

Welcome

Japanese Art History
ARTH 2071
Test #2 April 5, 2016
Review

Test Review

- 15 minute test
- Date: Tuesday April 5, 2016
- 2:00 PM
- Part multiple choice, part short essay
- Based on our course objectives

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Test #2 Review

Questions # 1 - 15

- **Course Objectives:** – matching
 - Conduct visual analysis of the arts of Japan from Chapters Three, Four and Five of the textbook
 - Identify the contextual elements in Japanese art
- Total 30 points, **2 point each**
 - The artwork will be projected on the screen and you choose the best of three statements about it.
 - You can ask for a handout, but in black and white, if this will help you.

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Test #2 Review

Questions # 1 - 15

- Review the summaries of each historical period in slides # 5 – 11.
- Review the 17 artworks in slides # 24 - 42 in this presentation. Most artworks are discussed your textbook but two are not and you must use your notes.
- Review your notes and the PPTs from Chapters Three, Four and Five
- Can you match the artwork in the next slide to the two statements that are true?

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Test #2 Review

Questions # 1 - 15

1. The soft colors emphasize the intensity of the subject's pose.
2. Although this is a Shinto sculpture, the seated pose and hand gestures are copied from sculptures of the Buddha.
3. This Shinto sculpture honors Hachiman, the deified Emperor Ojin, who unified Japan and established the Yamato Dynasty in the 3rd century.
4. Shinto is the native religion of Japan and their sculptures show no international influences.



Which two statements are true?

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Test #2 Review

Questions #1 - 15

- Heian Period 794 - 1185 AD
 - Court aristocrats were both patrons and artists, favoring subjects showing their lives
 - Buddhist sculpture influenced Shinto sculpture
 - Images of Buddha became softer and more approachable
- Artworks:
 - See next slide

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Test #2 Review

Questions #1 - 15



- Heian Period Artworks 794 - 1185
 - Amida Raigo Triptych, Mason 178
 - Shinto God Hachiman, Mason 196

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Test #2 Review

Questions #1 - 15



- Kamakura Period 1185 - 1333
 - Court aristocrats and samurai patronized artists who created religious works
 - Kei School of Sculptors perfected the multi-block technique for more realistic and dynamic sculptures
 - The subjects of paintings and sculptures expanded to politicians and famous religious men.
- Artworks:
 - See next slide

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Test #2 Review

Questions #1 - 15



- Kamakura Period Artworks 1185-1333
 - Portrait of Yoritomo, Mason 201
 - Yoroi Armor, Mason 204
 - Ungyo, by Unkei and Kaikei, Mason 216
 - Priest Kuya, by Kosho, Mason 224
 - Ippen Hijiri-e Scroll, Mason 236 *

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Test #2 Review

Question #1 - 15



- Muromachi Period 1392 - 1573
 - Ashikaga shoguns promoted poetry, No Drama, the tea ceremony and flower arranging
 - Zen Buddhism and Zen monks influenced all aspects of culture, from fine arts to gardening.
 - Despite almost constant war, the arts flourished as samurai elite continued as major patrons
- Artwork:
 - Ryoanji Garden, Mason Figure 250
 - *Kanzen* by Kao, Portrait Painting, Mason Figure 255
 - *Winter Landscape* by Sesshu Toyo, Mason Figure 260

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Test #2 Review

Questions #1 - 15



- Momoyama Period 1573 - 1615 AD
 - Wealthy merchants and artisans become major patrons of the arts and cultural advisors
 - Monumental and lavish artworks were created for castles and audience halls
 - Artworks become more secular and less religious
- Artworks:
 - See next slide

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Test #2 Review

Questions #1 - 15



- Momoyama Period 1573 - 1615
 - Replica of Sa-an Tea House, Mason 268 *
 - Himeji Castle, Mason 273
 - *Namban Screens*, Mason 282 *
 - *Cypress* by Kano Eitoku, Mason 296
 - *Old Trees and Monkeys* by Hasagawa Tohaku, C5 Momoyama Painting, Slide 24
 - *Iron Flute*, by Kogetsu Sogan, C5 Momoyama Painting, Slides 35-39
 - *Tea Bowl with Design of Mountain Retreat*, Mason 287 *

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Test #2 Review

Questions # 16



- **Course Objectives:**
 - Analyze the formal and contextual elements in Japanese art
 - Communicate what you have learned in writing.
- You will write an essay analyzing your **favorite artwork** from Chapter Three, Four or Five. **Do this BEFORE the test and bring it to class already completed.** 35 points
- This essay is a major portion of your test. You will write an essay analyzing the formal and contextual elements following the guidelines in your checklist and the essay writing guidelines.
- The artwork you analyze can be from the textbook or from your own research using links on the class web site. It must be from the 11th century to 1615.

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Test #2 Review

Question # 17



- **Course Objective:**
 - compare and contrast Western artistic traditions with Japanese artistic traditions to deepen his/her knowledge of the visual arts.
- You will write an essay **comparing and contrasting** one Japanese artwork that we have studied in Chapter Three, Four or Five with one Western artwork. **Do this BEFORE the test and bring it to class already completed.** 35 points
- This essay is a major portion of your test. You will write an essay analyzing the formal and contextual elements following the guidelines in your checklist and the essay writing guidelines.
- You will choose the two artworks. Examples are on slides # 16 – 19.

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Test #2 Review

Question #16 & 17



- New Introduction added for April 5 test
 - Basic description of the artwork, title, artist, size, materials
 - Identify why it was made, who made it, and how it was used
 - Explain why this is your favorite artwork (Question #16 only)
- Identify and discuss the most important element of design
- Identify and discuss the most important principal of design
- Identify and discuss the most important element of content
- Identify and discuss the most important element of composition
- Identify and discuss the most important contextual element

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Test #2 Review

Art Essay Guidelines



- Identify the type of artwork - sculpture, painting
- Identify each section - formal or contextual
- Use the proper terms - balance, politics
- Describe the element - bright blue color, straight lines showing details of armor
- Identify why the formal element is important - the bright colors make the person look realistic
- Be specific about what the contextual element tells us how the artwork is affected by cultural influences – politics, religion, etc.
- **Check your handout on the class web site for more details and samples**

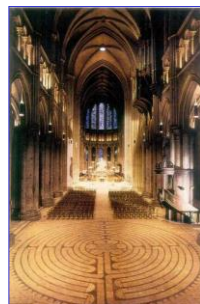
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Test #2 Review

Test # 2 Hall of Fame



Ryoanji, Karasansui Garden
Mason Fig. 250



Labyrinth of Chartres
Laid in 1200 AD

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Test #2 Review

Test # 2 Hall of Fame



Amida Buddha
Mason 178



Holy Trinity with Saints in Heaven,
By Scipione Compagno (1624-80)

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Test #2 Review

Test # 2 Hall of Fame



Angyo, Todaiji Temple
Mason 216



Gargoyle, Notre Dame, Paris

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Test #2 Review

Test # 2 Hall of Fame



Portrait of Minamoto
Yoritomo, Mason 201



Marie Antoinette, 1778
By Elisabeth Louise Vigée-Le Brun

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Test #2 Review

Resources for Question # 17



- www.helenrindsberg.com Western Art History course

Exploring Our World Through Art and Photography
Helen Rindsberg

Home | Discover Art and other courses | The Tokaido Project | Series | About / Contact

On the site
Western Art History
Asian Western Art History
Middle East

Welcome
As a photographer and teacher, I have found that a well told story in a compelling way to connect students and learning - covers all ages and cultures. Add a robust image and the impact is even greater. This site contains my passions: teaching, photography and Japan.
Please enjoy the site and come back often.

Recent courses
Helen Rindsberg
Advanced Art History
Asian Western Art History
Contemporary Japan and Its World
Photography for high school students
Asia
The Tokaido Project (Photos)
Middle East

Web Sites for Research and Assignments
The Oakland Museum of Art
The Art Institute of Chicago
The British Museum
Smithsonian Learning Lab
The National Institute of Art
The Fine Arts Museum of San Francisco
The Science Fiction Home
Great Buildings Online
The Copenhagen Museum
The Kunsthistorisches Museum Vienna
The Louvre, France
The Metropolitan Museum of Art
The Minneapolis Institute of Art
The Museum of Fine Arts, Boston
The National Gallery of Art
National Museum of Women in the Arts
The National Portrait Gallery

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Test #2 Review

Resources for Question # 17



Discover Western Art

About "Discover Western Art"
What is Discover "Western Art"?
What are standards are covered?
Who is the course author?
Where are the written materials for this course?

Western Art History Course Presentations: Semester One
What is Art? (Assignments # 1 - 25)
Who Study Art (Assignments # 1 - 10)
How To Look At Art: Part A (Assignments # 13 - 216)
How To Look At Art: Part B (Assignments # 17 - 218)
Art In A Cultural Context (Assignments # 21 - 224)

Web Sites for Research and Assignments
The Oakland Museum of Art
The Art Institute of Chicago
The British Museum
Smithsonian Learning Lab
The National Institute of Art
The Fine Arts Museum of San Francisco
The Science Fiction Home
Great Buildings Online
The Copenhagen Museum
The Kunsthistorisches Museum Vienna
The Louvre, France
The Metropolitan Museum of Art
The Minneapolis Institute of Art
The Museum of Fine Arts, Boston
The National Gallery of Art
National Museum of Women in the Arts
The National Portrait Gallery

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Test #2 Review

Test #1 Review



- I'll supply questions #1 - 15 of the test on a handout.
- You supply the pen or pencil and the brain power.
- You complete questions #16 and #17 **BEFORE** class and attach the print-outs to your finished test.
- **Follow the writing guidelines in your handout.** Essays are to be typed and double spaced. For question #16 and 17 paste (digitally) images of artwork into Word document. Identify the source of your artworks with the URL.
- Don't panic, follow these study guidelines.

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Test #2 Review

Questions # 1 - 15 Practice



- You can use the next seven slides to test your skills of analysis.
- For your take-home essays, remember that it is required that:
 - you describe the element or principal that is most important
 - you discuss why the element or principal is the most important
 - you discuss how it helps us understand the artwork.

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Test #2 Review

Questions # 1 - 15



- Most important Element of Design
 - Line
 - Color
 - Texture
 - Shape
 - Space

Poem:
In tranquility,
the universe is great.

Tea Bowl with Design of Mountain Retreat, mid-18th century
Ceramic, H: 3 inches
Freer & Sackler Galleries
Mason 287 *



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Test #2 Review

Questions # 1 - 15



- Most important Principle of Design
 - Repetition
 - Unity
 - Emphasis
 - Contrast
 - Balance



Cypress, Eight Panel Screen, Kano Eitoku, 1590
H: 67 inches, W: 15 feet, Mason fig. 296

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Test #2 Review

Questions # 1 - 15



- Most important Element of Content
 - Subject Matter
 - Ideas in work
 - Intention of artist
 - Symbols

Portrait of Minamoto Yoritomo
Late 12th century copy
Color on silk, H: 54 inches
Mason fig. 201



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Test #2 Review

Questions # 1 - 15



- Most important Element of Composition
 - Focus
 - Placement
 - Lighting
 - Background
 - Use of shapes

Ungyo, Nio Figure
By Unkei and Kaikei
1203 wood with paint
H: 27 feet
Mason fig. 216



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Test #2 Review

Questions # 1 - 15



- Most important contextual element
 - Religion
 - Politics
 - Economics
 - Social Organization
 - Artistic Influences
 - International Trade

Yoroi Armor, Early 14th century
Lacquered iron and leather,
stenciled leather, silk, copper-gilt
H: 37 inches Wt: 38 lb.
Mason fig. 204



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Test #2 Review

Questions # 1 - 15



- Most important contextual element
 - Religion
 - Politics
 - Economics
 - Social Organization
 - Artistic Influences
 - International Trade



Replica of Sa-an Tea House From Daitokuji, Kyoto
Minneapolis Institute of Art
Mason Fig. 268 *

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Test #2 Review

Question # 16



- Final requirement of your favorite artwork essay:
 - Why was the artwork created?
 - Who used it?
 - How was it used?



Ryoanji Karesansui Garden
Established 1500
Mason fig. 250

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Test #2 Review

Questions #1 - 15



- The next slides show the remaining artworks that will be on Test #2.
- Please use them to help you study.

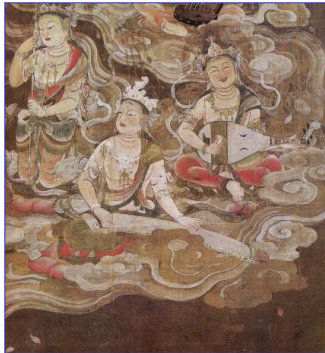
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Test #2 Review

Heian Painting



Amida Raigo Triptych
(Right, detail)
Late 11th century
Color on silk
H: 81 inches
Mason fig. 178



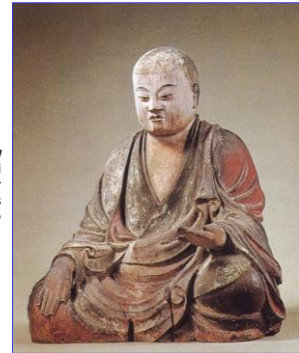
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Test #2 Review

Heian Shinto Arts



Shinto God Hachiman
Hachiman Triad, Yakushiji
Late 9th century
H: 15 inches
Mason fig. 196



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Test #2 Review

Kamakura 1185 - 1333



The Priest Kuya
By Koshu, early 13th century
Wood with paint
H: 46 inches
Mason Fig. 224



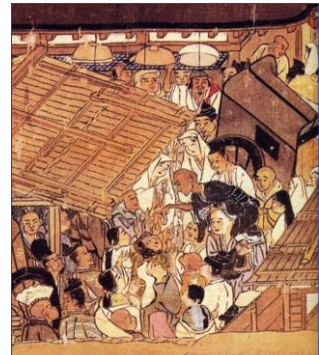
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Test #2 Review

Kamakura 1185 – 1333



Ippen Hiji-e Scroll
(detail) By Eni
Late 13th century
H: 15 inches
Ink and color on paper
Mason fig. 236 *



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Test #2 Review

Muromachi 1392 - 1573



Kanzan
by Kao (1300 – 1350)
Ink on Paper
H: 64 inches
Mason fig. 255

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Test #2 Review

Muromachi 1392 - 1573



Winter Landscape
By Sesshu Toyo c. 1470
Ink on paper, H: 18 inches
Mason fig. 260

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Test #2 Review

Momoyama 1573 - 1615



Himeji Castle, built 1601 – 1609
Photo: H. Rindsberg, Mason fig. 273 *

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Test #2 Review

Momoyama 1573 - 1615



Namban Screens (Detail)
Early 17th century
Color and gold leaf on paper
H: 61 inches
Mason fig. 282 *

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Test #2 Review

Edo 1615 - 1868



Old Trees and Monkeys, Hasegawa Tohaku,
Late 16th century, Ink on paper, H: 61 inches
Kyoto National Museum

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Test #2 Review

Momoyama 1573 – 1615



Iron Flute (Tetteki)
Kogetsu Sogan, 17th century
Hanging scroll, W: 35 inches
Freer & Sackler Galleries

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Test #2 Review

Choose one and analyze on your worksheet



A



B



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Test #2 Review