

# AP Art History Review: Unit 8

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## **South, East, and Southeast Asia**

*\*\*\*Disclaimer: the material provided has been compiled from two main sources, including the College Board AP Art History Course Description and Khan Academy's AP Art History course resources. The material provided is not claimed by Simple Studies as original content. All images have been provided courtesy of The College Board.*

### White and Red Plum Blossoms

**Artist:** Ogata Korin

**Date:** 1710 - 1716 CE

**Period/Style:** Japanese Art

**Location:** Japan

**Material:** ink, watercolor, and gold leaf on paper

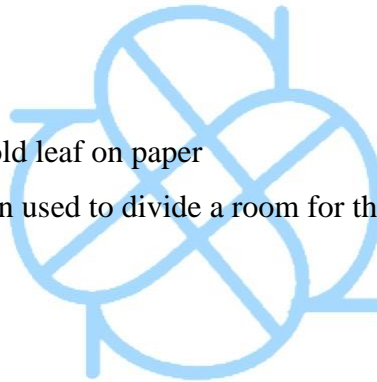
**Function:** Japanese folding screen used to divide a room for the Tsugaru family

**UT:** nature in art, status

**Patron:** Tsugaru family

**M/I:**

- Artist uses tarashikomi, a wet-pigment technique
- Use of colors, textures, and forms influenced western modern art (Ex: inspired Klint)
- This combines pure design and intimate naturalism of early spring
- This was nearly destroyed in WWII and is now a national treasure



## Great Stupa at Sanchi

**Artist:** none

**Date:** 300 - 100 BCE

**P/S:** Buddhist Art

**Location:** Madhya Pradesh, India

**Material:** stone masonry, sand stone on dome

**Function:** pilgrimage destination, holding 1 of the 8 relics, meant to be circumambulated

**UT:** pilgrimage destination, sacred space

**Patron:** King Ashoka

**M/I:**

- **Stupa:** religious structure enclosing a relic chamber. 8 relics divided among stupas (pearls of the ashes)
- **Mandala:** diagrams of cosmos are envisioned by Buddha
- **Axis mundi:** where 4 directions of the compass meet; connects cosmic waters below earth with celestial realm above, anchoring everything in its place
- Railing provides symbolic boundary between inner sacred area and outside profane world
- **Yakshi bracket figure:**
  - Sits on the torana
  - Personifies water, the source of life. On this bracket she symbolizes the sap tree, which flowers at her touch. She's a reminder that there is a division between the profane world and the celestial realm

## Lakshmana Temple

**Artist:** none

**Date:** 930-950 CE

**P/S:** Hinduism

**Location:** India

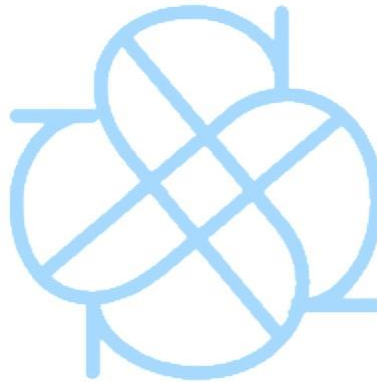
**Material:** sandstone

**Function:** dedicated to Lord Vishnu

**UT:** sacred space, pilgrimage site, narrative

**M/I:**

- The superstructure appears like the rising peaks of Mount Meru
- 5 shrines: main shrine stands in the center with 4 subsidiary shrines on 4 corners
- How to worship: circumambulate, go up the stairs, if you see Ganesha, you're going in the correct direction. Continue circumambulating until you reach the mandapas to worship Vishnu. Mandapa is the core of the temple's shrine. It's designed for intimate, individual worship.



## **Under the Wave off Kanagawa**

**Artist:** Katsushika Hokusai

**Date:** 1830-1833 CE

**P/S:** Japanese Art

**Location:** Japan

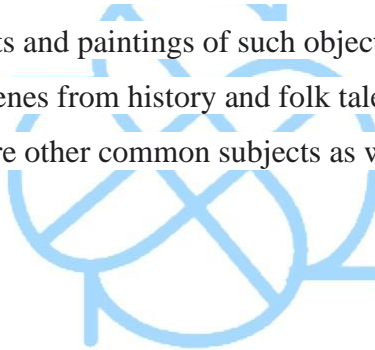
**Material:** polychrome woodblock print

**Function:** originally made to be sold to a Daoist who would make the pilgrimage to Mount Fuji, but later was sold to tourists when domestic travel was widely popular

**UT:** nature in art

**M/I:**

- Waves' value and curving of boats show movement
- Space of sky and wave are balanced
- **Ukiyo-e:** a genre of Japanese art which flourished in the 17th-19th centuries. Artists produced woodblock prints and paintings of such objects as female beauties, Kabuki actors, sumo wrestlers, scenes from history and folk tales, travel, scenes and landscapes, erotica, flora, and fauna are other common subjects as well



## **Night Attack on the Sanjo Palace**

**Artist:** none

**Date:** 1250-1300 CE

**P/S:** Kamakura Period

**Location:** Japan

**Material:** Handscroll (ink and color on paper)

**Function:** to show the civil war in Japan

**UT:** narrative in art, historical record

**M/I:**

- Painted 100 years after civil war depicted in the scene
- Elevated viewpoint
- Swift active brushstrokes
- Strong diagonals emphasizing movement and action
- Depersonalized figures, many with only one stroke for ears, eyes, and mouth
- Narrative is read from right to left as the scroll is unrolled
- Tangled mass of forms accentuated by Japanese armor
- Long archer leads escape from burning palace, followed by equestrian Japanese commander
- Military rule in Japan from 1185 onwards had an interest in the code of the warrior. Reflected in the large quantity of war-related literature and paintings
- Burning of the imperial palace at Sanjo in Kyoto as rebel forces tried to seize power by capturing the emperor. Rebels killed those who opposed, placed their heads on sticks, and paraded them as trophies. Coup staged in 1159 as Emperor go-Shirakawa is taken prisoner.

## **Taj Mahal**

**Artist:** Lahori

**Date:** 1632 - 1653

**P/S:** Islamic/Indian Art

**Location:** India

**Material:** mixed medium

**Function:** mausoleum, tomb, NOT a mosque, built in memory of 3rd wife Mumtaz Mahal

**UT:** death, afterlife, cross cultural, power and authority

**Patron:** Emperor Shah Jahan

**M/I:**

- Combines Persian, Islamic, and Indian Architecture
- Everything symmetrical except tombs (male tomb had to be larger)
- “8 paradises” or chambers
- **Cenotaph:** an empty tomb where people can pay respects



## **Temple of Angkor Wat**

**Artist:** none

**Date:** 800 - 1400 CE

**P/S:** Hinduism

**Location:** Cambodia

**Material:** stone masonry, sandstone

**Function:** Temple to worship Hindu God ,Vishnu, and kings' mausoleum

**UT:** sacred space, power and authority, death, afterlife

**Patron:** King Suryavarman II

**M/I:**

- Uses corbelled vaulting
- Towers symbolize 5 peaks of Mount Meru
  - A sacred mountain in Buddhism and Hinduism said to be the center of the spiritual and physical world
- Made to honor Vishnu, but kings would add various deities that they identified with so the temple has a Buddhist/Hindu mix
- Vishnu is the tallest
- Suryavarman II depicted himself and other Khmer kings as Vishnu (ruler of Gods) to show Suryavarman's power and authority
- Shows narrative of churning the ocean of milk to obtain immortality
  - Suryavarman II was obsessed with the idea of immortality

## **Forbidden City**

**Artist:** none

**Date:** 15th century CE, rebuilt under 3rd Ming Emperor Yongle

**P/S:** Ming Dynasty

**Location:** China

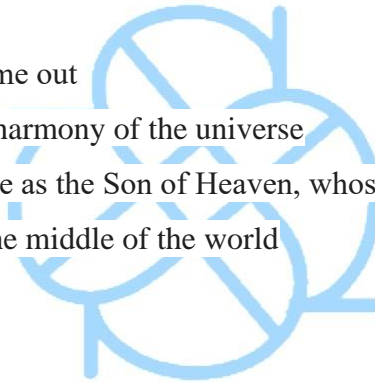
**Material:** mixed medium (stone, marble, brick, wood, and ceramic tile)

**Function:** political and ritual center of China for 500 years, then became a museum

**UT:** politicians and their influence, change over time, power and authority, sacred space

**M/I:**

- Access was restricted to the emperors and the nobles
- Chengzu emperor moved the capital to show his power
- Basic plan by the Mongols. Built according to traditional Chinese principles (aka Confucian ideology)
- If you go in, you can't come out
- Balance and symmetry = harmony of the universe
- Emphasizes emperor's role as the Son of Heaven, whose duty was to maintain cosmic order from his throne in the middle of the world





## **Ryoan-ji**

**Artist:** none

**Date:** 1480 CE, current design reflects 18th century

**P/S:** Japanese Art

**Location:** Japan

**Material:** rocks, water, plants, gravel

**Function:** place for meditation for Zen Buddhists

**UT:** nature in art, change over time, sacred space

**M/I:**

- Zen Buddhists return to nature and meditate to reach enlightenment
- Dry Garden: encourages contemplation
  - White gravel = flowing elements such as water
  - Rock = islands, shores, bridges. Garden originally had 9 stones in medieval times, but now it has 15
    - This is because in the Buddhist world, the number 15 denotes completeness, so you must have a total view of the garden to make it a whole and meaningful experience. However, in the conditions of the world, this isn't possible, shown in the fact that you can never see all 15 stones at once
- Fujiwara family kawarimono = professional gardeners

## **Todai-ji**

**Artist:** various, including Unkei and Keikei

**Date:** 743 CE, rebuild in 1700

**P/S:** Japanese Art

**Location:** Japan

**Material:** mixed medium

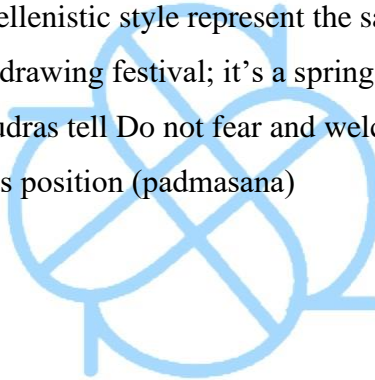
**Function:** Buddhist temple

**UT:** power and authority, change over time, sacred space, cross cultural

**Patron:** Emperor Shomu

**M/I:**

- Largest wooden building in the world. Every person in Japan's taxes were used for this
- Built when Emperor Shomu promoted Buddhism as the protector of the state
- The guardian figures in Hellenistic style represent the samsara cycle
- Omituzori = sacred water drawing festival; it's a spring festival
- Great Buddha of Nara: mudras tell Do not fear and welcome
  - He's sitting in lotus position (padmasana)



## **Gold and Jade Crown**

**Artist:** none

**Date:** 5th and 6th century CE

**P/S:** Three Kingdoms period

**Location:** Korea

**Material:** metalwork, gold, and jade

**Function:** used in coronations and memorial services

**UT:** sacred, death/afterlife, nature in art, power and authority

**M/I:**

- Jade represents fruit, abundance, and fertility
- Tree-shaped = reference to “world tree”, which acted as an axis mundi that connects heaven and earth
- Similar to crowns found in Eurasia
- Burials similar to China
- Found in royal tombs



## **Travelers among Mountains and Streams**

**Artist:** Fan Kuan

**Date:** Early 11th CE

**P/S:** Northern Song Dynasty

**Location:** China

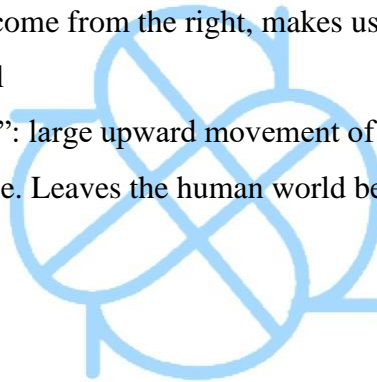
**Material:** Hanging scroll → ink and colors on silk

**Function:** Daoist decorative hanging scroll

**UT:** nature in art, narrative in art (in style), religious

**M/I:**

- 3 stages like 3 acts of drama
  - Bottom rocks establish an extreme foreground and introduces the principle characteristics
  - Middle: travelers come from the right, makes us realise our human scale: nature is large, we are small
  - Climactic “3rd act”: large upward movement of the mountain and slender waterfall to balance. Leaves the human world behind to be face to face with the Great Ultimate



## **Borobudur**

**Artist:** none

**Date:** 754-842 CE

**P/S:** Buddhism

**Location:** Indonesia

**Material:** volcanic rock

**Function:** Buddhist monument → pilgrimage destination

**UT:** narrative in art, sacred space, pilgrimage destination

**M/I:**

- Axis mundi
- People circumambulate around this
- One relief shows the birth of Buddha, when his mom was traveling to her parents' village to give birth. She gave birth in the forest.
- Several narrative reliefs - horror vacui showing birth of Buddha
- Several layers reflect Buddhist cosmology:
  - Lower level - negative impulses and desire
  - Middle level - world of forms, control of negative impulses
  - Top level - physical world and desires left behind

## **Portrait of Sin Sukju**

**Artist:** imperial Bureau of painting member

**Date:** 1417 - 1475 CE

**P/S:** Joseon Dynasty

**Location:** Korea

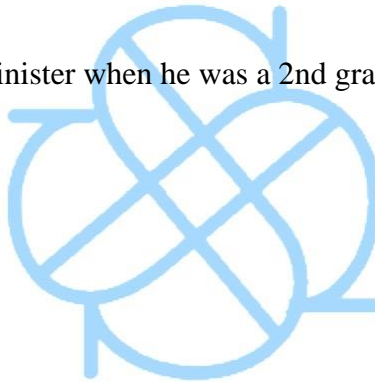
**Material:** hanging scroll

**Function:** painting of Sin Sukju as a soldier

**UT:** power and authority, status

**M/I:**

- Depicts a Korean Prime Minister and soldier
- Painting would be cherished and worshipped after his death
- Korean portraits emphasize contributions the subject made to his country (Confucian philosophy)
- Given to Korean Prime minister when he was a 2nd grade civil officer



## **Shiva as Lord of Dance (Nataraja)**

**Artist:** none

**Date:** 11th century CE

**P/S:** Hinduism

**Location:** India

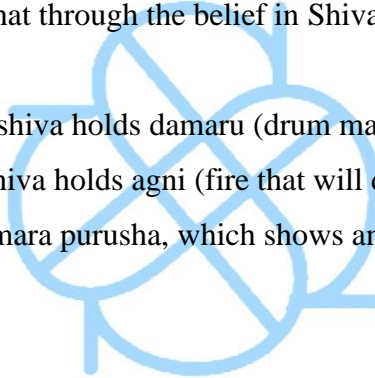
**Material:** copper

**Function:** combines in a single image Shiva's roles as a creator, preserver, and destroyer of the universe

**UT:** religious object, narrative in art

**M/I:**

- When you worship it, something divine comes out of you
- Conveys the Indian conception of a never-ending cycle of time
- Symbols in hands imply that through the belief in Shiva, his devotees can achieve salvation
  - Upper right hand: shiva holds damaru (drum making sounds of devotion)
  - Upper left hand: shiva holds agni (fire that will destroy the universe)
- Shiva is stepping on apasmara purusha, which shows an illusion of leading mankind astray



## **Terracotta Warriors**

**Artist:** none

**Date:** 221-209 BCE

**P/S:** Qin Dynasty

**Location:** China, mausoleum of the 1st Qin emperor of China

**Material:** terra cotta

**Function:** to guide/protect emperor in the afterlife

**UT:** death, afterlife, power and authority, politicians and their influence

**Patron:** emperor Qin - he unified China, but did so through violence

**M/I:**

- Shi Huangdi wanted to achieve immortality
- Similar to ancient Egyptian tombs with ka statues in them
- Taoism seen in individuality of the terracotta warriors, similar to humanism
- Warriors face East toward China's enemies
- Assembly line creation but creators died in the process
- In the afterlife, he wanted warriors, infantry, horses, chariots, weaponry, attendants, and entertainers
- Believed mercury had life giving power and surrounded himself with it



## **Jahangir**

**Artist:** None

**Date:** 1615 - 1618 CE

**P/S:** Hindu Art

**Location:** India

**Material:** watercolor, gold, and ink on paper

**Function:** royal portrait

**UT:** cross cultural, power and authority

**M/I:**

- Jahangir had many artists follow him wherever he went
  - He wanted everything to be recorded
- Seated on an hourglass throne
  - Sands of time run out → Jahangir near the end
- Flames of gold radiate from the Emperor's head against a larger darker gold disc. A slim crescent hugs the disc's border, creating a harmonious fusion between the sun and the moon, and therefore day and night
  - Symbolizes ruler's emperorship and divine truth
- Surrounded by halo of sun and moon
  - Jahangir is source of all light
- Jahangir faces 4 bearded men with different ethnicities, but he engages only with the Shaikh
  - Jahangir is making a statement about spiritual learnings

## **Chairman Mao en Route to Anyuan**

**Artist:** unknown, inspired by Liu Chunhua

**Date:** 1969 CE

**P/S:** Social Realism period

**Location:** China

**Material:** color lithograph

**Function:** propaganda for Chairman Mao

**UT:** propaganda, power and authority, politicians and their influence

**M/I:**

- Done anonymously - individual fame would be counter cultural
- Mao worked for reforms of mines, wages, education, and many bonded him to the communist part because of his ideals
- Art uses Chinese landscape style; a misty landscape like this would show immortal realms. Weather shows change, and he appears as rising sun
- Umbrella shows that he's willing to travel, and the fist shows determination
- Some modern aspects → telephone and water dam
- Most reproduced image ever (900 million copies)

## **David Vases**

**Artist:** none

**Date:** 1351 CE

**P/S:** Mongol Dynasty

**Location:** China

**Material:** white porcelain with blue cobalt underglaze

**Function:** offering to Daoist temple in honor of deceased general who had recently been made a god

**UT:** cross cultural, status

**M/I:**

- Earliest known blue and white design on Chinese vases
- Daoist
- influences : Mongol Empire + China + Iran
  - The blue cobalt came from China on the silk road, which came from Iran and the design was made to appeal to markets in Iran



## **Funeral banner of Lady Dai**

**Artist:** none

**Date:** 180 BCE

**P/S:** Han Dynasty

**Location:** China

**Material:** painted silk

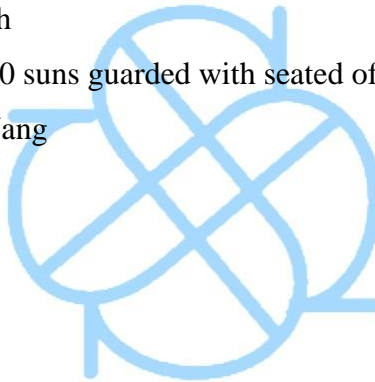
**Function:** T-shaped banner covered the inner coffin of Lady Dai. Used to identify during mourning ceremonies, and possibly aided soul in afterlife

**UT:** death, afterlife, wealth, status, sacred object

**Patron:** Family of Lady Dai (she's a wife of a high noble)

**M/I:**

- Bottom: low creatures, underworld, tomb guardians
- Middle: Lady Dai on Earth
- Top: heaven, moon, and 10 suns guarded with seated officers
- Left and Right: Yin and Yang



## **Longmen Caves**

**Artist:** none

**Date:** 493 - 1127 CE

**P/S:** Tang Dynasty

**Location:** China

**Material:** limestone

**Function:** buddhist caves to live in and a pilgrimage destination

**UT:** sacred space, change over time, pilgrimage site

**Patron:** Northern Wei, Emperors and Tang

**M/I:**

- Similar to Buddhist caves in India and Bamiyan Buddha in Afghanistan
- Center is Vairochana Buddha
  - On his sides are bodhisattvas (helpers, pupils)
  - 2 heavenly kings and guardian figures
- 50 more caves added in the Tang dynasty and incorporated female figures
- 2500 stelea inscriptions - tell us what was built, when, and by whom
- 60 stupas