Global Art Dossier

Objective: One of the two essays that you will write on the AP Art History exam will be from a non-western art theme. You will have 30 minutes to write each essay. The essays are similar to the essays you have completed in class on unit exams. When answering the questions, you must illustrate your position, identifying the examples as fully as possible so that the reader knows what you are talking about. You must use art historical vocabulary to analyze technical, stylistic, and expressive aspects. You must avoid making personal judgments or comparing works as better as or worse than each other. Completing your Global Art Dossier will better prepare you for the AP Art History exam. Please note, late work will not be accepted.

Directions:
- You will become a specialist of one non-western tradition (see below) by creating a dossier (collection of notes, documents, and images of a particular culture’s art and architecture.) Everything must be typed. Pretend like you’re putting together an intense art/architectural profile on your chosen culture.
- Your dossier will include a theme chart, comprehensive thematic essay, and a timeline.
  - Theme Chart: Include at least 10 themes in your chart for your chosen non-western culture. Make a chart of the relevant images that apply to each theme. You may have more than one artwork for each required theme but you must have at least one. Create notes that include identifiers, formal qualities, materials used, context, function, influences, and how this artwork/architecture applies to the theme. Create a chart that works best for you. You may design it like the sample, but you may make it personal and use a different style. Your theme chart must be hand written providing you with an additional resource for you to review to better prepare for your exam.
  - Essay: You are required to fully address (full paragraphs, complete sentences) at least one of the themes presented below. There is no length requirement, but your essay should be at least five full comprehensive paragraphs and long enough to cite visual evidence. You choose how you want to respond to the theme/s. It will not help you to simply copy and paste information from websites or books. Seriously, please be original. The point is for you understand and analyze the culture when you compile information. This will be great practice for you as you review for your exam!

Cultures Choices:
- The Pacific
- Indigenous Americas
- Africa
- South, East, and Southeast Asia
- West and Central Asia

I am providing you with a sample cover page, theme chart, time line, and comprehensive essay (written by John Nici). I suggest you use these to your advantage. Please note, my example, the Ancient Near East, is not a culture that you may choose from, but you may keep it to use as part of your review for the AP Art History Exam and you may complete the example theme chart to earn up to 30 extra credit points. You may only turn in the extra credit theme chart if you complete your dossier. It is extra credit NOT instead of credit.
Themes: Read the question/statement and take a moment to think about and understand what is required of you. For each theme choose and fully identify two appropriate works of art from different cultures.

1. Cultural attitudes about women are often revealed in art
   Select and fully identify two works of art, from different cultures, that depict one or more women.
   o Explain how each work reveals its culture’s attitudes about women.

2. Violence
   Throughout history, art representing hostility or violence has been used for a variety of purposes.
   o Explain how and why each work of art communicates hostility or violence.

3. Nature
   Representations of the natural world or motifs from nature are found in art of all time and places.
   o Explain why and how each work uses representations of the natural world or motifs from nature.

4. Narration (telling a story)
   Most cultures have made use of art’s narrative function.
   o Identify the subject of each narrative and discuss the means used to convey the narrative

5. Human Figure
   This question asks you to explore the stylistic relationships between form and content of figurative art. How a culture is perceived is often expressed in depictions of the human body.
   o Discuss significant aspects of each culture that are revealed by the way in which the human body is depicted

6. Architecture as Power and Authority
   Many cultures use architecture to express or reinforce power and authority.
   o Discuss how each work conveys power and authority.

7. Power and Authority in Art
   A common theme in art history, power and authority can be interpreted as positions of leadership or of those questioning that leadership.
   o How does each artwork convey the specific culture’s perception of power and authority?

8. Religious Images
   In many cultures, artists have produced images for religious use. At least one image must be from a non-European or non-European-based culture.
   o Discuss how the images conform to the beliefs of the culture in which they were produced, and in what ways each contributed to reinforcing those beliefs.

9. Propaganda
   Throughout history, art has been used as propaganda to shape public opinion. Propaganda takes many forms, such as architecture, paintings, and print media, and is used to promote religious, political, and social ideologies. One of your examples must date before 1900 C.E., and one must date after 1900 C.E.
   o Citing specific elements in each work, analyze how each work conveyed its propagandistic message to its intended audience.
10. Sacred Space (4 different choices)

Virtually all of the world’s cultures have defined sacred space for religious purposes. The design and appearance of these spaces vary greatly.

- For each choice, discuss the relationship between the appearance of the space and its religious function.

Cultures designate sacred space in a variety of ways to accommodate both religious beliefs and practices. Select and fully identify two examples of sacred spaces from different cultures, one of which must be from beyond the European tradition.

- Discuss how each space accommodates both religious beliefs and practices within its culture.

Many cultures designate spaces or create structures for religious devotion. Choose two specific examples, each from a different culture. At least one culture must be non-European or non-European based. Identify your examples and their cultures.

- Discuss the ways in which your examples create places appropriate for religious devotion in each culture. Consider (if applicable) plan, orientation, site, structure, ornamentation, etc.

Artists within a culture often use depictions of ancestors, siblings, couples, or other types of family groupings to communicate larger social, political, mythical, and historical concerns. Select and fully identify two works, in any medium, that represent family groupings or relationships. The works should come from two different cultures. At least one of the two examples must be from beyond the European tradition.

- Discuss the specific cultural concerns the work communicates and analyze the visual means used to communicate those concerns.

Please staple your paper in the upper left corner (no plastic covers). Your dossier is worth a possible 100 points. You must include the following:

1. A title page including your name, class, date, chosen culture 5 points
2. Inclusive theme chart for each theme and printed images 30 points
3. Essay that addresses one or more thematic question 40 points
4. Timeline 20 points
5. Followed all directions: complete, original, effort 5 points
Global Art Dossier: Ancient Near East

Extraordinary Student (Yes, this is you; write your name)

Advanced Placement Art History – Period 2

SPRING 2019

Mrs. Michelle Dressler (Instructor’s name)
<table>
<thead>
<tr>
<th>Theme</th>
<th>Images</th>
<th>Identifiers</th>
<th>Form/Function</th>
<th>Content/Context</th>
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**Time Period:**
- Sumerian Art (Iraq) c. 3500 – 2340 B.C.E.
- Babylonian Art (Iraq) c. 1792 – 1750 B.C.E.
- Assyrian Art (Iran) c. 883 – 612 B.C.E.
- Persian Art (Iran) c. 559 – 331 B.C.E.
Ancient Near East Art History Timeline

3500-3000 B.C.E.
White Temple and its ziggurat
Uruk (modern Iraq)
Sumerian
Mud brick

2700 B.C.E.
Statues of votive figures
Modern (Iraq)
Sumerian
Gypsum inlaid with shell and black limestone

2600-2400 B.C.E.
Standard of Ur
Ur (modern Iraq)
Sumerian
Wood inlaid with shell, lapis lazuli, and red limestone

1792–1750 B.C.E.
The Code of Hammurabi
Babylon (modern Iran)
Susian
Basalt

C. 720–705 B.C.E.
Lamassu from the citadel of Sargon II
Dur Sharrukin (modern Iraq)
Neo-Assyrian
Alabaster

C. 520–465 B.C.E.
Audience Hall of Darius and Xerxes
Persepolis, Iran
Persian
Limestone

Sumerian Art (Iraq) c. 3500 – 2340 B.C.E.
Assyrian Art (Iran) c. 883 – 612 B.C.E.
Babylonian Art (Iraq) c. 1792 – 1750 B.C.E.
Persian Art (Iran) c. 559 – 331 B.C.E.

Mrs. Dressler
The Ancient Near East was the start of one of the most symbiotic relationships in art history between patron and artist. It is hard to think of any other civilization that gave the world as much as the ancient Mesopotamians. Large populations emerged in the fertile river valleys that lie between the Tigris and Euphrates Rivers. City centers boomed as urbanization began to take hold. Each group of people vied to control the central valleys, taking turns occupying the land and eventually relinquishing it to others. This layering of civilizations has made for a rich archaeological repository of successive cultures whose entire history has yet to be uncovered.

Kings sensed from the beginning that artists could help glorify their careers. Artists could aggrandize images, bring the gods to life, and sculpt narrative tales that would outlast a king’s lifetime. They could also write in cuneiform and imprint royal names on everything from cylinder seals to grand relief sculptures. The Ancient Near East is where almost everything began: cities, writing, organized government and laws, organized religion, agriculture, bronze casting, and early inventions including the wheel.

One of the fundamental differences between the prehistoric world and the civilizations of the Ancient Near East is the latter’s need to urbanize; buildings were constructed to live, govern, and worship in. However, in the Near East, stone was at a premium and wood was scarce but earth was in abundant supply. The first great buildings of the ancient world, ziggurats, were made of baked mud, and they were tall, solid structures that dominated the flat landscape. Although mud needed care to protect it from erosion, it was a cheap material that could be resupplied easily. Human beings did not play a central role in prehistoric art. Lascaux has precisely one male figure but six hundred cave paintings of animals. A few human figures like the Antic Stele populated a sculptural world full of animals and spirals. However, in the Near East artists were more likely to depict clothed humans with anatomical precision. Near Eastern figures are actively engaged in doing something: hunting, praying, performing a ritual. One of the characteristics of civilizations that settle down rather than nomadically wander is the size of the sculpture they produce. Nomadic people cannot carry large objects on their migrations, but cities retain monumental objects as a sign of their permanence. Near Eastern sculptures could be very large – the lamassus, man-headed winged bulls, at Persepolis are gigantic. The interiors of palaces were filled with large-scale relief sculptures gently carved into stone surfaces.

The invention of writing enabled people to permanently record business transactions in a wedge-shaped script called cuneiform. Laws were written down, taxes were accounted for and collected, and the first written epic, *Gilgamesh*, was copied onto a series of tablets. Stories needed to be illustrated, making narrative painting a necessity. Walls of ancient palaces not only had sculptures of rulers and gods but also had narratives of their exploits. Near Eastern art begins a popular ancient tradition of representing animals with human characteristics and emotions; some Sumerian animals have human heads. The personification of animals was continued by the Egyptians (the Sphinx) and the Greeks (the Minotaur), sometimes producing dreadful and harmful creations. There was also a trend to combine animal parts, as in the Lamassu, with the human head at the top of a hoofed winged animal.

Sumerian art, as contrasted with prehistoric art, has realistic looking figures acting out identifiable narratives. Figures are cut from stone, with negative space hollowed out under their
arms and between their legs. Eyes are always wide open; mean are bare-chested and wear a kilt. Women have their left shoulder covered; their right is exposed. Nudity is a sign of debasement; only slaves and prisoners are nude. Sculptures were placed on stands to hold them upright. There was a free intermixing of animal and human forms, so it is common to see human heads on animal bodies, and vice versa. Humans are virtually emotionless. Important figures are the largest and most centrally placed in a given composition. Such an arrangement is called hierarchy of scale and can be seen in the Standard of Ur, in which the king is the tallest figure, located in the middle of the top register. In the Sumerian world the gods symbolized powers that were manifest in nature. The local god was an advocate for a given city in the assembly of gods. Thus, it was incumbent upon the city to preserve the god and his representative, the king, as well as possible. The temple, therefore, became the center point of both civic and religious pride.

Because of the survival of the famous Code of Hammurabi stele, Babylon comes down to us as a seemingly well-ordered state with a set of strict laws handed down from the god, Shamash, himself. Nothing was spared in the decoration of the capital, Babylon, covered with its legendary hanging gardens and walls of glazed tile. Assyrian artists praised the greatness of their king, his ability to kill his enemies, his valor at hunting, and his masculinity. Figures are stoic, even while hunting lions or defeating an enemy. Animals, however, possess considerable emotion. Lions are in anguish and cry out for help. This domination over a mighty wild beast expressed the authority of the king over his people and the powerful forces of nature. Cuneiform appears everywhere in Assyrian art; it is common to see word written across a scene, even over the bodies of figures. Shallow relief sculpture is an Assyrian specialty, although the lamassus are virtually three-dimensional as they project noticeably from the walls they are attached to. Persia was the largest empire the world saw up to this time. As the first great empire in history, it needed an appropriate capital as a grand stage to impress people at home and dignitaries from abroad. The Persians erected monumental architecture, huge audience halls, and massive subsidiary buildings for grand ceremonies that glorified their country and their rulers. Persian architecture is characterized by columns topped by two bull-shaped capitals holding up a wooden roof.

The Ancient near East saw the birth of world civilizations, symbolized by the first works of art that were used in the service of religion and the state. Rulers were quick to see that their image could be permanently emblazoned on stelae that celebrated their achievements for posterity to admire. The new invention of writing created a systematic historical and artistic record of human achievement. Common characteristics of Ancient Near Eastern art include the union of human and animal elements in a single figure, the use of hierarchy of scale, and the deification of rulers. Because the Mesopotamian river valleys were poor in stone, most buildings in this region were made of mud-brick and were either painted or faced with tile or stone. Entranceways to cities and palaces were important; fantastic animals acted as guardian figures to protect the occupants and ward off the evil intentions of outsiders.