The Head of Shutendoji
Paraded on an Ox-drawn
Cart. 1680.

The Chinese have long had a profound connection to their ancestors. They believe, and continue to believe, that death does not sever a person's relationship with the living and that, if properly worshipped and honored in private family rituals, the spirits of their ancestors can bring them health, long life, prosperity and children, who will someday similarly honor their parents. In Imperial China, filial sons of all classes, as part of their sacred family duty to care for the spirits of their deceased ancestors, paid homage to their ancestors in ritual ceremonies in which they placed food offerings before the portrait scrolls of their forebears. Chinese commemorative portraits, commonly referred to as "ancestor paintings," were painted specifically for use in ancestor worship; the power of the living person was believed to reside in their portrait after death. Most of the ancestor portraits that have survived depict members of the Qing (pronounced "Ch'ing") imperial families and military and civil elite who ruled China from 1644 until the revolution of 1911.



Ancestor Portrait

1700-1750

Qing Dynasty China



Casta Paintings

Casta paintings are part of the 18th century artistic tradition of Colonial Latin America. These generally appear in groups of sixteen portraits that trace the complex racial mixing or *mestizaje* of the people in New Spain. Each painting depicts a couple along with one or two children. An inscription describing the ethn racial make up of the mother, the father, and the child(ren) usually appears as verbage within the painting or above the family.

The casta series represent different racial mixtures that derived from the offspring of unions between Spaniards and Indians—mestizos, Spaniards and Blacks—mulattos, and Blacks and Indians—zambos. Subsequent intermixtures produced a mesmerizing racial taxonomy that included labels such as “no te entiendo,” (“I don’t understand who you are”), an offspring of so many racial mixtures that made ancestry difficult to determine, or “salta atrás” (“a jump backward”) which could denote African ancestry. The overwhelming majority of extant casta series were produced and painted in Mexico. While most of the artists remain anonymous, those who have been identified include some of the most prominent painters in eighteenth-century Mexico including Miguel Cabrera, Juan Rodríguez Juárez, José de Ibarra, José Joaquín Magón, and Francisco Vallejo.

CASTA PAINTINGS (NEW SPAIN)

<https://nativeheritageproject.files.wordpress.com/2013/06/casta.jpg>





Mulato con Española,
Morisco.



Morisco con Española
Chino.



Chino con India,
Salta atas.



Lobo con China
Gibaro.



Gibaro con Mulata
Albarazado

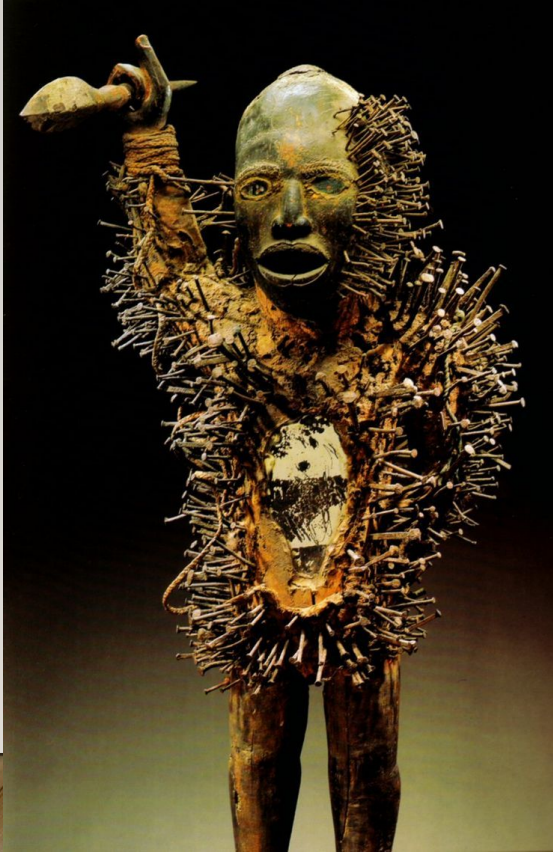


Albarazado con Negra
Canbujo.



Canbujo con India
Sanbaigo.

VODUN BOCIO (VOODOO DOLLS, WEST AFRICA/CARRIBEAN)



LITERATURE



JOURNEY TO THE WEST (CHINA)



EPIC OF SUNDIATA (MALI)

"I teach kings the history of their ancestors, so that the lives of the ancients might serve them as an example, for the world is old, but the future springs from the past."

- Epic of Sundiata

"I salute you all, sons of Mali, and I salute you, Kamandjan. I have come back, and as long as I breathe, Mali will never be in thrall – rather death than slavery. We will live free because our ancestors lived free."

- Epic of Sundiata



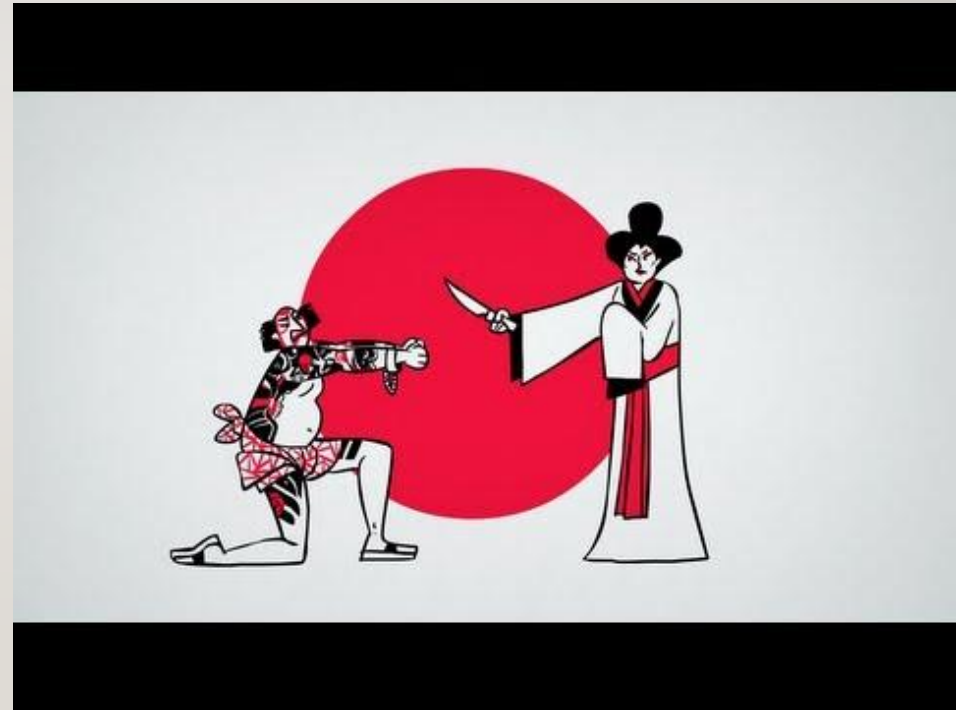
SHAKESPEARE (ENGLAND)

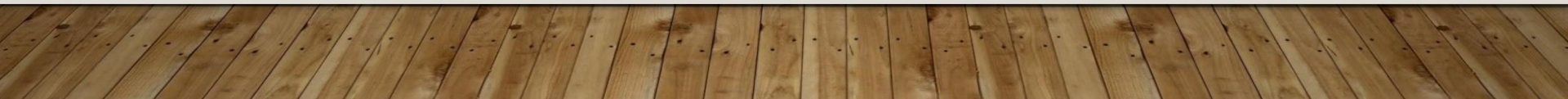
Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st;
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

-Sonnet 18



KABUKI THEATER (JAPAN)





KABUKI 18TH CENTURY WOODCUTS

[HTTP://WWW.OPENCULTURE.COM/2017/06/JAPANESE-KABUKI-ACTORS-CAPTURE
D-IN-18TH-CENTURY-WOODBLOCK-PRINTS.HTML](http://www.openculture.com/2017/06/japanese-kabuki-actors-capture-d-in-18th-century-woodblock-prints.html)



MIGUEL DE CERVANTES (SPAIN)



“Finally, from so little sleeping and so much reading, his brain dried up and he went completely out of his mind.”

— Miguel de Cervantes Saavedra, *Don Quixote*

“Destiny guides our fortunes more favorably than we could have expected. Look there, Sancho Panza, my friend, and see those thirty or so wild giants, with whom I intend to do battle and kill each and all of them, so with their stolen booty we can begin to enrich ourselves. This is noble, righteous warfare, for it is wonderfully useful to God to have such an evil race wiped from the face of the earth.”

“What giants?” Asked Sancho Panza.

“The ones you can see over there,” answered his master, “with the huge arms, some of which are very nearly two leagues long.”

“Now look, your grace,” said Sancho, “what you see over there aren't giants, but windmills, and what seems to be arms are just their sails, that go around in the wind and turn the millstone.”

“Obviously,” replied Don Quijote, “you don't know much about adventures.”

— Miguel de Cervantes Saavedra, *Don Quixote*

ARCHITECTURE





Suleymaniye mosque
in Istanbul

Suleiman the Magnificent, ruled **Ottoman** empire 1520-1566. Great patron of the arts, known for religious tolerance



PALACE of VERSAILLES, c.1710 (FRANCE)

St. BASIL's CATHEDRAL, 1561 (MOSCOW)





TAJ MAHAL, 1650 (INDIA)

**LABEL FIVE PAGES OF YOUR NOTEBOOKS:
THE EARLY MODERN PERIOD AND ART AND SPICE**

**USE A DIFFERENT SPICE LETTER TO CATEGORIZE YOUR
NOTE-TAKING.**

SAQ Practice:

A.) Identify and explain TWO ways in which rulers continued to use art and monumental architecture to legitimize their rule within 1450-1750.

B.) Identify and explain ONE way in which rulers continued to use religious ideas to legitimize their rule within 1450-1750.