



Art and Design ⁹th grade

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МИНИСТЕРСТВО НА ОБРАЗОВАНИЕТО И НАУКАТА

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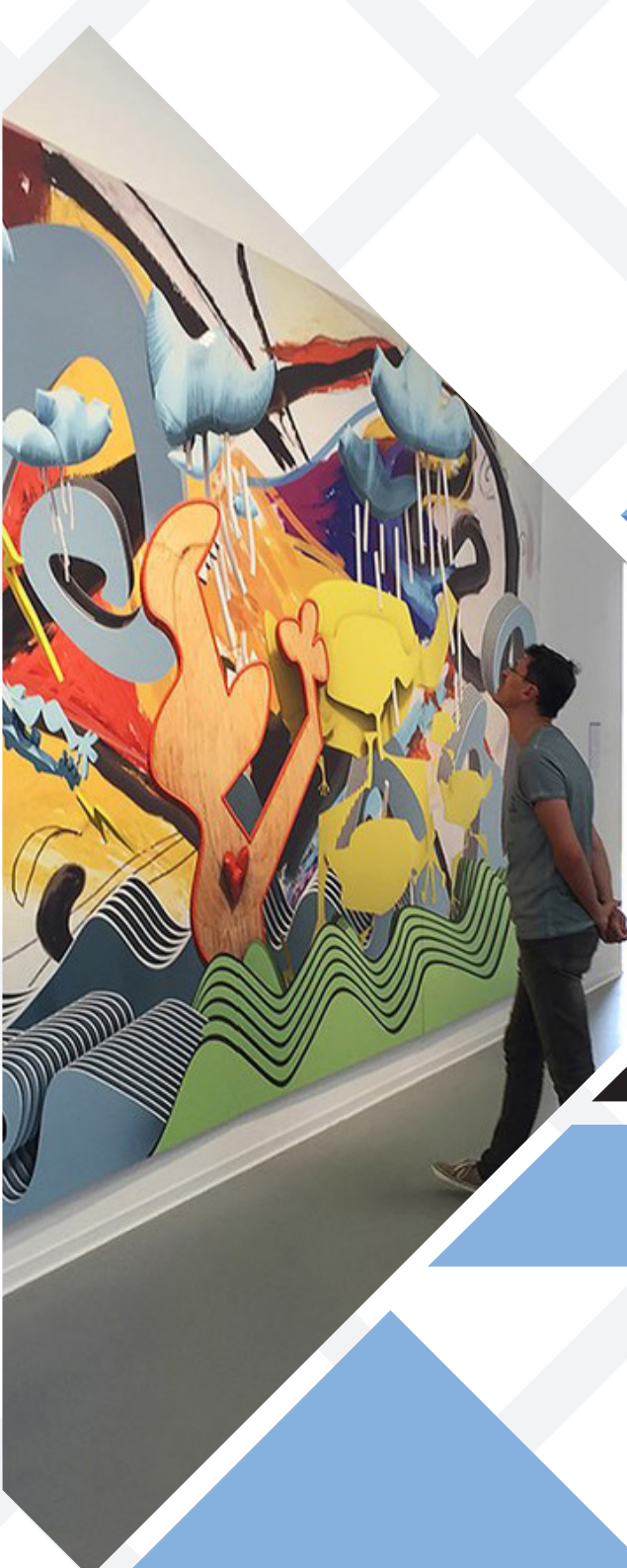
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Art museums

Brief history of art museums

Art museums are places where visitors can see and experience various forms of art, especially visual arts. Art museums display their collections of artworks in clean and empty spaces. Lighting, temperature and humidity are carefully controlled by museum workers. Such controlled settings allow the public to engage with art on a more personal level in a purposefully-created environment. Most art museums specialise in specific areas; they may exhibit artworks of a particular artistic school, regional art or the artworks of a specific artist. The majority of art museums house both permanent and temporary art collections.

The word ‘museum’ evolved from the Ancient Greek word *mouseion*, which means ‘seat or shrine of the **Muses**’. Ancient Greeks used such places for contemplation. In Rome, the word *museum* was used to denote places where philosophical discussions took place. *Wunderkammern*, or cabinets of curiosities (photo 1.1), were the closest thing to a museum in Renaissance Europe. Cabinets of curiosities were assembled by studious members of nobility, scholars or wealthy merchants. They emerged at the time when Europeans began to explore new continents and cultures. Hence, people put together and showcased the riches of the newly-discovered lands in them. Some *wunderkammern* were actual cabinets, while others were entire rooms filled with different ‘treasures’ such as stuffed animals, skeletons, fossils, dried insects and even works of art. The sole purpose of the cabinets of curiosities was to deepen people’s knowledge. Unfortunately, not everyone had access to them because they were located in palaces and mansions. Their popularity declined during the 19th century when they were replaced by official museum institutions and private collections.



1.1. Wunderkammer (cabinet of curiosities), 17th century

The first museums entirely dedicated to art appeared around the middle of the 18th century. The Capitoline museums (photo 1.2) is a complex of art galleries in Rome that opened their doors to the public in 1734. Shortly after that, in 1793, the Louvre in Paris was declared property of the people of France by the revolutionary government. It could be visited for free by anyone. Their collections were arranged chronologically and then subdivided into nation, local school and artist.



1.2. One of the Capitoline museums

1 ART MUSEUMS

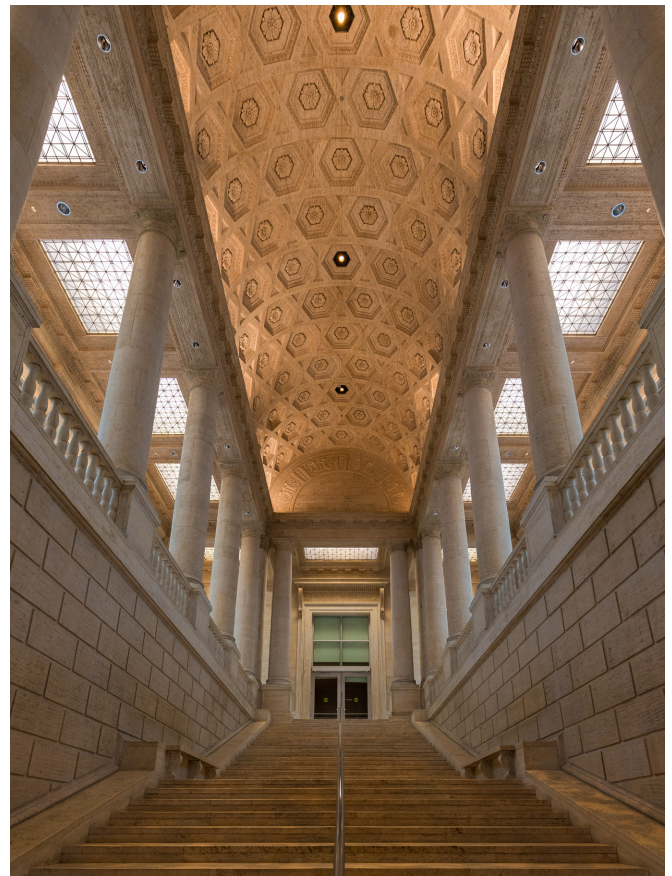


1.3. The works by Stepan Ryabchenko at the 3rd Danube Biennale at the Danubiana – Meulensteen Art Museum in Bratislava

There are two main reasons for the emergence of European museums as institutions. The former one is the colonial expansion in Africa, Asia and America, and the latter is the Enlightenment (17th – 19th centuries). The Enlightenment, also known as the great ‘Age of Reason’, was a time when scientists and philosophical thinkers employed reason, observation and experimentation to analyse and learn more about the natural world as well as human history and human societies. Those great minds tried to promote new ‘universal’ museums. By doing so, they hoped to encourage ordinary people to adopt ‘reason’ and abandon ‘ignorance’ and ‘superstition’.

BROADEN YOUR KNOWLEDGE

Muses – in Greco-Roman mythology, they were a group of sister goddesses who gave encouragement and inspiration in different areas of art, music and literature.



1.4. Wilbur Grand Staircase, Asian Art Museum of San Francisco

Types of museums

Museums can be roughly classified according to their type (general, natural history, science and technology, ethnographic, and art), specific audience (children, societies, universities or schools), geographical area (city or regional) or funding (national, municipal or private).

General museums or multidisciplinary museums house collections in more than one subject. They typically serve a region or locality.

Natural history museums display exhibits related to the natural world. Their collections may include specimens of birds, mammals, insects, plants, rocks, minerals and fossils.

Science and technology museums are concerned with the gradual development of scientific concepts and instrumentation. Some of them are interactive, i.e. they demonstrate how science works as well as its practical applications (photo 1.5).

Ethnographic museums put on display artefacts concerning different cultural phenomena and social behaviour of various groups of people.

Art museums predominantly exhibit objects of aesthetical value, such as paintings, sculptures and decorative arts. The works of art are presented in such a way that to convey a powerful visual message.



1.5. Nemo Science Museum in Amsterdam

Art museum jobs

Many people are responsible for running a museum. When an art museum is of considerable size, it strongly resembles the structure of a beehive with a strict hierarchy. All members of staff must work like a well-oiled machine to ensure that visitors have an unforgettable cultural experience. So, what are the most popular jobs in an art museum?

An **art museum director** coordinates the entire museum staff to make sure that the museum functions efficiently. Their position is similar to the position of the CEO of a large company; they manage finances and exhibition agenda. They also serve as a liaison between the museum and the general public.

An **art museum curator** (photo 1.6) is an art specialist who works in a specific museum department, for example, Renaissance paintings or decorative arts. Their duties include developing exhibitions, supervising the display of and information about the artefacts in their area of expertise, overseeing the acquisition of objects for the museum collection and writing publications in museum catalogues.

An **art museum conservator** (photo 1.7) looks after the museum collection by applying scientific methods to preserve and restore artefacts. They may examine and treat objects directly in



1.6. Art museum curator



1.7. A museum conservator/restorer examining a frame

order to prevent deterioration and stabilise the object (remedial conservation), or they may focus on monitoring and controlling the environment in which the collection is stored or displayed to prevent deterioration (preventative conservation).

There are many other art museum jobs – public relation officers, art museum registrar managers, art museum educators, docents and security officers, to name but a few.

Role and functions of art museums

Every art museum has three main functions: collection, research and public. The **collection function** is related to ownership of artefacts, their conservation, preservation and storage in such a way that their longevity can be prolonged. The **research function**, which is closely linked to either the collection function or the public function, concerns provision of scientific expertise, interpretation and identification. Display, exhibition, communication and programmes aimed at specific audiences lie within the domain of the **public function**.

In the past, long before the invention of photography, telecommunication and aircraft, art museums brought together art from distant countries and bygone eras and served as educational institutions. Recently, though, with the rapid development of technology, international travel has become relatively affordable. This fact, in turn, has allowed people to admire art in its native context. Moreover, state-of-the-art computer technology has also offered a considerable diversity of images via digital means. It was soon realised that the collection and research functions alone cannot attract a vast number of museum-goers. In order to overcome this obstacle, many art museum directors have implemented the public function. Nowadays, art museums are community gathering places which hold participatory events, such as workshops and concerts. Participatory events are particularly common to American art museums because most of them are private entities and rely on private funders. However, the trend towards such events is inevitable to develop everywhere.

GLOSSARY

acquisition	something that you have obtained by buying it or being given it
agenda	a list of problems or subjects to deal with
assemble	gathered together in one place
convey	to communicate or express something, with or without using words
deterioration	the state of becoming worse
display	an arrangement of things for people to look at or buy
docent	someone who guides visitors through a museum
emerge	to appear or come out from somewhere
engage	to be doing or to become involved in an activity
entity	something that exists as a single and complete unit
evolve	change gradually over a long period of time
humidity	the amount of water contained in the air
inevitable	certain to happen and impossible to avoid
latter	being the second of two people or things
liaison	the regular exchange of information between groups
majority	most of the people or things in a group
merchant	someone who buys and sells goods in large quantities
permanent	continuing to exist for a long time or for all the time in the future
resemble	to look like or be similar to someone or something
riches	expensive possessions and large amounts of money
roughly	not exactly
scholar	an intelligent and well-educated person
showcase	designed to show the good qualities of a person, organisation, or product
shrine	a place that is connected with a holy event or holy person, and that people visit to pray
smoothly	in a steady way, without stopping and starting again
specimen	a small amount or piece that is taken from something, so that it can be tested or examined
temporary	continuing for only a limited period of time

TEST YOURSELF

1 Briefly re-state the definition of art museum.

2 What were *wunderkammern*?

3 List the main reasons for the emergence of art museums.

4 Complete the sentence with one word.

According to their funding, museums can be classified as national, private and _____.

5 Complete the text with the words from the box.

vital conduct clean use determine

Museum conservators ¹_____ historical, scientific and archeological research. To do so, they ²_____ chemical tests, x-rays and microscopes. The results help them ³_____ the age and condition of a particular object. This information is ⁴_____ for the process of restoration. Conservators ⁵_____ paintings and preserve artefacts made of wood, clay or paper.

6 How have the functions of art museums changed throughout the years?





Bulgarian art museums

The importance of Bulgarian art museums and galleries

Bulgarian art museums and galleries are not mere repositories of objects. They are charged with preserving our cultural heritage and bringing Bulgarians together through public events, workshops and lectures. Moreover, they play an important role in the patriotic education of future generations.

The National Art Gallery

The National Art Gallery was founded in 1948. It is located in Sofia, the capital of Bulgaria. It is the largest art museum in the territory of Bulgaria, housing more than 40,000 sculptures, paintings, prints and decorative objects of art. The National Art Gallery has an impressive collection of Christian art in the Bulgarian lands (4th – 19th centuries). In addition, it owns masterpieces from the times of the **Bulgarian national revival** to modern days, as well as remarkable examples of European art (15th – 20th centuries) and unsurpassed artworks from different cultures around the world.

The National Art Gallery comprises Kvadrat 500, the Palace, the Museum of Christian Art, the Museum of Art from the Socialist Period, The Sofia Arsenal – Museum of Contemporary Art and a few house-museums.

The National Art Gallery closely follows the novel ideas about the role of art museums as public gathering places; its mission is to be a museum offering an impressive variety of cultural events and educational programmes, a museum which treasures, enriches and conducts in-depth research into the national collection of Bulgarian and foreign art.

Another ambitious goal of the National Art Gallery is to promote Bulgarian art abroad.

BROADEN YOUR KNOWLEDGE

Bulgarian national revival – a 19th century movement in Bulgaria, influenced by the Enlightenment and the French Revolution. During the national revival, Bulgarian national pride was restored and the road to the independence of Bulgaria was paved.

The Palace was the first museum building to house the National Art Gallery (photo 2.1). Built right after the liberation of Bulgaria from the Ottoman rule in 1878, it was designed according to the architectural traditions of French palaces. The former Royal Palace was granted to the National Art Gallery in 1953 by the state. Presently, it is a venue for temporary exhibitions of both Bulgarian and foreign art. The Palace also houses the National Ethnographic Museum.



2.1. The former Royal Palace, 2010

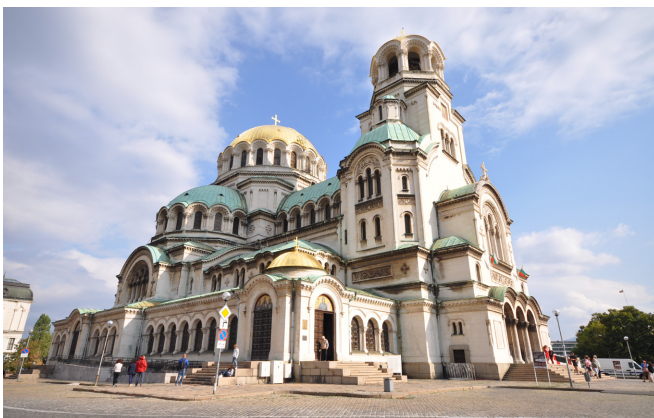
Kvadrat 500 opened to the public in 2015, which makes it the latest jewel in the crown of the National Art Gallery (photo 2.2). It boasts 28 exhibition halls on four levels. Kvadrat 500 exhibits a permanent collection – 1,700 artworks by Bulgarian and foreign artists are on display at the museum. Bulgarian artworks belong to the 19th and 20th centuries, while European art is from the 15th – 19th centuries. Furthermore, visitors of Kvadrat 500 can admire art exhibits from America, Asia and Africa.

2 BULGARIAN ART MUSEUMS



2.2. Kvadrat 500

The Museum of Christian Art was founded in 1965 as part of the National Art Gallery. It is located in the crypt of St. Alexander Nevsky Cathedral (photo 2.3). The Museum of Christian Art's collection of icons, covering the period from the Christianisation of Bulgaria to the Bulgarian national revival, is one of the richest in the world. The objects on display include icons, manuscripts, fresco fragments and church plate. They belong to different museums, institutes and monasteries.



2.3. St. Alexander Nevsky Cathedral

The Museum for Art from the Socialist Period is relatively new; it opened in 2011 (photo 2.4). It displays artworks created from 1944 to 1989 – a time when Bulgaria was governed by the Socialist regime. The museum has a large park where over 70 pieces of monumental sculpture can be found. One

of the main exhibits in the park is the red five-pointed star which once topped the headquarters of the Bulgarian Communist Party. Visitors are welcomed to watch propaganda documentaries in a special video room.



2.4. The Museum of Art from the Socialist Period

The Sofia Arsenal – Museum of Contemporary Art opened its doors in 2011 (photo 2.5). The edifice of the museum is a piece of contemporary art in its own right. Its architects incorporated nature into the building by using natural materials like wood, glass and ceramics. Many art events, workshops and performances take place both within the walls of the museum and outdoors. The Sofia Arsenal – Museum of Contemporary Art holds temporary exhibitions which focus on Conceptual art.



2.5. The Sofia Arsenal – Museum of Contemporary Art

2 BULGARIAN ART MUSEUMS

The Vladimir Dimitrov Art Gallery, Kyustendil

The gallery was established in Kyustendil in the 1940s (photo 2.6). Near Kyustendil lies the village of Frolosh, where Vladimir Dimitrov – the Master was born.

A group of Kyustendil artists exhibited 50 of Vladimir Dimitrov's works of art in 1944. In 1959 the gallery began to function independently; at that time it had about 150 exhibits, including Vladimir Dimitrov's artworks. Those artworks became the core of the gallery collection.

To commemorate 90 years from the birth of Vladimir Dimitrov, the municipality of Kyustendil opened a new, purpose-built building to house the art gallery in 1972. The same year, the gallery became regional art gallery.

The gallery has several exhibition halls on different levels, lit by natural light. The interior reflects the Master's philosophy of simplicity and harmony. The permanent collection of the gallery numbers about 200 works of art. Apart from the works of Vladimir Dimitrov, there are artworks by regional and foreign artists.



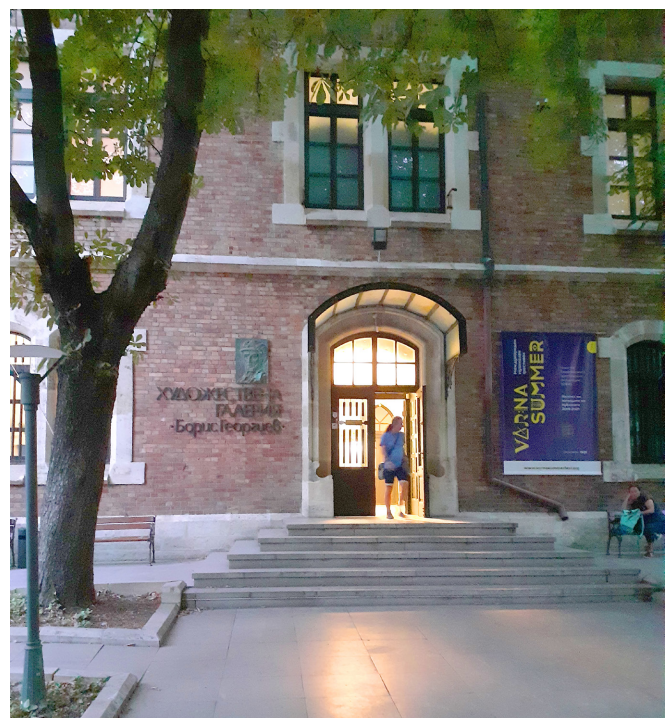
2.6. The Vladimir Dimitrov Art Gallery, interior

The Boris Georgiev Art Gallery, Varna

The Art Gallery of Varna was founded in 1944 (photo 2.7). Among its founders were Konstantin Shtarkelov and Kiril Shivarov. At present, it is located in the very centre of Varna, occupying the building of the former Boys' Secondary School. In 1999 the gallery was named after Boris Georgiev, a famous artist, born and bred in Varna.

The permanent collection of the gallery is displayed on the first and second floors. It consists of prints, paintings and sculptures and explores the development of the 20th-century Bulgarian art. The gallery also owns unique portraits by the Dutch artist Anselm van Hulle. It often hosts guest exhibitions.

The Art Gallery of Varna actively participates in important international projects in the field of contemporary art.



2.7. The Boris Georgiev Art Gallery, Varna

GLOSSARY

boast	to talk too proudly about your abilities, achievements, or possessions
commemorate	to do something to show that you remember and respect someone or something important in the past
core	the most important or central part of something
crypt	a room under a church, used in the past for burying people
edifice	a large building, especially an impressive one
manuscript	a book or document written by hand before printing was invented

TEST YOURSELF

1 Why are Bulgarian art museums and galleries important to us?

2 Complete the sentence with one word.

The National Art Gallery consists of _____ museums and several house-museums.

3 Complete the text with the correct words. First letters are given.

The National Ethnographic museum – Sofia

The National Ethnographic museum, part of the Ethnographic Institute, was ¹e_____ as an independent ²e_____ in 1906 in Sofia. The museum ³b_____ a vast collection divided into thirteen sub-collections: folk costumes, carvings, copper objects, cast iron, jewellery, carpets and ceramics, to name ⁴b_____ a few. The number of ⁵a_____ exceeds 55,000.

The National Ethnographic museum is a ⁶r_____ of cultural objects made by skilful Bulgarian masters and it offers its visitors magical doorways into past centuries.





Visiting an art museum

PROJECT

Visit your local art museum or gallery and choose an artwork that you like. Complete the worksheet below.

1 What is the genre of the artwork? _____

(still life, portrait, landscape, etc.)

2 In this picture I can see _____

(Describe exactly what you see, even if it is too obvious.)

3 In the background there is/are _____

(The atmosphere of a picture is often set by the background.)

4 In the middle distance/middle ground I can see _____

(Middle distance is the space naturally occurring between the foreground and background.)

5 In the foreground there is/are _____

(There are usually shapes, objects or people.)

6 Overall I can describe the artwork as _____

(Describe the structure, form and composition of the artwork.)

7 The lines and shapes are _____

(Are they rhythmic or chaotic?)

3 VISITING AN ART MUSEUM

8 The colours are _____

(soft, subtle, pastel, tonal, bright, clashing, etc.)

9 I can also see textures and patterns that are _____

(Patterns can be seen but textures need to be felt or imagined.)

10 I think the way the artist made this artwork was by _____

(Try to find this out by looking up the information. Often the artwork has its materials described next to the title.)

11 This picture makes me feel _____

(Any personal response is relevant! What do you think the artist wanted you to feel?)

12 Before I started looking closely at this picture I thought _____

(You must have been drawn to the work in the first place by something about it: what was that?)

13 Now when I have looked more closely I think _____

(This statement is an important one. If you now know something about the work you didn't before, even if you don't like it any more than you did at first, you have learned something from this artwork.)

3 VISITING AN ART MUSEUM

USEFUL VOCABULARY

Pattern

(repeated shapes – natural or man-made)

diamonds
flowing
fluid
geometric
irregular
natural
ornamental
overlapping
plain
simple
spiral
symmetric

Shape (regular/geometric or irregular/organic)

angular
conical
figure
harmonious
precise
profile
rough-hewn
sharp
silhouette
vague

Form and space

depth
human
monumental
natural
pointed
rounded
solid
woven

Colour (everything that isn't black or white)

bright
complementary
cool
deep
dull
harmonious
intense
mixed
monochromatic
pale
pastel
primary
pure
saturated
secondary
soft
tertiary
transparent
vibrant
warm

Line (outlines, sketches, doodles or hatching)

angular
broken
confident
faint
flowing
free
hesitant
scribbling
contour
descriptive
cross-hatched
hatched
expressive
implied
geometric
organic

3 VISITING AN ART MUSEUM

Tone (shading from dark to light)

bright
fading
harsh
intense
smooth
somber

Composition (arrangement of the elements)

asymmetrical
blurred
complex
diagonal
L shape
O shape
pyramidal
S shape
symmetrical
triangular

Light

gentle
harsh
hazy
intense
natural
soft

Feeling

depressing
disturbing
exciting
joyous
nostalgic
threatening
uplifting

Texture (how surfaces look or actually feel)

course
fine
impasto
rough
shiny
smooth
soft

Art genres

portrait
self-portrait
landscape
seascape
still life

Art styles

abstract
distorted
religious
sentimental
surreal
symbolic

What is it?

caricature
carving
ceramic
collage
diptych
drawing
etching
fresco
lithograph
mural
print
stencil
triptych





Arts and culture

GROUP PROJECT

The relationship between art and society

In general, art has the capacity to depict any important or unimportant social activities of any society at any particular moment.

Art influences society by enriching people's understanding, changing their opinions and setting universal values. Art, metaphorically speaking, stores the cultural collective memory of mankind. It preserves what fact-based historical records cannot – what it was like to live and how it felt to exist in a particular place at a particular time.

The universal language of art allows people who belong to different cultures and different times to decode common symbols and images and to decipher implicit messages.

Furthermore, art provides artists with ways to express their emotions and thus to satisfy the constant human need for self-expression and fulfillment.

Art contributes generously to the global economy, too; the art industry employs numerous people around the world to create, manage and distribute art.

Quite often people are coldly indifferent to other people's problems or fail to address pressing



4.2. Graffiti art, Armoured Dove – Banksy

universal issues such as wars and famine, even when they can do something to help. Although art doesn't have the absolute authority to tell people what to do, a powerful work of art may trigger an emotional response from its viewers and spur their train of thought. Consequently, these viewers may take whatever actions necessary to tackle the problem.

All in all, art encourages people to cherish creativity, break conventions and find unorthodox ways of approaching contemporary societal problems.



4.1. Graffiti art – Guernica

Art, cultural diversity and intercultural dialogue

Cultural diversity often refers to the range of various cultures found in a given region or state, the manner these cultures interact and the bases of their co-existence. Among others, one such basis is art.

Quite often cultures communicate through the medium of art, but it is equally valid that cultural interaction enriches art by presenting countless opportunities for mutual sharing, learning and change.



4.3. African mask

To live in a multicultural society requires a significant level of respectfulness and understanding of people from other cultures. In terms of art, respectfulness and understanding can be achieved by identifying certain similarities within and among cultures, as well as acknowledging and celebrating cultural

and racial diversity, while at the same time boosting each individual's pride in their own artistic heritage.



4.4. Native American totem pole

Art museums also do their part in promoting intercultural dialogue by increasing their accessibility to culturally diverse audiences and migrant groups who don't normally visit museums.



4.5. Kimono (detail)

Art and propaganda

Broadly speaking, propaganda is information that is false or that emphasises just one part of a situation, used by a government or political group to make people agree with them.

Political systems have always expressed a keen interest in art. Tyrants, dictators and corrupt politicians have been employing the principles of propaganda to manipulate other people's actions, beliefs and attitudes by using words, slogans, gestures, music, monuments, insignia, banners, and so on.

Art propaganda or ideological art is commonly associated with the totalitarian regimes of Adolf Hitler in Germany and Joseph Stalin in Russia.

Shortly after the Nazi electoral victories in 1932 – 1933, Adolf Hitler created a National Ministry for Public Enlightenment and Propaganda. Its sole purpose was to censor art. The Ministry was run by Joseph Goebbels. He had to approve everything that was published, performed or exhibited. Goebbels didn't give his approval for any modern or experimental art. He referred to it as 'degenerate' art. What Goebbels did approve of was 'Aryan art' – art that effectively imposed Nazi ideas about national identity and racial purity on common Germans. No other images but those of stereotypical fair-haired, blue-eyed men and women were allowed. They were almost always set in peaceful pastoral sceneries. Newspaper editors and journalists were expected to follow the guidelines of the Ministry very carefully. Those who failed to comply with them could be fired or sent to concentration camps. The Nazis' propaganda machine heavily focused on the figure of Hitler, too. He was praised as a national hero and an undisputed leader.

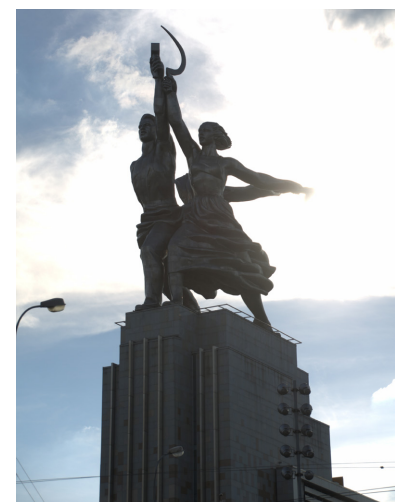
In Russia, during Stalin's rule (1924 – 1953), the ideological power of art was used for proclaiming communist doctrines to the population of the vast U.S.S.R. territories. The only official art move-



4.6. Nazi propaganda poster, 1941

ment was Socialist Realism. It strived to create highly optimistic pictures of Soviet life. Socialist Realist paintings and sculptures portrayed workers and farmers as fearless, determined and youthful individuals. Artists who refused to comply could face imprisonment or even death. Stalin himself was depicted as an all-powerful and all-knowing leader, similar to a living god. This odd cultural phenomenon is called 'cult of personality'.

Both Hitler's Germany and Stalin's Russia invested substantial funds in the creation of gigantic architectural monuments so as to show the enormous might of their states.



4.7. Worker and Kolkhoz Woman – sculpture in Moscow

Art in the Internet Age

In the Internet Age, art has never been more easily accessible. Many art museums, galleries, artists and private collectors have already digitised and uploaded their collections.

You can admire artworks on your PC or smartphone anytime, anywhere. Of course, nothing quite matches an actual museum visit but when you lack sufficient time and money, you can benefit from viewing art online.

GROUP ART PROJECT

Google art project artsandculture.google.com is a non-commercial initiative. Their team helps their partners digitise, manage and publish their collections online.

Work in groups of four. Visit artsandculture.google.com and browse through the galleries. They are organised into categories such as Artists, Mediums, Art Movements and so on. Find at least ten works of art, which appeal to you and belong to different cultures. Then make a photo collage of them. After that, complete the sentences below.

Cultures we researched were called _____.

Strong features of these cultures are _____
and we can describe the way they look as _____.

Ideas from these cultures we could use in our own works are _____.

Collage layout tips

- 1 Use horizontal and vertical imaginary lines. Make the gaps work as well. Some pictures may overlap.
- 2 ‘Washing line’: all pictures ‘hang’ from an imaginary line. Some pictures may overlap.
- 3 ‘Horizon’: all pictures are placed above or below an imaginary horizontal line. Also works with an imaginary vertical line.

GLOSSARY

capacity	someone's ability to do something
cherish	if you cherish something, it is very important to you
comply	to do what you have to do or are asked to do
decipher	to find the meaning of something that is difficult to read or understand
digitize	to put information into a digital form
fulfillment	the feeling of being happy and satisfied with your life because you are doing interesting, useful, or important things
fund	an amount of money that is collected and kept for a particular purpose
guideline	rules or instructions about the best way to do something
implicit	suggested or understood without being stated directly
impose	to force someone to have the same ideas, beliefs etc. as you
insignia	a badge or sign that shows what official or military rank someone has, or which group or organisation they belong to
pastoral	typical of the simple peaceful life in the country
proclaim	to say publicly or officially that something important is true or exists
slogan	a short phrase that is easy to remember and is used in advertisements, or by politicians or organisations
sole (adj.)	a person, thing, etc. that is the only one
spur	to encourage someone or make them want to do something
trigger (v)	to make something happen very quickly, especially a series of events
tyrant	a ruler who has complete power and uses it in a cruel and unfair way
unorthodox	unorthodox opinions or methods are different from what is usual or accepted by most people

TEST YOURSELF

- 1 In what ways does art contribute to society?
- 2 How does cultural diversity benefit the art world?
- 3 What is the purpose of propaganda?
- 4 Look at the poster below. It was made in 1954 for the national police force of the German Democratic Republic. What characteristics of propaganda art does it exhibit?



4.8. Volkspolizei poster

- 5 Complete the text with the correct forms of the words in brackets.

Nowadays, many art museums ¹ _____ (digital) their ² _____ (collect). Through digitalisation, they preserve our cultural ³ _____ (inherit). Digital collections reach across social and ⁴ _____ (economy) boundaries. They also provide ⁵ _____ (limit) access and enable ⁶ _____ (view) to experience art on a more ⁷ _____ (person) level.





Prehistoric art

Introduction

Prehistory is a term which refers to human history predating the invention of writing systems. It covers an extremely lengthy period of time; modern theories hold that it lasted for more than two million years. Prehistory can be divided into two sub-periods, or eras: *Paleolithic* (from the Greek paleo-, “old,” and lithos, “stone” (circa 2,500,000 – 10,000 BCE) and *Neolithic* (from the Greek neo-, “new” (circa 10,000 – 2,000 BCE).

Paleolithic people were nomads who lived in tribal communities of up to fifty people. The tribes were controlled by their elders. Paleolithic people built temporary homes, such as huts and tents. Occasionally, they used the mouths of the caves for shelter, too. That’s why they are referred to as nomads. Paleolithic people didn’t have private property.

Their two main ways of obtaining food were hunting game and gathering edible plants and ber-



5.1. Paintings from the Chauvet cave (museum replica); approx. 31,000 BCE

ries. Hence, sometimes Paleolithic people are called **hunter-gatherers**.

At some point, hunter-gatherers began to use hammer stones and flint to make tools. The first tools were used to satisfy Paleolithic people’s needs for shelter, food and clothing. While hunting for food, early humans were armed with spears. First, these weapons were made of sharpened sticks but later on sharp, flint tips were added to the wood. Such tools made of more than one material are called **composite tools**.

As far as art is concerned, Paleolithic people produced two closely-related types of art: cave paintings (photo 5.1) and portable sculptures. People in the Paleolithic era may have had animalistic religious beliefs because they decorated the walls of their cave dwellings with detailed pictures of animals. Black outlines emphasised their contours. Unlike realistically painted animals, people in the pictures were drawn schematically with little anatomical detail. Sculptures were usually small in size and were made of stone, clay or bone. They were mostly figurines of women with deliberately enlarged reproductive organs, so it seems reasonable to suggest that Paleolithic people worshipped fertility or the mother goddess.

Scientists estimate that less than a million people lived during the Paleolithic period.

Neolithic people lived in more favourable climatic conditions than their predecessors. Consequently, the number of people and animals increased greatly due to the warmer climate. A temperate climate also meant that Neolithic people could settle down. Their homes, which were made of mud bricks and timber, became permanent.

5 PREHISTORIC ART

5.2. Boar, clay figurine, Neolithic Period, Sarab, National museum of Iran



People started to cultivate land for farming and began to domesticate animals. The plough and other agricultural tools were invented.

Neolithic people began to live in city complexes and formed neighbouring communities. These communities didn't rely on family ties only. The concept of private property for things like land, livestock and tools appeared. Neolithic people most likely created rules to live by, which led to the emergence of many ancient civilizations.

Neolithic farmers produced surplus food, so not all people had to farm. They could specialise in various other skills, and as a result, the early craftsmen and the trade between the Neolithic settlements came into existence. Near the end of the Neolithic period, people started to use copper tools.

Humans were more widely presented in the art of the Neolithic period. Group scenes of people farming, dancing or hunting were common, although human figures were still very schematic. Neolithic craftsmen created pottery and terracotta sculptures.

Neolithic people's religious beliefs in supernatural entities resulted in the creation of shrines and tombs. These buildings became the prototype for a

new type of structure – the megalithic monument. A megalith is a large stone cut into a rectangular shape. Neolithic people used megaliths to build solid structures known as cromlechs and dolmens. Such structures may have been places for worship.



5.3. Neolithic Chinese pottery, John Young Museum of Art

5 PREHISTORIC ART

Altamira cave art

Altamira is a cave in Spain. The cave is famous for its Prehistoric art. This impressive cave art was created over a period of 20,000 years. Generations of Paleolithic artists used the walls of the cave as canvases. They respected the already existing art and avoided painting over it; they just added to it or included it into new compositions, thus creating a unique Paleolithic palimpsest.

There are three types of wall art in Altamira: coloured paintings, black drawings and rock engravings.

The coloured paintings mainly depict animals like horses, deer and bison (photo 5.4). Most animals were painted in great detail, including their fur and hoofs. This and the fact that the painters took full advantage of the natural unevenness of the cave walls to create a three-dimensional effect make the painted animals appear astonishingly life-like. Prehistoric painters used natural colours like brown, red, yellow and black. The colours were obtained from stones, plants and charcoal. Colour variations in intensity and hues were achieved by diluting the pigments with natural juices, animal blood and saliva. Usually, up to three colours were used to paint a single animal.

The drawings are outlined in black. They show animals and hybrid figures of people with animal heads.

The engravings can be found everywhere in the cave. Some of them are independent works, while others are added to the paintings either to boost their volume or to create a new composition.



5.4. Altamira bison – reproduction at the Museo del Mamut

Altamira also houses examples of abstract art presented in the form of signs and symbols. Most of them are yet to be deciphered.

Venus of Willendorf

Venus of Willendorf is a yellowish limestone female figurine (photo 5.5). It was found at Willendorf, Austria in 1908. The statuette is less than



5.5. Venus of Willendorf, c. 28,000 – 25,000 BCE

5 PREHISTORIC ART

12 centimetres in height. Its small size allowed easy portability. Originally, the figurine was tinted with red ochre pigment. Venus of Willendorf doesn't have any facial features and its head is covered with braids or headgear. The feet are missing; most probably, they were never part of the original design. Although its arms are visible, they are de-emphasised. The only elements of the figurine's anatomy which are purposefully pronounced are the hips, the belly and the breasts. All of them are related to the process of sexual reproduction.

Some archeologists believe that if the figurine's face hadn't been portrayed at all, then Venus of Willendorf couldn't have been a particular person; most probably, according to them, the statuette was a symbolic representation of womanhood and fertility. Others hypothesise that the figurine may have been a good-luck totem or a symbol of the mother goddess.

Venus of Willendorf isn't one-of-a-kind. More than 40 similar female statuettes have been found so far.

Stonehenge

Stonehenge is a large ring of megaliths with three progressively smaller rings within (photo 5.6). The diameter of the outermost ring is over 90 metres. Stonehenge may not be the largest stone ring from the Neolithic period, but it is certainly one of the most complex ones. It was built in several stages between 3000 and 1520 BCE. Generation after generation gradually redeveloped the rings. This unusual megalithic monument is located near the town of Amesbury, England.

Many henges were constructed during the Neolithic period, but the uniqueness of Stonehenge lies in the fact that it was built by applying a construction technique called **post-and-lintel**. This is a building method in which two posts support a horizontal beam, called a lintel. More than half of the original 30 upright stones are still standing. Some of the megaliths used in the construction of Stonehenge weigh more than 50 tons. Other smaller stones were imported from over 100 miles away. The means of transporting the stones are still under debate.

Most probably, Stonehenge had some spiritual significance to Neolithic people. Archeologists claim that it was a site of ceremonies connected to death and burial.



5.6. Stonehenge

5 PREHISTORIC ART

GLOSSARY

brick	a hard block of baked clay used for building walls
circa	around
decipher	to find the meaning of something that is difficult to read or understand
dilute	to make a liquid weaker by adding water or another liquid
domesticate	to make an animal able to work for people or live with them as a pet
dwelling	a place where people live
edible	something that is edible can be eaten
engraving	a picture made by cutting a design into metal, putting ink on the metal, and then printing it
game	wild animals, birds, and fish that are hunted for food
henge	a circular area, often containing a circle of stones or sometimes wooden posts, dating from the Neolithic period
livestock	animals such as cows and sheep that are kept on a farm
obtain	to get something that you want, especially through your own effort, skill, or work
palimpsest	something such as a work of art that has many levels of meaning, types of style, etc. that build on each other
plough	piece of farm equipment used to turn over the earth
predecessor	someone who had your job before you started doing it
pronounced	very great or noticeable
saliva	the liquid that is produced naturally in your mouth
shelter	a place to live, considered as one of the basic needs of life
spear	a pole with a sharp pointed blade at one end, used as a weapon in the past
surplus	an amount of something that is more than what is needed or used
timber	wood used for building or making things

TEST YOURSELF

1 Complete the sentences with the words *Paleolithic* and *Neolithic*.

- 1 The _____ period is longer than the _____ period.
- 2 _____ people lived in city complexes.
- 3 _____ people owned cattle and land.
- 4 _____ people are sometimes called hunter-gatherers.
- 5 _____ people were nomads.
- 6 _____ people lived in tribal communities.
- 7 _____ people specialised in different crafts.
- 8 _____ people began to domesticate animals.
- 9 _____ people started to use copper tools.
- 10 _____ people used the mouths of the caves for shelter.
- 11 The number of _____ people was greater than the number of _____ people.

2 What is a megalith?

3 How did prehistoric artists give their cave paintings a three-dimensional look?

4 Discuss what the use and meaning of figurines such as Venus of Willendorf might have been.

5 Discuss the probable purpose of Stonehenge.

6 Complete the sentences with one word.

- 1 Stonehenge is an early example of post-and-_____ construction, in which massive posts support crossbeams.
- 2 Prehistoric spears are called _____ tools because they were made of a wooden shaft tied to a sharp stone at the top.





Early Christian art

Introduction to Byzantine art

Byzantine art is a broad term for the artworks and architecture created from the 4th century CE to the 15th century CE in the territory of the Byzantine Empire (photo 6.1). This vast and mighty empire existed for over a millennium and grew to include parts of Europe, Southwest Asia and North Africa in its heyday. That's why Byzantine art is divided into three periods: Early Byzantine art (c. 330 – 700 CE), Middle Byzantine art (c. 850 – 1204 CE) and Late Byzantine art (c. 1261 – 1453 CE).

Byzantine art is almost entirely focused on religious expression. Its main aim was to impersonally interpret the complex Christian teachings and explain these teachings using artistic terms. To achieve this aim, artists created diverse and magnificent art forms which engaged human senses and unveiled the splendour of the heavenly realm. Byzantine architecture, painting and mosaics remained anonymous and unchanged throughout the years. They were created and perfected within a strict tradition, which didn't allow imaginative artistic interpretations. The im-

pressive result was a refinement of style and mysticism of expression unrivalled in Western art.

Early Byzantine art

After the Roman Emperor Constantine I adopted Christianity, he moved the capital city from Rome to Constantinople in 330 CE. Constantinople became a bustling cultural and artistic centre with awe-inspiring public buildings. Many Western Roman artists were summoned to the city to decorate church interiors with icons and mosaics. They blended Roman, Greek and Eastern influences to produce a marvellously rich art, which served the needs of the Christian faith.

Early Byzantine art reached its peak around the 6th century when the religious and political power of Rome declined and Emperor Justinian I came to the throne. He invaded the Apennine Peninsula and captured Ravenna in 540 CE. The city became the seat of the Byzantine imperial administration. Many churches were built in Ravenna at that time, but **the Basilica of San Vitale** is a true masterpiece of Byzantine archi-



6.1. Western Roman Empire and Eastern Roman (Byzantine) Empire c.390 CE

6 EARLY CHRISTIAN ART



6.2. Mosaic in the Basilica of San Vitale

ecture (photo 6.2). It is an octagon-shaped structure, made of marble and bricks. The mosaics on the walls were heavily influenced by similar works at Constantinople. They show characters from the Old and New Testaments, along with contemporary Byzantine rulers and members of the Catholic Church. The solemn, frontal images, placed in the gold setting of Heaven, seem to defy the limitations of time and earthly space, as if existing only in the eternal present.

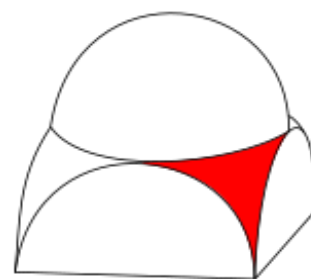
Another architectural marvel of Early Byzantine art is the **Hagia Sofia** (photo 6.3). Emperor Justinian I is said to have ordered the construction of four major churches in Constantinople. The most magnificent of the four was the Church of the Holy Wisdom – the Hagia Sofia. The building, which is more than fifty metres high, is an original combination of a longitudinal basilica, a central part with a huge dome sitting on four pendentives and marble piers, and two semi-domes on either side (photo 6.4). The exterior walls below the dome are covered with windows, which let sunlight come through. This leaves people with the impression that the dome floats in the air. Over time, elaborate, large, brightly-coloured mosaics adorned the upper

walls of the Hagia Sofia. They told biblical stories using recognisable symbols.

The design and decoration features of the Hagia Sofia became standard models copied by future Byzantine architects.



6.3. Hagia Sofia



 pendentive

6.4. Pendentive

6 EARLY CHRISTIAN ART

Early Byzantine artists created icons, too. Similarly to mosaics, icons served as an intimate connection between the faithful Christian believers and the intangible heavenly realm.

Due to the geographical expansion of the Byzantine Empire during Justinian's rule, Early Byzantine art and architecture influenced the territories of present-day Turkey, Greece, Spain, the Middle East, North Africa and Eastern Europe, to name but a few.

Middle Byzantine art

During the 7th century, after the Arabs conquests, the Byzantine Empire became a relatively small geographical entity. For quite some time, it faced considerable economic hardships due to wars and natural disasters. These circumstances resulted in a period of crisis in art. In 730 the Byzantine Emperor Leo III, deeply convinced in the sacrilegious character of the religious images, officially prohibited the use of icons and figurative artworks. Almost all earlier religious artworks were destroyed and replaced by plain crosses. This historical impulse to destroy

religious images is known as Iconoclasm. Iconoclasm lasted for over a century and its end marked the beginning of Middle Byzantine art.

After the restoration of icon veneration, a new codified system of symbols and iconographic types was adopted by icon painters, fresco painters and mosaicists. Although the subject matter of Byzantine art remained unchanged, Middle Byzantine art was somewhat influenced by classical Greek aesthetics. Artists continued the stylistic pursuits of Early Byzantine art but began to employ a more realistic treatment of both human figures and landscapes.

During the 9th – 13th centuries Byzantines mainly focused on building churches and decorating their interiors. Church architecture saw a shift towards a centralised cross-in-square plan. Most churches didn't possess the grandeur of the Hagia Sofia, but their rooflines, like the roofline of the Hagia Sofia, were always adorned with a dome.

Political stability and economic prosperity also defined this period. Wealthy patrons commissioned private-use luxury objects such as carved ivories and illuminated manuscripts (photos 6.5 and 6.6).



6.5. Triptych Icon of the Virgin and Child with Saints, 10th century; ivory

6 EARLY CHRISTIAN ART



6.6. Byzantine Gospel, 11th century

Christianity spread across the Slavic regions of the north and in the 10th century, it was adopted by Russia. Russian Orthodox Christianity reinterpreted Byzantine art and adapted it to its own needs.

Late Byzantine art

The period between the 13th and the 15th century was extremely difficult for the Byzantine Empire. It had to cope with the threats of the Seljuq Turks to the east and the Latin Empire to the west. During the Fourth **Crusade**, Constantinople was captured and was made the capital of the Latin Empire. Eventually, the Byzantines managed to retake it in 1261. This year is considered the beginning of Late Byzantine art.

Late Byzantine art concentrated on renovating and restoring the Orthodox churches destroyed in the Latin occupation. This brutal occupation as well as many previous military campaigns weakened the Byzantine economy, so artists started

to use less expensive materials. The lavish, gold-background mosaics were gradually replaced by frescoes. By and large, Late Byzantine art frescoes were characterised by large-scale compositions. Byzantine fresco painters used entire walls as their canvases. They filled the frescoes with narrative scenes and biblical stories (photos 6.7 and 6.8).

In icon painting, the theme of compassion was extensively explored, probably, because of the sufferings endured by the general population during the war with the Crusaders. Icons depicting the sufferings of Christ became common, as they evoked feelings of tenderness and sympathy.

Byzantine art legacy continued to live on long after the fall of the Byzantine Empire in 1453.

BROADEN YOUR KNOWLEDGE

The Crusades – a series of wars fought in the 11th, 12th and 13th centuries by Christian armies trying to take Palestine from the Muslims.

6 EARLY CHRISTIAN ART



6.7. Late Byzantine fresco of the Harrowing of Hell, Chora Church



6.8. Icon with the Virgin, 13th – 14th century

GLOSSARY

basilica	a church in the shape of a long room with a round end
defy	to refuse to obey a law or rule, or refuse to do what someone in authority tells you to do
dome	a round roof on a building
endure	to be in a difficult or painful situation for a long time without complaining
evoke	to produce a strong feeling or memory in someone
fresco	a painting made on a wall while the plaster is still wet
heyday	the time when someone or something was most popular, successful, or powerful
longitudinal	measured according to longitude
octagon	a flat shape with eight sides and eight angles
pier	a thick stone, wooden, or metal post that is used to support something
realm	a country ruled by a king or queen
splendour	impressive beauty, especially of a large building or large place
summon	to order someone to come to a place

TEST YOURSELF

- 1 What name was given to the eastern half of the Roman Empire after the fall of Rome in Italy?
- 2 What was the purpose of Byzantine art?
- 3 What are the three distinct periods in Byzantine art?
- 4 What did Byzantine art focus on?
- 5 A mosaic is a decoration made with small pieces of glass and stone set in cement. Why were mosaics used for decoration?
Tip: Think about the optical properties of glass.
- 6 How much art was destroyed in the Byzantine Iconoclasm?
- 7 How did the Christian religion influence Byzantine art and architecture?
- 8 What did a gold background represent in Byzantine art?
- 9 How were icons used in Byzantine art?
- 10 Complete the text with the words from the box.

notable flat divine gold wooden subjects realistic

Byzantine style moved away from classical ¹ _____ figures to ² _____ frontal figures. The style is characterised by Christian ³ _____ depicted in angular forms, solid colours and ⁴ _____ decoration. Icons, which illustrated Christ, The Virgin Mary or other ⁵ _____ figures of worship, were usually painted onto ⁶ _____ panels. Holy figures were seen front on, directly staring at the viewers. This, according to many researchers, enabled direct communication with the ⁷ _____ spirit.





Catholic and Orthodox art

Russian Orthodox art

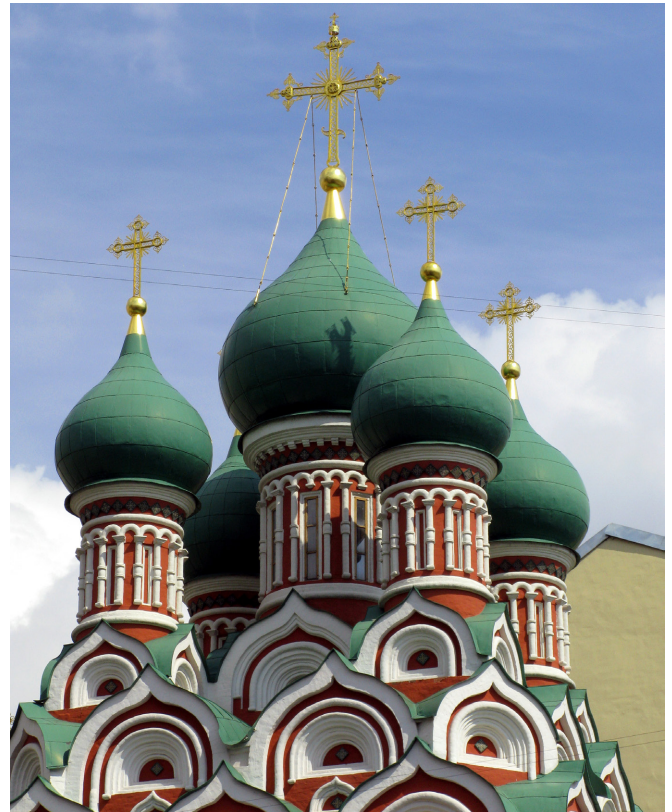
Kievan Rus was converted to Christianity in 988. From the 11th century onwards, many Byzantine artists worked in the Kiev area. Hence, it is safe to assume that Russian Orthodox art, in general, was based on Byzantine aesthetic principles. Originating at that time, Russian church architecture and icon painting grew into independent arts.

The distinguishing characteristics of Russian Orthodox architecture were determined by certain emphasis on the physical magnificence of its edifices. The design and decoration of the new Russian churches were heavily borrowed from Byzantine art. In a similar fashion to Byzantine architecture, cross-in-square-plan church buildings with circular domes supported by pendentives became some of the dominant characteristics of Russian Orthodox architecture. Later these characteristics were slightly modified to suit the inhospitable Russian weather and local peculiarities. Decorative *kokoshniki* (arches on top of other arches), sloped roofs and pointed domes, resembling the helmets worn by the Russian soldiers at that time, developed into marked national variations of Russian church architecture (photo 7.1).

Russians called icons ‘windows into Heaven’ and they considered the act of icon painting a religious ritual.

Unlike their Western European counterparts, Russian icon painters used a special way of depicting space and objects on it called reverse perspective. Reverse perspective, according to them, visually brought forward the religious image, thus engaging the viewer in the very space of the icon. Russian icon painters avoided linear perspective intentionally because they deemed it inappropriate to convey the holy presence of the sacred figures (photo 7.2).

In terms of composition, Russian icon painters readily united events which had happened at



7.1. Kokoshniki and pointed domes



7.2. Reverse perspective

7 CATHOLIC AND ORTHODOX ART

different times. The key event was positioned in the centre of the icon and it immediately drew viewers' attention to itself.

The traditional background of the Russian icons was gold leaf. Gold was a symbolic representation of the intangible world. It showed the magnificence of the Kingdom of Heaven, for there is no night there. Being very expensive, gold was often substituted for yellow paint but the symbolic meaning remained the same.

Russian icon painters sometimes put the figures of Christ and The Blessed Virgin Mary in *mandorlas* – round or almond-shaped frames of light. The form of the circle was considered perfect and it was used to exemplify the heavenly realms (photo 7.3).



7.3. Mandorla

In the 17th century Russian Orthodox art began to lose its authentic character. From the end of the century, western European influences altered the strict Russian art canon.

Renaissance religious art

The term *Renaissance* means revival or re-birth. It denotes an era of significant accomplishments in art, philosophy and science. The Renaissance in Europe came to replace a long period of cultural darkness during the Middle Ages.

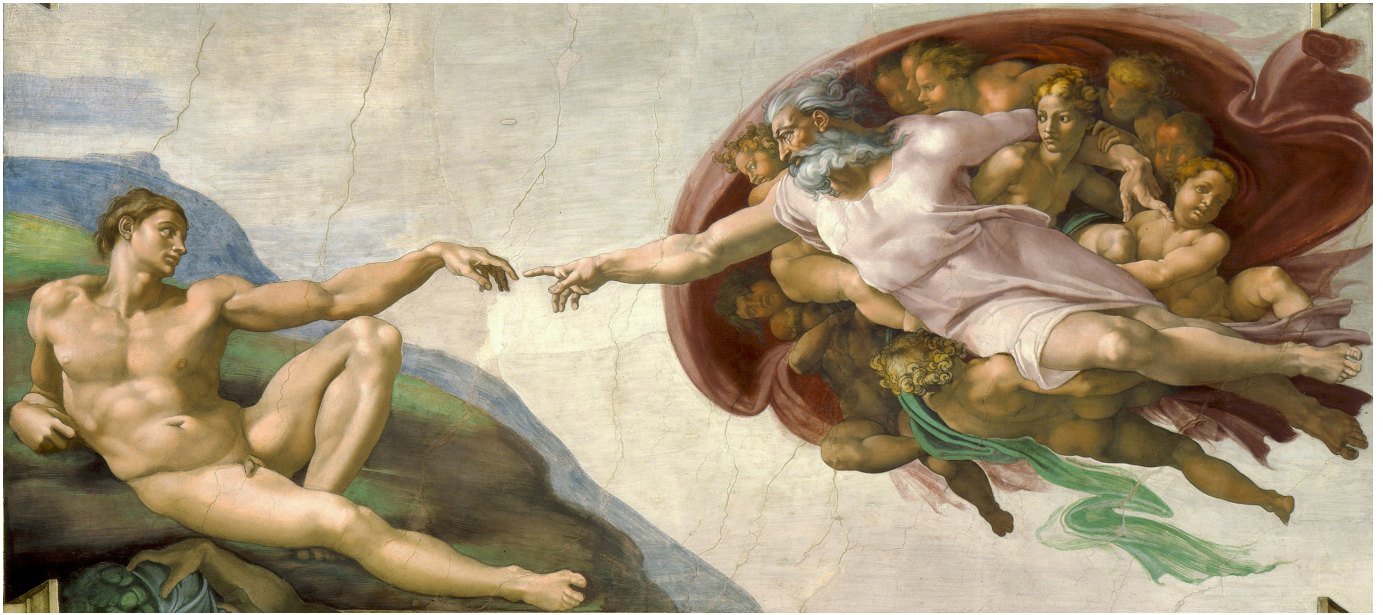
Fueled by the philosophical ideas of humanism and scientific observation, Renaissance thinking radically changed the course of art. Renaissance artists were no mere anonymous artisans; they were individuals engaged in intellectual pursuits. Artists introduced new subjects to their works, namely ones which reflected the increasing interest in the individual. Portraits, historical narratives and scenes of contemporary life were abundant during the Renaissance.

Despite its largely secular nature, Renaissance art didn't reject the Christian religion completely. Numerous Renaissance artworks depicted biblical scenes or were commissioned by the Catholic Church (photo 7.4). However, Renaissance artists portrayed biblical characters as real-life people, whose faces showed true emotions.

Unlike Byzantine stern, frontal images placed on gold backgrounds, people in Renaissance painting were painted in realistic poses amid landscapes from the visible world. To give depth to their paintings, Renaissance artists used linear perspective.

Renaissance religious sculptures adorned church facades and interiors alike (photo 7.5). These predominantly large-scale works of art were characterised by individualism and naturalism.

The subject matter of Renaissance religious sculpture came from the Old and New Testaments.



7.4. The creation of Adam, Michelangelo, 1508 – 1512, Sistine Chapel



7.5. Pieta, Michelangelo, 1499, St. Peter's Basilica, the Vatican City

Bronze and marble were some of the preferred materials by the Renaissance sculptors. Details like hair, skin and ornaments were often painted or gilded.

Renaissance period led to scientific, philosophical and art advances, which irreversibly affected human perception of the known world.

Orthodox churches

"And I tell you that you are Peter, and on this rock I will build My church, and the gates of Hades will not prevail against it."

Mathew 16:18, BSB

Early Christians didn't have churches. They met, held religious services and buried their dead in catacombs. Only after the spread of Christianity in the territory of the entire Roman Empire, did the first churches appear. They were in the form of Roman basilicas.

Churches are built in particular shapes so as to reflect different aspects of the Christian faith. For example, a cross-shaped church reminds churchgoers of the unbearable sufferings endured by Jesus Christ, who died on the cross, while a ship-shaped church symbolises a safe haven in people's turbulent lives. Lastly, a circular church epitomises the Kingdom of God.

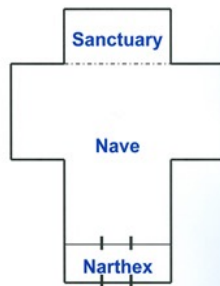
Out of the three types, the cross-shaped churches are the most common. They are subdivided into cruciform, or Latin cross plan, churches and cross-in-square plan churches. Latin cross plan churches can be found in northern Europe and cross-in-square

7 CATHOLIC AND ORTHODOX ART

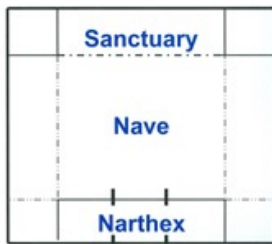
plan is typical for Byzantine, Italian Renaissance and Orthodox churches. A Latin cross plan church (photo 7.6) has a long arm and a shorter one placed more than halfway up, whereas a cross-in-square plan church (photo 7.7) has four equal arms, which represent the miraculous power of Christ.



7.6. Latin cross plan church, England



7.7. Cross-in-square plan church, Crete



Basic Orthodox churches have a three-part layout. They comprise a narthex, or vestibule, a nave and a sanctuary. These spaces are separated from each other by walls, screens or different architectural elements. The narthex and the nave represent the earthly church; any Christian believer has access to them. However, the sanctuary symbolically performs the function of the Kingdom of God. Hence, it is out of reach for the laity.

The narthex, at the west, is the church entrance area, which groups the congregation. It is usually separated from the nave by columns. There, a churchgoer can find candles and religious materials as well as a tray or a box for collecting donations. It is also used by penitents and non-Orthodox believers.

The nave is the large, empty central area of the church reserved for the laity and the choir. Near the front of the nave, there is a raised platform called the *amvon* (pulpit) from which the priest reads the Gospels, preaches and offers Holy Communion.

The sanctuary (altar) is located at the east end and is reserved for the clergy only. It is the entire area, which surrounds the main altar table, the side altar, the *diakonikon*, the clergy seats and the throne for the bishop. A special wooden screen, richly adorned with icons, separates the nave from the sanctuary. It is called iconostasis and symbolises the intangible world of saints and angels.

Sacred vessels

Church plate is a collective term for the sacred vessels used to hold the consecrated Body and Blood of Christ in liturgical rites. It must be treated with utmost care and reverence.

Church plate is made of precious metals, preferably gold. If, for any reason, it can't be made entirely of gold, church plate must be gilded. Its outside may also be made of silver, but the inside must always be plated with gold. For the inside holds and touches the Hosts and the Blood of the Lord. In some cases, depending on the particular diocese, other materials like ebony or any solid, nonabsorbent metal can be used as long as they are considered precious locally and are not easy to break.

7 CATHOLIC AND ORTHODOX ART

Although Church plate style can reflect local traditions, sacred vessels must be designed in such a way that their purpose is obvious.

Sacred vessels must be purified by priests or deacons.

Church plate includes chalices, patens, ciboria and pyxes.

The chalice is a cup with a stem and a foot (photo 7.8). Sometimes the chalice is richly decorated with precious stones. During the liturgy of the **Holy Communion**, it holds the Blood of Christ. Every partaker must drink from the chalice; this act is known as ‘taking communion from a Common Cup’. Before the chalice is used in the Mass, it requires consecration. The rite of consecration involves the use of holy chrism.

The paten and the ciborium hold the consecrated Hosts – the Body of Christ. The ciborium is a chalice-like vessel. It has a lid and is deeper than the paten. The paten, shaped like a plate, is small and shallow (photo 7.8).

The pyx is a small box (photo 7.9). In the past, it was used for storing and safely carrying the Hosts to the sick.

BROADEN YOUR KNOWLEDGE

Holy Communion – a Christian rite in which consecrated bread and wine are consumed as memorials of Christ’s death or as symbols for the realisation of a spiritual union between Christ and communicant.



7.8. Chalice and paten



7.9. Pyx



7.10. Ciborium, 14th century

GLOSSARY

abundant	something that is abundant exists or is available in large quantities
alter	to change, or to make someone or something change
artisan	someone who does skilled work, making things with their hands
bishop	a priest with a high rank in some Christian religions, who is the head of all the churches and priests in a large area
canon	a standard, rule, or principle, or set of these, that are believed by a group of people to be right and good
catacomb	an underground corridor
chrism	a consecrated oil
clergy	the official leaders of religious activities in organized religions
congregation	a group of people gathered together in a church
consecrate	to officially state in a special religious ceremony that something is holy and can be used for religious purposes
convey	to communicate or express something, with or without words
counterpart	someone or something that has the same job or purpose as someone or something else in a different place
deacon	a religious official, in some Christian churches, who is just below the rank of a priest
deem	to think of something in a particular way or as having a particular quality
denote	to mean something
diocese	the area under the control of a bishop in some Christian churches
ebony	a hard black wood
gild	to cover something with a thin layer of gold or with something that looks like gold
gold leaf	gold which has been beaten into extremely thin sheets and is used to cover things such as picture frames for decoration
gospel	one of the four books in the Bible about Christ's life
haven	a place where people or animals can live peacefully or go to in order to be safe
partake	to take part in an activity or event
penitent	feeling sorry because you have done something wrong, and are intending not to do it again
plated	to be covered with a thin covering of gold or silver
prayer	words that you say when praying to God or gods
preach	to talk about a religious subject in a public place, especially in a church during a service
purify	to remove dirty or harmful substances from something

7 CATHOLIC AND ORTHODOX ART

reverence	great respect and admiration for someone or something
sacred	relating to a god or religion
secular	not connected with or controlled by a church or other religious authority
stem	the long thin part of a wine glass, vase, etc. between the base and the wide top
stern	serious and strict, and showing strong disapproval of someone's behaviour
the Host	the bread that is used in the Christian ceremony of Communion
the laity	all the members of a religious group apart from the priests
vessel	a container for holding liquids

TEST YOURSELF

1 Choose the correct answer, A or B.

- Russian Orthodox art was influenced by
 - Eastern Roman Empire.
 - Western Roman Empire.
- Russian icon painters employed
 - reverse perspective.
 - linear perspective.
- Kokoshniki* are
 - domes.
 - arches.
- Renaissance means
 - rebirth.
 - darkness.
- Renaissance painters used
 - reverse perspective.
 - linear perspective.
- A ship-shaped church symbolises
 - the Kingdom of God.
 - safe haven.
- Early Christians had churches.
 - True
 - False
- Iconostasis separates the nave from the sanctuary.
 - True
 - False
- The narthex is also called vestibule.
 - True
 - False
- Sacred vessels are made of
 - precious stones.
 - gold.
- Sacred vessels must be purified by
 - the clergy.
 - the laity.

2 Complete the text with the words from the box.

up stainless pairs lids away transparency Mass necks marked firm



7.11. Cruets

Cruets

Cruets are used in the Holy Sacrifice of the ¹ _____. They always come in ² _____. One of them contains water and the other one contains the alter wine.

Cruets are small, flat-bottomed vessels. They should have ³ _____ bases in order to stand securely. Their ⁴ _____ should be fairly wide so as the vessels are easily cleansed. Cruets should have ⁵ _____ to keep ⁶ _____ the flies and other insects.

Cruets are made of glass, ceramic or ⁷ _____ steel. However, glass is the most suitable material due to its ⁸ _____. This eliminates the danger of mixing ⁹ _____ the water and wine. If other materials are used, the cruet, which contains the water, must be ¹⁰ _____ with an A for *aqua*, while the one containing the wine must have a V for *vinum* on it.





Islamic and Buddhist art

Islamic art

As a religion, Islam is based on the teachings of a wealthy Arab merchant called Muhammad. About 610 CE, after years of meditation, Muhammad had a divine revelation to become the last of the prophets and to guide all Arabs. Muhammad preached that there was only one god, called Allah, and people should submit to His will in order to lead just and moral lives. After Muhammad departed from this world, his teachings were collected into the Koran, or Qur'an, the sacred book of Islam.

About a hundred years after the death of the prophet Muhammad, through military expansions, Muslims conquered vast territories encompassing lands between China and the Atlantic Ocean. Therefore, the first examples of Islamic art and architecture were an amalgam of pre-Islamic techniques, styles and forms found in the conquered lands. Despite this blending of artistic practices, Islamic art has its own unique character.

The most distinctive feature of Islamic art is the all-over surface decoration which includes geometric and vegetal motifs as well as calligraphy and figural representation. All these types of ornamentation could be used alone, or they could be combined to create elaborate works of art.

Vegetal, or floral, patterns are highly stylised, almost abstract images of leaves, stems, buds and flowers found in nature (photo 8.1). They were borrowed freely from Byzantine culture and Sasanian Iran. It was not until the 10th century that a new, formal, entirely Islamic type of biomorphic art emerged – the **arabesque**. The arabesques were meant to represent the harmony and unity of nature (photo 8.2). They are characterised by intertwining plants and abstract curvy lines. For religious reasons, neither birds nor animals were allowed to be included in the arabesques. Both vegetal patterns and the arabesques adorned various household utensils, manuscripts, textiles and buildings.

Similarly to vegetal patterns, **geometric patterns** had already existed in Byzantine and Iranian art long before they were assimilated into the art of Islam. Due to the scientific breakthroughs of a myriad of Islamic astronomers and mathematicians, Muslim artists were able to further develop geometric patterns into even more complex and elaborated



8.1. Plate with vegetal patterns



8.2. Tile panel – arabesque

8 ISLAMIC AND BUDDHIST ART

forms. By doing so, they wanted to emphasise the importance of unity and order. Geometric patterns consist of four simple shapes: squares, circles, triangles and multisided polygons. However, Islamic artists combined, interwove and overlapped these basic shapes so skillfully that the final outcome was mesmerising, maze-like combinations (photo 8.3).



8.3. Panel with geometric patterns

Although Islamic religious art condemns the depiction of human and animals figures, secular

artists employed adapted human forms as part of the surface ornamentation of objects and buildings. Manuscript and book illustrators were allowed to depict human images because they served as visual aids to the text.

Calligraphy is the art of modifying texts, usually religious ones, into a decorative form (photo 8.4). Using fine handwriting, calligraphers can make a complete word seem like random brushstrokes. Likewise, a single letter can appear like an intricate decorative knot. The prime ornamental function of calligraphy is purely aesthetic but sometimes a calligraphic text can function as a talisman, too. Muslim objects of art belonging to different regions and centuries vary in the amount of calligraphy used in their overall design.

Islamic religious architecture finds its tangible expression in structures like mosques and mausoleums. Muslims worship five times a day. While private prayers can be sent up no matter the place, group prayers should occur in mosques at noon on Fridays. Usually, mosques have hypostyle halls, domes and minarets, as well as large courtyards and arches. Their surfaces are covered with ornate nonrepresentational decoration.

Islamic religious art has had relatively little impact on other cultures. It was predominantly an object of hatred and prejudice rather than admiration.



8.4. Islamic calligraphy

Buddhist art

Buddhism developed around the 5th century BCE in northeastern India. A historical figure, prince Siddhartha, is said to have founded Buddhism. According to many Buddhist scriptures, when he was in his late twenties, Siddhartha gave up all earthly pleasures in order to seek spiritual enlightenment. He became an ascetic, lived in the forest and studied meditation. Nearly six years later, after numerous futile attempts to find the true purpose of life, he rejected asceticism. Shortly after, while he was meditating under a fig tree, he achieved his dream; the mystery of life was no longer a secret to him. Since then, he has been referred to as the Buddha – the Enlightened One. He became the Middle Path, craving neither asceticism, nor luxuries. In India, Prince Siddhartha was highly respected because of his holy status and unconditional love for all living beings. After his death, as a mark of honour to him, devotees built a large number of Buddhist temples and spread his teachings throughout Central Asia and beyond.

Buddhist philosophy embraces a life full of good thoughts and intentions. Its ultimate goal is the achievement of nirvana – the final stage of deliverance. Buddhism believes in multiple rebirths; with each reincarnation humans are given a new chance to reach nirvana. People's own karmas – the total sum of their good and bad deeds – determine what their future rebirth would be.

Buddhist artists and artisans created artworks depicting different Buddhas, other deities from the Buddhist pantheon, stories about the lives of these deities and various religious objects.

Buddhist practitioners, as part of their tantric experience, made mandalas – totally pure worlds and abodes of Buddhist gods and goddesses. Mandalas were painted on a cloth or made of sand (photo 8.5).

Before the introduction of the Buddha's anthropomorphic image in the 1st century CE, the Enlightened One was artistically depicted with the help of aniconic symbols:



8.5. Mandala of Jnanadakini



8.6. Finial for a Buddhist staff, Tibet

8 ISLAMIC AND BUDDHIST ART

the wheel of the law, an empty throne under a tree or footprints (photo 8.9). From the 1st century onwards, the human representation of the Buddha gained widespread popularity. During that time, Indian sculptors borrowed Hellenistic artistic elements and combined them with the Buddhist symbolism in order to create a one-of-a-kind image of the Buddha. He was depicted as a nobleman wearing a monastic robe. Later, this image of the Enlightened One was open to a number of local reinterpretations. All representations of the Buddha were purely symbolic. They served as a visual focus for the practitioners of Buddhism.

Illuminated manuscripts were another vital component in the development of Buddhist art (photo 8.10). Buddhist scriptures in China, Tibet, Korea and Japan were richly illustrated to support the elegant calligraphy of the texts. Plus, illustrations established a spiritual connection between the believer and their deity.

Ancient Buddhist architecture developed in the form of three main types of structures: temples, monasteries and stupas.

After the Buddha's passing, his earthly remains were enshrined in a single stupa. Supposedly, about a century later, King Ashoka divided the Buddha's relics in 84,000 stupas. The stupa is a bell-shaped shrine, which is worshipped as a symbol of the Buddha himself (photo 8.11). It contains either a holy relic such as the Buddha's hair or tooth or a sacred Buddhist scripture. The architecture of the stupa was borrowed from the ancient Indian burial mounds. The typical stupa consists of a square base which supports a dome with a finial on the top (photo 8.12). Over time the stupas took on different forms. Their small-scale, portable versions made of metal, ivory or crystal were used as repositories for the relics of eminent monks.

Ancient Indian Buddhist temples and monasteries were carved in caves. They were similar in appearance but differed in purpose. The temples had meditation rooms only, as opposed to monasteries which had living quarters, too.



8.7. Mahapratishara, the Buddhist Protectress, 10th century, India



8.8. Buddhist Ceremonial Bell, 13th century, Japan



8.9. Seal with Footprints of the Buddha, c. 4th century, Pakistan

8 ISLAMIC AND BUDDHIST ART



8.10. Illuminated manuscript (detail), Tibet



8.11. Miniature stupa, 13th century



8.12. Stupa, Sanchi, India

With the spread of Buddhism around Asia, Buddhist temples began to change in terms of layout and construction technique. Multi-storey, tower-like constructions, called *pagodas*, appeared in China, Japan and Vietnam, whereas notable pyramid-shaped temples were erected in Indonesia and Myanmar.

Generally speaking, there is no clear distinction between stupas and temples.

Initially, Buddhist monasteries were simple wooden structures. They gave shelter to monks during the monsoon season. Later, small stupas and statues of the Buddha appeared in their cave courtyards. The living quarters were arranged around the courtyards.

GLOSSARY

abode	someone's home
amalgam	a mixture of different things
aniconic	without idols or images
ascetic	a person who lives without any physical pleasures or comforts especially for religious reasons
deliverance	the state of being saved from harm or danger
eminent	famous, respected, or important
finial	a decorative object placed at the top of a roof or building
knot	a part where one or more pieces of string, rope, or clothe have been tied or twisted together
mound	a pile of earth or stones that looks like a small hill
myriad	very many
pantheon	all the gods of a particular people or nation
prophet	a man who people in the Christian, Jewish or Muslim religion believe has been sent by God to lead them and teach their religion
reincarnation	rebirth

8 ISLAMIC AND BUDDHIST ART

relic	a part of the body or clothing of a holy person which is kept after their death because it is thought to be holy
revelation	an event or experience that is considered to be a message from God
scripture	the holy books of a particular religion
secular	not connected with or controlled by a church or other religious authority
vegetal	relating to plants

TEST YOURSELF

1 Complete the sentences with one word.

- 1 Muslims call their god _____.
- 2 The art of fine writing is called _____.
- 3 The tall tower attached to a mosque is called a _____.
- 4 The four elements of Islamic decoration are figural representation, calligraphy, geometric and _____ patterns.
- 5 The ultimate goal for a Buddhist is to achieve _____.
- 6 The _____ is a hemispherical structure containing a holy relic.

2 Complete the words in the text. Some letters are given.



8.13. Taj Mahal

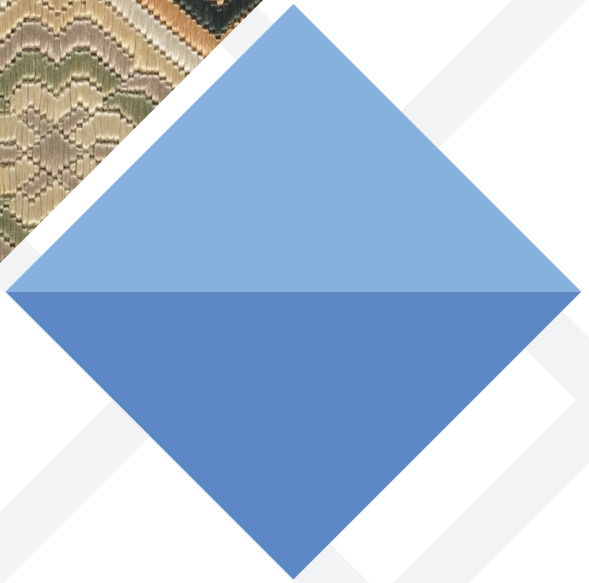
Taj Mahal

Taj Mahal is an iconic ¹**a**___**l** complex in Agra, northern India. Its five key elements – well-tended, ²**g**___**c**-pattern garden, main gateway, white marble ³**m**___**m** with four slender ⁴**m**___**ts**, red sandstone ⁵**m**___**e** and its identical building – achieve aesthetically pleasing harmony of proportions. The whole complex is decorated with Arabic ⁶**c**___**y**.





Religious symbols



The symbolic representation of concepts and images has been skilfully exploited by all religions since the dawn of the human race.

The word ‘symbol’ originates from the Greek word *symbolon* meaning contract, token or a way of identification. Therefore, a symbol as part of a logical, bigger whole can signal the presence of that whole and indicate its wider context. Moreover, a symbol can perform a dual function; it can either reveal or conceal something. However, so as this key function to be fulfilled, the meaning of the symbol must be agreed upon by a certain group of people.

There are many different types of religious symbols: pictorial representations of ideas, signs, emblems, allegories, personifications, metaphors and so on. All religious symbols associate particular concepts of faith with particular tokens, or signs. Symbols help strengthen the bond between the believers and the sacred, intangible world.



9.1. Funerary relief detail, 4th – 5th century

Every committed Christian is aware of the symbolic meaning of the fish. Early Christians adopted the fish as the symbol of Christ’s divinity in the 1st century CE when they were systematically persecuted by the Romans. The fish symbol was displayed to mark the locations of the secret catacombs where

Christians gathered to bury their dead and worship. Not surprisingly, the image of the fish didn’t raise the slightest suspicion because Greeks and Romans associated the fish symbol with fertility. The symbolic image of the fish was important to early Christians for other reasons, too. Apart from using it as a non-verbal way of identifying fellow Christians, they drew a parallel between the fish and the Rite of Baptism. During the ceremony of baptism, people who wanted to convert to Christianity were immersed in water and thus they resembled fish.

The origin of the symbol can be traced back to a Greek acrostic consisting of the initial letters of five words, which accurately described Christ – *Iesous Christos Theou Yios Soter* (*Jesus Christ, Son of God, Saviour*). The so-formed Greek word ‘*ichthys*’ means fish.

In the beginning, early Christians didn’t have any particular fish in mind. However, from the 2nd century onwards they often started to employ the form of the dolphin, probably because the dolphin is thought to be well disposed to people. In the 4th – 5th century CE, the fish symbol diminished in importance (photo 9.1).

The Cross is one of the earliest and most recurring Christian symbols. It carries a double meaning. On the one hand, the Cross is a symbol of torture and death, and, on the other hand, it represents victory and resurrection. During the persecution of the early Christians in the 1st century, the image of the Cross could not be prominently displayed in the catacombs. Therefore, they used some veiled allusions to the holy symbol. When represented on Christian monuments, the Cross had to be symbolically disguised as an anchor, a trident, or the mainmast of a ship.

After the Roman Emperor Constantine converted to Christianity and issued the Edict of Milan in 313 CE, Christians were given the right to exercise their religion freely. This led to a huge surge

9 RELIGIOUS SYMBOLS

in popularity of the Cross as an object of religious veneration. For centuries, Christian art has modified the shape of the Cross.

The first crucifixes appeared around the 6th century CE. There are two periods in the artistic representation of the crucifix. The first is from the 6th to the 13th century, and the second dates from the 13th century onwards. In the first period artists tried to depict Christ's triumph and glory. Hence, the Crucified is shown still alive on the cross with no traces of physical suffering. His erected, crowned head is surrounded by a nimbus and he is dressed in a knee-length tunic. The second period was marked by stark realism. Crown of thorns, dropped head, twisted body, blood flowing from the wounds, these were only some of the details which accentuated the sufferings of Christ (photo 9.4). The image of the triumphant Christ from the first period was replaced by a realistic depiction of His death.

Long before the formation of the early Christian Church, people had used the cross and its various forms for religious and decorative purposes. Two such forms still remain popular today: the ankh and the swastika.



9.2. Mirror case with swastikas, China



9.3. Ankh, Egypt, c. 1400 – 1390 BCE



9.4. Crucifix, France, c.1300 CE

Although the crescent of the new moon marks the beginning and the end of the obligation to fast during **Ramadan**, it is never mentioned in the Koran. Nor there is any connection between the crescent and the Prophet Muhammad. Throughout its history, Islam has never adopted any symbols.

The crescent symbol predates Islam by thou-

9 RELIGIOUS SYMBOLS

sands of years (photo 9.5). The most plausible explanation as to why the crescent has become closely associated with Islam may lie in the history of the Ottoman Empire. The Ottoman Turks could have adopted the crescent as one of their symbols after they had captured Constantinople, which had a crescent moon on its flag.



9.5. Crescent-shaped Dervish axe, 1825 – 1826 CE

Dharma Chakra, or the Wheel of Dharma, is one of the oldest and most significant symbols of Buddhism (photo 9.6). Dharma Chakra symbolises the Buddhist Law and the endless cycle of births and

rebirths. The earliest Wheels of Dharma had many spokes, according to the Indian tradition. Their modern versions often have either four spokes – each one representing a crucial event of the pre-Enlightenment period of Siddhartha’s life – or eight. The eight spokes signify the Middle Path, or the Noble Eightfold Path – the eight parts of the path to deliverance.



9.6. Dharma Chakra, Japan, 13th century CE

BROADEN YOUR KNOWLEDGE

Ramadan – is the ninth month of the Muslim calendar. It is said that during the Ramadan Allah revealed to the Prophet Muhammad the Koran.

GLOSSARY

anchor	a piece of heavy metal that is lowered to the bottom of the sea to prevent a ship or boat moving
baptism	a Christian religious ceremony in which someone is touched or covered with water to welcome them into the Christian faith, and sometimes to officially name them
committed	willing to work very hard at something
conceal	to hide something carefully
diminish	to become or make something become smaller or less
edict	an official public order made by someone in a position of power
fast	to eat little or no food for a period of time, especially for religious reasons
mainmast	the largest or most important of the masts on a ship
nimbus	a bright circle that is often shown above or around the heads of holy people in religious art

9 RELIGIOUS SYMBOLS

persecute	to treat someone cruelly or unfairly over a period of time, especially because of their religious or political beliefs
plausible	reasonable and likely to be true or successful
recurring	occurring again periodically or repeatedly
resurrection	the return of Christ to life after his death as described in the Bible
spoke	one of the thin metal bars which connects the outer ring of a wheel to the centre
token	something that represents a feeling, fact or an event
torture	severe physical or mental suffering
trident	a weapon with three points that looks like a large fork

TEST YOURSELF

1 Complete the sentences.

- 1 The Cross as a symbol is used to remind Christians of _____.
- 2 _____ were symbols used by Christians to avoid being persecuted in the Roman Empire.
- 3 During _____, Muslims refrain from eating and drinking anything from sunrise to sunset.
- 4 Dharma Chakra symbolises _____.

2 Read the texts 1 – 6 and match them with the religions A – C.

A Christianity B Islam C Buddhism

- 1 Wesak is a festival celebrated on the full moon in May. It marks the Enlightened One's birthday. Chanting and praying are an essential part of Wesak. In many countries, people visit their local temple for services. They give offerings of flowers, candles and food to the monks.
- 2 Eid ul-Adha is a festival remembering the Prophet Ibrahim's willingness to sacrifice his son when he was ordered to do so by God. Eid ul-Adha is a public holiday in many countries. People sacrifice a sheep or a goat and share the meat equally between family, friends and the poor.
- 3 The Ka'bah is an important shrine. During the Hajj, people stand before the Ka'bah and praise Allah. Then they walk around it seven times and try to touch the Black Stone located in its corner.
- 4 Lent is a period of six weeks leading up to Easter. Lent allows people to remember Jesus's fasting in the desert. During Lent, people don't eat meat, eggs, fish and dairy products.
- 5 Nirvana Day is an annual festival. It remembers the passing of the Enlightened One. On this day people remember friends and relatives who have recently died and reflect on the meaning of death.
- 6 Palm Sunday is the Sunday before Easter Sunday. People are given small crosses made of palm leaves to take home on Palm Sunday.





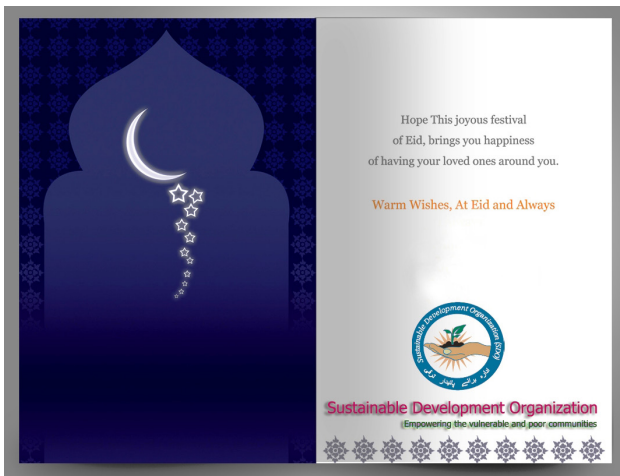
Make your own greeting card

PROJECT

MAKE YOUR OWN GREETING CARD

1 Discuss the questions.

- 1 What special occasions can you think of?
- 2 Have you ever sent or received greeting cards? Who were they from/to? What was the occasion?
- 3 Why is the expression ‘Season’s Greetings!’ used in writing as a way to wish people well over the holidays?
- 4 What makes a good greeting card design?
- 5 What symbols or decorative motifs have the artists used in the greeting cards below? Why? What are the occasions?



10.1. Greeting card



10.2. Greeting card

2 Follow the instructions and make your own greeting card.

Materials

- 3 sheets of cardstock paper
- paper glue
- ribbon, beads or cotton (optional)
- a pair of scissors or a retracting utility knife
- a ruler
- a pencil HB
- art materials of your choice

Instructions

- 1 Brainstorm ideas about what symbols and decoration you will use in your greeting card and how they will fit together.
- 2 Fold one of the sheets of cardstock paper in half.

10 MAKE YOUR OWN GREETING CARD

- 3 Cut some parallel lines in different length into the middle fold. The cuts should not exceed half of the length of the greeting card.
- 4 Push the flaps forward.
- 5 Draw the objects or the symbols to display in your greeting card on the second sheet of cardstock paper. You can use different materials and techniques to make them. Cut them out.
- 6 Stick them with paper glue onto the front part of the folded-out flap. Don't stick them to the top part.
- 7 Take the third sheet of cardstock paper and fold it in half. Glue it to cover the outside of the card.
- 8 Add some decoration to the top and bottom halves of the greeting card.

3 Describe your greeting card.

When I started I wanted to _____.

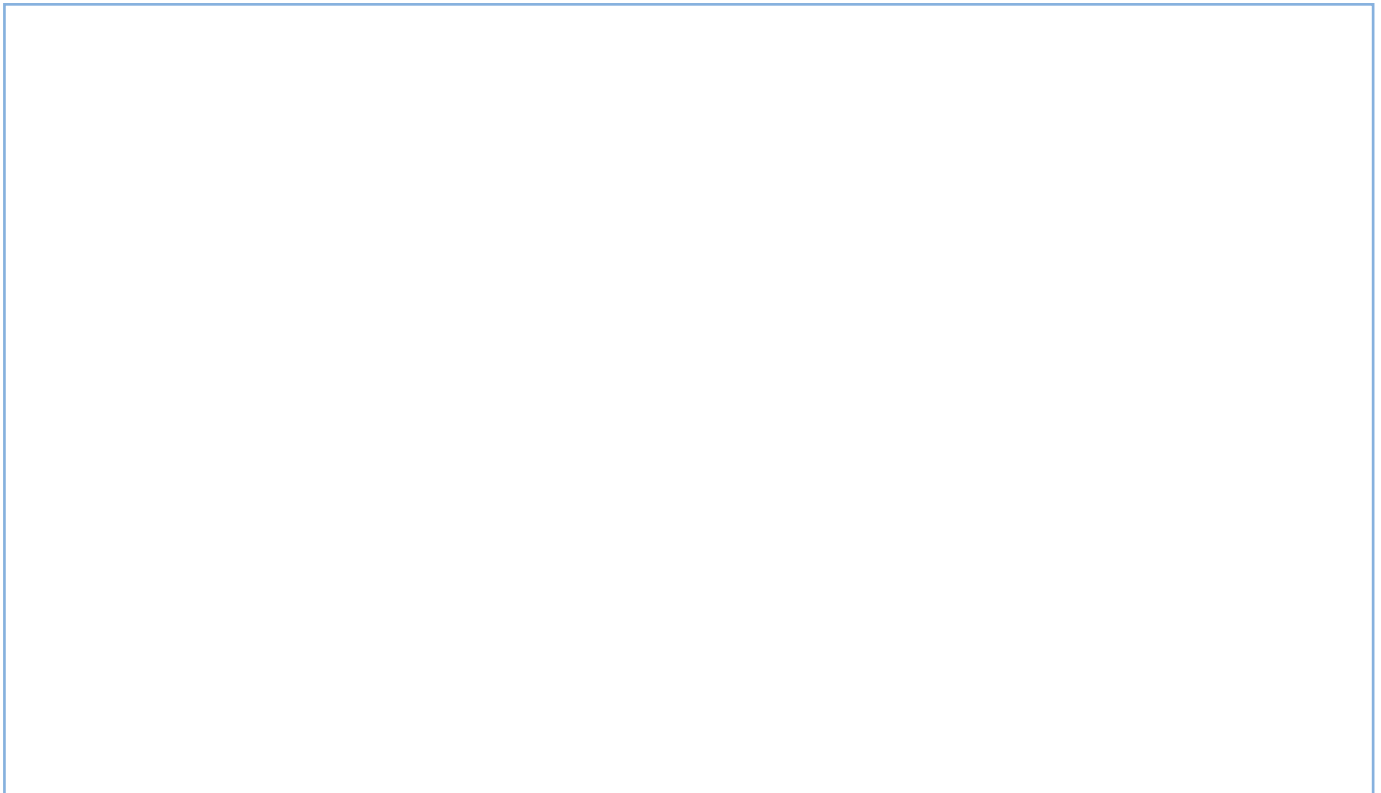
I chose _____ (symbols and decoration motifs)

because they fit in with the theme of _____.

I am pleased with the way my greeting card came out because _____

_____.

You can sketch your symbols in the space below.







Caricature and editorial cartoon

Brief history of caricature and editorial cartoon

The word ‘caricature’ comes from the Italian verb *caricare*, meaning ‘to load’ or ‘to exaggerate’. Although Leonardo da Vinci also experimented in the field of distorted images, supposedly, it was another prominent Italian painter who used the word ‘caricature’ for the first time to describe his series of exaggerated portrait sketches produced in the late 16th century (photo 11.1). His name was Annibale Carracci.

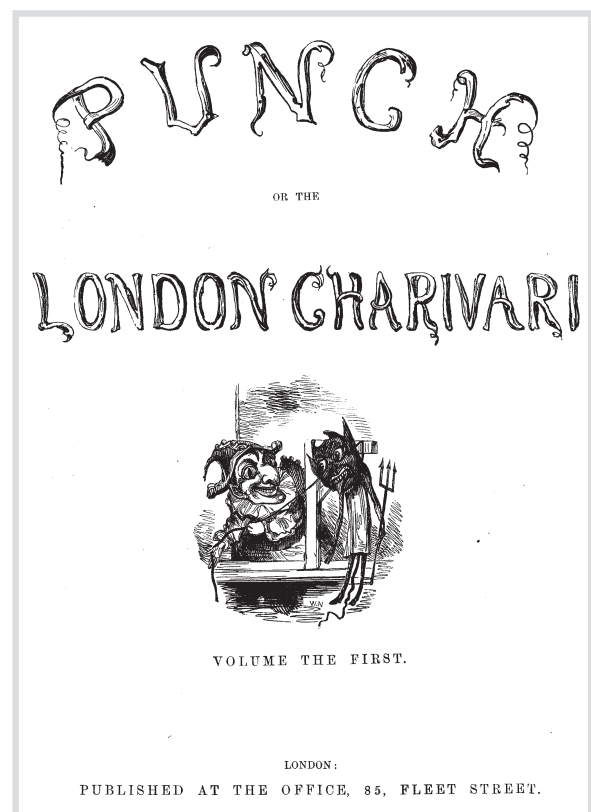


11.1. Leonardo da Vinci, sketches

In the next hundred years, caricature existed predominantly in Italy but other European artists also produced remarkable examples of caricature art. Caricature spread from Italy to France and

Great Britain in the 18th century. British artists like William Hogarth and Thomas Rowlandson used the genre to mock the vices of the contemporary English society.

Unlike caricature, editorial cartoon developed in Western Europe, in countries like France and Great Britain. The English caricaturist James Gillray (1756 – 1815) is considered as the father of the modern editorial cartoon. His politically-charged works were directed against George III of England and Napoleon I. But it was only in 1843, when the British humour magazine *Punch* used the word ‘cartoon’ to refer to its amusing political drawings (photo 11.2). Since then, editorial cartoons have been flourishing around the world. Normally, editorial cartoons employ specific techniques to put their messages across. These techniques include, but are not limited to, irony, symbolism, analogy, exaggeration, and labelling.



11.2. Cover of Punch magazine, volume 1

Caricature

Looking at a caricature is just like looking in a distorting mirror. Due to its unusual shape, a distorting mirror creates a funny effect, hence a funny image; some of the shapes are grossly exaggerated while others appear deformed and smaller than usual. Similarly, a caricature is meant to amuse the people who know the original by exaggerating some of the subject's facial features or even by substituting parts of their body with animal, bird or vegetable attributes. All in all, caricature, as a fun art form, deals with the individual and what makes them individual.

Satirical caricatures are immensely popular today. Magazines and newspapers alike use them to ridicule politicians, film stars and minor celebrities (photos 11.3 and 11.4).



11.3. Boris Johnson, British Prime Minister from 2019 to 2022



11.4. Caricature of Boris Johnson

Editorial cartoon

Over the course of the late 19th and early 20th centuries, American society perpetuated various negative national stereotypes. The undivided loyalty of the recent German, Italian and Jewish immigrants came into question. Plus, some Americans feared that these ethnic minorities might compete with them for political power. These fears were summed up in an artwork from 1899 named 'The Hyphenated American' (photo 11.5).

It was created by John Samuel Pughe and is a typical example of a genre called editorial, or political, cartoon. Editorial cartoons usually include two elements: caricature and allusion. The element of caricature parodies a certain individual or group of individuals, while the element of allusion provides the context, the broader picture, where the individual is set. Pughe masterfully demonstrates his satirical skills by portraying the sheer displeasure written all over Uncle Sam's face. The element of allusion is introduced by the queuing people who want to cast their votes. They are wearing half-American and half-stereotyped European clothes. The message of the cartoon is clear: 'Why should I let these freaks cast whole votes when they are only half-American?' It typified the American

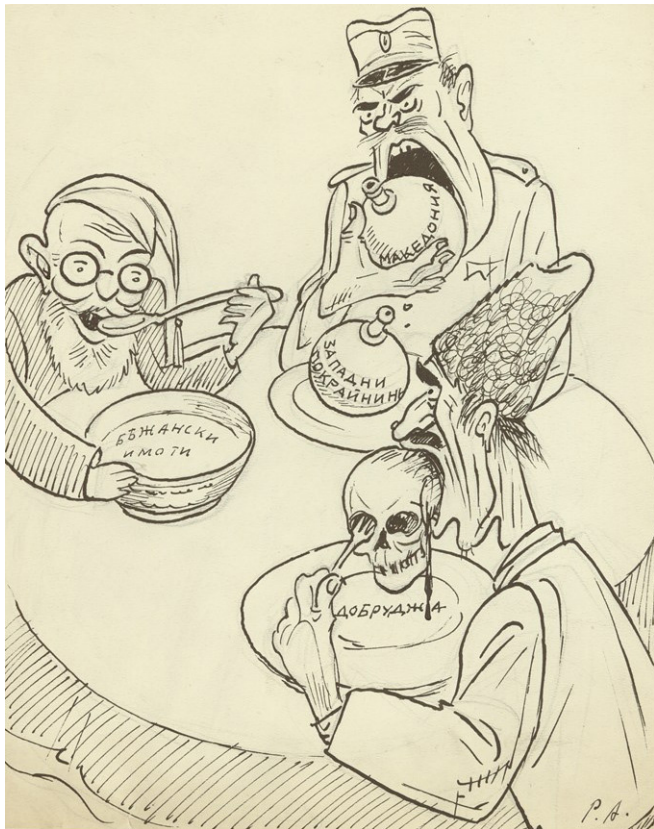


11.5. 'The Hyphenated American', 1899

11 CARICATURE AND EDITORIAL CARTOON

xenophobia against the second wave of immigrants in the United States.

Editorial cartoons play an active part in the political life of any society which upholds freedom of speech. Although cartoons often express personal critical judgment, responsible editorial standards require editorial cartoonists to remain objective and not to alter obvious facts (photo 11.6).



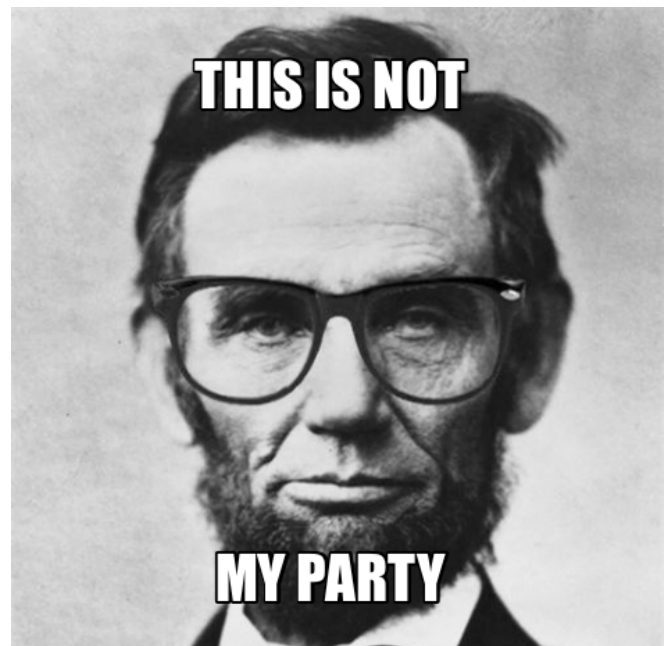
11.6. Editorial cartoon by Rayko Aleksiev, c.1918. Serbia, Romania and Greece's claims on Dobrudzha and Macedonia

The aim of editorial cartoons is to address current social and political issues. To understand editorial cartoons, readers need to possess basic background knowledge of the topic. Ideally, this background knowledge should be provided by the news medium publishing the editorial cartoon. Moreover, editorial cartoonists should always bear in mind whether the readers would be able to com-

prehend their cartoon. Hence, they should make important decisions about the usage of certain symbols, allegories, techniques and compositions.

Editorial cartoons serve invaluable social functions; they can encourage the opinion-shaping and decision-making processes within a given society.

Recently, Internet memes have also been providing critical social commentaries on pressing political issues or corrupt politicians. Memes aren't intellectual property of any particular news medium so they can reach wider audiences. It is highly probable that memes would replace editorial cartoons in the future.



11.7. Political meme, 2016

For example, Donald Trump, a Republican, won the United States Presidential Election in 2016. While in office, he liked to compare himself to Abraham Lincoln (photo 11.7), a Democrat. Trump was often accused of acting on behalf of the Democrats.

GLOSSARY

distorted	pulled into a strange or unnatural shape
distorting mirror	curved mirror, often using convex and concave sections to achieve the distorted effect
exaggerate	to make something seem larger, more important, better, or worse than it really is
freak	someone or something that is strange or unusual and not like others of its type
mock	to laugh at someone, often by copying them in a funny but unkind way
perpetuate	to cause something to continue
prominent	very well known and important
ridicule	to laugh at someone in an unkind way
sketch	a simple, quickly-made drawing that does not have many details
uphold	to defend or keep a principle or law, or to say that a decision that has already been made, especially a legal one, is correct
xenophobia	extreme dislike or fear of foreigners, their customs and religions

TEST YOURSELF

How to analyse editorial cartoons?

First, while looking at the editorial cartoon, you should:

- 1 Identify the objects or people you see in the cartoon.
- 2 Mentally, mark the objects that denote symbols or stereotypes.
- 3 Decipher the symbols.
- 4 Look for any analogies.

(*An analogy* is a comparison between two different things in order to accentuate on a particular similarity in ideas. For example, the analogy – boss and employee – shows a power difference in editorial cartoons.)

Then, you should answer the following questions:

- 1 Did the editorial cartoonist exaggerate any of the objects or the physical features of a person or people in the cartoon? If yes, describe the exaggeration.
- 2 What effects was the editorial cartoonist trying to achieve by exaggerating them?
- 3 Are the lines of the cartoon bold or light, hard or soft? What feelings do the lines convey?

After that, look for words or captions. Captions can include speech bubbles, headings or catch phrases used by politicians.

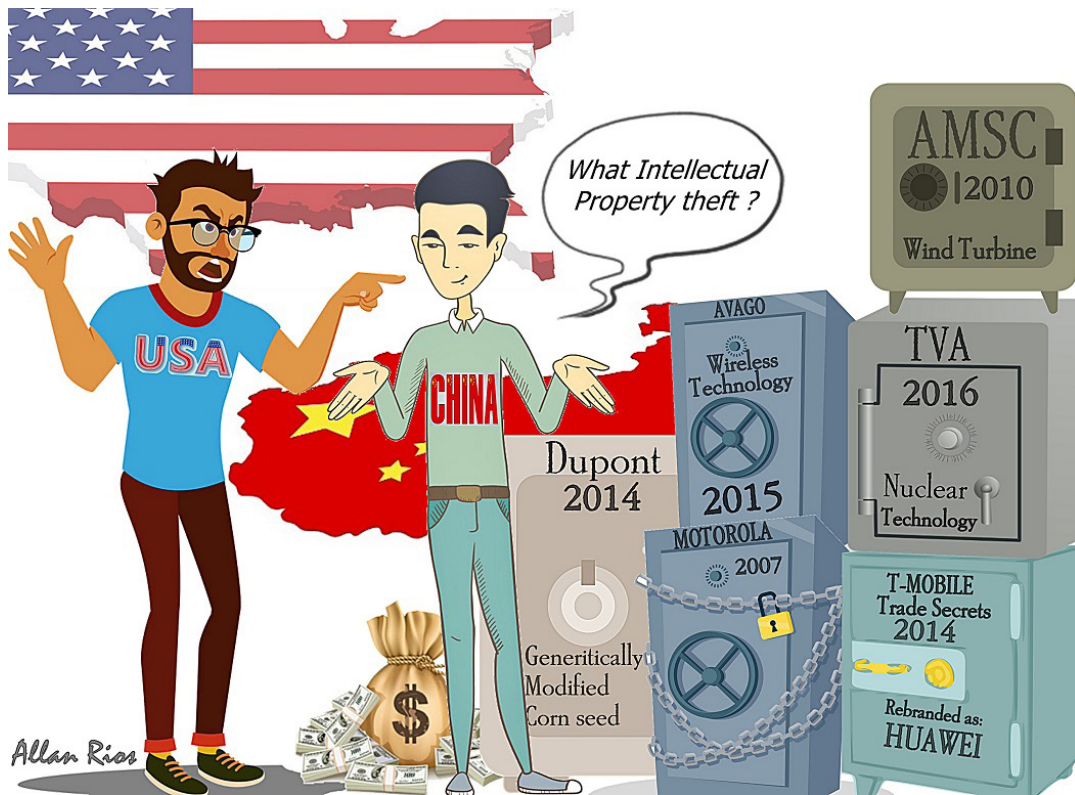
- 1 Identify the cartoon's caption or title if any.
- 2 Mark any important dates or numbers that appear in the cartoon.
- 3 List the words or phrases used by the editorial cartoonist to label objects and people in the cartoon.
- 4 Determine how the words clarify the symbols.

Then, describe the action.

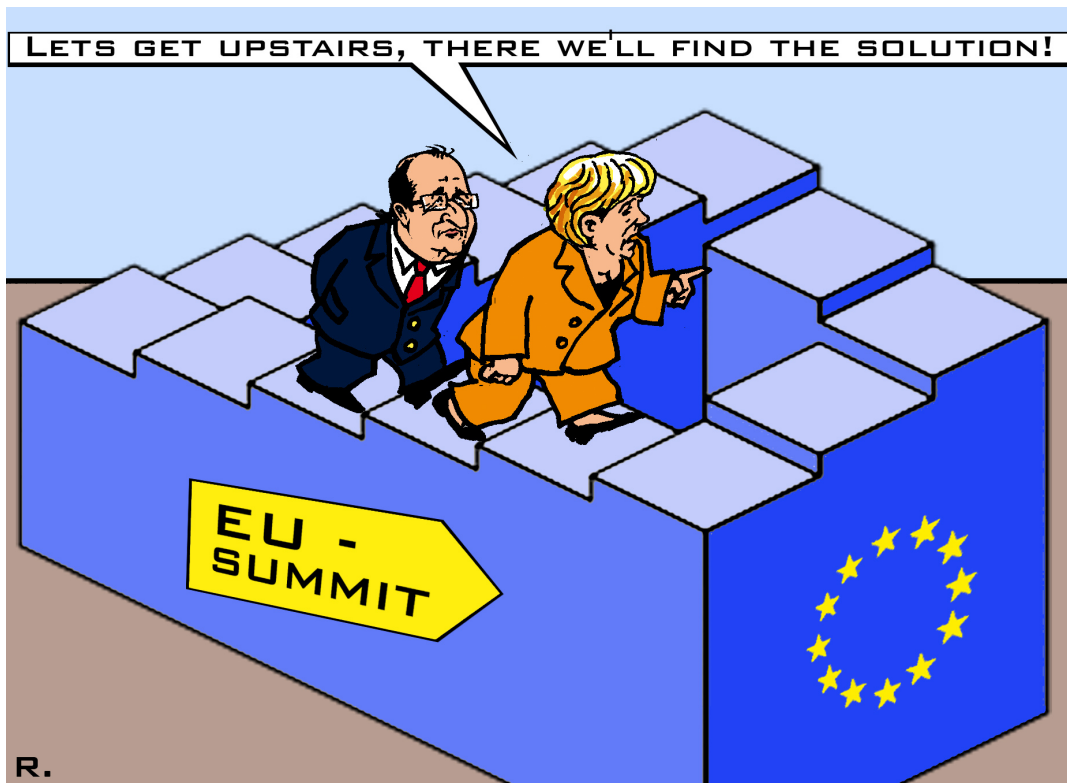
Finally, concentrate on the meaning of the cartoon by answering these questions:

- 1 What event or idea is the cartoon referring to?
- 2 Are there any references to popular culture?
- 3 What conclusions can you draw about the cartoonist's opinion?
- 4 Which specific details in the cartoon led you to your conclusion?
- 5 Which groups of people would agree or disagree with the cartoon's message? Why?
- 6 Whose opinion or point of view is not represented in the cartoon?
- 7 Do you like the cartoon? How is the cartoon effective?

1 Look at the cartoons and analyse them.



11.8. Editorial cartoon



11.9. Editorial cartoon





Caricature drawing

PROJECT

- 1** Follow the steps and draw a caricature of a close friend of yours or a family member.

Materials

- a sheet of A4 paper
- markers or colouring pencils (optional)
- pencils HB, 2B and 4B

Instructions

- 1** Choose a subject. Find or take at least five pictures of your subject. They will help you to develop two of the things that are important for your caricature: likeness and exaggeration. Study your subject's facial features well to find elements that deviate from the norm.
- 2** Draw an oversized head. Choose the right shape of the head – a pear, a slice of pizza or a toaster. Exaggerate any prominent features.
- 3** Draw some hair. Exaggerate again. If your subject's hair is curly, make it ten times curlier than it looks.
- 4** Draw the eyes. Accentuate on certain eye features – eyelids, eyebrows or eyelashes.
- 5** Exaggerate the person's nose, regardless of its shape.
- 6** Notice the distance between the person's mouth and nose. You should start with the person's lips; they can be plump, thin or straight. Their shape will determine how you want to exaggerate them. Exaggerate the teeth, too. If the person has straight teeth, make them super straight.
- 7** If you have time, draw a small body. Add an outfit that exemplifies one or more of the person's favourite hobbies. For example, the person may be wearing swimming trunks or a tutu and ballet flats.
- 8** Use both hard and soft lines. In order to add life to your caricature, the thickness of the individual lines should vary.

12 CARICATURE DRAWING

2 When you finish your caricature, complete the text below.

The person I have chosen to make a caricature of is _____. I have chosen him/her because _____. The shape of his/her head is _____. I have exaggerated _____ because _____.

Some of the lines are _____ to highlight _____.

Overall, I am pleased/not pleased with my caricature because _____.





Art professionals

Introduction

Being an art professional is a tough challenge. It can be both admirably fulfilling and mentally exhausting.

On the one hand, when artists create, apart from feeding their creativity and expanding their imagination, they have the opportunity to express their true selves via their works. Artists can inspire and connect with thousands or even millions of people through their art and the emotional response they provoke is a reward in itself.

On the other hand, artists are constantly engaged in inner struggles over concepts like value and originality. They are always trying to achieve perfection in their work, which can lead to frustration, anxiety and mental anguish. In their quest for perfection, artists often feel alienated or misunderstood.

Despite the obvious drawbacks, a vast number of people purposely choose to pursue careers in the arts.

In the field of arts, there are plenty of worthwhile jobs to go for. Art is an ever-expanding industry comprising many sub-categories: decorative arts, fine arts, art education, digital art, fashion and photography, to name but a few. Some artists like painters, sculptors, ceramicists and printmakers prefer to work with two or three-dimensional media, while others, such as art teachers, art historians and art critics are happy to explore the theoretical aspects of art.

Art teachers

Art teachers are talented and creative professionals, who are passionate about art and education. Providing developmentally appropriate instructions on various art techniques, they teach students of all ages how to draw, colour, paint and sculpt. Sometimes, art teachers need to teach art history, too.

Another responsibility of art teachers is to plan and stage on art exhibitions of their students' artworks.



13.1. School children with their art teachers in the Louvre

At the elementary level, art teachers teach students how to draw simple shapes and how to colour them. To do so, they give clear instructions and show students how to mix and incorporate colours into their pictures. The main objectives of art teachers at this level are to spark students' interest in art and develop their artistic skills (photo 13.1). Throughout secondary education, art teachers inspire students to use a wide range of traditional and new media as well as different art techniques. Through them, students can explore, interpret and respond to the world around them. Furthermore, it is also the art teacher's job to instil an aesthetic appreciation of all art forms into his or her students.

Art historians

In general, art historians are scholars who conduct academic research and analyse art movements within their social and cultural contexts. From time to time, their studies may include travelling to archaeological sites, libraries or art galleries. Art historians are adept at iconography because they are taught to interpret and decipher symbols, themes and subject matter of diverse array of artworks. This helps them to determine the significance of any artwork and ascribe its authorship to a particular artist.

If art historians don't want to hold teaching positions, they can work as museum curators, archivists or art conservators. They are professionally qualified to advise people or organisations that want to invest in art.

Art critics

As opposed to art historians, art critics tend to focus primarily on modern and contemporary art close to their own culture. They help viewers to pass judgment on and respond to artworks. Art critics may be either newspaper or magazine journalists writing reviews of museum and art gallery exhibitions or they can be scholarly art critics who write for art connoisseurs and have their articles published in specialised art journals. They can even be artists who write about other artists.

Art critics need to have sound knowledge in their field of expertise so as to make honest, well-informed art evaluations. They should always provide food for thought in their reviews.

Fine artists

Put simply, the process of painting involves applying paints on canvas. It is likely to result in the creation of a unique visual image. However, there is much more to it than that.



13.2. A watercolourist

Creative process could either be divided into carefully planned stages or it could follow the impulsive *alla prima* method, depending on the sudden whim or the deliberate intention of the painter.

By using coloured paints applied to two-dimensional, flat surfaces, fine artists do representational, imaginative or abstract paintings. All these paintings could come in different forms and genres; there are murals, easel paintings, miniature paintings, scroll paintings and even screen paintings. In terms of genre, the most popular kinds of paintings are portraits, landscapes and still lifes (photo 13.2).

Fine artists combine lines, colours, tones and textures in a surprising number of traditional and unconventional ways so that to produce pieces of art full of volume, space, light and movement. For each particular painting, they can choose from an extensive range of media – tempera, French pastels, watercolour, acrylic, oil, ink, fresco or gouache. Their preferences are based on the expressive qualities or artistic limitations of a given medium.

Fine artists work in studios, where they produce commissioned works or their own pieces. In order to create art, they have flat and round brushes, kneaded erasers, painting knives, and palettes at their disposal (photo 13.3).



13.3. Painting knife

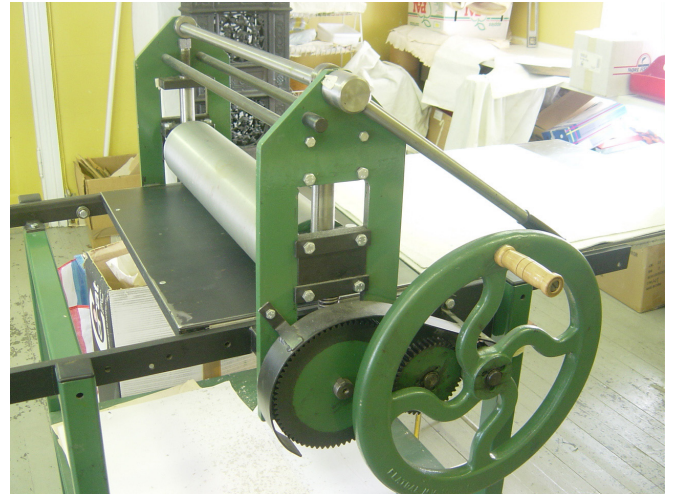
Printmakers

The art of printmaking is boldly experimental and fascinatingly mysterious. It is created with the help of matrixes – templates made of wood, metal, stone or glass, different tools, chemicals, inks, intaglio presses, paper or fabrics. The result is a print which is almost an exact replica of the original design cut or etched onto the matrix. Through repetition of the process, printmakers can produce multiple imprints of the same matrix image (photo 13.4).



13.4. A printmaker using a roller

Printmakers implement four main types of techniques – relief printing, intaglio printing (photo 13.5), lithography and serigraphy.



13.5. Intaglio press

In relief printing, the background of the image is cut away, thus leaving the design stand in relief. The most suitable materials for relief printing are wood and linoleum because they are easy to cut. Using a roller, the printmaker covers the wooden or linoleum surface with sticky ink. Then, without applying great pressure, the printmaker transfers the image onto paper.

Intaglio printing is the opposite process of relief printing. It involves incising or etching an image directly into a metal or plastic matrix with etching needles, burins (metal rods) or acids (photo 13.6). Intaglio ink is rubbed into the incisions and



13.6. Etching needles, burins and brushes

then wiped away from the surface of the matrix. Intaglio printing requires firm pressure because the printing paper needs to be embossed into the incised lines. That's why printmakers use intaglio presses.

There are many different types of intaglio printing, ranging from etchings to engravings to drypoints. All of them have slight variations in the artistic technique.

Lithography is a method in which an image is drawn or painted onto a stone with an oil-based lithographic crayon. Then, after performing a series of complex actions, printmakers transfer the image onto paper.

The technique of serigraphy is based on cutting out a stencil made of paper or other thin material and then printing it by rolling or spraying paint or ink through the cut-out areas.

Sculptors

Sculptors produce three-dimensional statues or sculptures. They may use a variety of materials, including marble, stone, concrete, metal, wood, clay, wax, rubber and even rubbish. Depending on the hardness of the medium, sculptors can use either mallets and different chisels, or their hands (photo 13.7). Apart from being chipped with chisels and modelled with hands, sculpting materials can also be cast, welded, sewn, assembled or combined.

There are four types of sculpture: sculpture in the round, relief sculpture, assemblage sculpture and kinetic sculpture.

Sculpture in the round, or free-standing sculpture, is the most traditional type of sculpture which allows all-around visibility.

Relief sculpture is the meeting point between two-dimensional pictorial arts and three-dimensional sculptural arts. On the one hand, relief sculpture, similarly to pictures, relies on a supporting surface or base. On the other hand, it exhibits all the spatial features of traditional sculpture.



13.7. Mallet and chisels

To produce assemblage sculptures, sculptors put together everyday objects with little or no connection between them. Each of these dull objects carries a symbolic or aesthetic meaning within the context of the whole sculpture (photo 13.8).



13.8. Assemblage sculpture

Kinetic sculptures combine art and engineering. They are moved by the release of energy from mechanical powers, i.e. the power of air currents, water or magnetism. The main aim of the sculptor is to make the movement an integral part of the overall design.

13 ART PROFESSIONALS

Sculptures are widely used as elements of the decorative schemes of gardens and parks. They also serve commemorative functions as tombs and sarcophagi.

Ceramicists

Ceramicists, or potters, create mainly functional clay objects like vases, plates and bowls.

First, the ceramicist kneads the clay in order to distribute water throughout the whole slab. The kneading is followed by de-airing.

Then, the ceramicist gives shape to the wet

clay body either by throwing it on a potter's wheel or by hand. A potter's wheel is a horizontal, rotating disk which is best suited for moulding round symmetrical ceramic vessels (photo 13.9). The most popular hand-built technique is called coiling.

After that, the clay piece is fired at high temperature in a special oven called *kiln* with the purpose of removing all water from the clay. This process makes the clay object more durable and sets its shape permanently.

Finally, pottery is painted or decorated with glaze or underglaze.



13.9. A ceramicist using a potter's wheel

GLOSSARY

adept	having a natural ability to do something that needs skill
alienated	feeling that you have no connection with the people around you or that you are not part of a group
anguish	extreme unhappiness caused by physical or mental suffering
ascribe	to believe or claim that something was said, written, or created by a particular person
cast	to give a shape to (a substance) by pouring in liquid or plastic form into a mold and letting harden without pressure
chip	to cut or break (a small piece) from something
connoisseur	a person who knows a lot about and enjoys one of the arts, or food, or drink and can judge quality and skill in that subject
drypoint	an engraving made with a steel or jeweled point directly into the metal plate without the use of acid as in etching
durable	able to exist for a long time without significant deterioration in quality or value
easel	a wooden frame, usually with legs, that holds a picture, especially one that an artist is painting or drawing
emboss	to decorate an object, especially with letters, using special tools that make a raised mark on its surface
etch	to cut a pattern, picture, etc. into a smooth surface, especially on metal or glass, using acid or a sharp instrument
glaze	to furnish or fit with glass
incise	to cut the surface of something carefully with a sharp tool
instil	to put a feeling, idea, or principle gradually into someone's mind, so that it has a strong influence on the way that person thinks or behaves
knead	to work and press into a mass with or as if with the hands
mould	to knead or work (a material, such as dough or clay) into a desired consistency or shape
quest	a long search or something that is difficult to find, or an attempt to achieve something difficult
replica	an exact copy of an object
scroll	a long roll of paper or similar material with usually official writing on it
slab	a thick plate or slice (as of stone, wood, or bread)
spark	to cause the start of something

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stencil	an impervious material (such as a sheet of paper, thin wax, or woven fabric) perforated with lettering or a design through which a substance (such as ink, paint, or metallic powder) is forced onto a surface to be printed
template	a pattern made of metal, plastic, or paper, used for making many copies of a shape or to help cut material accurately
weld	to unite (metallic parts) by heating and allowing the metals to flow together or by hammering or compressing with or without previous heating
whim	a sudden wish or idea, especially one that cannot be reasonably explained

TEST YOURSELF

1 Would you consider a career in the arts? Why? Why not?

2 Fill in the blank spaces with one word.

- 1 Art historians excel at _____ – the science of the visual images and symbols in artworks.
- 2 Art critics write _____ of art gallery or museum exhibitions.
- 3 The most popular genres of painting are _____, portraits and still lifes.
- 4 Printmakers use four main techniques: relief printing, _____ printing, lithography and _____.
- 5 There are four types of sculpture: sculpture in the round, relief sculpture, _____ sculpture and kinetic sculpture.
- 6 The most popular hand-built technique in ceramics is called _____.

3 Match the words in box A with the words in box B.

A

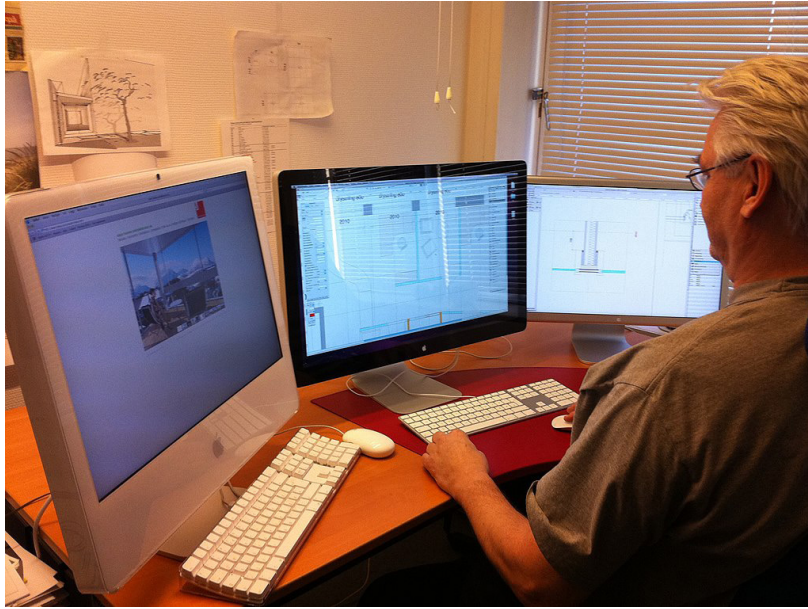
marble matrix easel etching needle clay mallet kneaded eraser
burin chisel kiln painting knife potter's wheel

B

ceramicist sculptor printmaker fine artist

13 ART PROFESSIONALS

4 Complete the text with the correct forms of the words in brackets.



13.10. An architect at work

Architects

Architects are ¹ _____ (profession) who possess both ² _____ (technology) and ³ _____ (art) talents. They design structures fulfilling ⁴ _____ (utility) and aesthetic functions. Architects are ⁵ _____ (active) involved in the whole process of ⁶ _____ (construct). They often need to adapt their plans according to ⁷ _____ (circumstantial).

⁸ _____ (broad) speaking, architecture can be domestic, ⁹ _____ (religion), ¹⁰ _____ (government), recreational, welfare and ¹¹ _____ (education).





Decorative arts

Introduction

Decorative arts involve the design and ornamentation of items that are mainly valued for their functionality. However, these items must be aesthetically pleasing, too.

Utilitarian goods, such as ceramics, basketry, textiles, glassware, jewellery, furniture, clothing and metalware are traditionally associated with decorative arts.



14.1. Decorative arts, the Louvre

Most decorative arts like pottery making, jewellery making, weaving and woodworking, are also classified as crafts. Crafting is the mastery of creating objects using your hands, skills and experience. Different cultures around the world have their own crafts. In turn, traditional crafts embody and preserve cultural identities; even a single crafted object can tell a fascinating story of thousands of years of civilization (photo 14.1).

Crafts, together with traditional art forms and rituals, comprise a nation's intangible heritage. Through crafts, we learn about other cultures and, thus, promote intercultural communication.

Brief history of crafts and decorative arts

Presumably, crafts are as old as the human civilisation itself. About 20,000 years ago, apart from producing prehistoric cave paintings, sculptures and petroglyphs, ancient African tribal communities made masks and woven baskets. Around ten thousand years later, the Chinese created jade pendants and decorations as well as simple pottery. Somewhere in the 4th millennium BCE, the potter's wheel was invented by the Sumerians. Ancient Egyptians started to produce hand embroidery even earlier than the 2nd millennium BCE. The art of pottery reached its zenith in Ancient Greece about the 5th century BCE (photo 14.2). In the 1st century BCE, Syrian craftsmen invented glass blowing.



14.2. Greek terracotta amphora, c. 490 BCE

Ancient Romans struck coins and made equestrian statues. Gold and silver jewellery was one of the trademarks of Byzantine craftsmanship. The Middle Ages brought about such crafts as needlepoint, stained glass and tapestry (photo 14.3).



14.3. Tapestry (detail), Flemish, c.1500

Meanwhile, the Chinese invented the spinning wheel in about 1000 CE. During the Renaissance, the French produced faience pottery, while the Italians created maiolica pottery. In mid-15th century, Gutenberg invented the printing press, which led to the emergence of crafts typically associated with the printed word like typography, bookbinding and book illustration.

The Baroque period (17th–mid-18th centuries) brought together all forms of visual arts and crafts to convey a single meaning. Influenced by the exoticism of East Asia, Europeans began to use porcelain and lacquer. French and Dutch cabinet-makers developed new techniques, such as marquetry – the laying of veneers of differently coloured woods onto the surface of furniture. Baroque ornamentation was rich in detail; human and animal figures, as well as ornate foliage motifs, adorned furniture, tapestry and ceramics (photo 14.4).



14.4. Showcase on stand (detail), late 17th century

It wasn't until the mid-18th century that decorative art began to exist as a separate art category. The need to elevate crafts to an artistic level arose when the first art education institutions were set up.

The Rococo, an elegant style of interior design, came as an angry reaction against the Baroque. Its curvy, asymmetrical forms and shell-like ornamentation were quickly adopted by decorative arts (photo 14.5).



14.5. Masonic armchair, 1775 – 1790

14 DECORATIVE ARTS

The Industrial Revolution at the end of the 18th century facilitated the mass production of decorative art. Factories produced relatively cheap furniture, pottery, lamps and rugs. Custom-made objects became rarer and rarer. During the second half of the 19th century, decorative art rose like a phoenix from the ashes due to William Morris, a British designer, poet and novelist, and John Ruskin, a British writer and art expert. Their critique of low-quality factory production led to the development of **the Arts and Crafts movement**. Arts and Crafts artists found inspiration in the Middle Ages and their decorative elements. Arts and Crafts geometrically shaped pieces of furniture had very little decoration and united beauty, craftsmanship and utility (photo 14.6).



14.6. Linen press, American, c.1904

The ornamental style **Art Nouveau** began in 1890 and spread rapidly in Europe and the United

States. Its characteristic features were flowing, asymmetric lines, floral ornaments in the form of vine tendrils, flower stalks and buds, geometric forms and symbolic female silhouettes. It was extensively used in architecture, interior design, glassware, jewellery, poster art and book illustration (photos 14.7 and 14.8).



14.7. Dragonfly brooch, c.1890



14.8. Opera cloak, c.1882

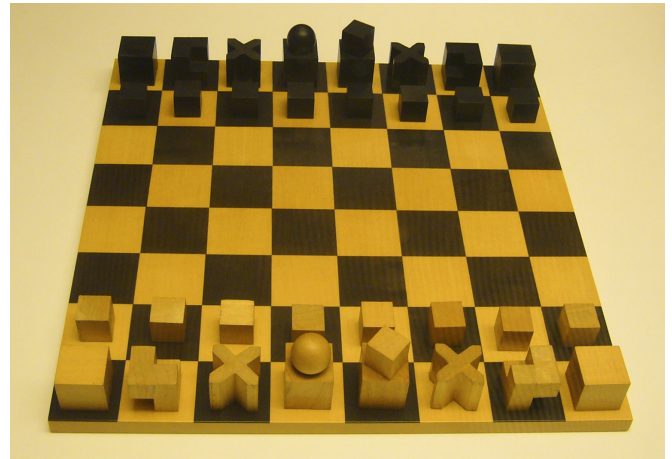
14 DECORATIVE ARTS

The years after World War I saw the establishment of a highly influential German design school called **the Bauhaus**. Its founder and headmaster, the Berlin architect Walter Gropius, had a unique approach to architecture and design. He believed that the Bauhaus should combine fine arts with decorative arts. Influenced by the Arts and Crafts movement, Bauhaus designers and architects used little ornamentation and put an emphasis on balanced forms and abstract shapes. Simplicity and openness emanated from Bauhaus interiors and architecture (photo 14.9).



14.9. Bauhaus architecture

The last major movement in decorative arts and architecture was **Art Deco**. This eclectic movement had its beginnings in France in the 1920s. It flourished in Western Europe and the United States in the 1930s. Art Deco artists were fascinated by geometry and abstract forms. Through their luxurious and sophisticated designs, they celebrated the



14.10. Chess set, Josef Hartwig, 1923

contemporary ideas of technological progress. Art Deco artists freely combined man-made and natural materials to promote the idea of wealth. One of Art Deco's characteristic ornamental motifs was sun rays (photos 14.10 – 14.12).



14.11. Art Deco building, Fifth Avenue. New York



14.12. Art Deco watch, cigarette cases and pillbox, 1926 – 1930

Decorative art still hasn't lost its popularity today. A lot of woodworkers, weavers, jewellers and other decorative artists sell their works in art shops and art galleries. Even people who aren't professional artists themselves love making decorative objects.

Decorative arts techniques

Every piece of decorative art is made by implementing a special technique, that is to say, a series of manual or instrumental operations, which act on the raw material and shape it or model it according to the intention of the artist.

Some of the most widely applied decorative techniques are: tie-dyeing, weaving, glazing and carving.

Tie-dyeing is a hand-dyeing method. The artist gathers small portions of the material and ties them tightly together with a string. Then, he or she immerses the material in the dye-bath. The dye can't penetrate the tied sections, so the result is coloured irregular circles, dots and stripes (photo 14.13).

Weaving is a process in which two sets of yarns are interlaced so as to cross each other at right angles. It is done either with a hand-loom or a power-operated one (photo 14.14).

Glazing is a technique of adding a protective, sealed coating to clay objects. Through glazing, they become waterproof and safe to use. There are two types of glazes – *gloss glazes*, which make the surface very shiny and reflective, and *matte glazes*, which don't have reflective properties. To glaze, a ceramicist can either dip the object into the glaze or brush the glaze onto the object (photo 14.15).

In **carving**, or more precisely wood carving, a special carving knife is used to carve or to remove the excess timber. The carver also uses various other tools to cut the wood to an approximate form and smooth its surface (photo 14.16).



14.13. Tie-dyeing, spiral

14 DECORATIVE ARTS



14.14. Weaving



14.15. Glazing



14.16. Wood carving

GLOSSARY

craft	an occupation, trade, or activity requiring manual dexterity or artistic skill
dye (v.)	to impart a new and often permanent color, especially by impregnating with a dye
eclectic	composed of elements drawn from various sources
emanate	to come out from a source
embroidery	the art or process of forming decorative designs with hand or machine needlework
equestrian	of, relating to, or featuring horseback riding
jade	typically a green gemstone that takes a high polish
loom	a frame or machine for interlacing at right angles two or more sets of threads or yarns to form a cloth
needlepoint	embroidery done on canvas, usually in simple even stitches across counted threads
pendant	an ornament allowed to hang free
spinning wheel	a small domestic hand-driven or foot-driven machine for spinning yarn or thread
stained glass	glass colored or stained for decorative applications
stalk	a part of a plant that supports another
tapestry	a heavy handwoven reversible textile used for hangings, curtains, and upholstery and characterised by complicated pictorial designs
tendrils	a leaf or stem modified into a slender spirally coiling sensitive organ serving to attach a climbing plant to its support
timber	wood suitable for building or for carpentry
typography	the style, arrangement, or appearance of typeset matter
utilitarian	exhibiting or preferring mere utility
veneer	a layer of wood of superior value or excellent grain to be glued to an inferior wood
weave	to form by interlacing strands
yarn	a continuous often plied strand composed of either natural or man-made fibers or filaments and used in weaving and knitting to form cloth
zenith	culminating point

TEST YOURSELF

1 Complete the sentences with one word.

- 1 The _____ invented the potter's wheel.
- 2 The _____ invented the spinning wheel.
- 3 The _____ invented glass blowing.
- 4 _____ invented the printing press.
- 5 The _____ produced faience pottery during the Renaissance.

2 Why are traditional crafts important for cultures?**3 What is the difference between fine art and decorative art?****4 Which extravagant period of art and architecture prevailed in Europe in the 17th century?****5 Which ornamental art style flourished between 1890 and 1910 throughout Europe and the United States?****6 Who founded the Bauhaus school of design?****7 Complete the words in the text. Some letters are given.****Rug making**

Hand-made rugs are works of art as ¹w___l as ²u___y objects. Mass-produced rugs are made on power-operated ³l___ms. There are different types of rugs to choose from.

Wool rugs offer ⁴d___y and comfort. They are also easy to maintain. Wool accepts ⁵d___e better than any other natural or synthetic fiber. That's why, woolen rugs have an exceptional depth of colour.

Cotton rugs can be hand-hooked or ⁶w___n. They are easily cleaned, but lack the toughness of wool rugs.

Acrylic rugs are made of ⁷l___s artificial fibers mixed with natural fibers to enhance their strength.





Set design

Introduction

Set design, also known as scene design, or scenography, is a fundamental part of performing arts. Any theatre, ballet or opera production would use some setting, no matter how minimalistic it is (photo 15.1). The prime function of set design is to show the audience when and where the action takes place. It can also convey abstract concepts like themes and symbols. Together with costume design, sound design and lighting design, set design supports the individual style of the production.



15.1. Minimalistic set design, 'Macbeth', Slovak Theatre, 2015

Brief history of set design

Ancient Greece is considered to be the cradle of modern theatre. However, set design in the full sense of the word appeared much later – in the 17th century.

First Greek theatres were open spaces consisting of a circular acting area at a bottom of a slope and carved steps for the audience to sit on. Actors wore costumes and masks. They had some basic props, too. Mechanical devices like wheeled platforms and cranes added 'special effects' to the performance. A *mēchanē*, or a simple crane, was used to lift or lower the actors on stage; it seemed

as if they were flying in mid-air. That was the most common way of introducing deities to the audience. Consequently, the term *deus ex machina* was coined. There was also a place at the back of the acting area, called *skene*, which was used both as a set background and changing room for the actors.

In Roman times, the acting area and the place for the audience were shaped like semi-circles. Such layout helped to bring the *skene* closer to the audience and to increase its size (photo 15.2).



15.2. Roman theatre, Plovdiv, Bulgaria

The Dark Ages put theatre development on hold. Many biblical stories were dramatised by the clergy, though. The action took place in booths positioned on the steps of the churches. Later, this idea was adopted by the guilds – the associations of merchants and craftsmen. They began to set up lavishly decorated booths in courtyards and marketplaces. During this time, amateur performers created the rich visual language of the theatre and sparked interest in secular drama.

The Renaissance in Italy saw the construction of many new theatres. The first backdrops, depicting different places and painted with the help of linear perspective, appeared. In the middle of the 17th century, Giacomo Torelli, a famous

15 SET DESIGN

Italian architect and stage designer, introduced the revolving stage and developed a sophisticated system of changeable scenery using chariots, winches, ropes and pulleys.



15.3. Painting a backdrop, Sydney, c. 1930s

In the 19th century, due to the keen interest in realism, set design was enriched by the introduction of specific props for different sets and the appearance of box sets. Box sets resembled roofed, three-wall rooms on stage. The fourth wall, which was missing, was the closest one to the audience.

Adolphe Appia, a Swiss set designer, and Eduard Gordon Craig, an English actor, theatre director and set designer, revolutionised set design in the early 20th century.

In his 'Music and staging' (1899), Adolphe Appia theorised that a three-dimensional setting was much better as a proper background than a flat, painted backdrop (photos 15.3, 15.4). He also

pointed out that lighting unified the actors and the setting into an artistic whole, thus triggering an emotional response from the audience. According to him, mobile and colourful lighting had an interpretative value and it helped to spotlight the actors and highlight the different areas of the stage.

Eduard Gordon Craig claimed that colours, forms, outlines and lighting should convey the atmosphere of a performance. His most radical theatrical concept revolved around the movability of the entire 'scene' during a dramatic play; he invented a system of hinged and fixed flats which could be used inside and out.



15.4. Drawing, set design, early 19th century

From the early 20th century on, set design has been making constant attempts to emphasise the environment, mood and spirit of the plays, as well as the socioeconomic status of the characters appearing in them.

15 SET DESIGN

Set designers

The key aims of set design are to create mood and atmosphere, give hints about the specific time and place of the action and offer creative opportunities for grouping the actors on stage. It also sets the tone for the whole production.



15.5. The Verona Arena, set design for Aida

Set design comprises all the sets, furniture and stage properties, or props, i.e. the surroundings that the audience can see during a play production. It is set designers' responsibility to create these physical surroundings (photos 15.5, 15.6).



15.6. Set design by Glenn Davis, Hospital set design, 2013

First, set designers would read the play script a few times and take notes of all the scenery, furnishings and props. Then, they, along with the costume, lighting and sound designers, would meet the play director

and discuss his or her creative concept as well as how to achieve a unified look and feel of the production. After the meeting, set designers would start to sketch, either by hand or by using computer software. During sketching, they would be thinking about space and scale. When set designers are happy with the result, they would model the design in scale, in 3D.



15.7. Marcel Jambon, Otello Act I, set design maquette

This 3D model is called a *maquette* (photo 15.7). While building the *maquette*, set designers would consider the presence of the audience. After that, another meeting with the play director would follow. If the director doesn't want any changes in the set design, set designers would prepare a build schedule and draw detailed working drawings. Sometimes, set designers would help to build their own sets.

Costume designers

Stage costumes contain valuable information about characters' occupations, gender, social status, age and whether they tend to be more individualistic or traditional in their world views. Stage costumes can draw a distinction between major and minor charac-

15 SET DESIGN

ters, too. They can also change actors' looks, indicate changes in the development of the characters, reinforce the style and the mood of the production, and, of course, they are objects of beauty in their own rights.



15.8. Costumes of dancers by A. Lozhkin, 1909

Costume designers are in charge of designing, making, buying, revamping, renting and fixing all the clothes and accessories for a play. Their

designs should reflect the director's idea precisely because all the characteristics of the costumes like shape, colour, shabbiness and texture can make an immediate and powerful statement.

Costume designers work closely with the set and lighting designers so as to ensure that costumes, including wigs and make-up, would integrate smoothly into the production. Their work begins with reading the play script. If the play is a period drama, costume designers may need to undertake an in-depth research into the specific time when the action took place.

While meeting the play director for the first time, costume designers would present a few rough costume sketches. After the approval of the sketches, costume designers would draw up the final costume designs. Final designs are done in full colour and reveal the silhouette, style, textures and accessories in great detail. Another responsibility of costume designers is to create the costume plot – a chart showing what characters would wear in each scene.



15.9. Vaudeville costumes, Hapenstance Theatre



15.10. Colourful theatre costumes, China

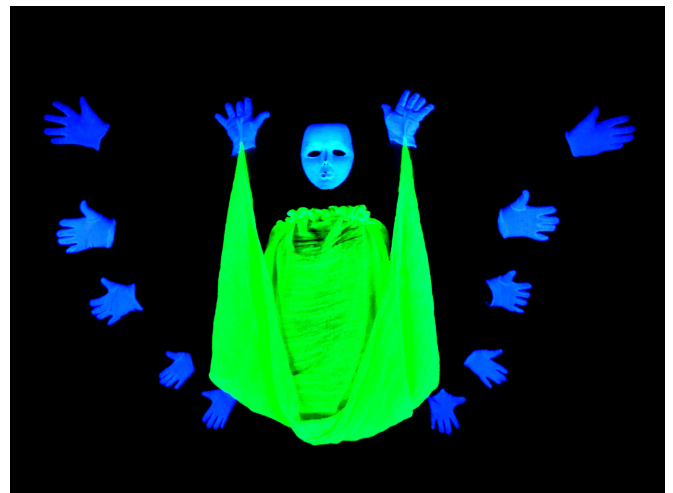
Costume designers are present at the technical week to handle any last-minute problems.

Lighting designers

The principal aim of stage lighting is to make actors and their surroundings visible to the audience. Besides, stage lighting indicates where and when the production is set. It can shift the audience's attention from one stage area to another. Moreover, stage lighting can make stage objects appear flat or three-dimensional, as well as blend the visual elements into a unified whole.

Lighting designers know how to make the most of electric light as a visual medium. Nowadays, similarly to fine artists, lighting designers are capable of colouring the entire stage with lights. With the help of modern technology, they are able to create computer-generated special effects to match the mood of the action (photo 15.12).

To prepare for each new production, lighting designers read the play script first. While reading, they would note down the different stage areas and the types of lights required for each scene. At the same time, lighting designers would choose the colour and intensity of the lights. During the first meeting with the play director, lighting designers



15.11. Black light theatre, Prague

would explain how lights could be used to enhance the visual concept of the play.

Lighting designers attend rehearsals and decide on the light scheme – which lanterns, or stage lights, to use and where to position them to highlight and track the performers and onstage action.

Sound designers

In theatre, music and sounds can influence the pace and mood of the action. Furthermore, they can signal transitions between different scenes and provide additional information about the characters.

Sound designers are in charge of everything that is heard within or outside the world of the play. After an initial consultation with the play direc-

tor, sound designers would decide on the array of sounds and music suitable for the particular production. They would consider whether to include live music and sounds or to use pre-recorded ones and the ways how to layer them.

Sound designers would attend rehearsals to determine how to develop the complementing sounds and music within the context of the play. Then, they would begin the sourcing – the process of locating or producing sound effects or pieces of music.

Sound designers use microphones, amplifiers, speakers and different sound effects, such as surround sound, to support the overall style of a production.



15.12. Stage lantern and computer-generated special effects

GLOSSARY

booth	a stall or stand
chariot	two-wheeled wagon
cradle	a place of origin
crane	a machine for raising, shifting, and lowering heavy weights
flat	a lightweight timber frame covered with scenic canvas
handle	to deal with
hinge	a jointed or flexible device on which a door, lid, or other swinging part turns
pulley	a wheel used to transmit power by means of a band, belt, cord, rope, or chain passing over its rim
reinforce	make stronger
revamp	to change something in order to improve it
shift	to change the place, position, or direction of
track	follow
winch	a powerful machine with one or more drums on which to coil a rope, cable, or chain for hauling or hoisting

TEST YOURSELF

1 What does *deus ex machina* mean?

2 Choose the correct answer, A, B or C.

1 What shapes might help to create a more eerie atmosphere?

A Soft shapes

B Sharp shapes

C Rounded shapes

2 What might a set designer need to do if they are designing a play with a lot of fast-pace scene changes?

A Encourage the director to cut down scenes.

B Use a lot of long blackouts for scene changes.

C Keep the set design minimal.

- 3** Why might a costume designer use a specific colour within a costume?
- A** To show the audience the time period of the play
 - B** To convey a symbolic idea
 - C** To show the audience the age of the character
- 4** Why might elements of a costume be accentuated?
- A** To show that characters are high status
 - B** To add humour to the performance
 - C** To make it easier for the audience to see them
- 5** What sort of lighting state might suggest a hot country?
- A** Warm, orange lighting
 - B** Bright blue lighting
 - C** Multi-coloured flashing lights
- 6** What does intensity refer to?
- A** How hot the light are
 - B** How bright the lights are
 - C** How many lights are being used
- 7** How might sound effects be used to convey that it is the middle of the night?
- A** The sound of crickets chirping
 - B** The sound of crushing waves
 - C** The sound of children playing
- 8** How might music be used to convey that a play is set in the Scottish Highlands?
- A** A marching band
 - B** Loud bagpipes
 - C** Dubstep music





Designing a theatre set

PROJECT

1 Read the Aesop's fable *'The Town Mouse and the Country Mouse'*. Choose your favourite scene.

Now you must know that a town mouse once upon a time went on a visit to his cousin in the country. He was rough and ready, this cousin, but he loved his town friend and made him heartily welcome. Beans and bacon, cheese and bread, were all he had to offer; but he offered them freely. The town mouse rather turned up his long nose at this country fare, and said, "I cannot understand, cousin, how you can put up with such poor food as this, but of course you cannot expect anything better in the country; come you with me and I will show you how to live. When you have been in town a week you will wonder how you could ever have stood a country life." No sooner said than done: The two mice set off for the town and arrived at the town mouse's residence late at night.

"You will want some refreshment after our long journey," said the polite town mouse, and took his friend into the grand dining room. There they found the remains of a fine feast, and soon the two mice were eating up jellies and cakes and all that was nice. Suddenly they heard growling and barking.

"What is that?" said the country mouse.

"It is only the dogs of the house," answered the other.

"Only," said the country mouse, "I do not like that music at my dinner!" Just at that moment the door flew open; in came two huge mastiffs; and the two mice had to scamper down and run off.

"Good-bye, cousin," said the country mouse.

"What! Going so soon?" said the other.

"Yes," he replied. "Better beans and bacon in peace than cakes and ale in fear."

Source: Joseph Jacobs, *The Fables of Aesop* (London and New York: Macmillan and Company, 1894), no. 7, pp. 15 – 17

2 Read the instructions and make a 3D model for a *'The Town Mouse and the Country Mouse'* theatre set. You can use art materials of your choice.

- 1 Think about where (the location) and when (the era) the play is set. You may want to place specific objects or furniture onto the stage or to create appropriate scenery.
- 2 Your set design may be:
 - **realistic** – your scenery, furniture and props mimic a real-life setting
 - **symbolic** – you choose an image that, according to you, represents the main themes of the play and interpret it as a stage set
 - **fantastic** – you have the opportunity to create a whole new world for the production
 - **minimalist** – elements of furniture or props indicate the whole space, e.g. prison bars and a bench could indicate a prison cell

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- 3 Think about the shape of the stage floor. Will there be any platforms or levels? What will be the shape of stage furniture? Different shapes create different mood.
- 4 Think about the colours on the stage floor. Colours on stage have many functions: create atmosphere, tell the audience about the mood of a place or the personality of the character.
- 5 Think about scale. What will be the size of the objects on stage and what will be the relationship between the different objects of different sizes? More important objects should be made slightly bigger.
- 6 Think about textures. They can give the audience information about the setting of the play or create an atmosphere on stage.

3 Complete the analysis form.

Describe each mouse's home.

Country mouse _____.

Town mouse _____.

Describe the social, economic and cultural status of each character.

Country mouse _____.

Town mouse _____.

Describe the mood of the play.

_____.

What is the theme of the play?

_____.

Which style of scenery (realistic, symbolic, fantastic, minimalist) have you chosen? Why?

_____.

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