



 **Elements & Principles of Art**

Exploring the Visual Arts of
Non-Western Cultures

 **End**



✦ Just as a carpenter has tools to build a house, artists have tools to build their paintings, drawings, prints, sculpture, decorative arts and architectural designs.



Airborne Angel with a Rosary,
1565, Unknown Artist,
Central Asia
San Diego Museum of Art

2 Elements & Principles of Design Art 244 **End**



✦ An artist may use some or all of these tools to communicate their beliefs, values, thoughts and feelings.



Seated Buddha, 1350,
Unknown Artist, Thailand
The Walters Art Museum

3 Elements & Principles of Design Art 244 **End**



✦ When we do a **formal analysis** of an artwork, we look for these tools to help us see details and ideas that we may have missed the first time we viewed the artwork.



Equestrian Figure, 16th century,
Unknown Artist, Nigeria, Africa
Detroit Institute of Arts

4 Elements & Principles of Design Art 244 **End**



✦ Through **formal analysis**, we can more fully enjoy the lines, colors, patterns and subject. We can also get a better understanding of the artist and the culture in which the art was created.



Woman's Coat (Munisak),
1850, Unknown Artist, Uzbekistan,
Museum of Fine Arts, Boston

5 Elements & Principles of Design Art 244 **End**



✦ This presentation illustrates your handout, "**Formal Analysis of Visual Art.**" Please refer to it as you explore these wonderful artworks.



Fabric Panel, 20th century,
Unknown Artist, Ghana, Africa
Minneapolis Institute of Art

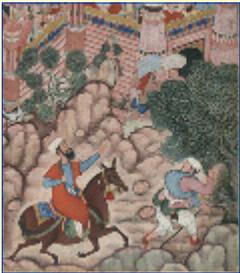
6 Elements & Principles of Design Art 244 **End**

Art teachers and historians have grouped the artist's tools into categories. In this presentation we will study:

- Elements of Design
- Principles of Design
- Elements of Content

In another presentation, we will explore the second half of formal analysis:

- Composition
- Style



Umar In Disguise, 1570, India
Unknown Mahesh Artist,
Freer & Sackler Galleries

7 Elements & Principles of Design Art 244 **End**

The **Elements of Design** are the basic building blocks of art:

- Line
- Color
- Shape
- Texture
- Space

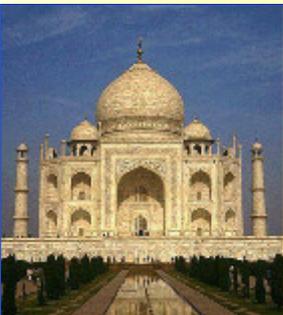


Horse from a Tomb Retinue, Unknown Artist, 8th century, China
Minneapolis Institute of Art

8 Elements & Principles of Design Art 244 **End**

The **Principles of Design** describe how an artist combines the Elements:

- Repetition
- Emphasis
- Balance
- Unity
- Contrast



The Taj Mahal, Shah Jahan, 1630-1653, India,
Great Buildings Online

9 Elements & Principles of Design Art 244 **End**

The **Elements of Content** are what the artwork is about:

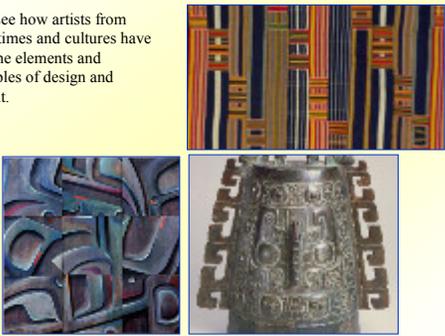
- Subject matter
- Intention of the artist
- Ideas in the work
- Symbols and symbolism



All The World, 1958, Nym Bandak,
National Gallery of Art, Australia

10 Elements & Principles of Design Art 244 **End**

Let's see how artists from many times and cultures have used the elements and principles of design and content.



11 Elements & Principles of Design Art 244 **End**

Artists combine the elements and principles of design and content to communicate their ideas. We'll look at the same artworks a couple of times, but we'll focus on one tool at a time. You'll see how artists combine tools to create their artworks.



Small Bowl, 800 AD, Unknown Artist,
Huari Peoples, Peru

12 Elements & Principles of Design Art 244 **End**




❖ All the artworks used in this presentation are in the Gallery at the end of the lesson. They are arranged by their geographic area.



The Festival of Lanterns, 1827, Katsushika Hokusai, Japan
 Minneapolis Institute of Art

13 Elements & Principles of Design Art 244 End




❖ First we will look at the **Elements of Design**. Examples from our gallery show us how artists use each one.

❖ **Elements of Design:**

- ◆ Line
- ◆ Color
- ◆ Shape
- ◆ Texture
- ◆ Space

14 Elements & Principles of Design Art 244 End




Lines

❖ Artists can use **lines** as the major element of their artwork. The weaver who created this Kente cloth used **variations of lines** both short and long parallel lines of many different colors. They are placed both vertically and horizontally. This took great skills and would have been worn only by royalty.



Fabric Panel, 20th century, Unknown Artist, Ghana, Africa, Minneapolis Institute of Art

15 Elements & Principles of Design Art 244 End




❖ Lines can be built up to show images such as the jaguar head on the right and the two condor birds on the left. Notice also how black lines **outline** each religious symbol to make it stand out from the background.



Small Bowl, 800 AD, Unknown Artist, Huari Peoples, Peru

16 Elements & Principles of Design Art 244 End




❖ Nym Bandak effectively used white **outlines** to highlight the trees, flowers and river and also divide the heavens and the stars in this diagram of the Aborigine universe.



All The World, 1958, Nym Bandak, National Gallery of Art, Australia

17 Elements & Principles of Design Art 244 End




❖ Hokusai used a variety of straight and curved lines as well as a black **outlines** to make each of the festival boats, lanterns and parade participants clearly stand out in his print. He wanted to praise the Obon Festival, the great Buddhist community celebration for the dead.



The Festival of Lanterns, 1827, Katsushika Hokusai, Japan
 Minneapolis Institute of Art

18 Elements & Principles of Design Art 244 End

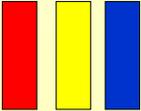
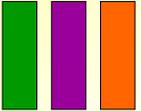
Color

✦ The **primary colors** are made from pure color, not mixed:

- Red
- Yellow
- Blue

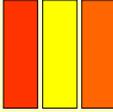
✦ When they are mixed, they create the **secondary colors**:

- Green 
- Purple 
- Orange 

19 Elements & Principles of Design Art 244 End

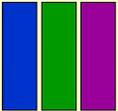
✦ Colors can appear to us as warm or cool. **Warm colors** are red, yellow, and orange. They seem to move forward, towards the viewer.




Woman's Coat (Munisak),
1850, Unknown Artist, Uzbekistan,
Museum of Fine Arts, Boston

20 Elements & Principles of Design Art 244 End

✦ **Cool colors** are blue, green and purple. Cool colors seem to move away from the viewer.




Blueberries, 1986, Jim Schoppert, United States, National Museum of the American Indian

21 Elements & Principles of Design Art 244 End

✦ Artists often combine both warm and cool colors to create special effects. Here the red (**warm**) angel's wings rise above the blue (**cool**) background. The artist wanted to show that the angel is above the pain and suffering of this world.



Airborne Angel with a Rosary,
1565, Unknown Artist, Central Asia
San Diego Museum of Art

22 Elements & Principles of Design Art 244 End

✦ To the right is a color chart. It shows the different color **values** – from the **pure** color in the center to **tints** (color mixed with white) on the left and **shades** (color mixed with black) on the right.

23 Elements & Principles of Design Art 244 End

✦ Colors change in **value** as they are mixed with black or white. **White** is added to make a **tint**, a lighter color. Notice the light pink, light blue and tan (light brown).



Umar In Disguise, 1570, Unknown Mahesh Artist, India, Freer & Sackler Galleries

24 Elements & Principles of Design Art 244 End

❖ **Black** is added to make a **shade**, a darker color. Notice all the different shades of dark blue in this painting.



Blueberries, 1986,
Jim Schoppert, United States,
National Museum of the
American Indian

25 Elements & Principles of Design Art 244 **End**

❖ **Saturation** describes the intensity of the colors. The **bright** blue and gold on the horse are **highly saturated** colors. They make the horse look rich and luxurious, a status symbol for its owner.



Horse from a Tomb, Unknown
Artist, 8th century, China
Minneapolis Institute of Art

26 Elements & Principles of Design Art 244 **End**

❖ **Less saturated** colors are dull or often shades or tints of a color. The bronze of this Buddha has aged to **dull** colors, varied **unsaturated** tints and shades of green. The simple colors reinforce Buddha's message that a simple life leads to enlightenment.



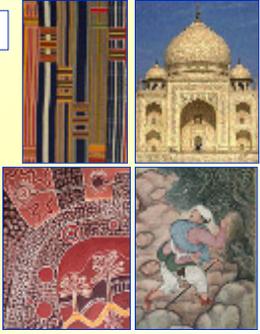
Seated Buddha, 1350,
Unknown Artist, Thailand
The Walters Art Museum

27 Elements & Principles of Design Art 244 **End**

Shapes

❖ There are two types of shapes:

- ❖ **Geometric**: those made with straight lines and angles, often mechanical.
- ❖ **Organic**: those using the curved lines of natural, living objects.



28 Elements & Principles of Design Art 244 **End**

❖ **Geometric** shapes include squares, rectangles and circles. Their crisp, straight lines can show organization and order, the hand of man shaping the world, taking control, bringing order to chaos.



29 Elements & Principles of Design Art 244 **End**

❖ **Organic** shapes follow the natural curves of living forms – people, plants, animals, water and land. They show movement and growth, the rhythms of weather and time. They bring realism to the human figure and animals.



30 Elements & Principles of Design Art 244 **End**

Texture

✦ **Texture** is how the surface of a thing feels to our fingers – soft, hard, slick. In sculpture you can actually feel the **real texture**. The chief's headdress has many spikes that would feel rough to our hands.



*Equestrian Figure, 16th century, Unknown Artist, Nigeria, Africa
Detroit Institute of Arts*

31 Elements & Principles of Design Art 244 **End**

✦ This clay sculpture is covered with glazes which are made of the same materials as colored glass. If you could touch the horse, the **real texture** would feel smooth and slick, like glass.



*Horse from a Tomb Reliquary, Unknown Artist, 8th century, China
Minneapolis Institute of Art*

32 Elements & Principles of Design Art 244 **End**

✦ In paintings, there are **implied textures**. The surface of the painting is smooth, but the artist makes each surface look real – like the smoothness of swirling clouds, the jagged feathers of the angel's wing or her silky clothes and wispy hair.



*Airborne Angel with a Rosary, 1565, Unknown Artist, Central Asia
San Diego Museum of Art*

33 Elements & Principles of Design Art 244 **End**

✦ Here the artist **implies textures** in the rough brick walls of the fort, the smooth domes on top of the towers, and the soft clothes that hang in folds on the guards and workers. Do you see the snake with the slick skin?



*Umar In Disguise, 1570, Unknown Mahesh Artist, India
Freer & Sackler Galleries*

34 Elements & Principles of Design Art 244 **End**

Space

✦ A painting, print or drawing has **two dimensions**:

- **Height** – the measurement from top to bottom
- **Width** – the measurement from side to side.



All The World, 1958, Nym Bandak, National Gallery of Art, Australia

35 Elements & Principles of Design Art 244 **End**

✦ A sculpture or building has a **third dimension**:

- **Depth** – the measurement from front to back.

✦ A person can walk around from the front to the back and view all angles of a sculpture or building.



*Bell (Bo Zhong), Unknown Artist, 12th century BC, China
Freer & Sackler Galleries*

36 Elements & Principles of Design Art 244 **End**

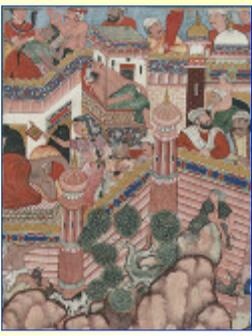
Artists can show **depth** in a painting by using **perspective**. The scene looks as if we can walk into it, we understand that the people are closer and the small buildings across the river are farther away.



The Festival of Lanterns, 1827, Katsushika Hokusai, Japan
Minneapolis Institute of Art

37 Elements & Principles of Design Art 244 **End**

Many non-western cultures do not use perspective - everything is the same size. Things at the top of the painting are meant to be farther away from the viewer. People in the culture understood this tradition.



Umar In Disguise, 1570, Unknown Mahesh Artist, India
Freer & Sackler Galleries

38 Elements & Principles of Design Art 244 **End**

Buildings also have:

- **Mass** – the physical bulk of a solid body
- **Volume** – the space enclosed by the building.

The towers of the Taj Mahal have a large amount of **mass**, but little **volume**.



The Taj Mahal, Shah Jahan, 1630-1653, India
Great Buildings Online

39 Elements & Principles of Design Art 244 **End**

The main building of the Taj Mahal has both a lot of **mass** and it surrounds a large **volume** of space.



The Taj Mahal, Shah Jahan, 1630-1653, India, Great Buildings Online

40 Elements & Principles of Design Art 244 **End**

Principles of Design

Next we'll look at the **Principles of Design**. Examples from our gallery show us how artists used each one.

Principles of Design:

- Repetition
- Emphasis
- Balance
- Unity
- Contrast

41 Elements & Principles of Design Art 244 **End**

Repetition

Artists use **repetition**, repeating the same element, such as a shape or color in different parts of the artwork. The Shang Dynasty artist repeated the circles and wing shapes. The sacred dragon's face is repeated on both sides of the bell.



Bell (Bo Zhong), Unknown Artist, 12th century BC, China
Freer & Sackler Galleries

42 Elements & Principles of Design Art 244 **End**



❖ The artist from the ancient Incan Empire used **repetition** two ways:

- the shapes – condors, eyes and stripes - are repeated.
- the colors – black, cream, red and gold – are repeated.

Small Bowl, 800 AD, Unknown Artist, Huari Peoples, Peru

43 Elements & Principles of Design Art 244 **End**



❖ **Pattern** is the repetition of the same elements to create an overall design. The Native American Navaho artist created a pattern of **geometric** shapes and bold colors to create the **pattern** on this blanket. In many cultures, the shapes in patterns are symbols or refer to legends.

Wearing Blanket, 1860, Unknown Artist, Navaho Peoples, USA Metropolitan Museum of Art

44 Elements & Principles of Design Art 244 **End**



Emphasis

❖ An artist may **emphasize** one element by making it the largest, brightest or darkest. The Central Asian artist emphasized the central pattern by surrounding it with black, making it stand out as the brightest part of the design.

Woman's Coat (Munisak), 1850, Unknown Artist, Uzbekistan, Museum of Fine Arts, Boston

45 Elements & Principles of Design Art 244 **End**



❖ The artist of the African Benin Empire made the chief the largest element of the sculpture. That **emphasized** his importance. This may show Prince Oranmiyan who introduced horses to the kingdom. The head is also larger, following the African tradition to honor the source of intelligence.

Equestrian Figure, 16th century, Unknown Artist, Nigeria, Africa Detroit Institute of Arts

46 Elements & Principles of Design Art 244 **End**



Balance

❖ There are two types of balance. **Symmetrical** artworks have formal balance – the right side is a mirror of the left side. It is the same on both sides of an imaginary line. It can be calming, reassuring worshippers who used this in a ritual.

Bell (Bo Zhong), Unknown Artist, 12th century BC, China Freer & Sackler Galleries

47 Elements & Principles of Design Art 244 **End**



❖ **Asymmetrical** artworks have informal balance, the shapes are not the same on either side of an imaginary line. It gives energy and movement to an artwork or can be unsettling.

Horse from a Tomb, Unknown Artist, 8th century, China Minneapolis Institute of Art

48 Elements & Principles of Design Art 244 **End**

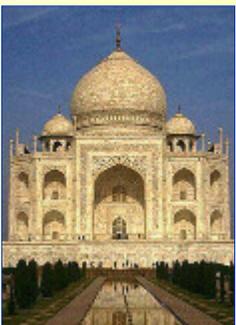
Unity

✦ When all parts of the composition work together, there is **unity**, either through **proportion** or **variety**.



49 Elements & Principles of Design Art 244 **End**

✦ **Proportion** is the pleasing relationship of all parts to each other and the whole of the design. The domes of the Taj Mahal are in **proportion** to the main part of the building – they do not look too big or too small.



The Taj Mahal, Shah Jahan, 1630-1653, India
Great Buildings Online

50 Elements & Principles of Design Art 244 **End**

✦ Artists use **variety** to give interest – different shapes, lines and colors. Nym Bandak's painting has a wide **variety** of shapes and lines.



All The World, 1958, Nym Bandak, National Gallery of Art, Australia

51 Elements & Principles of Design Art 244 **End**

Contrast

✦ **Contrast** is when the artist uses **opposites** of the same element. The Tang artist contrasted the dark blue color with the white and gold which are light colors. Contrast can be very eye-catching.



Horse from a Tomb Reliquie, Unknown Artist, 8th century, China
Minneapolis Institute of Art

52 Elements & Principles of Design Art 244 **End**

✦ The African Ewe tribe artist **contrasted** long vertical lines with short horizontal lines. In many places he also used **contrasting** colors – black/white and blue/yellow. This helps create a pleasing rhythm in the fabric.



Fabric Panel, 20th century, Unknown Artist, Ghana, Africa
Minneapolis Institute of Art

53 Elements & Principles of Design Art 244 **End**

Elements of Content

✦ Now we will look at the **Elements of Content**. Examples from our gallery show us how artists use each one.

✦ **Elements of Content**

- ◆ Subject
- ◆ Ideas
- ◆ Intention
- ◆ Symbols

54 Elements & Principles of Design Art 244 **End**

Subject

✦ **Representational** subjects are people, places and things that we can clearly identify. You can easily see that this is a person on a horse with a crown or helmet and a shield. The people of the Benin culture would have also recognized the symbols of power and kingship in it.



*Equestrian Figure, 16th century, Unknown Artist, Nigeria, Africa
Detroit Institute of Arts*

55 Elements & Principles of Design Art 244 **End**

✦ **Non-representational** art is created with lines, shapes and forms that do not show real people, places or things. Schoppert used only shapes to create *Blueberries*, abstracted from clan animals found on the totem poles of his tribe.



Blueberries, 1986, Jim Schoppert, United States, National Museum of the American Indian

56 Elements & Principles of Design Art 244 **End**

Intention

✦ **Intention** is the artist's purpose – why they created their art. The artist may want to **record** a beautiful person, place or event, as Hokusai did for the Festival of Lanterns in Osaka, Japan. People could enjoy the scene all year, remembering the ancestors honored during the festival.



*The Festival of Lanterns, 1827, Katsushika Hokusai, Japan
Minneapolis Institute of Art*

57 Elements & Principles of Design Art 244 **End**

✦ The artist might also want to **honor** someone. There are no written records, but African scholars believe that this could be a Benin chief or king because horses were a rare luxury reserved for royalty. Figures like this were placed on family altars by sons to honor their fathers.



*Equestrian Figure, 16th century, Unknown Artist, Nigeria, Africa
Detroit Institute of Arts*

58 Elements & Principles of Design Art 244 **End**

Ideas

✦ Artists frequently promote **ideas** in their art – a moral that they want to teach people who see their art, or something that is important to them.




*Seated Buddha, 1350, Unknown Artist, Thailand
The Walters Art Museum*

59 Elements & Principles of Design Art 244 **End**

✦ Artists create religious art that promotes the beliefs of the **religion**. Here his closed eyes communicate the belief that Buddha listens intently to the prayers of his followers. The hand pointing down is the "reassuring gesture," belief in Buddha will bring salvation.



*Seated Buddha, 1350, Unknown Artist, Thailand
The Walters Art Museum*

60 Elements & Principles of Design Art 244 **End**




❖ Jim Schoppert believed that the traditional forms of his tribe were important, but he **experimented** with them, breaking them into pieces and putting them back together in new ways. If you study totem animals, you will see the eye of the eagle, the fluke of a whale.



Blueberries, 1986, Jim Schoppert, United States, National Museum of the American Indian

61 Elements & Principles of Design Art 244 




Symbols

❖ **Symbols** are images that represent abstract ideas such as love or spirituality. Most cultures have **religious symbols** for their gods, representing their primary characteristics. The Incan jaguar god represented strength and power, shown by his bared teeth, large eye and strong jaw.



Small Bowl, 800 AD, Unknown Artist, Huari Peoples, Peru

62 Elements & Principles of Design Art 244 




❖ Australian Aboriginal artists have used many **symbols** in their art for at least 30,000 years. Nym Bandak explained his tribe's relationship with the earth, the sky and their gods to an anthropologist through this painting. Notice how the sky forms a protective shield around the earth.



All The World, 1958, Nym Bandak, National Gallery of Art, Australia

63 Elements & Principles of Design Art 244 




❖ Many cultures have epic legends that combine **symbolic myths** and history. This illustration is from the *Hamzanama*, an heroic tale of the exploits of Amir Hamza, the uncle of the prophet of Islam. The *Hamzanama* was traditionally told in dastan performances and originated more than 1,000 years ago, probably in Persia, then spread throughout the Islamic world in oral and written forms.

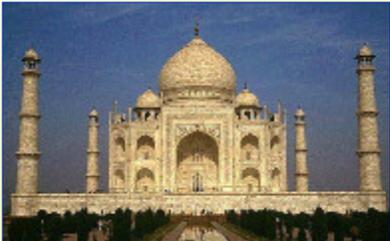


Umar In Disguise, 1570, Unknown Mahesh Artist, India Freer & Sackler Galleries

64 Elements & Principles of Design Art 244 




❖ You will use these skills of **formal analysis** in our classroom discussions, your section tests and for your research paper and presentation.



The Taj Mahal, Shah Jahan, 1630-1653, India, Great Buildings Online

65 Elements & Principles of Design Art 244 




❖ You will analyze the artwork by identifying and describing its **Elements of Design**:

- Line
- Color
- Shape
- Texture
- Space



Fabric Panel, 20th century, Unknown Artist, Ghana, Africa

66 Elements & Principles of Design Art 244 

❖ You will identify and describe its **Principles of Design**:

- Repetition
- Emphasis
- Balance
- Unity
- Contrast



*Bell (Bo Zhong), Unknown Artist, 12th century BC, China
 Freer & Sackler Galleries*

67 Elements & Principles of Design Art 244 **End**

❖ You will identify and describe its **Elements of Content**:

- Subject matter
- Ideas in the work
- Intention of the artist
- Symbols and symbolism



*Seated Buddha, 1350, Unknown Artist, Thailand
 The Walters Art Museum*

68 Elements & Principles of Design Art 244 **End**

❖ Your **Glossary of Terms** can also help you to use the correct vocabulary for all analysis and assignments.



*Wearing Blanket, 1860, Unknown Artist, Navaho Peoples, USA
 Metropolitan Museum of Art*

69 Elements & Principles of Design Art 244 **End**

Gallery of Artworks

❖ You'll see the same information for each artwork.

❖ The artworks are arranged by geographical area.

❖ **Title**, Date created

- Artist, dates of birth and death (if known)
- Culture or country of origin
- Medium
- Size
- Interesting facts

70 Elements & Principles of Design Art 244 **End**

❖ **Equestrian Figure**, 16th century

- Artist Unknown
- Nigeria, Africa
- Bronze
- H: 18.5 inches, W: 5 inches, D: 7 inches
- This sculpture was an offering on a royal altar, probably by a son for his father.



*Equestrian Figure, 16th century, Unknown Artist, Nigeria, Africa
 Detroit Institute of Arts*

71 Elements & Principles of Design Art 244 **End**

❖ **Fabric Panel**, 20th century

- Artist Unknown
- Ghana, W. Africa
- Cotton
- H: 72 inches, W: 45 inches
- Royal Kente cloth panels like this were often woven by men. There were many traditional designs that used specific colors and patterns.



*Fabric Panel, 20th century, Unknown Artist, Ghana, Africa
 Minneapolis Institute of Art*

72 Elements & Principles of Design Art 244 **End**

✦ **Umar In Disguise, 1570**

- Mahesh, no dates
- Mughal Dynasty, India
- Opaque watercolor and gold on cotton cloth
- H:79.2 cm W:64 cm
- This is an illustration from the Indian epic "Hamzanama," about the hero, Hamza, and his friends. It is meant to teach people the correct way for an individual to act.

*Umar In Disguise, 1570, Unknown Mahesh Artist, India
Freer & Sackler Galleries*



End

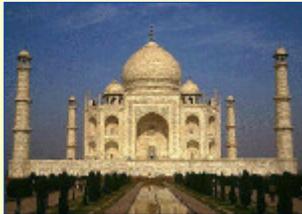
73 Elements & Principles of Design Art 244

✦ **The Taj Mahal, 1630-1653**

- Emperor Shah Jahan (1592-1666)
- Agra, India
- Marble, sandstone and jewels
- Mausoleum and gardens cover many acres
- This is the tomb of the Emperor's beloved wife. When she died Shah Jahan spent years supervising the creation of this monument.

*The Taj Mahal, Shah Jahan, 1630-1653, India
Great Buildings Online*



End

74 Elements & Principles of Design Art 244

✦ **Bell (Bo Zhong), 12th century BC**

- Artist Unknown
- Shang Dynasty China
- Bronze
- H: 31 cm W: 25 cm D: 15 cm
- 3,200 years ago, this bell was probably used by a wealthy family in religious ceremonies to honor their ancestors.

*Bell (Bo Zhong), Unknown Artist, 12th century BC, China
Freer & Sackler Galleries*



End

75 Elements & Principles of Design Art 244

✦ **Horse from a Tomb Reliquary, 8th century**

- Artist Unknown
- T'ang Dynasty China
- Earthenware, glaze
- H: 20 inches W: 20 inches D: 7 inches
- Wealthy Chinese families competed to buy the most beautiful tomb figures. Long before a person died, they displayed these status symbols in their home.

*Horse from a Tomb Reliquary, Unknown Artist, 8th century, China
Minneapolis Institute of Art*



End

76 Elements & Principles of Design Art 244

✦ **Airborne Angel with a Rosary, 1565**

- Artist Unknown
- Khurasan, Central Asia
- Opaque watercolor and gold on paper
- H: 7.4 inches, W: 4.5 inches
- The decorative style follows Persian traditions and illustrates the great influence of the Silk Road in transmitting artistic styles.

*Airborne Angel with a Rosary, 1565, Unknown Artist, Central Asia
San Diego Museum of Art*



End

77 Elements & Principles of Design Art 244

✦ **Woman's Coat (Munisak), 1850**

- Artist Unknown
- Uzbekistan, Central Asia
- Silk, Ikat dyed
- H: 46.5 inches
- The munisak was the most expensive item in a bride's dowry. The colors and designs are traditional to artworks made in the region.

*Woman's Coat (Munisak), 1850, Unknown Artist, Uzbekistan,
Museum of Fine Arts, Boston*



End

78 Elements & Principles of Design Art 244

◆ The Festival of Lanterns, 1827

- ◆ Katsushika Hokusai (1760-1849)
- ◆ Tokyo, Japan
- ◆ Color woodblock print
- ◆ H: 10 inches
W: 14 inches
- ◆ Hokusai revolutionized the art of the woodblock print with the introduction of landscapes and depiction of commoners.



*The Festival of Lanterns, 1827, Katsushika Hokusai, Japan
Minneapolis Institute of Art*

79 Elements & Principles of Design Art 244 **End**

◆ Seated Buddha, 1350

- ◆ Artist Unknown
- ◆ Sukhothal, Thailand
- ◆ Bronze
- ◆ H: 27 inches W: 21 inches
D: 9 inches
- ◆ This sculpture commemorates when Buddha started a flood that carried away evil forces. The flame above Buddha's head is a style unique to Southeast Asian Buddhist art.



*Seated Buddha, 1350, Unknown Artist, Thailand
The Walters Art Museum*

80 Elements & Principles of Design Art 244 **End**

◆ All The World, 1958

- ◆ Nym Bandak (1904-1981)
- ◆ Aborigine, Australia
- ◆ Paint on board
- ◆ Size not given
- ◆ The artist painted this to explain his culture's concept of the universe. They believe that each person is connected to their ancestors and to the spirits of the earth and animals.



*All The World, 1958, Nym Bandak,
National Gallery of Art, Australia*

81 Elements & Principles of Design Art 244 **End**

◆ Blueberries, 1986

- ◆ Jim Schoppert (1947-1992)
- ◆ Alaska, USA
- ◆ Carved poplar panels and paint
- ◆ H: 72 inches
W: 70 inches
- ◆ Schoppert was a Native Alaskan who used traditional animal forms to create modern art. He wanted to base a new art on his tribal heritage.



Blueberries, 1986, Jim Schoppert, United States, National Museum of the American Indian

82 Elements & Principles of Design Art 244 **End**

◆ Wearing Blanket, 1860

- ◆ Artist Unknown
- ◆ Navaho Peoples, USA
- ◆ Wool
- ◆ H: 69 inches W: 48 inches
- ◆ The horizontal, diamond and zigzag shapes follow ancient traditional patterns. The wool was dyed with organic materials such as roots, berries and minerals.

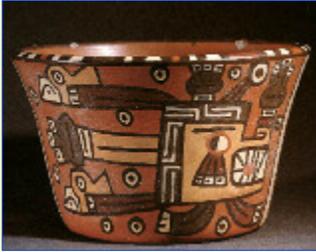


*Wearing Blanket, 1860, Unknown Artist, Navaho Peoples, USA
Metropolitan Museum of Art*

83 Elements & Principles of Design Art 244 **End**

◆ Small Bowl, 800 AD

- ◆ Artist Unknown
- ◆ Huari Peoples, Peru
- ◆ Earthenware and paint
- ◆ H: 3 inches
- ◆ The Incan Empire prized pottery and helped artists export their artworks to other areas all over South America along the extensive road system developed by their government.

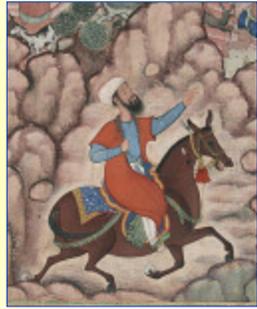


Small Bowl, 800 AD, Unknown Artist, Huari Peoples, Peru

84 Elements & Principles of Design Art 244 **End**



- ✦ The ability to formally analyze artworks is an important skill for our Non-Western Art History course.
- ✦ It should help you enjoy your journey of exploration!



Umar In Disguise, 1570, Unknown
Mahesh Artist, India
Freer & Sackler Galleries

End