Chapter Twelve

Arts of Ritual and Daily Life

* **Fine Arts:** Historically, the five main fine arts were **painting**, sculpture, architecture, music, and poetry, with performing arts including theatre and dance. Today, the fine arts commonly include additional forms, such as film and photography.

* **Applied arts**

The applied arts are the application of design and decoration to everyday objects to make them aesthetically pleasing. Examples - Industrial design, fashion design, interior design, decorative arts. The term is applied in distinction to the fine arts. In practice, the two often overlap.

* The above distinction is a European concept created in the 18th c.
Chapter Twelve
Arts of Ritual and Daily Life

- Clay
- Glass
- Metal
- Wood
- Fiber
- Ivory, jade, and lacquer
Ceramics = the art of making objects from Clay

20,000-Year Old Pottery
Fragment from Xianrendong, China

The oldest known pottery in the world was found in China

Jomon Pot
From Lake Anenuma, Honshu, Japan
14500 BCE - 5000 BCE

Smithsonian Museum of Natural History

https://youtu.be/nrI1LJbKIvk
Neolithic pottery in England
TECHNIQUES IN CERAMICS

HOW TO USE YOUR CLAY

- Coil Method
- Pinching
- Slab Building
- Hand Building
- Wheel Throwing
Maria Martinez (1881[?]–1980)

Maria Martinez continued and extended the centuries-old pottery traditions of San Ildefonso Pueblo in northern New Mexico. She is considered a matriarch of Native American pottery. She and her husband, Julian Martinez, revived an ancient local process for making the all-black pottery. Martinez was awarded two honorary doctorates, and in 1978 was offered a major exhibition by the Smithsonian Institution’s Renwick Gallery.

https://youtu.be/7AhX1MhvAG8

Maria and Julian
Jar, María and Julien Martínez, c. 1945. Blackware. De Young Museum, SF
Maria and Julian Martínez, pot with *avanyu* (horned or plumed serpent – protector of water) design, 1934-43, 21.7 x 26.7 cm (National Museum of the American Indian)
A potter's wheel is a machine used in the shaping (known as throwing) of round ceramic ware. It was invented in China or in Mesopotamia c. 3000 BCE.

Statuette of an Egyptian potter at work (2nd mill. B.C).

Model of Egyptian potter’s wheel
Iconography:
Nine peaches with blossoms represent longevity. Number nine was associated with eternity.

Vase, China, 18th century. Porcelain with white glaze and overgraze enamel. Height 20". British Museum, London.

Enamel: a colored glassy compound (opaque or partially opaque) that is fused to the surface of metal or glass or pottery for decoration or protection.

https://youtu.be/eo1ddSJ4Q2I 1:20
Glass: a hard, brittle substance, typically transparent or translucent, made by fusing sand with soda, lime, and sometimes other ingredients and cooling rapidly.

Glass making begun in the 3rd millennium BCE in Egypt, the Middle East, and India.

Bottle in the shape of a pomegranate, Egypt c. 1550-1307. Sand-core glass. Height 4"
https://youtu.be/9RaWUbnOF1o
In the 13th century, decorators in the region of Syria achieved the first extensive application of enamels on glass.

*Handheld Vase.* Egypt or Syria. 1310-1330. H: 30cm
Handheld Vase. Egypt or Syria. 1310-1330. H: 30cm

Stained Glass: colored glass used to form decorative or pictorial designs, notably for church windows, both by painting and especially by setting contrasting pieces in a lead framework like a mosaic.

Tree of Jesse, Chartres Cathedral, c. 1150-70. Stained glass

https://www.360cities.net/image/chartres-cathedral-france
King David. Detail from the Tree of Jesse, Chartres Cathedral, c. 1150-70.
Metal

Lion Aquamanile, Nuremberg, c. 1400.
Latten (copper alloy), height 13”

Iconography:
Religious – represent Jesus or St. Mark
Secular – Royal symbol
**Pair of royal earrings**, India, c. 1st century B.C.E. Gold. (cold forging). Metropolitan Mus.

**Forge**: Make or shape a metal object by beating or hammering it.

**Hot Forging**: The metal is heated first.

**Cold Forging**: Metal is forged at room temperature

**Iconography**: leaves, winged lion, elephant – animals associated with royalty
Egypt, *Chair of Hetepheres*, 2575-2551 B.C.E.
Wood and gold leaf
Egyptian Museum, Cairo
Fiber

A narrow strand of vegetable, animal, or synthetic material

Feathered Basket, Pomo, c. 1877
**Incan Tunic**, Peru, c. 1500. Wool and Cotton, 35X30”
Ardabil Carpet, Persia, 1539-40. Wool pile on silk warps.

34 1/2 X 17 1/2′ (10.5 m x 5.3 m)
Ivory, Jade and Lacquer

Arm ornament, Yoruba, 16th century. Ivory
Vase in the form of two carps, China, 18th century. Jade Height 6 3/8 " 
Tiered picnic box, Japan, late-17th century. Wood, black lacquer, gold and silver powder, shell

Lacquer: The sap of the lacquer tree used to varnish wood or other materials.
The Arts and Crafts Movement in Europe and U.S. c. 1870 to 1920

CRAFT: Expert work done by hand
William Morris: British painter, designer, craftsman, typographer, poet, and social reformer, founder of the Arts and Crafts Movement.

He founded his own firm which produced stained glass, furniture, wallpaper, tiles, rugs, books, pottery and fabrics.

https://youtu.be/NkQXUKQYrsQ

28:43 and 34:35

William Morris, *La Belle Iseult*, 1858, oil on canvas. Model – Jane Burden

William Morris. *The Woodpecker* 1885. Tapestry based on Morris’s poem about the king who was transformed into a woodpecker.
Arts and Crafts Movement:

English social and aesthetic movement dedicated to reestablishing the importance of high-quality craftsmanship in an era of mechanization and mass production.

The movement was criticized as elitist and impractical in an industrial society, but in the 1890s its appeal widened and spread to other countries, including the U.S.

The style they advocated was based on natural forms and often consisted of repeated designs of floral or geometric patterns.

'Acanthus' Wallpaper
Designed by William Morris
William Morris. Design for "Tulip and Willow" indigo-discharge wood-block printed fabric, 1873

Morris designed patterns for wallpaper for fabric printing.

Morris chose to work with the ancient technique of hand woodblock printing in preference to the roller printing which had almost completely replaced it for commercial uses.
Morris taught himself embroidery, working with wool on a frame custom-built from an old example, and once he had mastered the technique he trained his wife and others to execute designs to his specifications.

WILLIAM MORRIS EMBROIDERY PATTERN. Morris and Company, London, circa 1880, unbleached muslin with silk embroidery floss, 30" x 30"

Galahad, Bors and Percival achieve the Grail

Morris long dreamed of weaving tapestries in the medieval manner, which he called "the noblest of the weaving arts." He set up a loom in his house and taught himself to weave with only an 18th century French manual for guidance. Within a matter of months he had completed his first tapestry design.
Sir Edward Burne-Jones (designer) and William Morris (manufacturer), St Peter, St John, Crucifixion, Nativity, St Paul, St Barnabas. C. 1874, stained glass window, Ponsonby Church, Ponsonby, England.

Philip Webb, *Chair From The Sussex Range*, started production 1865, ebonized wood with rush seat, manufactured by Morris & Company.

WILLIAM MORRIS, *Green Dining Room*, 1867. Victoria & Albert Museum, London. Stained glass windows and panel figures by Burne-Jones, panels with branches of fruit or flowers by Morris, and olive branches and a frieze by Philip Webb.
In 1891, Morris founded the Kelmscott Press, in order to produce books by traditional methods, using, as far as possible, the printing technology and typographical style of the fifteenth century. Morris designed his own typefaces, made his own paper, and printed by hand.

Comparison: Nicholas Jensen cut the first successful roman typeface in 1470

Kelmscott Press typefaces and colophon, 1897
The Kelmscott Chaucer took four years to prepare. It contains 87 wood cut illustrations by Edward Burne-Jones. In addition, there are border decorations and large initial word decorations designed by William Morris.

This was Morris’ final great effort since he died within a few months after its publication.

One physician attributed his death to "simply being William Morris, and having done more work than most ten men."
Gustav Stickley (1858 – 1942) was an American furniture manufacturer, design leader, publisher and the leading advocate for the American Craftsman style, an extension of the British Arts and Crafts movement. In 1901 he begun to publish an influential magazine called “The Craftsman”.

Gustav Stickley’s Craftsman Workshop, Library Table.
De Stijl

Dutch artistic movement, founded in 1917. The group advocated a utopian style: "the universal harmony of life." They advocated pure abstraction and universality by a reduction to the essentials of form and color. Its ideal of purity and order in life and society as well as art reflects the Calvinist background of its members.
Abstraction was in part an attempt to create a scientifically based, universal language of the senses, that would transcend ideologies such as nationalism, communism and fascism.

PIET MONDRIAN, Composition II in Red, Blue, and Yellow
1930. Oil on canvas, 2’ 4 5/8” x 1’ 9 1/4”. Private Collection.
Gerrit Rietveld.
Chair
1917 (Netherlands)
Wood (lacquered).
66x83x88cm
Constructivism: A movement originating in Moscow in 1920 and characterized by the use of industrial materials such as glass, sheet metal, and plastic to create nonrepresentational, often geometric objects. The artists’ intention was to merge art with technology in products that ranged from utilitarian household objects to textile design, posters, and stage sets.

Prominent artists: Vladimir Tatlin, Lyubov' Popova, Naum Gabo, Aleksandr Rodchenko and El Lissitzky

https://youtu.be/mQUyCU6jN58
Liubov Popova's Constructivist Set for Meyerhold's production of *The Magnanimous Cuckold*, 1922.

**Lyubov' Popova** (1889 - 1924). Russian painter and designer.

Liubov Popova's maquette for the construction used in Meyerhold's 1922 production of *The Magnanimous Cuckold*. 
The Constructivists sought to move beyond the autonomous art object, extending the formal language of abstract art into practical design work.

Varvara Stepanova
Design for
Sportswear, 1923.
Gouache and ink on paper
Aleksandr Rodchenko, *Untitled Advertising Poster*, 1924. Gouache and photomontage on paper. 27x33”

Aleksandr Rodchenko Poster for the movie *Kino Eye* 
1924


Aleksandr Rodchenko, *Untitled Advertising Poster*, 1924. Gouache and photomontage on paper. 27x33”
Bauhaus (German for “House of Building”): 1919-33

German school of art, design and architecture. It was founded by Walter Gropius with the ideal of integrating art, craftsmanship, and technology.

Realizing that mass production had to be the precondition of successful design in the machine age, its members rejected the Arts and Crafts Movement's emphasis on individually executed luxury objects.

During World War II, many of the key figures of the Bauhaus emigrated to the United States, where their work and their teaching philosophies influenced generations of young architects and designers.

https://youtu.be/LsDCNL_rAjs 4:45
Walter Gropius (1883-1969)

German-U.S. architect, designer and educator.

In 1919 he became director of the Bauhaus.

In 1934 Gropius fled Germany for Britain, and in 1937 he arrived in the U.S, taking a position at Harvard University.
Marcel Breuer. Club chair (model B3). Known as Wassily Chair. Chrome-plated tubular steel and canvas 1927–1928

Breuer, Hungarian born designer, said about his first tubular-steel chair that it is: “airy, penetrable,” and easy to move.”

Marcel Breuer in the *Wassily chair*, ca. 1926

Oskar Schlemmer, *Masks from the Bauhaus Stage Workshop*, 1922.
Frank Lloyd Wright, *Robie Chair* 1907


Frank Lloyd Wright. Burgundy vinyl club chair

Marcel Breuer, *Cantilever Chair "Cesca"*, 1928. Structure in chrome plated steel, seat and back in Vienna straw.
Pair of Rock Chairs, Scott Burton, Stone. 1980. MoMa NY