

# 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 18<sup>th</sup> c. 1

# 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

<https://youtu.be/nrIILJbKIvk>  
Neolithic pottery in England

## *Jomon Pot*

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

Smithsonian Museum of Natural History



# TECHNIQUES IN CERAMICS

## HOW TO USE YOUR CLAY



Coil Method



Pinching



Slab Building



Hand Building

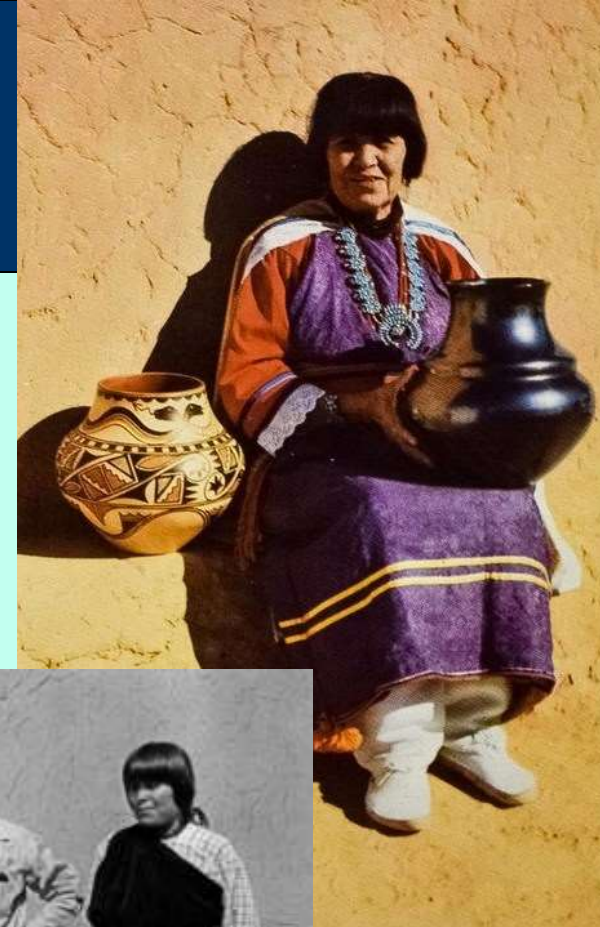


Wheel Throwing



## 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.



Maria and Julian

<https://youtu.be/7AhX1MhvAG8>



*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



**Vase, China,**  
18<sup>th</sup> century.  
Porcelain with  
white glaze and  
overglaze  
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

**Iconography:**  
Nine peaches with blossoms represent longevity. Number nine was associated with eternity.

# Glass



*Bottle in the shape of a pomegranate, Egypt  
c. 1550-1307. Sand-core glass. Height 4"*

<https://youtu.be/9RaWUbnOF1o>

**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.

## ISLAMIC GLASSMAKING

In the 13th century, decorators in the region of Syria achieved the first extensive application of enamels on glass.



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



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



**Philippe-Joseph Brocard.** *Mosque Lamp.* France. 1860-1880

**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.

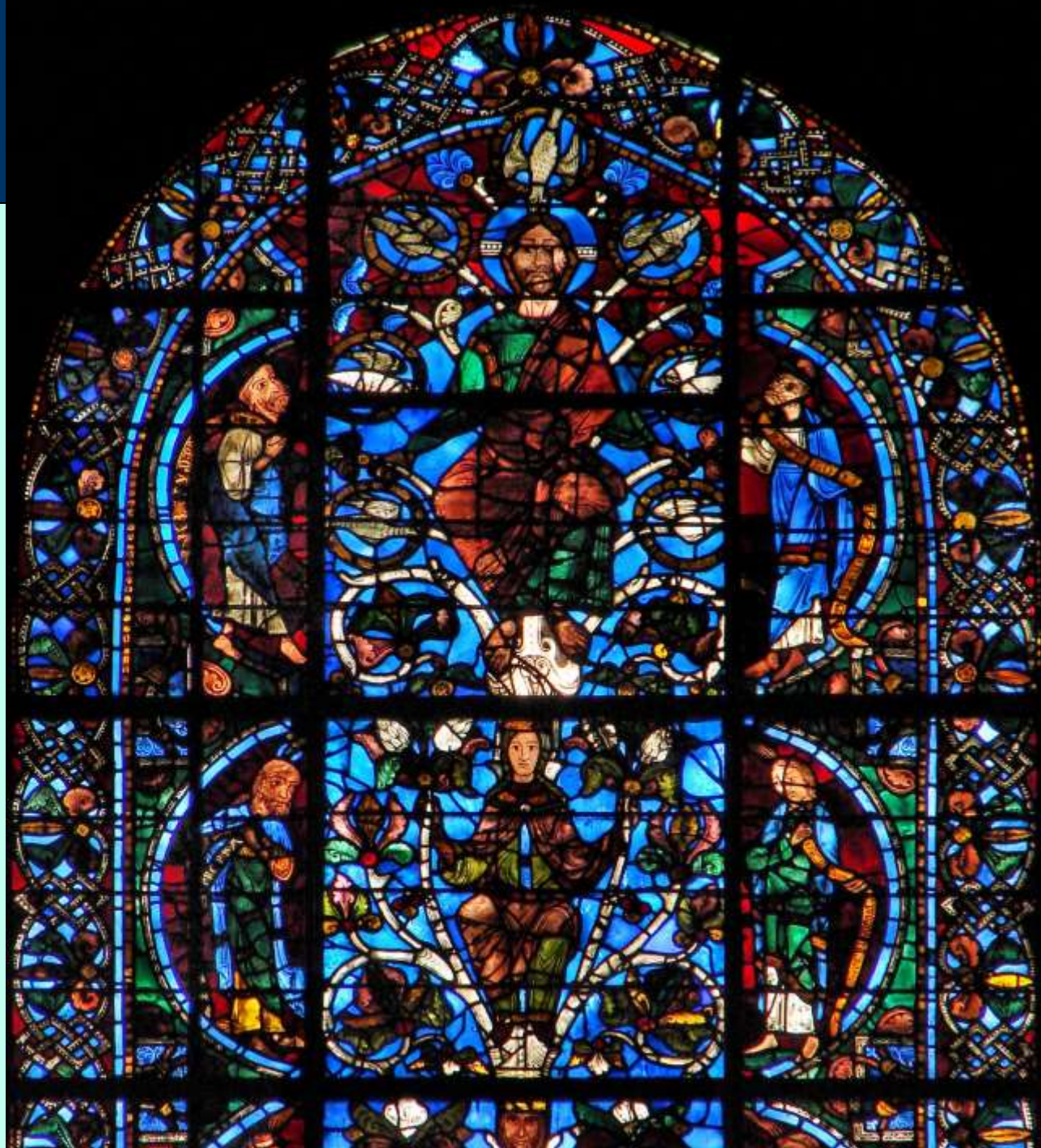
<https://www.360cities.net/image/chartres-cathedral-france>

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





*King David. Detail from the Tree of Jesse, Chartres Cathedral, c. 1150-70.* 14



# Metal



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

**Iconography:**  
Religious –  
represent Jesus  
or St. Mark  
Secular – Royal  
symbol





**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

*Pair of royal earrings*, India, c. 1<sup>st</sup> century B.C.E. Gold.  
(cold forging). Metropolitan Mus.

# Wood

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

# Fiber: Textile



*Incan Tunic*, Peru,  
c. 1500.

Wool and Cotton  
35X30"



*Ardabil  
Carpet, Persia,  
1539-40.  
Wool pile on  
silk warps.*

$34 \frac{1}{2} \times 17 \frac{1}{2}$   
(10.5 m × 5.3 m)



# Ivory, Jade and Lacquer



*Arm ornament, Yoruba, 16<sup>th</sup> century. Ivory*



*Vase in the form of two carps,*  
China, 18<sup>th</sup> century. Jade  
Height 6 <sup>3</sup>/<sub>8</sub> "



*Tiered picnic box,*  
Japan, late-17<sup>th</sup>  
century. Wood, black  
lacquer, gold and  
silver powder, shell

Lacquer:  
The sap of the  
lacquer tree  
used to varnish  
wood or other  
materials.



# Art, Craft, and Design

## 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  
Morris

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"*



"The Achievement of the Grail" (1891-4) Tapestry by Edward Burne-Jones, Museum and Art Gallery of Birmingham

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.

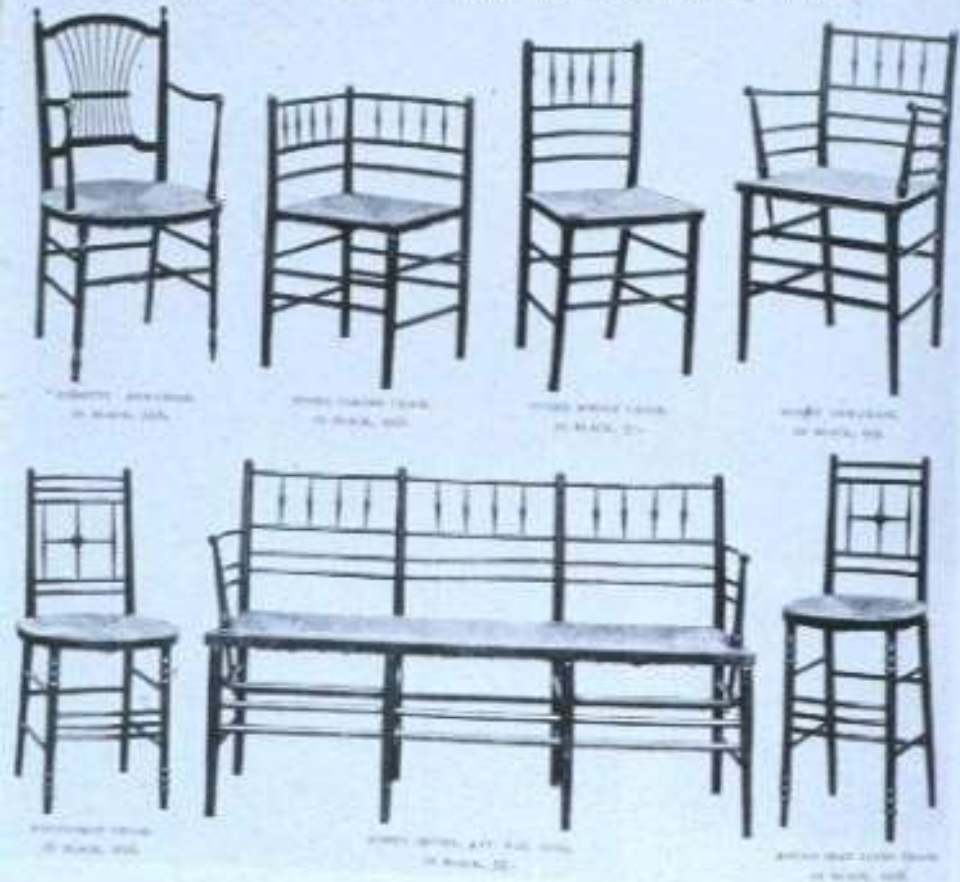


Ponsonby Church. 1840-74 (Neo-Gothic style) Calderbridge, Lake District. England.

**Sir Edward Burne-Jones (designer) and William Morris (manufacturer), St Peter, St John, Crucifixion, Nativity, St Paul, St Barnabus.**  
C. 1874, stained glass windows, Ponsonby Church, Ponsonby, England.



THE SUSSEX RUSH-SEATED CHAIRS  
MORRIS AND COMPANY  
449 OXFORD STREET, LONDON, W.




Sussex Rush-Seated Chairs. Page from the Morris and Co. catalogue.

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



No. 1000. Ebonized - Stained oak  
"Sussex" chair, made by Morris and  
Co.  
No. 1001. Ebonized - Stained  
oak chair with rush seat, made by Morris  
and Co.





Integrated decorative environment

**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.

**Note.** This is the Golden type.  
 This is the Troy type.  
 This is the Chaucer type.



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

Kelmscott Press typefaces and colophon, 1897

## Page from the Kelmscott Chaucer, 1896

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."



THOLDE dayes of the Kyng Arthour,  
Of which that Britons speken greet honour,  
Al was this land fulfild of faicrye.  
The elf queene with hir joly compaignye  
Daunced ful ofte in many a grene mede;  
This was the olde opinion, as I rede.  
I speke of manye hundred yeres ago;  
But now kan no man se none elves mo.

for now the grete charitee and prayeres  
Of lymytours, and othere booly freres,  
That serchen every lond and every streem,  
As thikke as motes in the sonne-beem,  
Blessynge halles, chambres, kichenes, boures,  
Citees, burghes, castels, hye toures,  
Thropes, bernes, shipnes, dayeryes,  
This maketh that ther been no fairyres;  
for ther as wont to walken was an elf,  
Ther walketh now the lymytour hymself,  
In undermeles and in morwenynges,  
And seyth his matyns and his booly thynges  
As he gooth in his lymytacioun.  
Wommen may go sauffy up and down;  
In every bussh, or under every tree,  
Ther is noon oother incubus but he,  
And he ne wol doon hem but dishonour.

AND so bifel it, that this kyng Arthour,  
hadde in his hous a lusty bachelour,  
That on a day cam ridynge fro ryver;  
And happed that, allone as she was born,  
He saugh a mayde walkynge hym biforn,  
Of whiche mayde, anon, maugree hir heed,  
By verray force he raft hire maydenhed:  
for which oppressioun was swich clamour,  
And swich pursute unto the kyng Arthour,  
That dampned was this knyght for to be deed.



**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 began to publish an influential magazine called “The Craftsman”.

Gustav Stickley’s Craftsman Workshop, Library Table.



Toots Zynsky, *Night Street Chaos*, 1998. Glass. 7X13X7”

# 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.

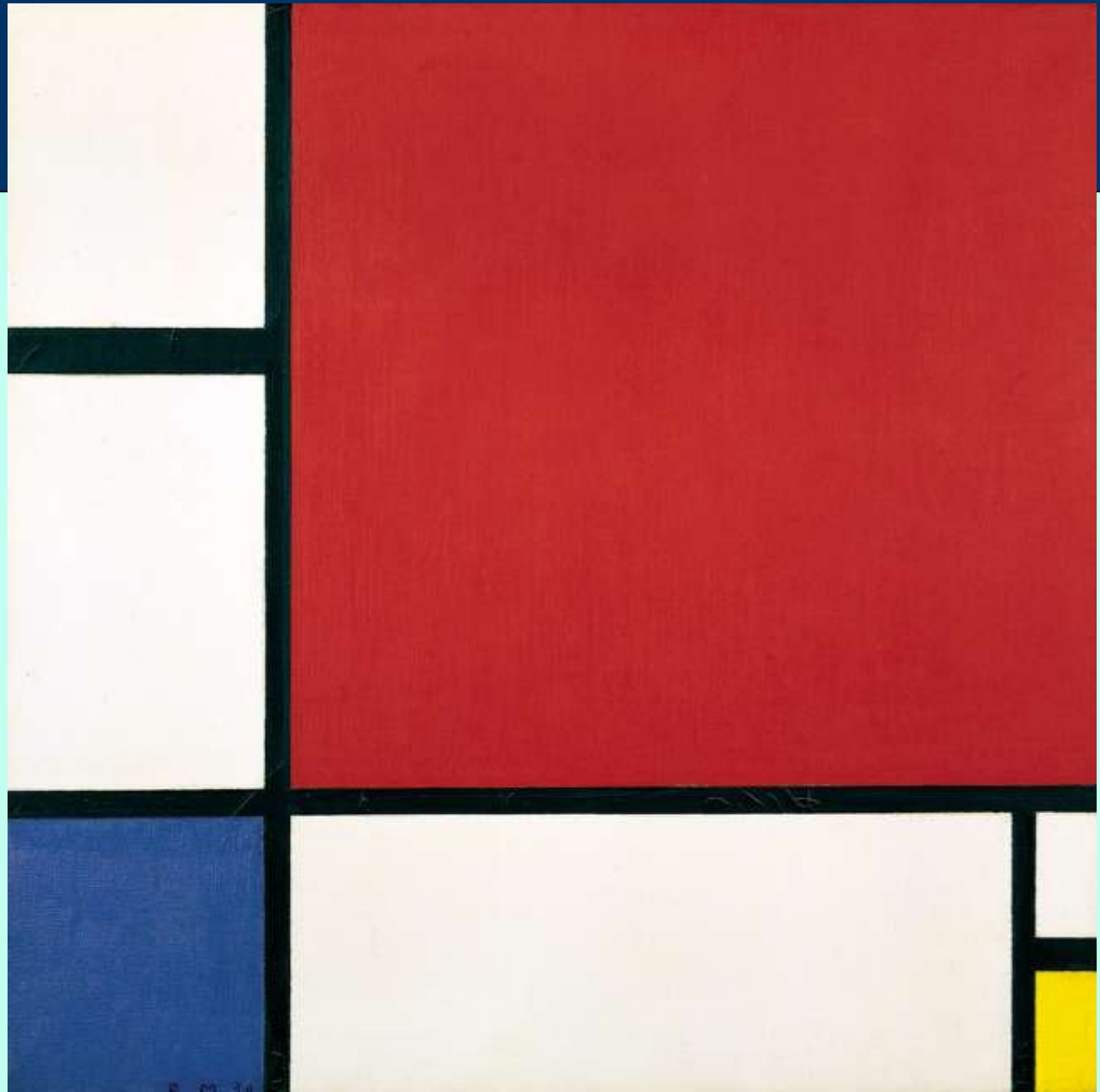
**Abstraction was in part an attempt to create a scientifically based, universal language of the senses, that would transcend ideologies such as nationalism, communism and fascism.**

**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





# Utopian Visions: Russian Constructivism

**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/mQURCU6jN58>



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*.

**Varvara Stepanova**  
**Design for**  
**Sportswear, 1923.**  
Gouache and ink on  
paper



**The Constructivists sought to move beyond the autonomous art object, extending the formal language of abstract art into practical design work.**



Aleksandr Rodchenko Poster  
for the movie Kino Eye  
1924



Aleksandr Rodchenko, *Untitled  
Advertising Poster*, 1924. Gouache  
and photomontage on paper. 27x33"



Aleksandr Rodchenko, *Untitled Advertising Poster*, 1924. Gouache and photomontage on paper. 27x33”

Comparison: Art Nouveau: Henry van de Velde, (Belgian, 1863 - 1957).  
*Tropon: L'Aliment le plus concentré*, 1898. Color lithograph.



# **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.

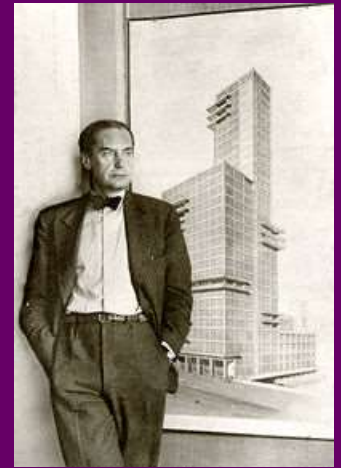
[https://youtu.be/LsDCNL\\_rAjs](https://youtu.be/LsDCNL_rAjs) 4:45

# 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.”

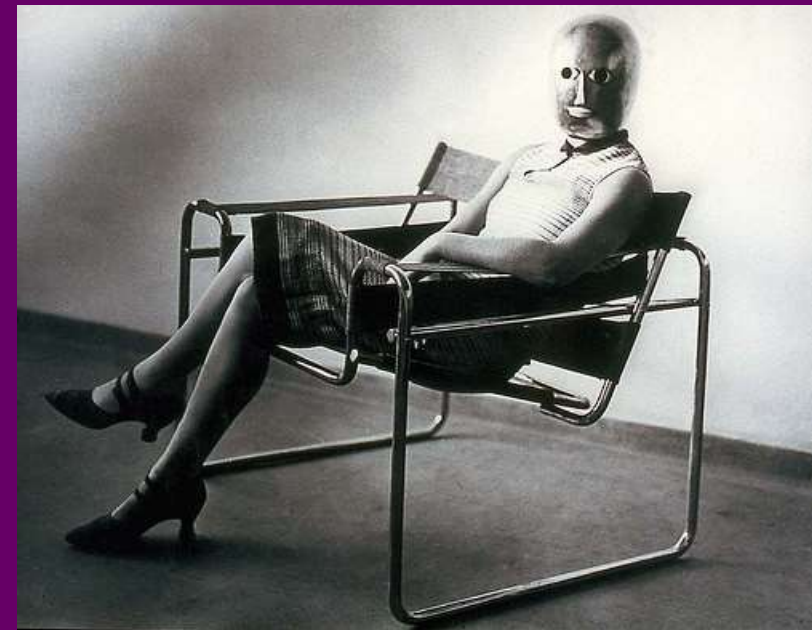


*Marcel Breuer in the Wassily chair, ca. 1926*

**Marcel Breuer, Armchair, Model B3 (*Wassily chair*) 1927-8. Chrome plated tubular steel with canvas slings.**



**Oskar Schlemmer, *Masks from the Bauhaus Stage Workshop*, 1922.**





**Marcel Breuer, Armchair,  
Model B3 (*Wassily chair*)**  
1927-8. Chrome plated tubular  
steel with canvas slings.

**Frank Lloyd  
Wright,  
*Robie Chair***  
1907



**Marcel Breuer,  
*Cantilever Chair***  
*"Cesca"*, 1928.  
Structure in  
chrome plated  
steel, seat and  
back in Vienna  
straw.



**Frank Lloyd Wright.**  
Burgundy vinyl club chair





*Pair of Rock Chairs*, Scott Burton, Stone. 1980. MoMa NY