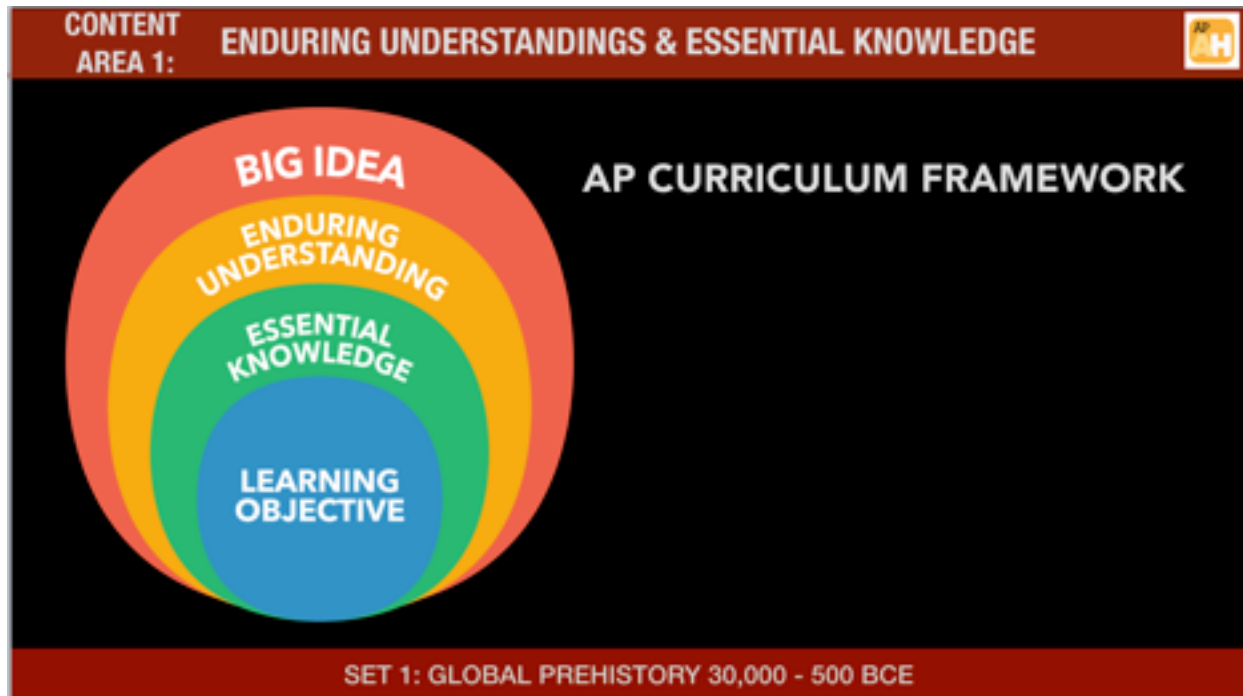


ENDURING UNDERSTANDINGS & ESSENTIAL KNOWLEDGE STATEMENTS

CONTENT AREAS: 1 - 3



**ENDURING UNDERSTANDING 1 - 1**

Human expression existed across the globe before the written record.

While prehistoric art of Europe has been the focus of many introductions to the history of art, very early art is found worldwide and shares certain features, particularly:

CONCERN WITH THE NATURAL WORLD, and

HUMANS' PLACE WITHIN THE NATURAL WORLD.

SET 1: GLOBAL PREHISTORY 30,000 - 500 BCE

**ESSENTIAL KNOWLEDGE 1 - 1a**

Periods of time **before the written record** are often defined in terms of geological eras or major shifts in climate and environment. The periods of global prehistory, known as lithic or stone ages, are:

PALEOLITHIC (old stone age)

MESOLITHIC (middle stone age), and

NEOLITHIC (new stone age).

A glacial period produced European **ice ages**; Saharan agricultural grassland became desert; and tectonic shifts in southeast Asia created **land bridges** between the continent and the now-islands of the Pacific south of the equator.

HUMAN BEHAVIOR AND EXPRESSION WAS INFLUENCED BY THE CHANGING ENVIRONMENTS IN WHICH THEY LIVED.

**ESSENTIAL KNOWLEDGE 1 - 1b**

Globally, the earliest peoples were small groups of **hunter-gatherers**, whose paramount concern was **sheer survival**, resulting in the creation of **practical objects**.

From earliest times, these practical tools were accompanied by objects of unknown purpose: **ritual** and symbolic works perhaps intended to encourage the availability of flora and fauna food sources.

People established many artistic media, from the first fired **ceramics**, to **painting** and incised (carved) **graphic designs** (primarily on rock surfaces), **sculpture** (notably female and animal figurines), and **architecture** (stone megalithic installations).



ENDURING UNDERSTANDING 1 - 2

First instances of important artistic media, approaches, and values occurred on different continents, with **Africa and Asia preceding** and influencing other areas as the human population spread.



ESSENTIAL KNOWLEDGE 1 - 2a

In many world regions - including those not in direct contact with one another - (**archetype**) art shows humans' awareness of

FUNDAMENTAL, STABLE PHENOMENA,

from the **MACROCOSMIC**
(e.g. astronomical cycles, such as equinoxes and solstices)

to the **MICROCOSMIC**
(e.g. exploitation of permanent materials available in local environments, such as stone, hardened clay, and jade.)



ESSENTIAL KNOWLEDGE 1 - 2b

Humanity is understood to have begun in **Africa** and radiated outward.

Beginning around **77,000 years ago**, the first 'art' was created in the form of rock paintings and carved natural materials, such as ochre.

Geometric patterns and representations of **life forms**, usually human and animal, were typical two-dimensional creations.

Three-dimensional forms were sculpted, and monuments, large-scale objects, and environments were assembled and/or constructed.

Art making was associated with activities such as **food production** (hunting, gathering, agriculture, animal husbandry) and patterns of **behavior**, such as settlement, demonstration of **status**, and **burial**. For example, places of gathering or settlement and/or objects found in such places may be painted and/or incised with imagery related to their use.



ESSENTIAL KNOWLEDGE 1 - 2c

Humans established Paleolithic communities in West, Central, South, Southeast, and East Asia between 70,000 BCE and 40,000 BCE.

Paleolithic and Neolithic **cave paintings** featuring **animal imagery** are found across Asia, including the mountains of Central Asia and Iran and in rock shelters throughout central India.

In prehistoric China, ritual objects were created in **jade**, beginning a 5,000-year tradition of working with the precious medium.

Ritual, tomb, and memorializing arts are found across Neolithic Asia, including impressive **funerary steles** from Saudi Arabia and Yemen. Asia's greatest contribution to early world art is in **ceramic** technology, with some of the earliest pieces (dating to 10,500 BCE) produced by the Jomon culture in Japan. Even earlier pottery continues to be found, particularly in China. Ceramics were also produced in Iran beginning in the eight millennium BCE, and refined vessel forms arose from the adoption of the potter's wheel in the fourth millennium BCE.



ESSENTIAL KNOWLEDGE 1 - 2d

In the Pacific region, migrations from Asia approximately 45,000 years ago were possible because of **lowered sea levels** and the existence of **land bridges**.

The earliest objects have been dated to about 8,000 years ago.

The Lapita peoples, who moved eastward from **Melanesia** to **Polynesia** beginning about 4,000 years ago, created pottery with incised geometric designs that appear across the region in multiple media today.



ESSENTIAL KNOWLEDGE 1 - 2e

Paleolithic and Neolithic Europe's artistic statements were made in **small human figural sculptures** (central Europe), **cave paintings** (France and Spain), and outdoor, **monumental stone assemblages** (British Isles).

These provide glimpses into the beginnings of **ritual life** (15,000 BCE) as **people tried to influence and integrate with the natural cycles of the cosmos** and promote both human and animal **fertility**.

These works establish the **dynamic interplay of naturalism and abstraction** found throughout art's history.



ESSENTIAL KNOWLEDGE 1 - 2f

On the American continent, from the Arctic to Tierra del Fuego, indigenous peoples who had recently migrated from Asia (before 10,000 BCE) first made sculptures from animal **bone** and later from **clay**, with **animals** and **sacred humans** as dominant subject matter.

Similar to European expressions, ancient American art adapts animal images to the natural contours of the chosen materials and features **fecund** females.

The fact that female figurines may also display unusual or supernatural characteristics suggests the importance of **shamanic** religion brought from Asia very early in human history.



ENDURING UNDERSTANDING 1 - 3

Over time, art historians' knowledge of global prehistoric art has developed through interdisciplinary collaboration with social and physical scientists.



ESSENTIAL KNOWLEDGE 1 - 3a

Ongoing archaeological excavations and use of **carbon-14 dating** has illuminated interconnections of art across the world.

Due to the understandably small number of surviving and located monuments, however, reasons for similarity or difference in form remain largely **conjectural**.

Nonetheless, comparisons of groups of objects and the application of **ethnographic analogy** (considering modern traditional practices as models for ancient ones) and reconstruction of religious history (noting shamanism as the earliest, most persistent worldwide spiritual approach) can be applied to help establish general theories of the function and meaning of prehistoric art.



ESSENTIAL KNOWLEDGE 1 - 3b

Since it was first practiced circa 1900, modern **stratigraphic archaeology** (recording precisely each level and location of all objects) has served as a basis for art historical studies.

Archaeology supports understandings of how people, culture, and therefore art travelled across the globe well before highly organized societies were formed.

Important monuments, such as the caves at Lascaux, and media, particularly ceramics, were first discovered and described by archaeologists and then became available for interpretation by art historians - the two disciplines are highly complementary.



ESSENTIAL KNOWLEDGE 1 - 3c

The function of artistic expression prior to written records is inferred from evidence of technology and survival strategies and based on the relation of tools and their function (whether task related or expressive), available food sources, the rise of sophisticated culture, and humans' capacity to shape and manage the environment. Basic art historical methods can be applied to prehistoric art by comparing works of art, imagery, materials, and techniques to identify patterns (such as prevalence of transformational animal-human iconography), then ethnographic approaches can be used to propose hypotheses (e.g. that certain iconography is shamanic in nature). Cross-cultural comparison can help establish wider generalizations (e.g. that South African, Asian, and indigenous American peoples all participated in rock/cave expressions of a visionary aesthetic). In this way, the apparent paucity of evidence can be mitigated and theories proposed, tested, refined, and potentially rejected by conflicting or new information, as in other periods of art history and in other disciplines.

**ENDURING UNDERSTANDING 2 - 1**

Artistic traditions of the ancient Near East and dynastic Egypt focused on representing **royal figures** and **divinities** and on the function of **funerary** and **palatial** complexes within their cultural contexts.

Works of art illustrate the active **exchange of ideas** and reception of artistic styles among the Mediterranean cultures and the subsequent influence on the Classical world.

SET 2: ANCIENT MEDITERRANEAN 3,500 - 300 BCE

**ESSENTIAL KNOWLEDGE 2 - 1a**

The art of the ancient Near East (present-day Iraq, Syria, Iran, Turkey, Lebanon, Israel, Palestine, Jordan, and Cyprus, from 3,500 - 300 BCE) is associated with successive **city-states** and cultural powers: Sumerian, Akkadian, Neo-Sumerian and Babylonian, Assyrian, Neo-Babylonian, and Persian.

The art of **dynastic** Egypt (present-day Egypt and Sudan, from 3,000 - 30 BCE) generally includes coverage of predynastic Egypt to Old, Middle, and New Kingdoms. The **Amarna** period (New Kingdom) was also important because of its cultural reform and stylistic revolution.

**ESSENTIAL KNOWLEDGE 2 - 1b**

The study of artistic innovations and conventions developed in the ancient Near East and dynastic Egypt (facilitated by recorded information from the time) provides a foundation for comparative understanding of subsequent artistic traditions within the region and beyond.



ENDURING UNDERSTANDING 2 - 2

Religion plays a significant role in the art and architecture of the ancient Near East, with cosmology guiding representation of deities and **kings who themselves assume divine attributes**.

SET 2: ANCIENT MEDITERRANEAN 3,500 - 300 BCE



ESSENTIAL KNOWLEDGE 2 - 2b

Architectural representations include towering **ziggurats** that provide monumental settings for the worship of many deities, as well as heavily fortified palaces that increased in **opulence** over the centuries, proclaiming the **power** and **authority** of rulers.

SET 2: ANCIENT MEDITERRANEAN 3,500 - 300 BCE



ESSENTIAL KNOWLEDGE 2 - 2a

Artists created fully developed, **formal types**, including sculptures of human figures interacting with gods and stylistic conventions representing the human form with a combined **profile** and **three-quarter view**.

In these combinations, important figures are set apart using a **hierarchical scale** or by dividing the compositions into **horizontal sections or registers**, which provide significant early examples of **historical narratives**.

SET 2: ANCIENT MEDITERRANEAN 3,500 - 300 BCE



ENDURING UNDERSTANDING 2 - 3

The art of dynastic Egypt embodies a sense of **permanence**.

It was created for eternity in the service of a culture that focused on preserving a cycle of **rebirth**.

SET 2: ANCIENT MEDITERRANEAN 3,500 - 300 BCE



ESSENTIAL KNOWLEDGE 2 - 3a

The culture of dynastic Egypt represents an elaborate funerary sect whose devotees created numerous **ka** statues (to house the ka, or **spirit**, after death), artifacts, decorations, and furnishings for tombs. Egyptian art incorporates mythological and religious symbolism, often centered on the cult of the **sun**.

Development of monumental stone architecture culminated with the pyramids and with the innovative designs for rock-cut tombs and pylon (massive sloped gateway) temples, each demonstrating the importance of the **pharaoh** - a god-king with absolute power, descended directly from the **sun god**. The Egyptian architectural construction of the **clerestory** is particularly important for the history of architecture.

SET 2: ANCIENT MEDITERRANEAN 3,500 - 300 BCE



ESSENTIAL KNOWLEDGE 2 - 3b

Representations of humans make **clear distinctions** between the deified pharaoh and people in lower **classes**, using representational and stylistic cues such as **hierarchical proportion** and **idealization versus naturalism**.

Approaches to portraiture depend on a figure's rank in society.

The artistic canon of dynastic Egypt, with **strict conventions** of representation, use of materials, and treatment of forms, was followed for many centuries with only short-lived periods of experimentation and deviation. Innovations in art and architecture tended to occur within the basic and established scheme.

SET 2: ANCIENT MEDITERRANEAN 3,500 - 300 BCE

**ENDURING UNDERSTANDING 2 - 4**

The art of Ancient Greece and Rome is grounded in civic ideals and **polytheism**.

Etruscan and Roman artists and architects accumulated and creatively adapted Greek objects and forms to create buildings and artworks that appealed to their tastes for **eclecticism** and **historicism**.

CONTENT AREA 2: ENDURING UNDERSTANDINGS & ESSENTIAL KNOWLEDGE**ESSENTIAL KNOWLEDGE 2 - 4a**

Ancient Greek art was produced in Europe and western Asia, primarily in the region of present-day Greece, Turkey, and southern Italy, from 600 BCE to 100 CE.

Etruscan art (c. 700 - 100 BCE, from the region of Etruria in central Italy) and ancient Roman art was produced in Europe and western Asia from c. 753 BCE to 337 CE.

The arts of these early western artistic cultures are generally studied chronologically.

Additionally, archaeological models and stylistic analysis have identified periods based on stylistic changes. Artworks are assigned to periods according to styles (e.g. archaic Greek), governments, or dynasties (e.g. the Roman Republic).

CONTENT AREA 2: ENDURING UNDERSTANDINGS & ESSENTIAL KNOWLEDGE**ESSENTIAL KNOWLEDGE 2 - 4b**

Art considered Ancient Greek includes works from the archaic, classical, and Hellenistic periods, as defined according to artistic style, not by political units such as governments or dynasties.

Etruscan art is typically considered as a single cultural unit even though Etruria was comprised of separate city-states.

Roman art includes works from the republican, early imperial, late imperial, and late antique periods, as defined using governmental structures and dynasties rather than stylistic characteristics.

Many Hellenistic works are in fact Roman in origin, which favors presenting these traditions at the same time.

CONTENT AREA 2: ENDURING UNDERSTANDINGS & ESSENTIAL KNOWLEDGE**ESSENTIAL KNOWLEDGE 2 - 4c**

Ancient Greek, Etruscan, and Roman artists and architects were influenced by earlier Mediterranean cultures.

Ancient Greek religious and civic architecture and figural representation are characterized by idealized proportions and spatial relationships, expressing societal values of harmony and order.

Art from the Etruscan and Roman periods is typified by stylistic and iconographical eclecticism and portraiture. Etruscan and ancient Roman art express republican and imperial values, power, and preference for conspicuous display. Etruscan and Roman architecture are characterized by investment in public structures.

Roman architecture is also characterized by borrowing from its immediate predecessors (Greek and Etruscan) and by technical innovation.

CONTENT AREA 2: ENDURING UNDERSTANDINGS & ESSENTIAL KNOWLEDGE**ESSENTIAL KNOWLEDGE 2 - 4d**

Ancient Greek and Roman art provides the foundation for the later development of European and Mediterranean artistic traditions.

From the 18th century onward, European and American observers admired ancient Greek and Roman ethical and governmental systems, which contributed to prioritizing art and architecture that could be associated with political elites and cultural capitals (e.g. Rome).

More recently, art historians have examined art produced by contemporary subjects or "provincial" populations.



ENDURING UNDERSTANDING 2 - 5

Contextual information for ancient Greek and Roman art can be derived from **contemporary literary, political, legal, and economic records** as well as from **archaeological excavations** conducted from the mid-18th century onward.

Etruscan art, by contrast, is illuminated primarily by modern archaeological record and by descriptions of contemporary external observers.

SET 2: ANCIENT MEDITERRANEAN 3,500 - 300 BCE



ESSENTIAL KNOWLEDGE 2 - 5a

Some of the earliest **written statements** about artists and art making survive from the ancient Greek and Roman worlds.

Little survives of the rich Etruscan literary tradition that is documented in Roman sources.



ESSENTIAL KNOWLEDGE 2 - 5b

The Greek, Etruscan, and Roman cultures shared a rich tradition of epic **storytelling** (first orally transmitted, later written) that glorified the exploits of **gods, goddesses, and heroes**. The texts recorded a highly developed rhetorical tradition that prized **public oratory** and **poetry**.

Religious rituals and **prognostications** were guided by oral traditions, not texts.

**ENDURING UNDERSTANDING 3 - 1**

European medieval art is generally studied in chronological order and divided into geographical regions, governing cultures, and identifiable styles, with associated but distinctive artistic traditions. There is significant overlap in time, geography, practice, and heritage of art created within this time frame and region.

Nationalist agendas and disciplinary divisions based on the predominant language (Greek, Latin, or Arabic) and religion (Judaism, Western or Eastern Orthodox Christianity, or Islam) have caused considerable fragmentation in the study of medieval art.

SET 3: EARLY EUROPE & COLONIAL AMERICAS 200 - 1,750 CE

**ESSENTIAL KNOWLEDGE 3 - 1a**

Medieval artistic traditions include:

- late antique,
- early Christian,
- Byzantine,
- Islamic,
- migratory,
- Carolingian,
- Romanesque, and
- Gothic,

named for their principal culture, religion, government, and/or artistic style.

**ESSENTIAL KNOWLEDGE 3 - 1a (cont.)**

Continuities and exchanges between coexisting traditions in medieval Europe are evident in shared artistic forms, functions, and techniques.

Contextual information comes primarily from **literary, theological, and governmental** (both secular and religious) **records**, which vary in quantity according to period and geographical region, and to a lesser extent from **archaeological excavations**.

**ESSENTIAL KNOWLEDGE 3 - 1b**

Before the late Middle Ages, the coexistence of many regional styles makes period-wide generalizations impossible.

Isolated regional revivals of naturalism and classicism occurred, sometimes motivated by the association of classicism with the Roman Christian emperors and church.

Other traditions, such as those of European Islamic art and early medieval migratory art, embraced calligraphic line and script, as well as dense geometrical and organic ornament.

**ESSENTIAL KNOWLEDGE 3 - 1c**

Medieval artists and architects were heavily influenced by earlier and contemporary cultures, including coexisting European cultures.

Thus early medieval and Byzantine art was influenced by Roman art and by motifs and techniques brought by migratory tribes from eastern Europe, West Asia, and Scandinavia.

High medieval art was influenced by Roman, Islamic, and migratory art, and European Islamic art was influenced by Roman, migratory, Byzantine, and West Asian art.

**ENDURING UNDERSTANDING 3 - 2**

Medieval art (European, c. 300 - 1,400 CE; Islamic, c. 300 - 1,600 CE) derived from the requirements of worship (Jewish, Christian, or Islamic), elite or court culture, and learning.

**ESSENTIAL KNOWLEDGE 3 - 2a**

Elite religious and court cultures throughout the Middle Ages prioritized the study of theology, music, literary and poetic invention, and in the Islamic world, scientific and mathematical theory.

Cultural and artistic exchanges were facilitated through trade and conquest.

**ESSENTIAL KNOWLEDGE 3 - 2b**

Surviving architecture is primarily religious in function (though domestic architecture survives from the late Middle Ages); ground plans and elevations both accommodated worship and incorporated symbolic numbers, shapes, and ornament.

**ESSENTIAL KNOWLEDGE 3 - 2c**

Medieval figurative and **aniconic** two-dimensional and three-dimensional works of art are characterized by stylistic variety, avoidance of naturalism, primarily religious or courtly subject matter, and the incorporation of text.

**ESSENTIAL KNOWLEDGE 3 - 2d**

Periodic rejections of figural imagery on religious structures or objects on theological grounds were common to all three major medieval religions.

These artworks could facilitate a connection with the divine through their iconography (icons) or contents (reliquaries).



ENDURING UNDERSTANDING 3 - 3

Art from the early modern Atlantic World is typically studied in chronological order, by geographical region, according to style, and by medium. Thus, early modernity and the Atlantic arena are highlighted, framing the initiation of globalization and emergence of modern Europe, and recognizing the role of the Americas in these developments. More attention has been given in recent years to larger cultural interactions, exchanges, and appropriations.

SET 3: EARLY EUROPE & COLONIAL AMERICAS 200 - 1,750 CE



ESSENTIAL KNOWLEDGE 3 - 3a

The early modern Atlantic World encompassed what today is known as Western Europe - specifically Italy, Spain, France, Germany, England, Belgium, and the Netherlands - and those territories in the Americas that were part of the Spanish empire, including the Caribbean, the Western and Southwestern regions of the United States, Mexico, Central America, and South America, from approximately 1,400 to 1,850 CE. Study of this art historical period, and specifically of the European material traditionally identified by the more familiar labels of Renaissance and Baroque, is canonical in the discipline and is thus extremely well documented. Most primary source material is housed in archives and libraries worldwide and includes works of art both in situ and in private and public collections. An immense body of secondary scholarly literature also exists.



ESSENTIAL KNOWLEDGE 3 - 3b

The traditional art history survey presents a historical narrative that, by selectively mapping development of the so-called Old World, constructs the idea of the West.

One problem with this model is that in privileging Europe, the Old World is placed in an oppositional relationship to the rest of the world, which tends to be marginalized, if not neglected.

A focus upon early modernity and interconnectedness of the Atlantic regions presents a more comprehensive approach to the study of art.



ESSENTIAL KNOWLEDGE 3 - 3c

The advent of the Age of Exploration in the late 15th century resulted in the emergence of global commercial and cultural networks via transoceanic trade and colonization.

European ideas, forms, and practices began to be disseminated worldwide as a result of exploration, trade, conquest, and colonization.



ESSENTIAL KNOWLEDGE 3 - 3d

Information and objects from different parts of the world were gathered in European cultural centers, where their influence is evident in the contents of curiosity cabinets, advances in science and technology, consolidation of European political and economic power, and the development of modern conceptions of difference such as race and nationalism.



ENDURING UNDERSTANDING 3 - 4

The arts of the 15th century Europe reflected an interest in classical models, enhanced naturalism, Christianity, pageantry, and increasingly formalized artistic training.

In the 17th century, architectural design and figuration in painting and sculpture continued to be based on classical principles and formulas but with a pronounced interest in compositional complexity, dynamic movement, and theatricality. There was an increasing emphasis on time, narrative, heightened naturalism, and psychological or emotional impact.



ESSENTIAL KNOWLEDGE 3 - 4a

Developments in the form and use of visual elements, such as linear and atmospheric perspective, composition, color, figuration, and narrative, enhanced the illusion of naturalism.



ESSENTIAL KNOWLEDGE 3 - 4b

The emergence of academies redefined art training and the production and identity of the artist by introducing more structured, theoretical curricula in centralized educational institutions.



ESSENTIAL KNOWLEDGE 3 - 4c

Corporate and individual patronage informed the production, content, form, and display of art - from panel painting, altarpieces, sculpture, and print to myriad decorative arts, such as metalwork and textiles. Displayed in churches, chapels, convents, palaces, and civic buildings, the arts performed various functions (eg. propagandistic, commemorative, didactic, devotional, ritual, recreational, and decorative).



ESSENTIAL KNOWLEDGE 3 - 4d

Art production in the Spanish vicerealties in the Americas exhibited a hybridization of European and indigenous ideas, forms, and materials, with some African and Asian influences. Although much colonial art is religious, nonreligious subjects such as portraiture, allegory, genre, history, and decorative arts were central to Spanish viceregal societies.

**ENDURING UNDERSTANDING 3 - 5**

The 16th-century Protestant Reformation and subsequent Catholic Counter-Reformation compelled a divergence between northern and southern western European art with respect to form, function, and content.

**ESSENTIAL KNOWLEDGE 3 - 5a**

Production of religious imagery declined in northern Europe, and nonreligious genres, such as landscape, still life, genre, history, mythology, and portraiture, developed and flourished.

In the south, there was an increase in the production of political propaganda, religious imagery, and pageantry, with the elaboration of naturalism, dynamic compositions, bold color schemes, and the affective power of images and constructed spaces.

**ESSENTIAL KNOWLEDGE 3 - 5b**

Art production in the Spanish viceroyalties paralleled European art practices in terms of themes, materials, formal vocabulary, display, and reception.

However, given the Spanish Catholic context in which this art production developed, Spanish colonial art of the early modern period corresponded more closely to that of southern Europe.