

Key Ideas

Art of the Americas, 1300 to 1700

- Luxury objects were produced to support prestige and power of leaders. Cultures were involved in wide networks of trade.
- Burial practices often included placing status objects in graves, to assist the person in the afterlife.
- The Aztec and Inca formed large empires through conquest. Both cultures displayed a mastery in engineering monumental architecture and sculpture.
- Many cultures share a common belief in spiritual powers embodied in animals, landscape features, and plants, with great respect given to those individuals able to connect to those powers through rituals.
- All early American cultures suffered severe loss of life and suppression of their indigenous beliefs from initial contact with Europeans. Colonial cultures that developed after contact often synthesized indigenous and European beliefs.

Art of North America (1300-1700 CE):



Art of North America (Arctic region)

Maskette, Inuit or Yup`ik,
Wood with shell or ivory,
500 BCE-500 CE,
2014.97.17

How would this feel to
hold it in your hand?



Ivory figures (birds, quadrupeds, seated human) Inuit, before 1500, not on view.

Art of the North America,
1300-1700



Art of North America,
1300-1700

Mississippian-era ceramic objects: *Bottle*,
Caddo, 1250-1499 (90.2.5) and *Underwater
Panther*, Quapaw, c. 1500 (2004.33) (Inset
photo from NMAI)



Art of North America
(Southwestern region), 1300-1700



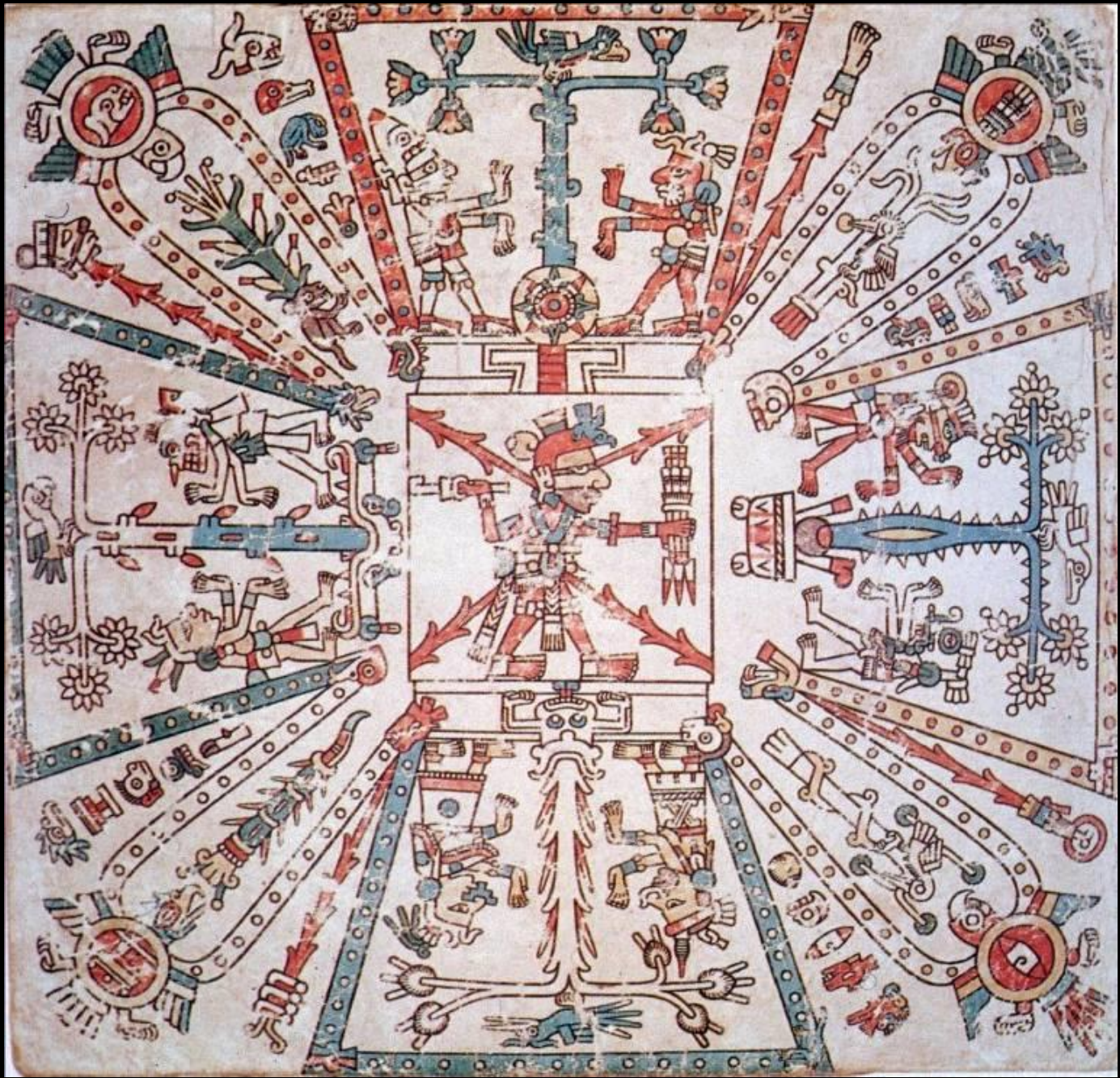
Ceramics in Four Mile style
(Ancestral Puebloan), *Bowl*, 1350-
1400, 98.3.1 and *Bowl* 1100-1300,
below, 99.70.1



Art of the North America (Southwest/Mexico), EARLY

Ceramics from Paquimé, Casas Grandes culture, c. 1000-1300





The Aztec Empire

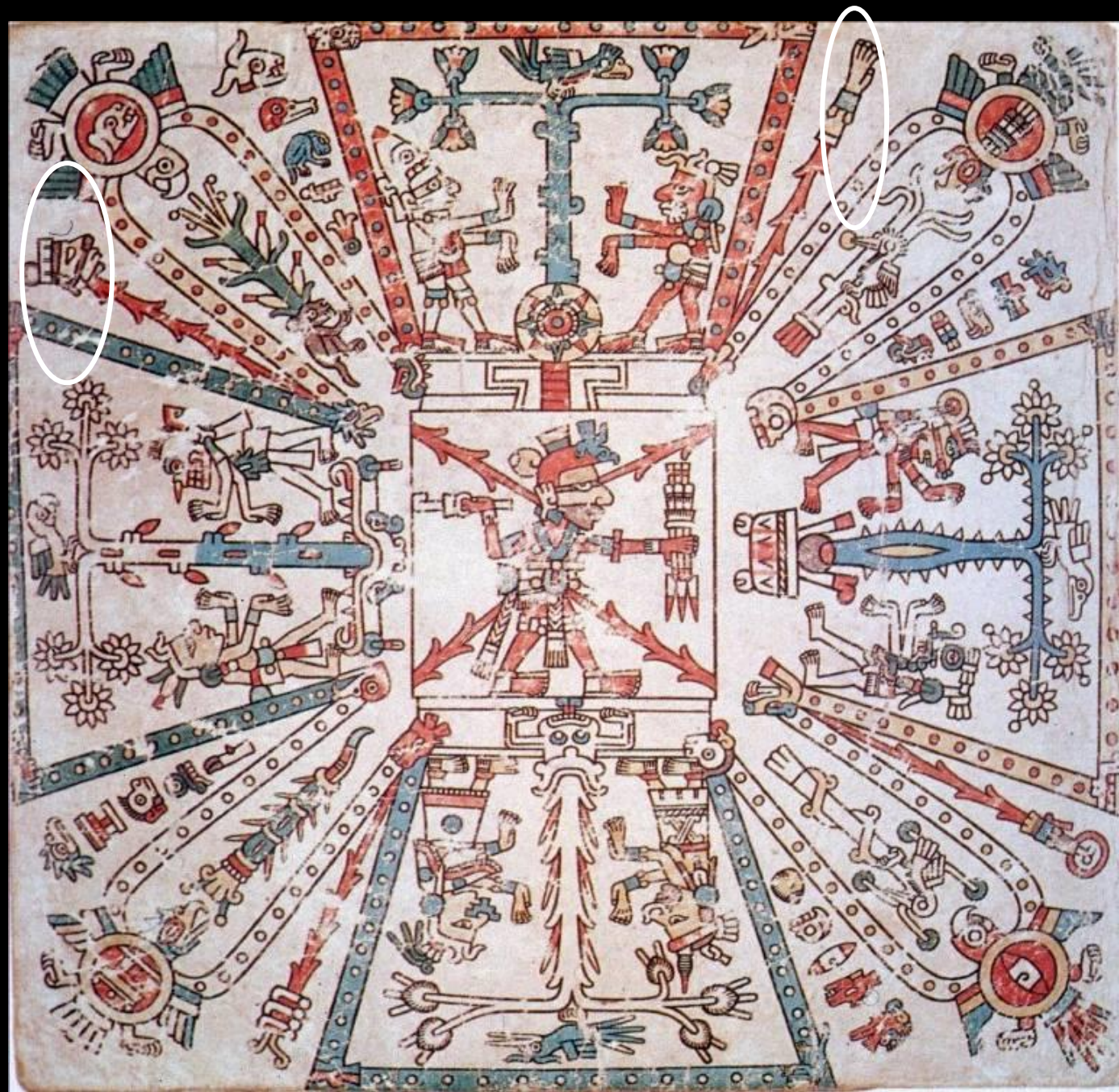
How are these elements arranged?
How might this reflect “a view of the world”?

Aztec Codex.
A view of the world, 1400-1519.

The Aztec Culture

27-6: Codex Fejervary-Mayer. A view of the world, 1400-1519.

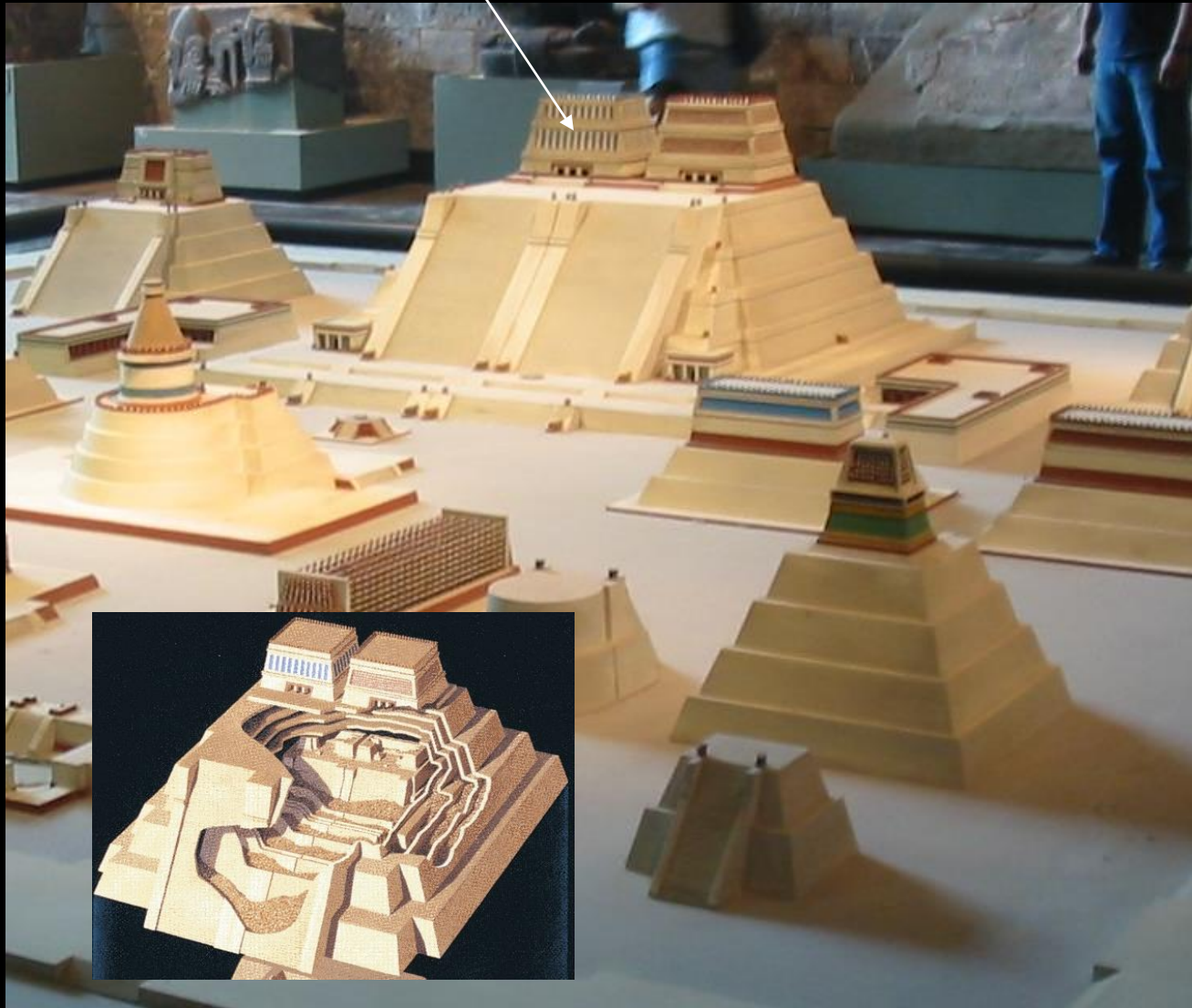
The circled areas show the flow of blood from sacrifice that keeps the world order stable.



The Aztec Culture

Model of Ceremonial Center, Tenochtitlán

The Great Temple (27-3), honoring Huitzilopochtli and Tlaloc



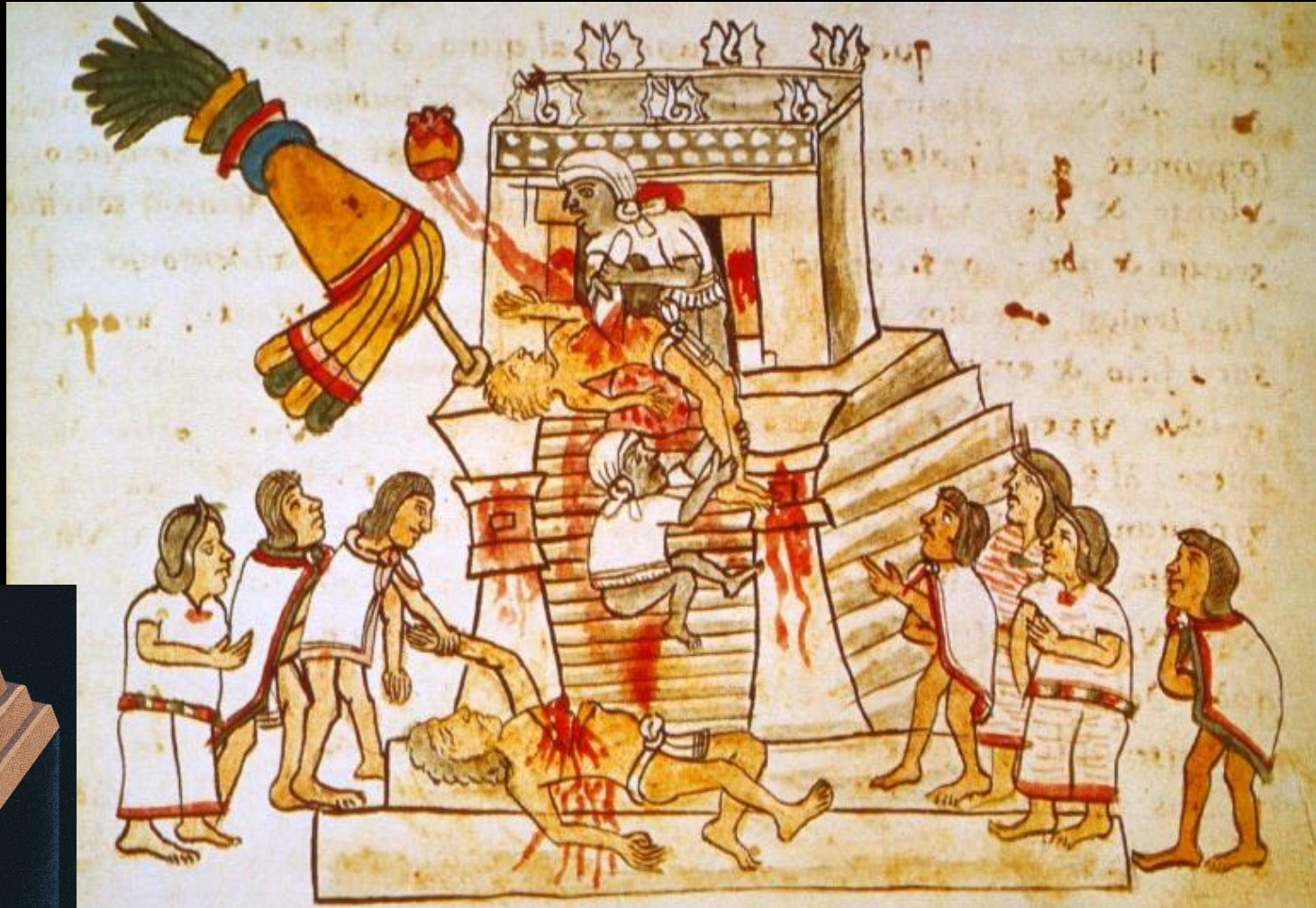
In the cutaway diagram, multiple layers of the temple show the practice of *superimposition* in building.

Humans were sacrificed at the dedication of the Great Temple, most were captured during *flowery wars*.

The Aztec Culture

Magliabechiano Codex, 15th-16th century

Almost every Aztec festival required human sacrifice to achieve a renewal of their civilization, promote fertility, and please the gods.



“No human society known to history approached that of the Aztecs in the quantities of people offered as religious sacrifices: 20,000 a year is a common estimate.” latinamericanstudies.org

The Aztec Culture

The Mother Goddess,
Coatlicue, (27-4, She of
the Serpent Skirt), 1487-
1520. 8.5 feet high!

What imagery can you
see in the figure?



The Aztec Culture

Chalchiuhtlicue, (She of the Jade Skirt), 1200-1521, gray basalt and red ochre, 2009.33. (Inset, *Chicomecoatl* from NMAI)

Chalchiuhtlicue (Chal-chee-oot-LEE-kway) was the wife of the rain god, Tlaloc. “She is identifiable by her distinctive wide headband with large tassels,” ...however, she stands in the pose of the ancient Mexica corn goddess, Chicomecoatl (artsmia).
What conveys the idea of the sacred?



The Spanish Conquest

Cortés started out with 16 horseman and 400 Spanish soldiers, but he acquired Amerindian allies along his journey to Tenochtitlán, to meet the Aztec leader Moctezuma II.



Tenochtitlán, 16th century.

The Spaniards entered the city on Nov. 8, 1519.

On Nov. 16, the Spaniards took Moctezuma II hostage. He died in captivity.

In 1521, the Aztecs surrendered. Their land was renamed “New Spain.”

The Cathedral of Mexico City



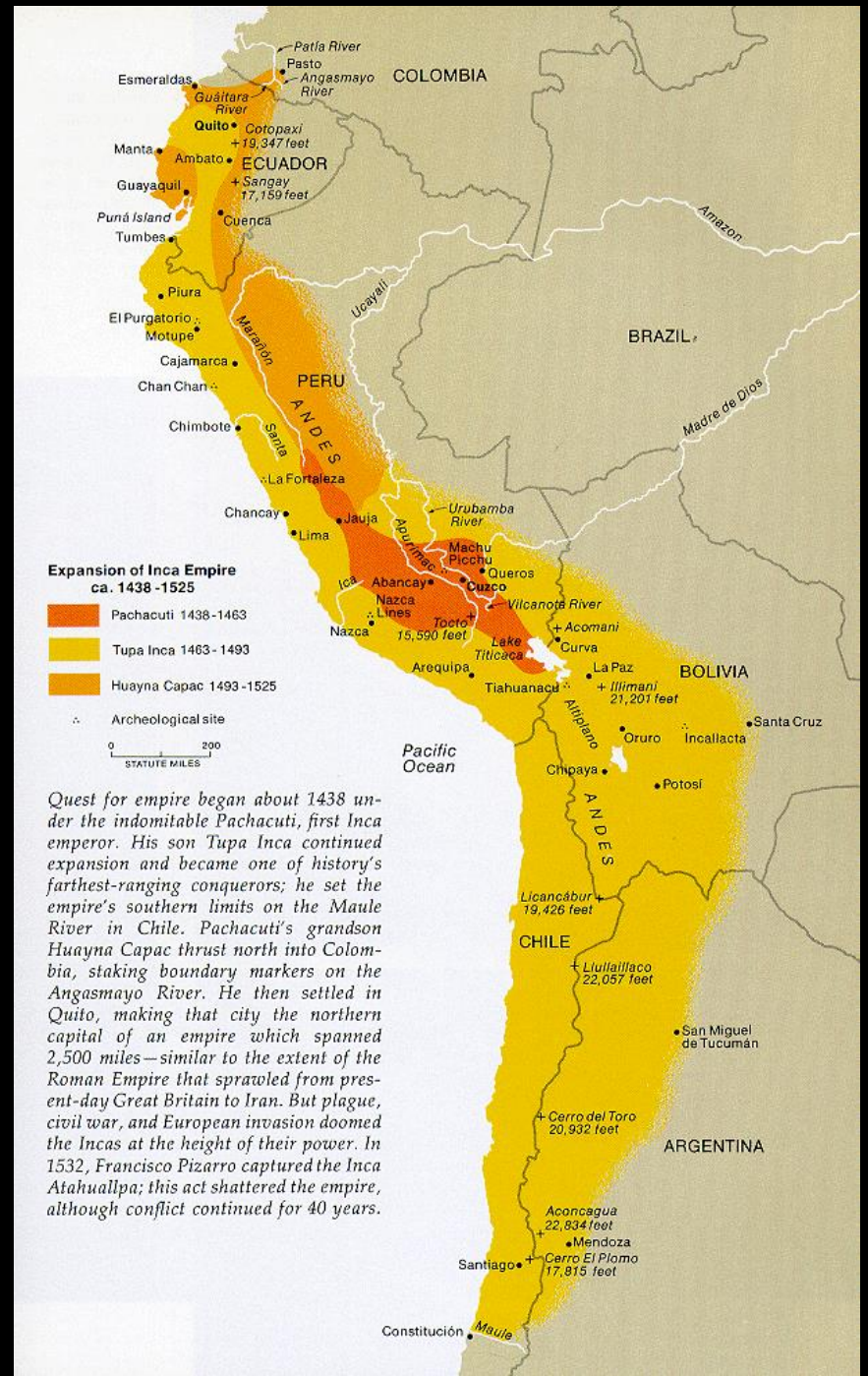
Inca Empire

Highlighted area marks the Inca Empire before Conquest.

The Inca Empire extended 2600 miles along the coast of western South America, including most of Peru, Ecuador, Bolivia, and parts of Chile and Argentina.

Inca = the name of the people and also the term used for the king.

Inca had an incredible infrastructure—over 14,000 miles of roads!



Inca Empire

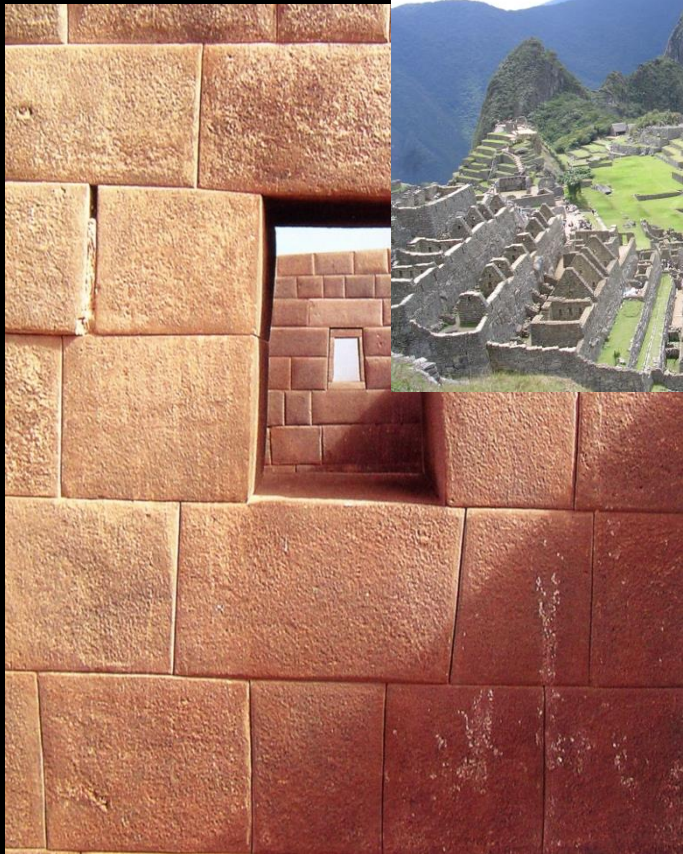
The Inca also produced ceramics, like the stirrup-spouted vessel here. *Bottle*, ceramic, 2004.69. Also, they worked gold and silver. *Silver llama* (2 ½" tall), 2002.132. (Neither on view at this time.)



The Inca Culture

Working with only the simplest stone tools and using no mortar, the Inca masons created stonework that had beauty and durability. Inca masonry has survived earthquakes that have destroyed colonial structures.

Examples of Inca masonry: Smooth, Temple of the Sun, 15th century and Polygonal, Citadel of Ollantaytambo (see 27.7 S)



The Inca Culture

Inca quipu (khipu), right, with detailed view below.

The colored strands and series of knots communicated the information to the “reader.”



The Inca Culture

Textiles were one of the primary forms of wealth within Inca culture. What you wore indicated your status...

Below, Tunic, from Peru, c. 1500. Inca. Right, Drawing of Pachacuti, 1615.

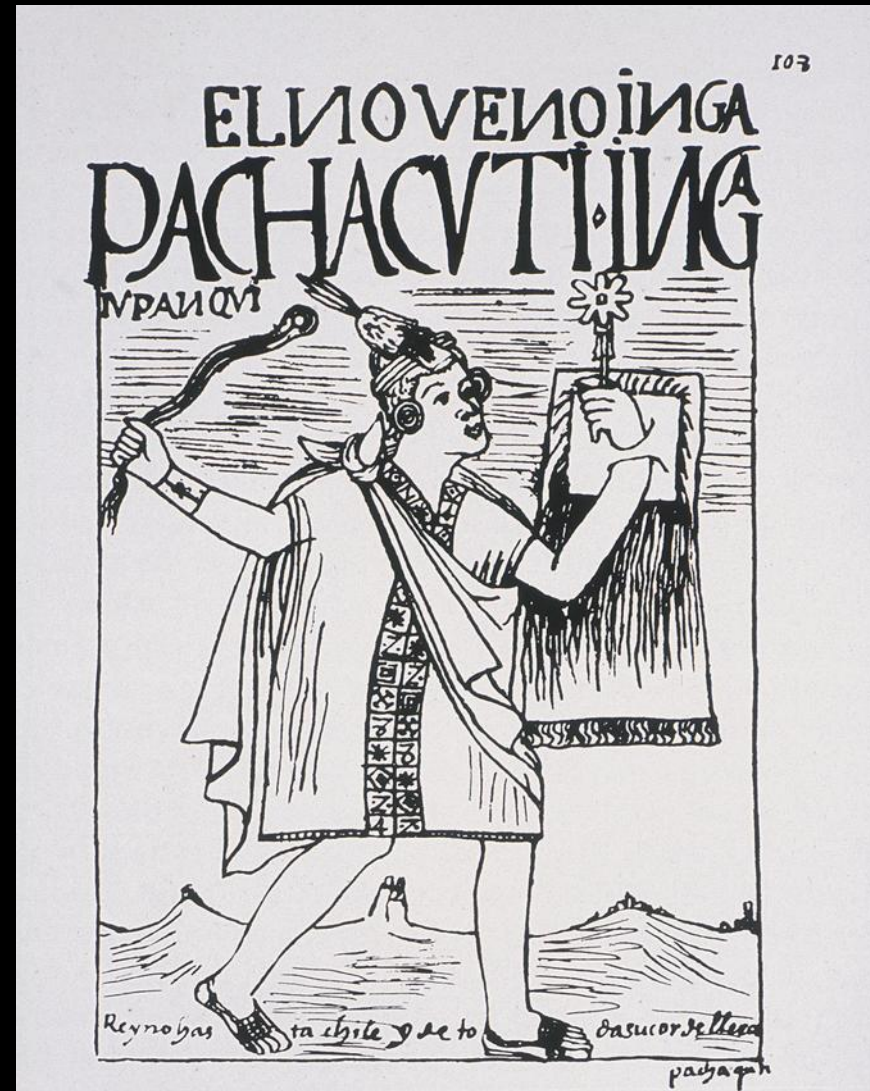


Figure 2.2. Pachacuti, the ninth Inca emperor, in a drawing by Guaman Poma de Ayala executed in 1615. His decorated tunic and tasseled headband show his rank.

The Inca Culture

27-9S: Tunic, from Peru, c. 1500. Inca



The Inca and Chimú Culture

Chimú, Ear spools, 1150-1450, gold alloy, 43.4.1,2. Central figure holds kero cup!



The Conquest: The Inca

Pizarro landed in Peru in 1531 with 164 men (62 horseman and 102 infantry) to conquer an empire of 5 million. On his route to the capital, he recruited allies among those people subjugated by the Inca.

Pizarro took the Inca king Atawalpa hostage. After receiving a huge treasure of gold and silver for ransom, Pizarro killed Atawalpa. The Inca Empire was now the Spanish Viceroyalty of Peru.



Above, Atawalpa's captivity, visiting with Pizarro, from 1615.

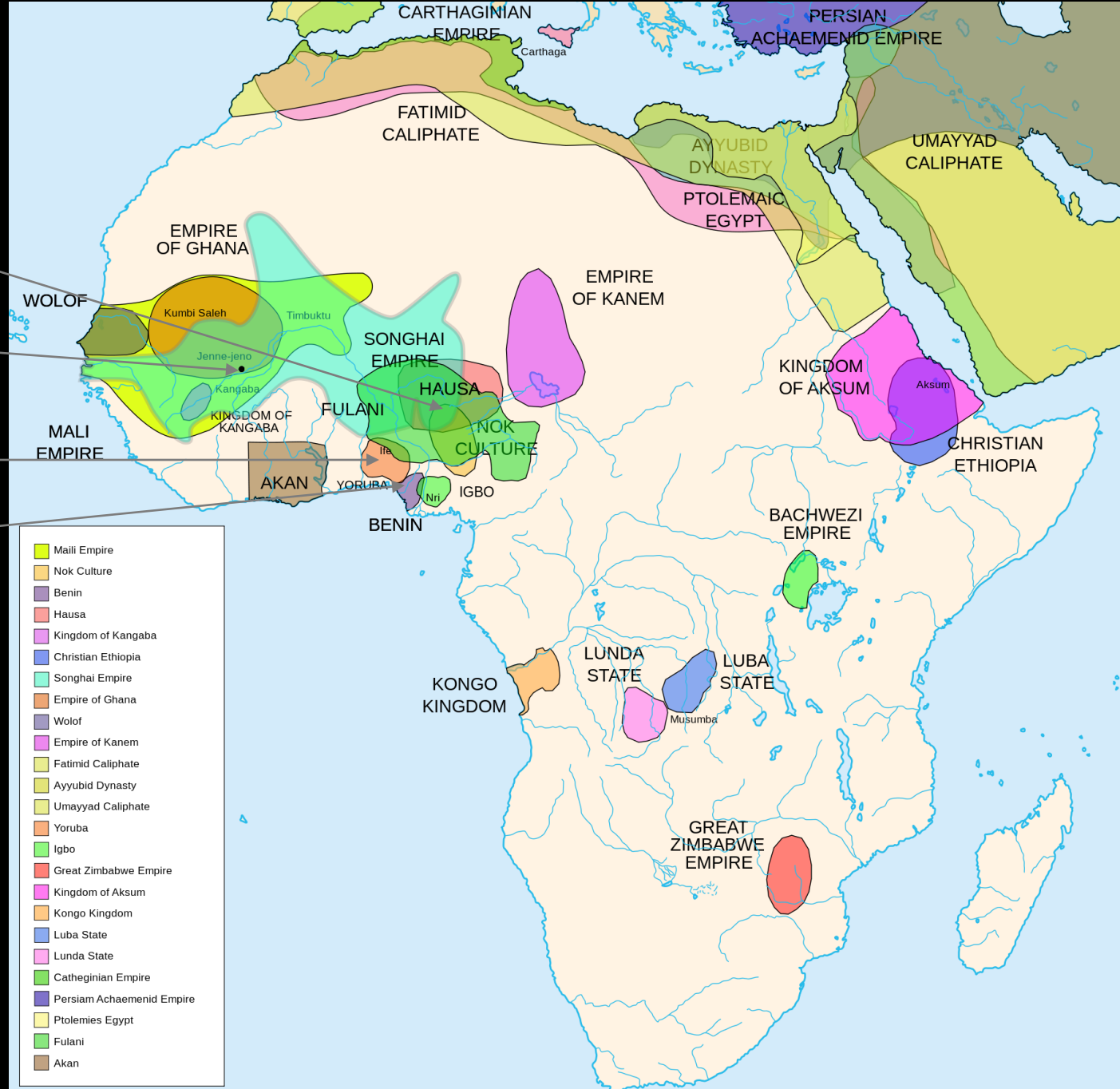
Key Ideas

Early Art of Africa, 1000 BCE to 1700 CE

- Africa is a continent, not a country! African arts widely vary in materials and styles. Objects were often meant for active display or to be in motion.
- Luxury objects were produced to support prestige and power of leaders. Leaders were often thought to have spiritual connections to the gods and ancestors.
- Beliefs often existed in an otherworld inhabited by the spirits, deities, and ancestors who “mediate in the affairs of this world” (Kampen O’Riley, 230). Ritual performances (including dancing, music, and offerings) connect the living with the spirits. Ancestors, or the founders of a cultural group, were a popular subject matter of African objects.
- Cultures participated in wide networks of long-range trade throughout Africa. In the 15th century, Europeans began trading relationships with cultures like the Benin.

Map of Africa

- Nok
- Malian Empire (Djenne)
- Ife
- Benin



Head, 1000 BCE to 300 CE,
terracotta (Mia 2002.27.16)



Ancient African
Art: Nok
Culture, 1000
BCE to 300 CE

What
similarities do
you see?

14-3S: *Head*, c. 500 BCE-
200 CE, terracotta.



Ancient African Art: Nok Culture



Nok bird/human sculpture, 500 BCE – 200 CE (Private collection)



Equestrian figure. Malian, 13th-15th century, wood (Mia 83.168). Right, *Horse and Rider*, earthenware, 12th-16th century (Nelson-Atkins Museum of Art).



African Art:
Malian (Djenne)
Culture

Similarities?



What emotion is expressed in this sculpture?



Seated figure,
terracotta,
Malian, 13th
century
(Metropolitan
Museum)

African Art:
Malian Culture



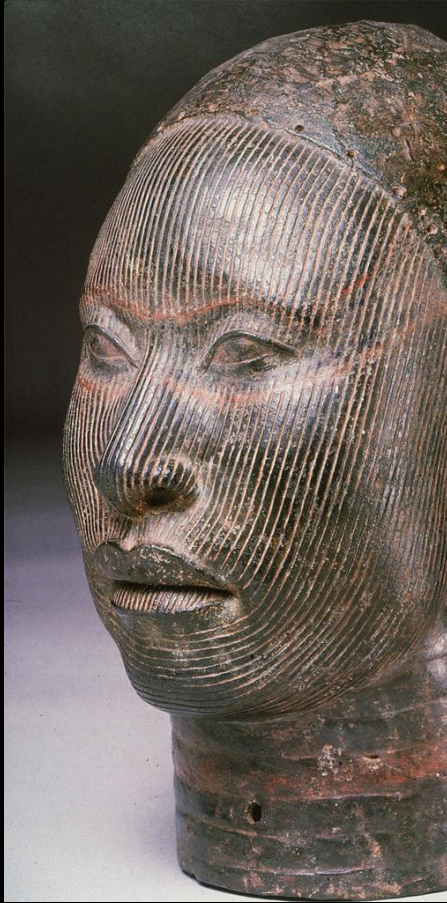
African Art: Yoruba (Ancient Ife) Culture

Oni (or King/Ruler), 11th to 14th century,
all made of brass.

Ase = the power to effect change/power
of spirit. Ase resides in your head.



African Art: Yoruba
(Ife) Culture



Shrine Head, 12th to 14th century, terracotta (Mia 95.84)

View of Benin City, 17th century

- A. La Maison des Rois.
- B. Excursion de la Cour Royale.
- C. Son entrée.
- D. Diverses Palais de cette Cour.
- E. Sa très Schola de la Roi.
- F. Sa Chapelle à cheval.
- G. Louvre à l'infirmerie à sa Santé.
- H. Fossé de la Ville.
- I. Louvre Vigiermens qui mesent
Les Temples privés.

De Stadt BENIN.

BENIN,
Villo de la Guinée, en Afrique.

- A. 't Bronven timmer of Steg van de Gade
en langs Koningsrijns.
- B. Wal van het Koningsrijke Steg.
- C. De Poort des selven Steg.
- D. Tullijns des Konings Steg.
- E. Staet hof de Koning van maet
klare Steg.
- F. Ipe Adel en Kluisrijns in Faset.
- G. Spelers achter den Koning.
- H. Solden en Dwegen.
- I. Spelers voor den Koning met
hamme Spere.



Benin

Benin plaque, showing
Portuguese soldiers, on
loan from Field Museum,
Chicago.

*Plaque, Edo (Benin),
Brass, 16th-17th century,
L2013.116*



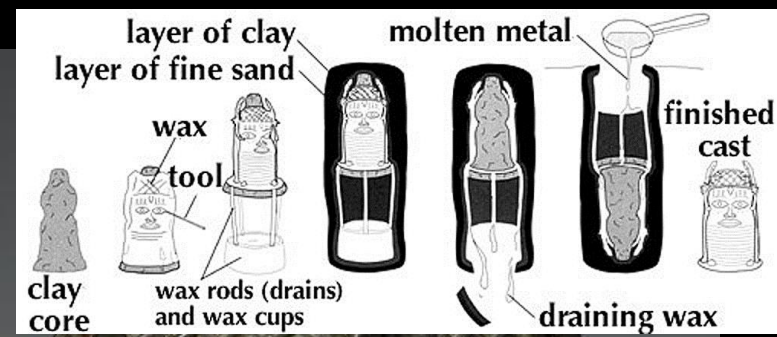
Africa: Benin Culture

Representations of the head are a major feature of Benin art because the head is a central focus in Benin ritual.

Oba = King

The oba wears a choker and strands of coral beads.

Memorial Head, Edo (Benin), 1550-1650, bronze (Mia 2007.13) (Inset, Head of a Queen Mother, 1750-1800, Met Museum)



Tusk, Edo (Benin),
1775-1777 (Mia 56.33)

Notice the figures of
leopard, mudfish, and
crocodiles. This tusk
belonged to a military
commander of high
rank.



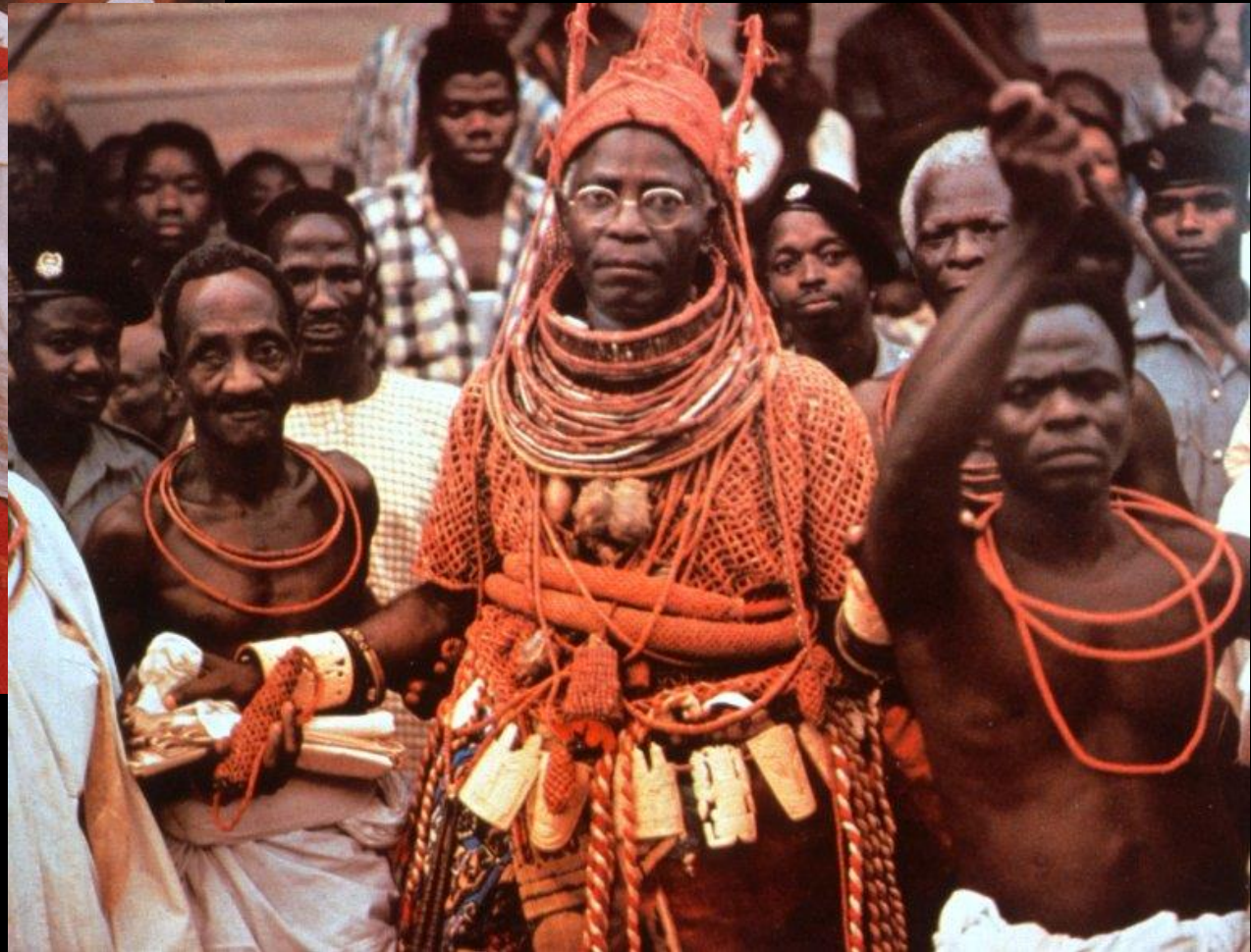
Mudfish = symbol of oba's ability
to travel both in the physical and
spiritual worlds.



Royal palace altar of Oba Ovonramwen, Benin City.
Note the placement of the tusks in the brass heads.



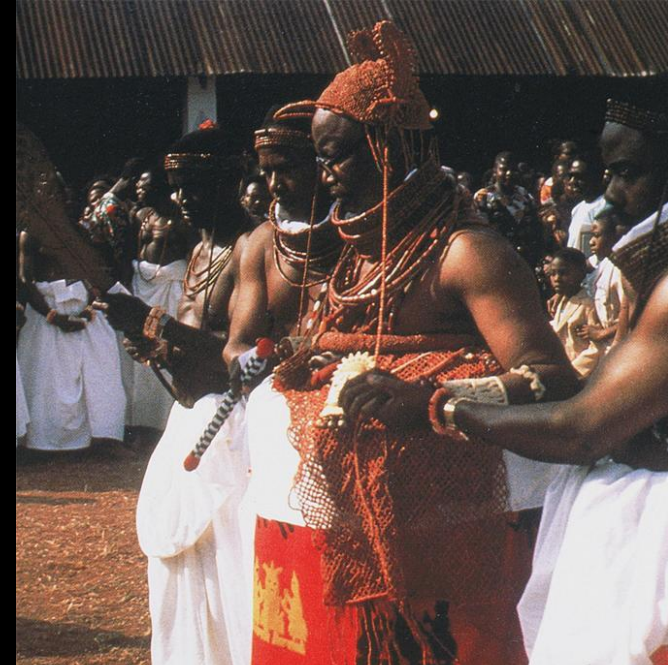
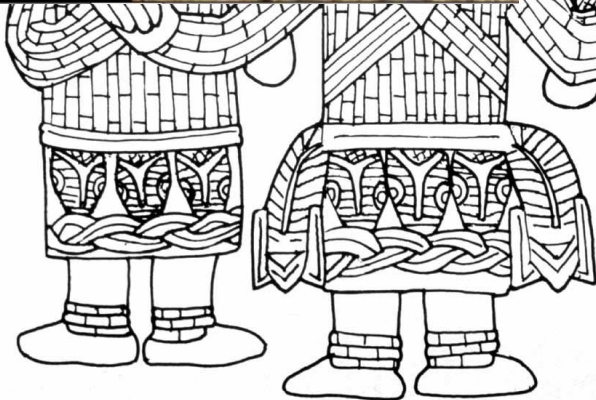
The Oba of Benin: Oba Erediauwa (see 14-12), left, and Oba Akenzua II, below



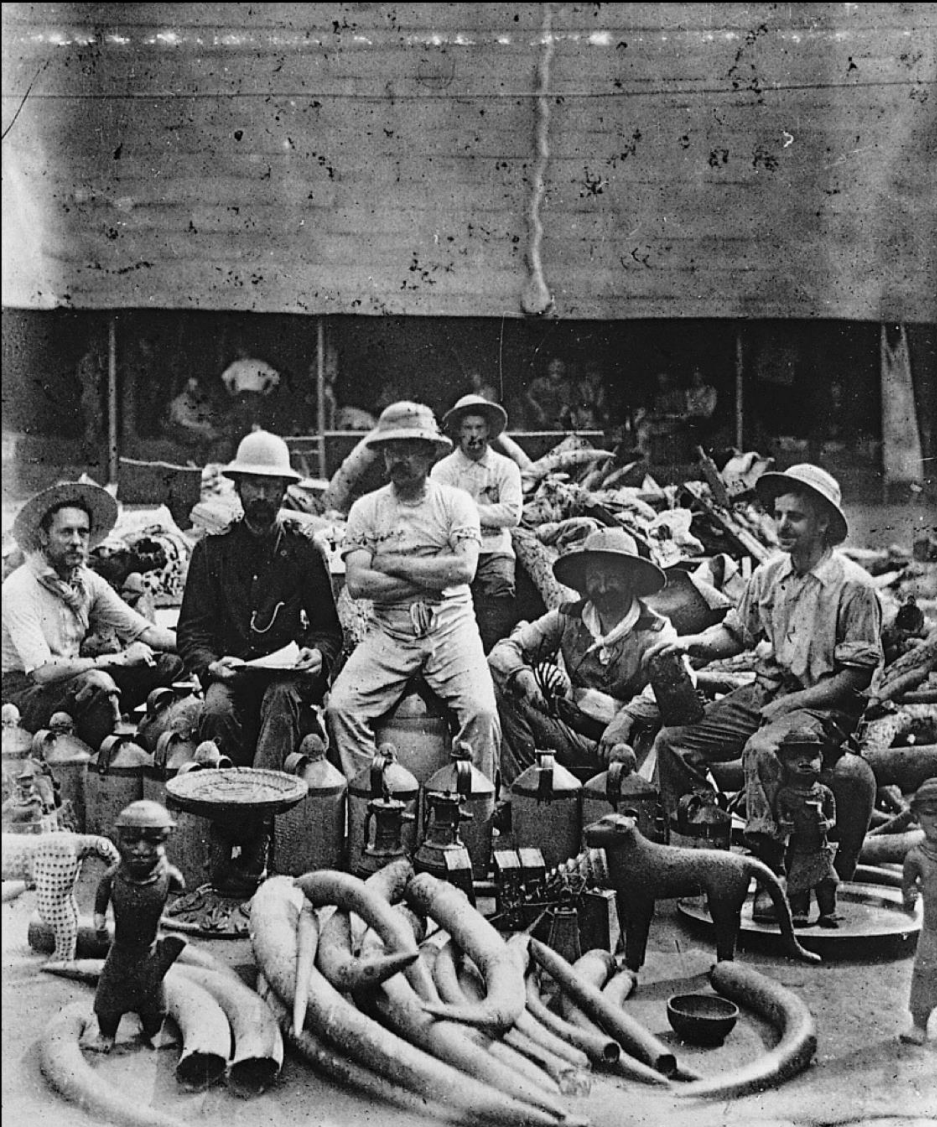
The Oba and
Attendants and
Osuan (left)



(right) and



Water pitcher, Edo (Benin), 18th century, bronze (Mia 58.9).
Many Benin objects were seized by the British during the Punitive Expedition of 1897.



How would you respond to a question on the history and acquisition of the Benin objects? What information would help you respond to such questions?



Water pitcher, Edo (Benin), 18th
century, bronze, 58.9

Leopards are symbols of royal
power.



<https://www.youtube.com/watch?v=1LXGJtPitaQ>