**THE ANCIENT GREEK ART**

INFORM OF QUESTIONS AND ASNWERS

**1.** **What is history of Art?**

* Art history is the study of artwork and it’s past.
* It is the study of developments art that has gone through from time when man first made art to the modern computer age. (up to date)

**2. Why do you study history of art?**

* Art enables us to get a deeper understanding of how and why art works were made.
* To gain numerous transferable skills such as to analyze the images.
* To account for history of humanity from our ancestors.
* To develop skills of interpretation and judgement.
* To interpret our own culture through art forms.
* To understand our visual environment.
* Art reveals to us the process of human creativity.
* To be history of art graduates and serve as teachers, publishers, pictures researchers.
* History reveals to us the materials and tools which were used by our ancestors and they used them.

**3. What forms of art did the Greeks produce?**

* Sculpture
* Pottery
* Painting
* Architecture

**4. What materials did the Greeks use in their sculpture?**

* Marble
* Wood
* Bronze
* Lime stone
* Terra cotta
* Chryselephantine (Gold & Ivory)
* Clay
* Colored natural pigments (from stones) paint.

**5. Which principle tools did the Greeks use in Sculpture?**

* Chisels
* Punches
* Drills
* Wires
* Hammers
* Files & sand papers.

**6. Outline the Greek civilization periods.**

* Mycenaean era (1550 to 1200BC)
* The Dark Ages (1100 – 1025 BC)
* Proto – Geometric era (1025 – 900 BC)
* Geometric period ( 900 – 700 BC)
* Orientalizing phase (725- 600 BC)
* Archaic age (625 – 480 BC)
* Classical period (500 – 323 BC)
* Hellenistic period (323 – 31 BC)

**7. Who was Alexander the Great?**

* Alexander the Great was king of **Macedonia** who ruled from 356 – 323 BC.
* He took over the throng after the assassination of his father, **Phillip.**
* He conquered most of the known world and had endless military campaigns.
* He was a war Hero and history has it that he never lost any battle.
* He died in Babylon in323 BC at the age of 33 from a fever like illness.
* After his death monarchical empires replaced the old system and private wealth and patronage became more important.

**8. Describe the forms of Greek Art.**

**Pottery** was made for everyday use and the most surviving pottery was drinking vessels such as amphorae, krater, and hydria.

* Libation bowls, jugs and cups and some were for funeral purposes.
* Vases were painted with red and black figure techniques.
* Pottery subject matter was lotus, palmate lion and sphinx.

**Sculpture** was mainly monumental and architectural.

* Marble, bronze, stones and limestone were principle materials.
* Clay was also used.
* Most statues were free standing.
* Subject matter was mythological theme, gods, heroes, Greek culture and everyday humans.

**Architecture** was mainly for public building such as temples, theatres, agora (markets).

* Temples were not for congregational purposes but to house their gods.
* Architecture based on three orders, Doric, ionic and Corinthian.
* Temples had architectural sculptures at the pediment (triangular structure on temple)

**9. What was the subject matter of Greek Sculptures?**

* Most Greek statues depicted their gods and goddesses
* Greek traditions and culture
* Mythological creatures/themes
* Greek heroes were also carved
* Greek athletes and victors.
* Male and female humans.

**10. What does the work Archaic smile mean?**

* Archaic smile was a trade mark of a soft smile which graced the faces of all statues produced in the archaic era.

**11. What was the subject matter of Greek Archaic sculptures?**

* Palmate continued from Orientalizing period.
* Lotus compositions.
* Greek culture
* Nude humans (Kouras & Kore)

**12. Outline the characteristics of Archaic Sculptures**.

* Emergence of stones statues of nude humans known as kouros (male) and kore (female)
* Always the kore had a traditional long garment known as Chiton.
* Archaic sculptures had a trademark of a soft smile known as the ‘archaic smile’
* Increased production of many free standing sculptures and arch cultural
* Beasts, wringed creatures- griffins, sphinxes, and sirens continued as subject matter.
* Statues were rigid, frontal captured.
* Poor body anatomy but perfect human forms.
* Statues had still poses always the left leg forward.
* Braid like treatment of hair.
* Kore always had a small belt and the chiton was stiff.

**13. Define the term Daedalic style**

* Daedalic style was the earliest phase of archaic period where statues have triangular, flat-toped heads and flat faces.

**14. What were the uses of Greek Statues?**

* They were used to represent their god Apollo.
* Some served as grave marker of the dead.
* Others were used as memorials for victors.
* Others were used as votive offerings in sanctuaries.

**15. Define the following terms.**

1. **Kore**
2. **Kouros**
3. **Chiton**
4. **Dorians**
5. **Ionians**

i) Kore is a female youth statue produced in archaic period

ii) Kouros refers to male youth statue in archaic period.

iii) Chiton is a term for a traditional long garment always wore by **Kore**

iv) Dorians were Greek people who settled on Greek main land

v) Ionians were Greek people who settled or lived on Greek islands.

**16. Mention some of the statues produced in archaic period.**

* Kouros from Attica
* The Calf bearer
* Lady of Auxerre (kore)
* Kouros from Anavysos
* Peplos kore from Athens.
* Peplos Kore from Chios.

**17. Mention some individual sculptors or artists in Greek Art.**

* Kritios boy
* The riace warrior statue
* Charioteer of Delphi
* Discus thrower (Diskoboloos)
* Doryphorus (spear bearer)
* Aphrodite of Knidos
* Head of woman from Chios
* Hermes and Dionysus
* Apollo Belvedere by Leochares
* Grave stele of a young hunter
* Weary Heracles
* Portraits of Alexander (Head of Alexander the Great)

**18. Mention some individual sculptors or artists in Greek Art.**

* Kritios
* Daedalus
* Myron
* Polyclitus
* Praxiteles
* Scopas
* Lysippus
* Alexandra of Antioch
* Hag sander, Athenodoros, Polydorus( laocoon group)

**19. Outline the Hellenistic sculptures?**

* Laocoon and his sons (40 – 31 BC) marble
* Demosthenes (roman copy) (100 – 50 BC)
* Old market woman (150 – 100 BC)
* The **boxer** (100 – 50 BC) Bronze
* Aphrodite attacked (Eros and pan) Athens (100 BC)
* The Barbarini Faun (sleeping satyr) 230 – 200 marble
* Venus de Milo (150 – 125) marble
* Nike of Samothrace (190 BC) marble
* Odysseus (40 – 31 ) marble

**20. Pick one sculpture in Greek art and appreciate it.**

* The **Laocoon** and his **sons (title)**
* The Laocoon and his sons is one of the most remarkable sculptures in Hellenistic period.
* It is work by Hag sander, Athenodoros and polydorus (Laocoon group)
* It was made between 40 – 31 BC
* The Laocoon and his sons, were caved in marble stones depicted the Trojan
* It was based on a historical tragedy. When the Greek soldiers left Troy during the Trojan War.
* Serpents attacked the priest and his sons and the Trojan interpreted this to be a punishment to Laocoon for offending the gods (Athena)
* Laocoon group is characterized by its drama, pain and suffering.
* Muscles are stretched almost to the breaking point.
* The figures struggle uncontrollably with heads titled/twisted sideways distorted in terror and anguish.
* The sons are in mortal fear and the Trojan priest, their father, suffers helplessly at the pain inflicted by the serpents. (snakes)
* The greedy python (snake) winds around the tortured priest and his sons.
* The twisting diagonals of the snake, arms legs and torso, carry the viewer’s eye around the sculpture. (Emotional composition)
* The statue gives a feeling that the agony is happening now
* It shows realism
* The eyes are fixed to the sky and show great pain and probably seeking divine intervention (help)
* The three figures are active, struggling, crying in agony.
* The composition is busy with snakes and mere interwoven but on a flat base.
* The body is smooth which shows the artistic’ skill of finishing and the treatment of the bearded and hair showed the artists mastery of the skill with deep drilled incisions.

**21. Outline the characteristics of classical sculptures.**

* There is expression of freedom and movement.
* Anatomy is given full study.
* Subject matter changed to everyday people and gods.
* The archaic smile disappeared
* Human beings became realistic and natural
* Female nude became acceptable and respectable
* Contrapposto in statues came to scene.
* Most statues depicted their gods and each one the hands were engaged
* Statues were idealistic and beautiful. (young)

**22. Outline the characteristics of Hellenistic sculptures.**

* **Drapery (cloth) was more dramatic with transparency effects. (e.g. Nike of Samothrace)**
* Sculptures had great expression, naturalism and captured the atmosphere.
* Pain and suffering, sleepy and ugly. (Laocoon)
* Sculptors exploited the erotic aspect of nude female e.g. (Venus de Milo)
* Infant statues has soft forms
* There was a great achievement in pose where a soft S- curve became common.
* The study of anatomy reached its peak/climax
* Sculptures were full of drama, emotion, realism and action.
* Portraiture was redefined and sculptors did not only produce actual appearance but likeness.

**23. Give the differences between classical and Hellenistic sculptures.**

* Classical statues show figures in simple, relatively static poses, while Hellenistic poses were more fluid and rhythmical.
* Statues focused on the gods in classical period and while Hellenistic addressed every day scenes.
* Hellenistic depicted old age and ugly while classical statues were young and beautiful.
* Hellenistic sculptors depicted a lot of female nude with eroticism which never existed in classical period.
* Hellenistic sculptures were much larger than classical period sculptures.
* Hellenistic statues were more expensive and the drapery was more dramatic compared to classical.
* Most classical statues have something behind of in front to support the body weight whereas the Hellenistic statues planted on flat bases.

**24. Give the meaning of the following terms.**

1. **Severe style**
2. **Symmetria**
3. **Canon**

**i) Severe style** refers to the early phase of classical Greek sculptures where statues were still formal but not rigid in pose.

**ii) Symmetria** refers to the **canon** or **rules** which were developed by Polyclitus to govern the proportions of human body.

iii) **Canon** refers to rulesor a set of **principles** which based on a simple mathematical formula where the human body was divided into measurable parts all related to one another. Also known as **symmetria.**

**25. Define the term Contrapposto**

* **Contrapposto** refers to the standing pose in a human figure where shoulders and arms twist off – axis from the hips and legs giving the figure a more relaxed and less stiff appearance.
* The head and the chest are tilted or twisted sideways, one leg forward and one knee moves upward and the waist forms an S- curve to let the body weights rest on one leg. Also known as **counter posse**

**26. Briefly describe how classical period’s sculptors are different from sculptors of archaic period basing on works of Praxiteles, scopas and Lysippus.**

* Praxiteles, scopas and Lysippus are aware that humans don’t stand. By depicting humans in a contrapposto pose for example in Praxiteles’ Aphrodite of Knidos and scopas’ Grave stele of a young hunter.
* The Aphrodite of Knidos is a beautiful erotic statue of a female goddess of beauty and love.
* Praxiteles shows god on human level, which never existed with archaic statues.
* Adults and children interruption was rare in Greek Archaic sculpture, Praxiteles brings it here.
* Praxiteles style of composition is traced in Apollo Belvedere by Leochanes his contemporary. The snake wrapped around the tree truck which opposed to Archaic still posed Kouros and Kores.
* The Lysippus’ weary Heracles shows a muscular statue with pity over him as opposed to young smiling Kouros of Archaic era with static poses.
* The study of anatomy was given time in Aphrodite of Knidos by Praxiteles showing female hips and pose compared to the stiff Kore of archaic era.
* The Archaic sculptors never considered pose and proportion in carving human figures as a factor which was more emphasized by classical sculptors.
* Lysippus and other fourth-century BC artists rejected the stability and balance to be important to statues e.g. Weary Heracles leaning on his club for support.
* Lysippus’ portraits of Alexander which never existed in archaic period. The sculptor concentrated on depicting the sculpture in more expressional and emotional mood than the idealized archaic statues which were always smiling.

***POTTERY***

**27. Define the term pottery in Greek Art.**

* Pottery refers to the production of vases or pots from clay. (containers such as kylix and amphora)

**28. Outline the types of Greek vases you know.**

* Amphora
* Kylix
* Lekythos
* Hydria
* Oinochoe (chorus)
* Crater (volute)
* Crater (bell)
* Apelike

**29. What were the uses of those vases?**

* **Amphora (two handle jar)**
* It was used for storing and moving large wine, food or oil.

**Characteristics**

* It has two handles
* Had a narrow neck
* Had an egg – shaped body
* **Lekythos**
* It was used to hold perfume and olive oil for religious ceremonies.

**Characteristics.**

* It had a tall, thin body often cylindrical
* It has a slender neck with a flared opening
* It has one vertical handle.
* **Kylix**
* It was used as a cup or drinking vessel (at parties and for a game)

**Characteristics**

* It was wide and shallow with one foot (1ft) (short)
* It has two handles
* An entertaining image in the centre
* **Hydria**
* It was used for fetching water.
* In receiving ballots during voting
* It was used in burial of human remains.

**Characteristics**

* It has three handles
* It also has a narrow neck
* It has a large body.
* **Volute Krater (Bowl)**
* It was used for mixing water and wine.

**Characteristics**

* It had a wide neck and body
* It had two handle and volutes at the handles.
* **Oinochoe (Chorus)**
* it was used for pouring wine into cups

**Characteristics**

* it had one gracefully looping handle
* a trefoil mouth for easier pouring

**30. What does the term levigation or elutriation mean in clay preparation?**

* Levigation means mixing the clay with a lot of water and leave it for some days to cause all the impurities to sink to the bottom.

**31. Outline the methods the ancient Greeks used in their vase decorations.**

* Drawing figures and motifs using incisions
* Painting the vases with dark slip and paint.
* Firing the vases in a kiln.

**32. Outline the ancient Greek painting techniques on their vases.**

* The red figure techniques
* The black figure techniques
* The white figure techniques

**33. Explain the vase painting techniques for Greek pottery**

* The red figure painting technique was achieved by painting the back ground of the vases with dark slip and the image was reserved in red the color of clay (pots) after firing.
* The black figure painting technique was made by painting the images with dark slip and the background reserved in red.
* The white ground technique was not achieved through firing the vases, but pots were painted with pigment while un fired.

**34. Explain the three phase firing process of vase decoration.**

* **Phase I (Oxidizing)**

This begun with dry pots put inside the Kiln and heated up to around **800** with the vents on the side open to let air in (**oxidizing**). This turned the pots and the paint red over.

* **Phase II: Reducing.**

Once the kiln reached **800,** the vents were closed to allow in no air (reducing) and the temperature increased to **950oc** before it drops back to 900oc. this turned the pots and the paint totally black.

* **Phase III: Re-oxidizing.**

This started by opening the vents to allow air into the kiln (**re-oxidizing**) cooling down the pots.

The dark slip would be left black white the pots turned to red. This is because clay is given air and once black slip is heated to **950oc**. it no longer allows air in, leaving the slipped areas black.

**35. Outline the characteristics of black figure techniques.**

* The figures were painted in dark slip with incision
* Had incisions of silhouetted figures with details.
* Mythological themes were painted
* Funeral scenes, sea battles, dances, geometric shapes were painted.
* People were painted.
* People were painted in silhouettes not outlines.
* Figures were more naturalistic.

**36. Outline the characteristics of red figure painting technique.**

* Black glaze is used to create figures and paint the background.
* Red clay is reserved for the figure themselves.\details are drawn with a soft brush.
* There were chromatic ranges.
* Expression of face and gesture grew subtler
* New views of body and limbs were mastered.
* The skin color of Caucasian Greeks is now depicted in a natural fresh tone.

**37. What were the characteristics of vases in geometric period?**

* Decorated with triangles, zigzags shapes
* Human figure established but highly stylized
* Decoration covered the entire surface of the vase
* No depth of space
* Appearance of monumental funeral vases
* Mythological, erotic and poetic themes came to scene.
* Narrative scenes of everyday life were used e.g. hunting and dances at religious ceremonies.
* Animals such as horses and water birds were painted
* The height of vessels increased
* Figures are represented as silhouettes in a dark glossy color. (**dipylon vase)**

**38. Outline the characteristics of vases in the Archaic period (Bilingual Amphora)**

* Black figure was established
* Depiction of heroes and gods from mythology
* Human figures engaged in common activities
* Use of bands to separate themes
* Figures depicted in a profile with frontal eyes and torso.

**39. What does the word *Bilingual* mean in Greek Vases?**

* **Bilingual** means a combination of red and black figure technique on one vase for example the Bilingual Amphora in Archaic era.

**40. Outline the examples of Archaic period Bilingual.**

* Heracles wrestling Antaios’ Euphoronios (Kylix krater)
* The bilingual Amphora vase (Ajax & Achilles)
* Amphora with (three revealers by Euthymides)
* Kylix with Onesimos girl (female nude)

**PAINTING**

**41. Describe the forms of painting made by Greeks in their art.**

* Painting was one of the forms of art for ancient Greeks. Most of these painting are lost like pottery but the most serving form was on vases surfaces.
* Painting was not confirmed on only vases (red and black techniques) it also included mosaics, mural and panel paintings. Murals are large wall painting in tempera and frescoes and mosaics were made with stones and pebbles plus some glasses on floors and ceilings.

**42. What was the subject matter of Greek Paintings?**

* Subject matter rotated around their traditions and culture.
* It involved mythological scenes.
* Other paintings rotated around their legends.
* Others depicted their heroes and gods.
* Some paintings depicted everyday life e.g. hunting
* Human beings and animals existed and show considerable anatomical improvement from simply geometric.

**43. Outline the techniques of Greek paintings.**

* Black – figure, red – figure and white ground.
* Encaustic (use of hot wax and paint)
* Tempera (paint mixed with egg and honey)
* Mosaics (fitting small shells, rocks, tiles and glass into cement)
* Fresco painting (wet plaster)

**44. What surfaces did the Greek paint on?**

* Vase surfaces.
* Walls (tomb diver)
* Statues (pediment sculptures)
* Wooden panels
* Architecture (frieze)

**45. Describe the “battle of Issus’ in ancient Greek painting**

* Battle of Issus also known as **Alexander mosaic.**
* An example of Greek mosaic dating from **100BC**
* It was a work of **Philoxenos of Eretria**
* It is a roman floor mosaic of a house of the faun in **Pompeii.** Currently found in **Naples** Archaeological museum.
* The mosaic illustrates a battle in which Alexander attempted to capture or kill **Darius** the Persian leader in the battle of Issus.
* Alexander is portrayed sweeping into the battle at the left on his horse gazing at Darius.
* Darius is shown in a chariot desperately commanding his frightened charioteer to flee the battle
* He has a worried expression on his face and his brother **Oxyathies** is also portrayed, sacrificing himself to save the king.
* Artistically the composition is great, has a radical perspective with the horse at the centre.
* There is use of shading to convey a mass and volume.
* Repeated diagonal spears, clashing metal and crowding men and horses show a feeling of battle.
* Action is portrayed by dramatic details such as the fallen horse and Persian solider in the foreground.

**46. State the contribution of the following artists to the art of ancient Greek painting;**

**a) Apollodorus**

**b) Polygnotus**

**Apollodorus**

* He was an Athenian born painter
* He was known for his discovery of skiagraphia, a shading technique used to show light and shadow
* Pliny called him ‘first to give his figures the appearance of reality ‘ (the shadow painter)
* He painted **Odysseus** or A priest at prayer and Ajax struck by lightning.

**Polygnotus**

* He was born on the north Aegean island of Thasos
* It is believed that the art of painting began with him
* He travelled and lived in many cities such as Athens, Plataea, Delphi and The spies
* His work was admired for showing form, space and depth- new techniques.
* He is remembered for his figures full of expression.
* He invented picture perspective by lacing figures above and below one another on the wall.
* Polygnotus and his contemporary miron of Athena were admired for their much wider range of subjects, treatment and quality.

**47. What does the word skiagraphia mean?**

* Skiagraphia means **‘shadow painting’** used for shading to show light and shade (shadow)

**48. Distinguish between skiagraphia and skenographia?**

* Skiagraphia means ‘**shadow painting’** used for shading while skenographia refers to a term used to mean ‘**scene painting’** or **perspective painting.**

**ARCHITECTURE**

**49. Define the term Architecture.**

* Architecture was a form of art that dealt with plan and construction of buildings such as temples and Agora’s (public markets)

**50. Outline the forms of Greek architecture**

* Temples (which were built for their numerous gods)
* Agora’s (open public markets)
* Open air theatres (for theatrical performance and political ceremonies.
* Tholoi (Tholos singular) (shrine- like circular building)
* The stoa (long portico with columns and shops at the back)
* The fountain house (communal water supply)

**51. Outline the materials used by ancient Greeks in their Architecture.**

* Mud bricks on stone foundations were used.
* They also used timber which was thatched at the cornices and painted with
* Used wood on the columns and entablature
* Blocks of stones were used
* Tiles made of terra cotta slabs used on roof beams
* Lime stones was often coated with fine stucco
* Surfaces were polished with marble stuccoes.

**52. Outline the temple plans for the Greeks.**

* **Floor** plan (Naos, cellar, pronaos, peristalsis and propylon)
* Greek temple super structure (structure above the floor)
* Temple in antis (two columns) at the promos.
* Peristyle temple (row of 4 or 6 columns)
* Peripherals (single colonnade)
* Dipterous (double colonnade)

**53. Outline the Greek architectural system or orders.**

* The Doric order
* The Ionic order
* The Corinthian order

**54. Define the following terms as used in Greek architecture**

i) **Lintel**

**ii) Post**

**iii) Column**

**iv) Entablature**

* The **Lintels** were horizontal beams on Greek building surrounding the entire structure.
* **Posts** were vertical structure usually cylindrical that support the roof.
* **A column** is a cylindrical vertical structure that carries the entablature.
* **Entablature** is a horizontal beam supported by the columns.

**55. Illustrate the structures of Greek orders.**

* The Doric order, has a heavy column with un decorated capital without fluting and the column stood directly on the stylobate.
* The Ionic order owes its name to the Ionian Islands where it was developed.
* The ionic column has decorations at its capital with volutes and flutings at the shaft and without triglyphs and metopes.
* The Corinthian order was invented from the city of Corinth and it has similar feather with the Ionic order in its base, column and entablature a part from the acanthus leaves at its capital.

**56. Write short notes about the following terms.**

**i. cornice**

**ii. Frieze**

**iii. Triglyphs**

**iv. Architrave**

**v. entablature**

**vi. Column**

**vii. Pediment**

* The **cornice** is a proprojecting crowning part of the entablature framing the pediment above the frieze.
* The **frieze** is the middle part of the entablature with decorations in reliefs. The frieze has two parts; the metopes and the triglyphs.
* The **Metopes** are panels between the triglyphs in a Doric frieze.
* **Triglyphs** are vertical grooves that alternate with metopes (decorative bands) or are vertical rectangular blocks which are separated with metopes.
* **Architrave** **is** the lowest division of the entablature resting directly on the column.
* The **entablature** is made up of three parts; the top most **cornice,** the middle part **frieze,** and the lower part **Architrave.**
* The **column** consists of the **capital** at the top, the **shaft** in the mind the **base.**
* The **pediment** is a triangular structure of the Greek building with architectural sculptures which carries the roof and is supported by the entablature.

**57. Outline the characteristics of Doric order.**

* Columns are place close together to support the weight of building material.
* Columns sit directly on the stylobate.
* The capitals are plain with rounded section at the bottom (echinus) squared at the top (abacus)
* Entablature has a distinctive frieze from the architrave.
* Column almost cut with grooves (fluting which run the length of the column)
* Pediments are decorated with relief figures almost free standing.
* The architrave is a continuous undecorated flat surface (e.g. the Parthenon on Acropolis hill)

**58. State the characteristics of Ionic order.**

* There is a column base which is round and horizontally fluted
* Triglyphs and metopes are absent
* Ionic columns are widely spaced than Doric
* Ionic order is lighter and slender than the Doric.
* The entablature is lighter than that of the Doric.
* Columns have two scrolls (volutes) at their capital.
* It has oval decorations known as eggs and dart between the volutes.
* The architrave is three raised steps overlapping each other.
* The Corinthian order has similar characteristics with Ionic order except on the acanthus leaves at their capital on the Corinthian order.

**59. List down the examples of temples in Archaic period**

* The temple of Hera I (Doric 9 by 18 columns) Basilica
* The temple of Artemis. (Corfu) (8 by 17)
* Aphaia temple II (6 by 12 column Doric style)
* Siphinian Treasury, (Delphi) (8.9mx6.3m) Ionic

**60. What theme is depicted on west pediment of the temple of Aphaia, Aegina?**

* the second Trojan
* The dying warrior with beaded hair and archaic smile.

**61. Outline the characteristics of ancient Greek architecture.**

* they used posts and lintel system
* They were rectangular and organized on a rigid set of geometric principles.
* Pediments always projected over the columns.
* Temples housed sculptures of their gods and heroes.
* The cornice separated the upper and lower parts of most temples.
* Domes were small facades to limit light entering.
* The main building materials were large masonry stone blocks.
* Architecture concentrated mainly on public building.
* Their structures were windowless limiting light inside.
* Architecture based on formulated mathematical system of construction known as ‘order’
* Always the architectural sculptures were rectangular apart from the theatres and Tholoi.
* Temples were facing east to trap sunlight.

**62. Describe the architectural sculpture of the siphinian Treasury, Delphi.**

* Architecture sculpture is alight relief with its deep undercutting (almost free standing)
* There are spatial possibilities offered by the technique.
* The arms and legs are carved completely in the round
* There is dramatic relationship between the figures.
* The story of Heracles stealing Apollo’s tripod is depicted on the pediment.
* Its frieze runs around the whole building with Greek mythological theme.
* The west frieze depicts the story of judgement of Paris.
* Two lions pull the chariot tearing apart an anguished giant.
* The north pediment depicted the Gigantomachy.

**63. Describe the ‘Dying warrior’ from the East pediment of the Temple of Aphaia Aegina.**

* The theme for the East pediment is the **first** Trojan War.
* The statues here show a dynamic posture particularly the statue of Athena.
* The Dying warrior is fallen in a posture quite dramatic.
* His pose is more natural and complex especially the torso placed at an angle to the viewer.
* His face is graced or lit with a smile probably the archaic smile.
* Unlike the dying warrior on the west prominent he reacts to his wound like every day humans.
* With a sword (now missing) in hand, the fallen warrior’s life- giving sprit seems to slowly depart his body.
* His eyes are narrow as his consciousness fades.
* He is starting at the earth his weakened movement contrasts with his massive physique.
* The mortally wounded ‘dying warrior’ shows an intense desire to go on like Trojan.
* His twisted body part supported by his shield but he no longer ha strength to lift it.
* The body is typically of a real athlete, the real brave warrior.

**64. Describe the “Gorgon Medusa” on the west pediment of temple of Artemis, Corfu.**

* She is the central figure, depicted running and her hair is serpentine.
* She is clothed in short Chiton with a snake belt.
* Her purpose here is to serve as a guardian.
* She has the Archaic smile on her face.
* Her children (two Lions)
* Born after her death
* The two lions serve as guards to the temple and ward off spirits.
* Next Medusa’s children are flanked.
* The artist has tried filling the reducing corners.
* The running Gorgon shows a violent movement of the wild and ferocious side of **Gorgon.**
* On her right, Zeus attacks a giant (Gigantomachy)
* On left Priam is dying at the hand of **Neoptoleos.**
* Two scenes at the edge are completely out of proportion compared to the rest of the composition**.**

**65. Outline the classical architectural buildings.**

* Temple of Zeus, Olympia (Doric-470-456BC) by Phidias.
* The Parthenon (440 BC) by Pericles, (D.L.T.F) Dalian leaf
* Propylaea (437-432) Doric and Ionic (Column)
* The temple of Nike Athenian (Nike Aptera) 427-424 (Ionic)
* The **Erechtheion temple** (421BC Ionic by **Mnesicles** and Phidias as a sculptor.
* Greek theatres at Epidaurus Polycleitus the younger.
* The Greek Tholos by Theodoros of Phokaia in Delphi. (375BC)

**66. Describe the statue of Athena Parthenon.**

* It stood in the main cell of the Parthenon
* It was made by Sculptor Phidias having 12m tall.
* Made out of stone, bronze, ivory, gold, ebony and cypress wood.
* The flesh was covered in ivory which the cloth (drapery) and arm are in solid gold.
* Athena is depicted wearing military gear/ helmet breastplate, spear and shield like a warrior.
* She holds a Nike figure in her right hand which represents Greek victory over the Persians.
* Gorgon to ward off evils on her upper-chest.
* The Athena’s sandals bore representations of the battle between the Lapiths and Centaurs(**centauromachy**)
* The inside of the shield was painted with images of the battle of gods and giants (**Gigantomachy**)
* The relief on the base of the Athena Parthenon depicts the creation of **Pandora** the first woman.
* Athena as the warrior has character of both male and female.

**67. Define the following terms.**

**a) Orchestra**

**b) Amazonomzchy**

**c) Gigantomachy**

**d) Centauromachy**

**e) Centaurs**

* **Orchestra** means a dancing place in a Greek theatre.
* **Amazonomchy** is an ancient legendary battle between the Greek and Amazons.
* **Gigantomachy** is a Greek theological battle between gods and giants.
* **Centauromachy** is a battle between the Greeks and the centaurs
* **Centaurs** are Greek theological/ imaginary creatures that are half human and half horse.

**68. Outline the characteristics of Hellenistic architecture.**

* There was complex special planning and attention was paid to interior decoration.
* There was construction of every day homes for wealthy Hellenistic emperors.
* Increased use of more than one order in one building.
* Columns are far widely spaced to allow easy access than in the period before.

**THE ANCIENT ROMAN ART**

**1. Outline the Roman civilization stages.**

* Etruscan period (753-510 BC)
* Roman republic (509-27 BC)
* Early Empire period (27-96 CE)
* High Empire period (97 – 192 CE)
* Late Empire period (193-395 CE)

**2. List down the roman dynasties and mention their leaders.**

**Julio Claudian dynasty**

* Julius Caesar
* Caesar Augustus
* Emperor Nero

**Flavian dynasty**

* Titus flavius Vespasianus
* Titus
* Domitian

**Antonine dynasty (good emperors)**

* Marcus Cocceius Nerva
* Marcus Ulpius Trajanus
* Hadrian
* Antonines
* Marcus aurelius
* Commodus

**Severans dynasty**

* septimius Severus
* Caracalla
* Severus Alexander

**Tetrarchy (rule by four)**

* Diocletian (founder)
* Constantine

**3. What is the meaning of the word Pax Romana?**

* Pax Romana means roman peace. The empire had a very peaceful and great prosperity under Julio Claudian dynasty.

**4. Name the two cultures which influenced the roman architecture.**

* The Etruscan culture
* The Greek cultures.

**5. Outline the forms of art produced by the ancient Romans.**

* Sculpture
* Painting
* Architecture
* Roman handicraft/pottery

**6. Name the two people who regarded the founder of the city of Rome.**

* Romulus
* Remus

**7. List down the four class divisions of roman society.**

* the slaves (peasants)
* the plebeians
* the equestrians (middleclass)
* nobles of Rome (patricians)

**8. Describe the ancient roman sculpture.**

* Romans produced many sculptures and their original sculptures of humans were more realistic.
* Roman sculptures were heavily influenced by Greek sculptures
* Roman sculpture is further divided into five categories.
* They produced portraiture
* Historical reliefs
* Funerary reliefs were also produced
* Sarcophagi (stone coffins)
* Copies of Greek works (**these five were the types of roman sculptures)**

**9. What was the subject matter of roman sculpture?**

* They depicted people from the roman society from everyday men to politicians.
* They also depicted Emperors
* Their sculptures included military general as a subject matter.
* Some were statues of rich senators
* Others were showing merchants who commissioned artists.

**10. Which material, tools and methods did the romans use on their sculptures? Among the materials, they used;**

* Terracotta
* Bronze
* Marble
* Stones
* Wood

**Tools included;**

* Chisels
* Hammers
* Brushes

**Methods were;**

* Hammering
* Chiseling
* Polishing inside small workshop

**11. Outline the major characteristics of the roman sculpture.**

* The major materials were marble and stone
* Most sculptures were public art designed to impress the public.
* Their reliefs were highly decorated (military scene)
* Roman statues were often unsmiling and expressionless.
* They were natural un idealized and life-like.
* Most marble sculptures remained unplaited.
* They were veristic in nature. (they recoded all the details)

**12. What were the uses of roman portraits?**

* Portraits were used to honor important personalities in the society.
* Royal families had funerary alter adorned with portraits
* Ancestral portraits were kept to show ancestral lineage.
* Some portraits were used for imperial purposes. (they were erected in public places)

**13. compare the Greek and roman sculptures**

**Similarities;**

* They both used marbles
* They were both interested in mythological scenes.
* They showed unequal weight distribution to make the people look more natural.
* They both produced free standing sculpture

**Differences;**

* Roman white marbles were never painted while Greeks painted them.
* Most Greek sculptures were made in bronze while Romans used marbles
* Greeks depicted idealized and heroic nude male figures while romans featured emperors and naturalistic upper individuals.
* Roman sculpture had a more direct approach where every detail, wrinkle and pimple on the person’s face was captured.
* Roman sculptures often depicted men in their prime years (not too young or old) than the youthful Greek statues (kouros and kore)

**14. Outline the characteristics of the roman republic sculpture.**

* The roman sculptor here recoded every facial detail. (verism)
* the personal character was recoded the way it was not made to look better or worse (realistic)
* Most of them were portraits of important people of roman republic.
* Sculptures were veristic and super- realistic portraits with details and blemish.
* Ancestral portraits were kept in homes at family alters.
* They depicted men of advanced age (prime years)
* They mostly depicted the head and just part of the shoulders
* Most of the statues depict individual faces.

**15. Outline the major uses of portrait sculpture during republic Rome.**

* They were used for political propaganda such as the use of portraits on the **Denarius.** (coin)
* Patricians used portraits of their ancestor to use in funerary functions.
* They were used to honor important people like military generals, senator and emperors.
* Freed slaves ordered for portraits to celebrate their elevated position in the roman society.

**16. What does the word verism mean in roman art?**

* The word **verism** is used in roman art to refer to sculptures which were made and recoded every detail and blemish on persons face. In other words, the sculptures were-super realistic.

**17. Analyze the relief sculptures of Ara Pasis.**

* Ara Pasis also known as AraPasisAugustae or alter of Augustan Peace
* It was commissioned by the Roman emperor Augustus.
* It was awarded to him by Roman senate after he had successfully returned from Gaul and spin
* It is an altar piece made in around 13-9 BC
* The north frieze shows senator wearing wreaths
* It shows members of Rome’s most priests, men and children at each end of the procession.
* The south frieze, Augustus s about to sacrifice and his head is covered
* Around Augustus, there are priests and members of Augustus family
* Leaders of Roman aristocracy are in the background.
* Artistically, figures have natural gestures and relaxed poses
* The procession was got from Panathenaic procession frieze of the Parthenon and re-used.
* Figures are varied like Parthenon showing restless and movement.
* From the east frieze, the Tellus panel.
* It shows mother earth, holding two infants probably Romulus and Remus
* Stalks of wheat, fruits and a cow, sheep for fertility and prosperity from peace.
* Left figures represent land winds and sea winds for the right figures (swan and sea serpent) this frieze sends powerful message for telling the peace and plenty roman citizens will enjoy in the  **Pax Augustae.**
* Romulus and Remus frieze show them suckled by the she-wolf while the god Mars watches.
* It is roman foundation myth aimed at reminding romans of returning to the roots of roman society.
* It was also propaganda for the roman glorious past.

**18. Describe the head of roman patrician from Otricoli.**

* It is a portrait of roman patrician
* It is a veristic portrait or super-realistic with rise and fall, bulge and fold.
* It is a burst form or capturing the head and part of the shoulders.
* It is a blunt record of the sitters’ features.
* It depicts the sitters’ personality of seriousness, experience and determination.
* It is a marble sculpture made in round 75-50BC from Otricoli
* The patrician is a roman ruler from the noble class.
* Dressed in a traditional draped **toga,** Aulus metellus poses with authority and persuasiveness.
* It depicts and old roman in prime years.

**19. Mention the characteristics of early empire roman sculpture.**

* Portraits of ages were depicted in early empire.
* Statues were idealized
* There is a return of Greek classical ideals in sculpture (young and handsome)
* Women became part of the subject matter.

**20. Describe the portrait of Augustus as a general from Primaporta.**

* It is the best example of early roman empire
* The portrait is idealized and reminds us of classical Greece statues
* It was sculpted based on Polycleitus “Doryphoros”
* Augutus holding out his arm as he addresses his troops was inspired by the statue of Orator Aule metele.
* The small statue at the base of the portrait acts a s a reminder of Augustus’ divine lineage
* On his breastplates there are a number of gods participating in the return of roman standards.
* Some images depict the empire as warriors.
* The judge’s robes are meant to show Augustus as a civic ruler.

**21. Outline the sculptures which were produced by the Romans.**

**The roman republic (realism)**

* Portrait of a roman patrician (75-50BC)
* Denarius with a portrait of Julius Caesar
* Portrait of roman general from the sanctuary of Hercules, Tivoli in marble (975-50)

**Early empire (idealized)**

* Portrait of Augustus Primaporta
* Portrait of Livia
* The Ara Pasis Augustae

**Under flavian (realism)**

* Vespasian burst
* Young flavian woman

**High empire (idealized and based on character)**

* Portrait bust of Hadrian as general
* Equestrian statue of Arcus Aurelius (in bronze 175CE)
* Portrait of Marcus Aurelius (161-180CE)
* The sarcophagi (myth of Orestes in marble 140-150)

**Late empire sculpture**

* Portrait of Caracalla
* Heroic portrait of Trebonianus Gallus (has both Greek ideal and roman realism heroes and classism)

**22. List down the forms of roman painting**

* Panel painting
* Mural painting
* Triumphal painting
* NB like ancient Greece, most roman paintings were destroyed , the remains were found in Pompeii and Herculaneum

**23. What is the subject matter for the roman painting?**

* Mythological themes
* Landscapes
* Human figures
* Portraits
* Still-life
* Strange animals and swirling plants.

**24. Mention the styles of ancient roman painting.**

* The first style (200-80BC) masonry style
* The second style (80 BC) illusionistic style
* The third (20 BC) ornate style
* The fourth style (62-72 CE) the Baroque or intricate style

**25. Outline the examples of painted portraits.**

* Portrait of a man and a woman (Terentius xeus)
* The Severans Yondo (emperor Septimus Severus with family members)
* Faiyum mummy portrait.

**26. What do you understand by scenography?**

* It is the earliest form of perspective in painting also known as **scene painting**

**27. Outline examples of painting walls for the Romans.**

* Wall painting from a Samnite house, Herculaneum (incrustation style)
* Dionysiac mystery frieze from the villa of the mysteries (Pompeii 50BC)
* Villa of Publius Synistor from cubical M (second style 50-40BC)
* Villa of Livia, Primaporta Italy Gardenscape
* Wall painting from Cubiculum 15 of the Villa of **Agrippa**
* Wall painting in the Ixion Room (triclinium) of the house of the Vettii, Pompeii (70-79CE)
* Golden house of Nero, wall painting in Room 78 of the Domus Aurea.
* Still life with peaches, wall painting from Herculaneum 62-79CE

**28. With specific examples, compare the second and fourth styles of roman painting.**

* Basing on the fourth style, the painting in the Ixion Room (triclinium) of the Vettii, Pompeii, there is return of architectural illusionism of the second style.
* Landscapes are present and depicted as the painting hang against the wall as it was the case with the beautiful and natural composition of the second style
* In both styles scenography was used to show the illusion of their dimensionality.
* In both the colors are solid.
* The walls in both look like picture gallery
* Walls are divided into panels of different sizes (e.g. peaches and jar) in Herculaneum

**29. Outline the major characteristics of each of the four Pompeii painting.**

**The first style (20-80BC)**

* The walls were divided into marble-like panels
* Marble dust was used sometimes mixed in plaster
* Frescoes were used as painting technique
* The style aimed at imitating the marble paneled walls of the wealthy.

**The second style (80)**

* Architectural columns that made windows to create depth were used in the composition
* Beautiful landscapes and nature were painted
* Mythological themes or figures are depicted
* Skigraphia is used (dark and light or shadow)
* Figures have backdrop background that makes them look like stages.
* Very bright colours were used.

**The third style (20)**

* The style was more ornamented with less illusion of depth
* Walls were divided into precise sizes, using pictures of columns.
* Architecture is slender, fine and un-realistic
* Landscapes are tiny and look floating.

**The fourth style (62-79CE)**

* There is return of architectural illusion of 3 dimension
* Landscapes depict paintings which hang against the walls
* Colors used are mostly solid
* Walls are congested with very many frames of pictures of columns

**30. Outline the uses of roman portrait paintings.**

* They were used to decorate homes of wealthy Romans
* They were attached to burial mummies at the face, from which almost all have now been detached.
* Some were used for political purposes such as the Severus Tondo portrait that was hung in most government offices.

**31. Mention the four major building materials used by the ancient romans in the architecture.**

* Marbles
* Stones
* Fire bricks
* Wood (timber)
* Concrete

**32. What types of building did the Romans build?**

* Temples (places of worship for their gods and goddesses)
* Forums (main market places and business centers)
* Basilicas (public building) rectangular in shape
* Markets (with shops for households) e.g. the Trojan market.
* Amphitheaters and arenas (double theatres)
* Roman theaters (half circle level ground)
* Baths (swimming pools or washing places)
* Residential buildings (Insula, Domus,Villas)
* Triumphal arches and columns (double landmarks for navigation around Rome)

**33. Mention the characteristics of the roman architecture.**

* Romans used concrete to construct tall, strong structures.
* They used arches, vaults and domes for wider spaces.
* Roman architecture emphasized interior space
* Columns were both functional and decorative
* Their building had elaborate interior decoration
* Most of them were decorated with mosaic either on the floor or walls.

**34. Explain the advantages of the discovery of concrete in roman architecture.**

* With concrete, the shaping and transportation of huge stone ended.
* Concrete was easily cast into any desired shape and size unlike the huge blacks of stones.
* With concrete, it was possible to construct monolithic vaults and arches
* Concrete was cheaper since it never required quarrying, shaping and transporting.
* Arches and vaults could be economically fabricated.
* There was no highly skilled labour needed to prepare the concrete.
* Expensive skills needed in stone masonry were not required any more.

**35. Define the following terms as used in roman architecture.**

* An arch, vault, Barrel vault, Groin/cross volt, aqueducts and Domes
* An arch is a curved structure that spans an opening of a building
* Vaults are simple structures that cover and area as a roof
* Barrel vault is a continuous surface of semicircular or pointed sections.
* Groin or cross vault is a vault formed by intersecting two barrel vaults at right angles
* Aqueducts restructures or tunnels of water supply
* A dome is a rounded structure at the top of a building.

**36. Outline the roman architectural styles or orders.**

* The Tuscan order (no ornament and flutings)
* Roman Doric order (Greek Doric)
* The roman Ionic order (Greek Ionic and with 4 diagonal volutes and sides of the abacus are curved)
* The roman Corinthian (most ornamented and slender and garlands of acanthus leaves)
* The composite style (Tuscan, Doric, ionic and Corinthian characters.

**37. Outline the similarities between the Greek and Roman architecture**

**Similarities**

* In both they used similar building materials in early stages e.g. mud, wood. Plaster and stones.
* Temples were constructed with marble or limestone
* Temple buildings were important to honor their gods
* They both used columns in their architecture.

**Differences**

* Romans used more advanced materials and technology especially concrete
* Roman structures were richly decorated on both the outside and inside
* Greeks used post and lintel while the Romans used arches, vaults and concrete domes.
* Romans made aqueducts, vaults bridges and triumphal arches which were possible due to concrete
* The Greeks used three major columns: Doric, ionic and Corinthian while the Romans used five type: Doric, ionic, Corinthian, Tuscan and composite
* Greek columns were supportive (carried weight) while Romans were decorative
* Roman architecture aimed at creating enough interior space than the Greeks.

**38. Make illustrations of the following.**

**a) Tuscan order**

**b) Composite order**

**39. How does the temple of Portunus (Fortuna virillis) show influence of**

**a) Etruscans style?**

**b) Greek style?**

* The temple of Portunus was built in late 2nd century BC
* For roman gods of habour and sea
* It was built of Tufa and Travertine over laid with Stucco
* The temple had both **Etruscan** and **Greek** qualities **roman** styles.

**It’s Etruscan in that;**

* Its plan of high **Podium** is Etruscan in origin
* It is only accessible by front steps that led to the door on high podium which is in Etruscan style
* The freestanding column confined only to the porch is also an Etruscan
* Its deeper porch is in Etruscan

**It’s Greek style in that;**

* Its slender ionic columns are typically Greek with flutes and bases
* Its basic design was derived from the styles of Greek Peripteros styles
* Although the building was made of Tufa and travertine, it was over laid with stucco to imitate the Greek marbled architecture

**40. Define and illustrate the following terms; Fauces, Impluvium, Cubicula, Triclinium, Peristyle, Artrium, Compluvium**

* **Fauces:** a narrow foyer which led to the central reception (atrium) in typical roman home.
* **Impluvium:** is a pool designed to catch rain water falling through the compluvium in roman home.
* **Cubiculum:** these were numerous small rooms or cubicles not for just sleeping but private spaces particularly for the woman of the household.
* **Triclinium:** was the dining room it usually contained three couches.
* **Peristyle**: the colonnade around peripteral building or around court.
* **Atrium**: is a central room of a traditional roman house surrounded by smaller rooms.
* **Compluvium**: is an opening in the roof of a roman house.

**41. Draw an illustration of a typical Pompeii home showing the features**

**A PLAN OF TYPICAL POMPEII HOME (E.G THE HOUSE VETTII)**

**O--- Atrium (reception area)**

**B--- Impluvium (rain water pool)**

**C--- Cubiculum (bedroom)**

**D--- Triclinium (dining room)**

**E--- Tabilinum (study room)**

**F--- Fauces (entrance hall)**

**G--- Peristyle (garden court)**

**H--- Shop**

**42. Describe Maison carree showing how it was influenced by both Etruscan and Greek styles.**

* The Maison carree is the best preserved Greek style roman temple.
* It is in Nimes France and was built. In about 2019 BC by Marcus Vipsanius Agrippa Augustus, son-in-law.
* The temple has cell decorated with engaged columns
* Its plan is similar to that of Fortuna Virillis.
* The west end cell had carvings along the cornice.
* It has typical Corinthian entablature with three bands on the bottom of the architrave.
* The frieze was decorated with series of floral designs intertwined in vines.
* The capital are Corinthian with very small leaves shaped volutes and acanthus leaves Greek style.
* Its pseudoperpteros temple with 6 Corinthian columns in front style influenced by Greek temple styles.
* Its Corinthian column with moldings is typically Greek.
* Its Corinthian entablatures with three bands on the bottom of the architrave are also Greek style.
* It’s also Etruscan in that its cell is fronted by deep porch.
* It has strong frontal aspect which is in Etruscans character.
* It’s raised on high podium style of Etruscan temples.

**43. What is the roman Colosseum and why was it built?**

* The roman colosseum is probably the greatest work of architectural engineering from the ancient roman architecture.
* It is one of the famous building in the world.
* Its name colosseum comes from colossal statue of Emperor Nero that once stood near the amphitheater(this building)
* It was built by the Flavian emperors, Vespasian, Titus and Domitian.
* Originally it was known as the Flavian amphitheater named after the flavian family.
* It was started by Vespasian in 70Ce and Titus completed it in 80CE and Domitian included series of underground passages and rooms to accommodate the slaves and wild animals.
* It was built to honor the three emperors who built it.
* Emperor Vespasian wanted to give Romans the largest arena where they would enjoy gladiator games.
* The building was part of the political propaganda intended to distract the Romans from the state nepotism and corruption.
* The colosseum was built on the land that was previously confiscated by Nero the former Emperor for his personal gains so Vespasian thus wanted to reclaim this land back to the Romans.

**44. Describe the city plan of Timgad.**

* Timgad was the roman military colony established by Emperor Trajan in North Africa today known as Algeria.
* It was established round 100CE or purpose of serving as bastions against the Berbers in the nearby Aures Mountains.
* It was divided into equal quarter by its two main streets which cross at right angles.
* Streets are boarded by colonnades and the quarter are each divided into sure blocks.

**45. Where was the column of Trajan located? Describe this column.**

* The column of Trajan was located in Trajan forum between the Basilica Ulpian and the temple of Trajan
* It was one of the project building in Timgad projects in North Africa (Algeria)
* Trajan column was built just after 100CE to remind the people in Rome about the roman emperor Trajan’s victories in a war in Dacia.
* It was designed by Apollodorus of Damascus.
* The column is large stone monument of 128 feet high.
* The whole length of the column is decorated with reliefs of the roman soldiers.
* Its surface is sculpted with continuous frieze band of **700-800 feet.**
* The band increases as it goes up to enable someone standing below to see clearly.
* The theme of the image is Trajan’ the successful war campaigns. It contains over **250** figures in **150** episodes in more **625 feet.**
* The armies are shown building camps and besieging cities while the emperor encourages the troops.
* There are also several divine figures depicted.
* The figures are relatively shallow relief to keep the shape of the column.
* The river Danube portrayed as a person stress at the ships and victory brings a storm to save the Romans from defeat.
* Trajan and his wife were buried under this monument. The square base served as special tomb and contained golden urns for the ashes of Trajan and his wife.
* There was once a spiral staircase that runs in the heart of the column all the way to the top.
* Originally, portrait of Trajan stood on top of the column but today statue of St. Peter appears on the top of the column.

**46. What major building projects were under taken under the reign of Trajan?**

The reign of Trajan had many building projects which include:

* **The Timgad projects.**
* **The forum of Trajan with many structures.**
* The Basilica Ulpia
* Trajan. Column.
* Library blocks.
* Equestrian statue
* Main entrance arch (arch of Trajan)
* Temple of Trajan
* Parthenon
* Rome

**47. Describe the following building projects;**

**a. Forum of Trajan**

**b. the Basilica**

**c. Market of Trajan**

**a. The forum of Trajan**

* The forum of Trajan was the greatest building project undertaken by Trajan.
* Its purpose was to glorify Trajan’ two war victories against the Dacia (modern Romans)
* The forum of Trajan had many structures such as basilica Ulpia, temple of Trajan, main entrance, Trajan column, library block, equestrian column, the Trajan’s market.
* Money from the spoils of these two wars funded this project.
* Its architect was Apollodorus of Damascus
* It was twice the size of Augustus with two semi-domes on the side apses made of white marble.
* The basilica dominated the colonnaded open sure.
* The forum is best known for the spiral frieze depicting the victory of Trajan over Dacia\the Trajan temple located behind the basilica was completed after the death of Trajan
* The centre of the square is larger than life size equestrian statue of Trajan himself made out of bronze.
* The main gate to the forum resembles a triumphal arch

**b. the basilica**

* Most of it is destroyed and all that remains of it are its columns
* It had semi-circular apses on each of its shorter sides.
* It had central nave flanked by two sides on each side.
* It was 400 feet long and 200 feet wide
* The walls were finished with multi coloured marble.
* The whole structure was covered with truss roof. There are two library blocks at the back.

**c. Market of Trajan**

* It was one of Trajan’ projects as part of the forum of Trajan.
* Trajan market is a large complex of ware house shops and offices where the Romans could gather to purchase and to conduct business.
* Its architect like most buildings by Trajan was Apollodorus of Damascus
* It has six stories with the top most housing offices which managed the entire market place.
* The lower levels were the centre of business activities where merchants sold such goods as wine, ale, fruits and other grocery to average people.
* Most shops were one roomed cubicles known as Tarbena covered by barrel vaults.
* Shops received light from the sky through clerestory opening.
* Old as it is, Trajan market resembles modern shopping arcade.
* Trajan market is the finest example of commercial construction using concrete.
* It shows the architect’ mastery of concretes new building medium as well as timber and stones which were all used in this superb structure.
* The roof also brings in light. They are arched with concrete vaults which sit on piers allowing sunlight into the shops.

**48. Describe the Roman colosseum.**

* The colosseum was typically a roman invention and was the first free standing amphitheater.
* It was oval in plan with length of 620feet, height 158feet and 1180 feet wide.
* The colosseum was built with concrete technology without it, it would have been hard.
* The seating are supported by complex system of radical vaults and corridors which were covered by barrel vaults.
* Most of its marbled sets were stolen leaving the system of vaults exposed.
* It had a total of 80 entrance arches that run along the perimeter of the external and internal walls which were numbered.
* The seat capacity of the arena was estimated 50,000.
* Seating was strictly according to social class, the closer to the central arena, the higher you rank in the society.
* The arena had wooden floor covered by sand to absorb the blood.
* Two architectural elements are repeated the arch and the columns.
* Originally, the exterior was covered with gleaming marbled and statues stood in every arch.
* The perimeter wall is four- stories of these four levels, only three have Greek columns that re decorative.
* The ground floor has Doric columns, second level has ionic column while the third has the Corinthian columns.

**49. Why the Parthenon built and what architectural element was emphasized?**

* The Parthenon is the best preserved roman building
* It was built and dedicated to all the roman gods.
* It was built by Hadrian, Trajan’ successor.
* The Parthenon was built majorly as a temple and dedicated to the entire roman god hence the name Parthenon.
* The Parthenon combines scale, boldness and mastery of every architectural art.
* The dome is the most emphasized architectural element.

**50. Mention some of the roman architectural projects undertaken by different emperors and Romans**

**Julio-Claudian dynasty;**

* Forum of Augustus.
* Maison carree
* Pont du Gard Augustus
* Porta maggiore
* The Domus Aurea

**Constantine;**

* The arch of Constantine (31-315 CE)
* Basilica Nova (basilica of Constantine)
* The tetrarchs (four tetrarchs or four men) emperors
* Palace of Diocletian at split (Croatia) one of the tetrarchs retired to this palace.

**Severus dynasty;**

* The temple of Venus Baalbek
* Bath of Caracalla (by emperors Caracalla, Heliogabalus, Severus Alexander)

**Antonines dynasty;**

* The Antonine column (apotheosis scene and Decursio scene (relief)

**Hadrian dynasty**

* The Parthenon (Rome) 118-125 CE
* Hadrian villa at Tivoli.

**Trajan;**

* The Timgad project
* The forum of Trajan
* Which included; the Basilica
* Market of Trajan
* The arch of Trajan
* The column of Trajan

**Flavian dynasty;**

* Roman colosseum
* Arch of Titus

**Republican;**

* **Temple of Portunus (fortunes)**
* Temple of the sibyl or Vesta Tivoli
* Sanctuary of Fortuna Pimigenia, Palestrina

**City of Pompeii;**

* The forum of Pompeii
* The Basilica of Pompeii the temple of Jupiter or capitolim
* Pompeii amphitheater.

**AFRICAN TRIBAL ART**

**IN FORM OF QUESTIONS AND ANSWERS.**

**I. mention at least ten countries that make up West Africa.**

|  |  |
| --- | --- |
| * Nigeria | * Benin |
| * Burkina Faso | * Liberia |
| * Ivory coast | * Mali |
| * Ghana | * Senegal |
| * guinea | * Togo |

**II. Mention at least five central African countries which produced tribal art.**

* Cameroon
* Democratic republic of Congo.
* Central African Republic
* Chad and Gabon

**III. Name at least ten tribal groups found in West Africa.**

|  |  |
| --- | --- |
| * Dagon | * Bambara |
| * Ashanti | * Yoruba |
| * Ife | * Benin |
| * Igbo | * Fon |
| * Mossi | * Baule |
| * Fulani | * Senufo |
| * Dan | * Nok |

**IV. Name at least ten tribal groups found in central Africa.**

|  |  |
| --- | --- |
| * Bakota | * Basonge |
| * Lega | * Bakonog |
| * Bakota | * Fang |
| * Punu | * Kota |
| * Bapende | * Mahongwe |
| * Bakuba | * Kwele |
| * Basuku | * Bamileke |

**1. Why is North Africa excluded from the study of African tribal art?**

* North Africa has been under the influence of Arabs since the 5th century AD and as it is left out under this study.
* Due to constant migrations, intermarriages and other factors have caused many cultural changes.

**2. Describe the nature of pre-colonial economies of west, central and east Africa**

* Most of the pre-colonial west central and east Africa practiced subsistence farming (agriculture) where animals such as goats, sheep and cattle were kept.
* They also grew crops for home consumption supplemented with fishing, hunting and gathering in the surrounding forests.
* Trading was also another pre-colonial economic activity which precious items such as gold, copper and others were exchanged for mirrors, guns and sophisticated weapons.

**3. Describe the pre-colonial, social, political and religious set up of West, Central and East Africa.**

* The social set up of the three regions is described basing on the circumstances before the colonization and they did not have the international boundaries as we know them today.
* Instead several hundreds of culture and linguistic groups ranging in size from a few thousands of members to millions existed.
* The political structure of these groups differed from one group to another
* Some existed as segmented groups led by elders of chiefs yet others were large city states and kingdoms run by powerful kings.
* Most of them were founded on the principle of communalism and self-governing autonomous city states.
* Leadership was usually reflected through various art form such as masks worn by elders or sculptures of important leaders.
* Other than coastal parts of East Africa that were influenced by Asian traders, the cultures of sub-Saharan Africa remained intact until the coming of the Europeans
* Religiously, before the coming of missionaries and Arabs, Africans had their own traditional- religious rituals and functions.
* Kings, chiefs and leaders often acted as inter mediaries between the people and the gods and presided over sacrificial ceremonies usually done in shrines.
* Various African tribal groups often represented spirits through art forms such as masks and sculpture for example the Baule male and female figures representing bush spirits and mende Bundu Mask representing water spirit.

**4. What do you understand by the African tribal art?**

* African tribal art is sometimes referred to as **primitive art.** In art terms, it refers to art that was produced by the indigenous settled farmers and hunters during the- historic and early historic period.

**5. Mention the five basic concepts that determined the production of African art.**

* **Fetishism**

This a belief that inanimate objects are inhabited by a spirit and possess magical powers

* **Animism**

This is a belief that all inanimate and animate objects possess life or are endored with indwelling souls (anima)

* **Divination**

This refers to the practice of seeking knowledge of the future or discovering hidden knowledge with the interpretation of omens with the help of super natural powers.

* **Magic and sorcery**

This is the practice of exercising super natural powers with the aid of evil spirits or forces in order to control the natural world.

* **Mythology**

This is a group of tales usually imaginary about somethings.

**6. Outline the characteristics of African tribal art**

* African tribal art was produced from locally available materials such as wood stones, clay, raffia, cowrie shells and many others.
* African tribal art was highly stylized more especially the figures where somebody’s features such as genitals, head, eyes and navals were exaggerated to communicate the intended message.
* African tribal was art for life’s sake but not for art’s sake.
* Most of African tribal art was characterized by idealization.
* African tribal art has a symmetrical character
* The colors used for African tribal art were no chosen at random but they were meant to be symbolic
* The mother earth colour is common throughout the art forms.
* Most African tribal art were naturally abstracted
* African tribal art was characterized by a strong patina
* Most of Africans sculptures (figures) were short (less than life size)
* Most sculptures were not proportional more especially the lower part and others were frontally depicted.

**7. Outline the functions of African tribal art.**

* African art forms were not created to simply be hung in museums and be viewed by the public but they were meant to serve a clear and specific function.
* Much of African tribal art was made for religious functions such as ancestral worship, spirit and magic.
* African art was also created for ceremonial purposes such as marriage, funerals for honoring ancestors, kings and gods.
* Masks were used in rituals surrounding boys and girl’s initiation and ceremonies.
* Some art forms such as masks were used for entertainment during traditional dance.
* Art forms such as jewelry, clothing’s hair style and boy painting were used to signify wealth, power and social status.
* Curved figures were used to guard containers filled with sacred relics of ancestors.
* Art forms such as cups, bowls, spoons and doors were meant to serve a utilization purpose.(utilitarian)
* Some African art was used during agricultural festivals
* Others were used when warding off evil spirits.

**8. State at least eight functions of African tribal masks.**

* Masks were used during agricultural festivities in planting and harvesting of crops e.g. among the Bambara. (the chiwara mask)
* Tribal rituals involving birth, fertility and death, masks were used.
* In initiation rituals such as initiation of the boys passing through the adulthood, masks were used.
* Masks were used during spiritual ritual ceremonies such as ancestral worship and funerals.
* Masks were used in tribal secret society events especially initiation of the youth into manhood or male secret society.
* In warding off evil spirits (malevolent) and village purification, several masks were used
* Masks were also used in seeking the counsel of good (benevolent) spirit to protect individuals, families and the entire village.
* In intervention of the diviners in case of drought or infertility of the land, masks were also used.

**9. Outline the materials which were used by African tribal artists.**

**-** Wood - clay -pigment -shells - ivory

- Metal - feathers - animal hair - raffia

-Stones - terracotta - found objects.

**10. What are different types of sculptures produced by African tribes/artists?**

Sculptures are mainly in two forms freestanding and relief sculptures African produced many freestanding sculpture which took the following forms.

* Wooden reliquary figures
* Marionettes
* Masks
* Portraits
* Gold weights
* Ceremonial stools (the dogon caryatid stool) - spoons and other utilitarian’s.
* Other were reliefs curved in wood, ivory on doors and wooden panels such as the pendants, altar centre-pieces/ plaques e.g. the Iye oba’s centre piece.

**11. What were the major characteristics of African tribal sculptures?**

* African tribal sculptures were highly idealized human figures
* They had beautiful body scarifications of communicate a message
* Sculptures have a strong patina resulting from sacrifice and constant handling
* Most of African sculptures were produced from wood as a major material
* A sculpture has cracks since wood was used when it was still wet.
* Most figures were highly stylized with at least something held in hands.
* Sculptures had a symmetrical character and many were naturalistic and abstracted.
* African sculptures had some body parts more especially the genitals exaggerated to communicate a message.
* Most sculptures were very refined and highly polished surfaces.
* African sculptures were also painted with the mother color and other colors.
* The proportions of some body parts were extremely elongated but the figures were less life-size
* Most sculptures tasks the form of the tree form which it was made.

**12. What are gold weights? Mention one tribe which used gold weights.**

* Gold weights were a measuring system used in gold-rich regions of African especially among the Akan people
* Among the Akan people, gold weights were cast in brass and copper in form of miniature figurines used as standard units for measuring gold dust in gold trade. (Form of currency)
* Asante’s tribe is one of them which used figural weights that depicted everyday object.

**13. What is animism in relation to African tribal art?**

* Animism is a belief that all non-living and living objects possess life and have indwelling souls (anima)
* The production of African art such as masks depended on this because the masks were objects which would house the souls.

**14. What do you understand by found objects as one of the materials used by African tribal artists?**

* Found objects were materials used as part of art which included cowrie shells, beads, feathers, human hair, teeth, animal horns, raffia and mirrors. These were put on produced art forms to decorate or embellish that art works.

**15. Mentioning the tribe that is best known for using each of the materials named, state five materials used by African tribal artists.**

* Stones were used in African tribal sculpture more especially in southern Nigeria
* Bronze was highly used by the Benin people in casting Benin Royal portraits and figures.
* The NOK tribe used terracotta and Yoruba artists.
* The Asante used wood; Yoruba figures and figurine were also carved from wood.
* Brass and copper was used by the Asante for casting gold weights.

**16. Explain how the geographical location of African tribal groups determined the nature of art produced.**

**17. What is mythology? How did it influence the production of African tribal art?**

* Mythology is a group of tales usually imaginary about something.
* Several myths regarding the origin of tribes or their leaders, spirits and other forces were created and these influenced to use and production of art pieces.
* Masks were made to house the spirits which increased the productions of art works.
* When a spirit was of an animal, human being, an object was curved resembling the form hence influencing the production of African art.
* Different spirit inspired different people/ cultures hence the different art pieces.

**18. Mention any two African tribal groups that are known to have used stone as an art material.**

* The Bakongo group of tribes around the mouth of the Congo River used stones.
* The Mende people curved sculptures and statues from soap stones.

**19. Explain the technique used by African tribal artists in metal casting.**

* **Casting** is a process of producing sculptures by pouring substances such as molten metal into a mold which contains a hollow cavity of the desired shape and the allowing the material to solidify and thereafter broken to remain with the desired form/ object as a cast.
* Bronze, copper and brass were principle materials used by African casters when at first were heated into molten metals.
* Metal casting is an addictive process which involved the production of either a two-three dimensional sculpture.
* In West African tribes of Yoruba, Ife and Benin used this technique where two different types of casting were used ,  **lost wax** technique and **direct casting**
* Using the lost wax technique, a model of the object to be cast was created in wax, fitted with wax rods and then casted in a heat-resistant material such as plaster or clay.
* When wax is heated and runs out/ melts (is lost), it leaves a hollow cavity which later filled with molten metal like bronze.
* When the metal cools to solidify, it forms the desired form which was the shape of the wax rods now lost.
* The mold is broken to expose the cast and it is given final touches such as filling, sanding and polishing.
* In direct technique, the molten metal burns and replaced the object itself instead of a wax intermediary.
* The sculptor creates an identically sized model of the intended sculpture.
* Wet plaster is covered on the positive and when hardens, it removed the sculptor then creates the negative which becomes the mold for actual sculpture.
* The molten metal is then poured into the negative and is allowed to solidify, then when the mold is removed, the sculpture emerges and final touches are made.
* While the lost wax technique produces lighter forms with a hollow spaced, the direct technique produces heavy and realistic sculptural form but without space inside.

**20. What are the different types of masks produced by African tribal artists? African tribal artist produced different types of masks which based on how they were worn.**

* **Face masks** which covered the entire face of the individual wearing it e.g. N’tomo mask of the Bambara tribe.
* **Headgear/dress** which was worn on the head of the individual performing the Dane. A very good example is the chi-wara headgear/mask
* **Miniature** masks sometimes known as amulets were made of ivory and were highly prized and were worn by each boy under his clothing. And later worn on the arms after passing through the initiation rituals e.g. queen mother pendant mask of the Beni, Bapende of Congo carvings in ivory
* **Helments** were inform of masks worn on top of the head partially of completely covering the hair.

**21. What is stylization in relation to African tribal art? Why do some African tribal sculptures have some features exaggerated?**

* **Stylization** in Africa tribal at is where somebody features on sculptures such as genitals, head, lips, eyes and navel were exaggerated or made bigger to communicate the intended message.
* Some features were exaggerated on figures because African aimed at creating a spiritual communication between the people and supernatural forces.
* Exaggeration of some body parts was symbolic for example emphasized reproductive organs (breasts) symbolized life and fertility a concept of life.
* For continuity of life, the navel on the other hand was often made bigger and striking out.
* Among Benin tribe the head was exaggerated or made bigger/larger because it was the source of intellect and the origin of power.
* To show physical link with the ancestors among the lulua, the navel was shown enlarged.
* Breasts of women were captured larger to emphasize the women’s role as the giver of life and provider to the infant.

**22. Describe an African tribal artist.**

* In African tribal societies, an artist always worked on commissions from the royal courts, tribal chiefs, village headmen and family units.
* No African tribal artist is known by name but an artist was held in high esteem and had priestly or political status
* African artists took along time of apprenticeship in which a young person was placed to work under an already experienced artist.
* The apprentice (one on training) was not only trained and grounded with traditional artistic skills and techniques but also acquired and mastered traditional forms of representation and expression
* During this period, the artist learnt traditional designs, their meaning and details of the social and religious rituals.
* Sometimes in some tribes the artist worked alone yet in others he worked in a guild/group
* The basic forms, patterns and subject matter were determined by tradition however the artist had freedom of expressing individual imagination and to employ new materials and techniques.

**23. How does magic differ from sorcery? How did the two influence the production of African art?**

* Magic is the practice of exercising supernatural powers with the aid of evil spirits to control the natural world while sorcery inflicts punishments to anyone guilty of the offence within a community.
* Both magic and sorcery, practiced by a sorcerer through offerings and sacrifices to spirits through fetishes.
* Art works (fetishes) that acted as points of contact between the spiritual world and physical body were produced in form of sculptures, masks and other forms this greatly influenced the production of African art.

**24. What are the two main techniques of casting?**

The two main techniques of casting are;

* Lost wax technique
* Direct technique (solid forms are made ) ice method

**25. Explain the lost wax technique of casting.**

* Sculptures are characterized by a thick patina from sacrifices
* Most of their figures are shorter than life size
* The sculptures are shown in naturalistic stylized characters.
* Most of the figures are made from wood although bronze; brass and stones were also used.
* Art forms are idealized with long bodies, square shapes and facial features
* The figures sculptures were mainly used in religious rituals and other traditional ceremonies.
* There was exaggeration of somebody features such as the head and genitals.
* Their wart forms were highly decorated more especially the masks with scarification using geometrical shapes.

**27. Describe the Asante Akuaba statue. What was its function?**

* Akuaba was a small doll-like sculpture with a disk-shaped head made from wood
* Akuaba is an abstract statue with a human from both arms are horizontally, stretched sideways.
* The statue had no legs, instead a cylindrical torso with breasts and a navel directly attached to the base.
* It was characterized by a ringed neck where talisman (yirizi) often hangs and it has small scars on the face.
* The Akuaba statue was carried by Asante women who has difficulty in conceiving children
* Whenever the Asante woman failed to conceive, she would go to a local diviner/priest and commission the carving of the akuaba statue.
* According to the Asante tradition, the woman could feed, bath the statue and carry it wherever she could go and by doing this chances of conceiving were high.
* When the woman conceived, that Akuaba was kept and only thrown or abandoned in case a baby died.
* This statue has another important role whenever a child disappeared the Akuaba was placed with food and silver coins at the edge of the forest.
* The spirit according to the Asante traditions would then exchange the child for the statue.
* Therefore, the akuaba statue had two vital functions, one for fertility of the woman and protecting children against the bad spirits. (malevolent)

**28. What is the chi-wara masks and what was its function?**

* The chi-wara also known as Tyi-wara is the most popular of Bambara mask.
* The mask represented a mythical half man half animal with antelope features.
* On the head, horns pointing out in vertical and horizontal directions believed to have taught the Bamana how to farm.
* There were male Chi-wara with features of a male antelope and the female Chi-wara having female antelope features.
* Both masks were carved from wood and highly stylized and idealized.
* The chi-wara mask was used during the chi-wara initiation society as well as dances.
* The harvesting and planting rituals to teach the young Bambara men social values and agricultural techniques.
* It was worn by the best performing Bambara farmers and the chi-wara was associated with ensuring good harvest and celebrations of excellent farmer

**29. How does the female chi-wara differ from the male chi-wara?**

* The female chi-wara has features of the female antelope whereas the male chi-wara has features of a male antelope.
* The female chi-wara was worn by female/ women while the male chi-wara was worn by the men.
* The female chi-wara represented the female antelope representing the earth whereas the male chi-wara representing the mane of the male antelope.
* The female chi-wara was characterized by straight horns and usually carried young antelope on her back while the male chi-wara decorated with a mane consisting of rows of open work, zigzag patterns and gracefully curved horns when bend at the top.

**30. Describe the female antelope mask of the Bambara.**

* The female antelope mask of the Bambara also known as the female chi-wara masks
* The chi-wara mask was the most popular mask among the Bambara tribe which was in two forms, the female and the male chi-wara.
* The female antelope mask represented the female antelope representing the earth.
* It was characterized by straight horns and usually carried a young antelope on her back.

**31. Outline the characteristics of the Baule sculpture.**

The Baule are mostly known for their face masks such as the Goli, Bonu amuen and Gba masks but also for their wooden figure sculptures such as the spirit husband and spirit wife statues.

**Their characteristics are;**

* Baule sculptures had an idealized human aspect
* They are characterized by beautiful hairstyles
* They have beautiful body scarifications
* Baule sculptures are mainly carved from wood.
* They have very refined and highly polished surfaces.
* Baule doors were decorated with low reliefs of figures heads, crocodiles, birds and objects with abstract patterns.
* Their precised incisions were balanced asymmetrically
* The baule statue has their legs bent at the knee point which were also highly stylized and the head and naval not proportional.
* Sculptures were also characterized by strong and beautiful patina.
* Sculptures were standing on the base and hands resting on their abdomen
* Sculptures have elongated neck that hold raised faces that have scarifications
* Masks were sometimes painted with black, white and red pigments.

**32. What were the functions of the Benin royal portraits?**

* They were placed on alters to commemorate the past kings (obas)
* The portraits were also used to pay tributes to the achievements of the past kings.
* They were a form of recording of the kingdom’s significant historical events and oba’s involvement with them.
* They were used to portray the divine nature of the bas.
* The bursts also initiated the oba’s interaction with the supernatural world and honour his ancestors to ensure continuity of the kingdom.
* Portraits were placed on the royal ancestral altars as an integral part of the worship of the departed Benin kings.

**33. What was the spirit husband and spirit wife?**

* One of the Baule’s well known statues are the spirit husband and spirit wife sculptures of human figures.
* The Baule believed that before a person was born into this world, he or she existed in a spirit world where each one had a mate.
* This mate sometimes becomes jealous of their early mate and causes marital disagreements.
* Therefore, to appease such spirts, husbands made spirit wife statues while wives made spirit husband statues with an objective of appeasing them.
* Whenever any man and woman encountered martial challenges such as infertility or discard they ordered for spirit mate statues
* Such statues would be taken everywhere its owner went.
* The owner washed, dried fed and cared about the statue which created a strong and beautiful patina.
* After its owner’s death, such statues were thrown away or abandoned.

**34. Who were the NOK? Outline the characteristics of the sculpture.**

* The NOK people are believed to have lived in the northern and central regions of Nigeria around 1000B.C and vanished around 500AD
* Nok people are considered to be the earliest sub-Saharan producers of life sized terracotta sculptures.
* Their sculptures were first discovered during tin mining east of Lake Chad and west to the great bend of Niger River.
* Nok sculpture has a lot of facial details e.g. oval-shaped eyes with holes representing the pupils.
* Their sculptures were also characterized by flat noses with flared nostrils.
* They were also characterized by thick full Negroid looking lips that looked swollen
* Nostrils, lips, ears and pupils of the eyes were usually pierced.
* Sculptures have incision and protrusion which created rough textures.
* The figure’s ears are usually set back often low and small.
* Their heads were either round or slightly elongated with beautiful hair style.
* The sculptures maintained the brick-orange color of terracotta.

**35. Describe the Yoruba ibeji statues. What were their function?**

* The word “**Ibeji”** is a Yoruba word for **“twin”** among the well-known Yoruba sculptures are figurines known Ibeji.
* They were carved out of wood, the Ibeji which are small standing statues with human-like forms.
* The Ibeji statues are usually similar in appearance with one slightly smaller than the other.
* They are usually nude/ naked with an apron like garment
* The statues are depicted uniform in form with both infant and adult characteristics
* The arms are heavy and long with stylized hands adjoined to the thighs
* The head is proportionately bigger compared to the rest of the body. (that the head contained spiritual power)
* The Ibeji had elaborate hairstyles represented by narrow vertical lines, painted in blue.
* The face of the Ibeji is oval with prominent/ big eye balls, a convex (curved) forehead, brood nose and stylized ears.
* The eye pupils are shown by iron nails and symmetrical markings (scarifications) appear on both cheeks.
* The lips which are also prominent, were curved inform of a shelf where the mother could feed the statue.
* Colorful tiny blue and red ceramic heads which adorn most Ibeji’s waists, ankles and necks for power and protection.
* The sculptures were polished and painted with red camwood or highlight of indigo blue.
* The genitals were often painted with a different color from that of the body.
* These colors were symbolic representing different Yoruba gods and spirits.
* Due to constant handling, oiling, washing dressing and feeding of these statues, the surfaces of the statues has a strong and beautiful patina as well as traces of red ochre powder in carved body incisions.
* Among the functions of the ibeji statues they included the following;
* The Yoruba Ibeji was used for protection to prevent the soul of the deceased from harming that of the living twin or mother.
* Sometimes the mother carried the ibeji to prevent herself from becoming infertile (used for fertile of women)
* Ibeji were also used in the cult of the numerous gods and goddess as well as other ritualistic purposed.
* Others were placed on shrines to honor gods and ancestors.

**36. Outline the characteristics of Yoruba sculptures.**

* The eyelids are depicted half-lowered
* They have flattened wide noses.
* They have decorated textured patterns that are usually flat or carved in low reliefs.
* They are naturalistically depicted.
* They are also characterized by an indented hairline
* They are usually painted black or camwood red.
* They have prominent bulging eyes and stylized ears

**37. Name at least three types of Bambara mask.**

* The Chi-wara mask also known as the tyi-wara (antelope mask)
* The N’tomo mask also known as the N’domo mask
* The komo mask associated with the komo society.
* The komo mask which is similar but simpler than the komo mask.

**38. Analyze the N’tomo mask**

* The x mask belongs to the Ntomo society of the Bamana in Bambara tribe in waste Africa
* The N’tomo also known as the N’domo mask was worn by boys as they passed through the early cycle of initiation into manhood.
* The mask was meant to reinforce the lessons the boys were taught for circumcision
* It is a comb-like structure above the face.
* It has a great mouth and vertical horns which were often adorned with jaws and cowrie-shells.
* The mask had two types each meant for different purposes.
* One type usually bears an oval face with a thin mouth and a super structure of four to ten (4-10) horns arranged rising up tri a row like comb.
* This mask is meant to bestow on the young boys the discipline of controlled speech and the virtue of silence.
* The second type of the N’tomo masks has a protruding mouth with a long Ridged nose and two horns between which is placed a human or an animal figure.
* All these masks were highly abstracted and carved from wood decorator and were meant to serve a purpose and N’tomo was one of the two most important Bambara mask.

**39. What were the functions of Dan masks?**

* Masks were meant to bring spirits to life through spiritual performances.
* Masks were also meant to bring social control and instructions among the Dan society
* Dan masks were used at entertainment functions.
* They were also used to settle disputes, enforced rules and corrected behavior.
* They were used during public functions and crisis ceremonies.

**40. Analyze the Dogon seated couple sculptures.**

* Dogon seated couple is one of the finest works that displays Dogon sculptural style and techniques.
* It depicts a couple with almost identical forms seated on a low stool
* This sculpture is carved from wood one of the commonly used materials for West African artists.
* At the base of the stool, there are small, crudely depicted figures whose rough angularity contrast with the elegance and stature of the elongated figures above
* In contracts to the harsh looking faces, the man drapes his right arm around the woman’s shoulder and hand rests on her right breast.
* The man’s left hand rests on his genitals.
* The two figures share logical, graphic and repeated elongated vertical elements with only occasional differences.
* For examples on the male figure the beard extends to the chin while the female figure wears an ornament on the lip.
* Additionally, while the man has a smooth torso, the woman has elongated breasts that drop.
* The two figures have iron ornamentation in the hair, ears and on the wrists.\while the shape by the seated woman is more heavily refined, the principle traits of the face and schematic.
* The eyes are diamond shaped while the nose is rectilinear and the mouth takes a form of arrow slit.
* It has a high level of finish with smooth surfaces, intricate detailing in the face and lack of patina.
* This indicates that this sculpture was not intended for an ancestral shrine but rather for display probably at funerals.

**41. Outline the characteristics of Ife bronze portraits.**

* The faces of depicted in a naturalistic manner and look as though they are living
* The portraits have incised (cut) vertical lines on their faces creating a beautiful pattern
* They are usually life-sixe although smaller-full length figures also exist.
* They are mostly produced by lost-wax casting technique.
* They are depicted with their mouths covered
* The necks are often exaggerated and slightly longer than normal.
* The sculptures often have tiny holes along the hair line
* The head is usually depicted larger.

**42. Analyze Senufo’s rhythm-pounders.**

* Rhythm-pounders are sculpture which were produced by Senufo culture in West Africa.
* They were carved in hard wood in form of idealized and elongated beautiful figures standing on a high pedestal.
* They were characterized by ornamented body scarifications, elaborated hairstyles, body line, and jewelry while the eyes were in form of cowrie shell.
* Carved in pairs and believed to represent the ancient couples of Senufo traditions.
* They were ritualistic sculptures used during initiation ceremonies and burial of members of Poro society.
* The figure would be carried by the initiated that swung them from side to side and rhythmically pounded on the ground.
* During funerals, as the corpse of the deceased lay in the village square, these statues would be carried on both the left and right side of the corpse while masked dancers danced around the corpse.
* As the corpse was carried to the burial ground elder would take the sculptures and pound with them on the ground as if clearing a pathway for the deceased.
* At the end of the funeral celebration, the two rhythm pounders would be placed on top of the bundle and after the burial, returned to the secret place where they were kept until the next funeral.

**43. Analyze the kafigueledio figure of the Senufo.**

* This was a quickly sculpted Senufo figure representing the bush spirit used for divination purposes.
* It was used to uncover misdeeds, false testimony and guilt of those who violated rules within the community.
* Usually kept within a small hut and only accessible by the top most members of the poro society.
* The statue was covered from the head to foot in a loose dark garment made of a coarse fiber textile exposing only the feet.
* The garment is covered in the blood of victims sacrificed in its honour.
* Above the neck, the garment is tightened by a cord marking the cloth flare out like an inverted cone.
* The head is crowned by a row of feathers or porcupine quills.
* At the figures back, two packets of organic materials are suspended by a knotted cord giving the appearance of weighing the figure down.
* The sleeves which are moveable, are empty and weighed down by an attachment tied to them with a cord and hold either wooden or metallic weapons.
* On the figure’s left side, a bone from a large bird is attached which on its right, a book like form made of iron extended to the ground.
* The sack-like garment creates blurs between materials and immaterial resulting into complexity of form.

**44. What is a fetish?**

* **A fetish** is an object/ something which is believed to possess, contain or cause spiritual or magical powers. (for worshipping)

**45. Why were fetishes important in African traditional societies? Give relevant examples.**

Fetishes in forms of statues or figure and masks were every important in African traditional societies.

It’s believed that these objects possess spirits and magical powers which were used in different African tribal groups and served the following functions

* Fetishes acted as **points of contact** between the spiritual world and physical realm. So they were very much important to African traditional societies.
* Fetishes such as the Nkisi nail and Nkisi power figure of Bakongo and singye respectively were used in divination **purposes.** For example the nkondi (nkisi nail fetish was used in healing or for good fortune in hunting among the Bakongo in central Africa.
* For those who violated the rules and guilty of the offence were punished through practicing magic and sorcery where fetishes were very instrumental in this function.
* A good example of a fetish used for divination among the Senufo in West Africa is the Senufo kafigueledio figure. If one was found guilty of violating the rules and false testimony, the fetish was used.
* Fetishes as mentioned above that they were in form of Sculpture of figures and masks, the Senufo kpelie mask for example was used in **initiation ceremonies of boys** into adulthood. For this purpose these fetishes were very much important in African traditional societies.
* They were also used for **fertility** of the land and women. For example the Akuaba statue of the Asante tribe in West Africa was used for women who had difficulties in conceiving children. This made these fetishes in form of statues to be very important in African traditional societies.
* Some fetishes were used in **funeral ceremonies** for example the rhythm pounder of Senufo tribe in West Africa.
* Other fetishes were important in the installation of chiefs and kings and on such celebrations these masks or statues were sued for example among the mende tribe. Sande mask (sowo and Bundu) Benin royal portrait were very much used.
* For **ancestral worship** fetishes were a key figure/ factor for example the Nok terracotta figures, Benin and Ife bronze head or portraits.
* The Baule masks (G0li, Bonu Amuen and Gba-gba, chi-wara antelope masks of Bambara were fetishes used in dances for **entertainment** hence the importance of fetishes in A.T.S.
* In **seeking of good harvest** among certain tribes, fetishes were used for example in West Africa the chi-wara was used to ensure good harvest and in central Africa the creasted and sukomse mask of mossi.
* When **warding off evil spirits** these fetishes were very much important and that is why in African traditional societies were used on such occasions. A good example of this fetish is the kamaga mask of Dogon tribe which was used during the second burial of the Dama function in West Africa.
* Equally important in A.T.S fetishes were used for **protection** of both the individual and the community. God examples of these fetishes are the spirit husband and spirit wife of the Baule and the Akuaba statue of the Asante, the Yoruba Ibeji of Yoruba tribe all found in West Africa. These statues were used to protect individuals and the community and hence fetishes having an important role in Africa traditional society.

**46. Discuss wood as one of the most important art materials used by African tribal artists.**

* Wood was one of the most commonly used materials for African tribal sculptures especially in west and central Africa.
* Wood was embellished with clay, pigments, cowrie shells, ivory, metal and features.
* The materials was used to make art forms such as masks, sculptures, stools and other household items.
* The wood was always used/worked green and for this reason, African sculptures were inclined to crack as they dried.
* Oiling or smoking was done on wood to avoid cracking often produced lovely patinas.
* Sculptures were dominated by the original shape of the tree trunk from which the work was sculpted.
* Before wood was used certain ritual would be performed and an axe was used to fell the tree.
* The sculptor started by roughing out the piece of wood with an axe first then used a knife or a dye to remove then shaulifs.
* Wood was given final and move intricate details with knives, rough leaves of other abrasives
* In wood a sculptor could make any object including bobbins, bowls, drums and personal adornment such as combs and hair pins.
* Apart from the embellishments put on wood such as raffia, feathers and cowrie shells wood was always catered for after making sculptures and because wood would absorb liquid materials, blood, food and other offering sacrifices created a thick larger on the surface known as **patina.**

**47. Giving relevant examples discuss the foundations of African masks**

* African tribal masks were not mere art forms but utilitarian in nature.
* They were used in performances related to specific tribal ceremonies. These ceremonies were usually communal which included the following.
* Masks such as the chi-wara for Bambara and crested, sukomse masks of Mossi were used in agricultural festivities particularly during the planting and harvesting of crops.
* Tribal rituals involving births, infertility and death had these masks used for example the Bonu Amuen of the Baule worn by men to protect and commemorate the death of important people especially former dancers and chiefs.
* In initiation rituals such as the initiation of the boys passing through to the adulthood, masks were used. Such masks were worn on the faces, head or part of hair of the individual performing the ceremony. A good example for this case is the songye female and male masks worn on the faces, the Mwaash an mboy mask of Kuba and the Bwoom mask.
* In ancestral worship and funerals, masks played a big role for example. The kifwebe masks of Songye tribe in central Africa.
* In male secret societies especially when initiating or installing morals in youths, masks were used such examples of masks include; the Nyomo mask of the Baule, the kifwebe mask of the songye which were meant to enforce social control policing and levying taxes.
* Masks were also used in warding off evil spirits (malevolent) and during village purification e.g. the Dan male and female masks.
* Other masks were used in seeking for the counsel of good (benevolent) spirits to protect individuals, families and the entire village e.g. Kanaga mask of Dogon during the Dama function.
* In intervention of diviners in case of drought or infertility of the land, masks like the chi-wara (antelope) were used.
* During hunting, masks were used to protect the hunters from being harmed by animals and bring good luck for the hunters e.g. the suku masks and songye masks.
* Some masks were worn to distinguish one’s social and wealth status and for this case, various masks were used as emblems.

**48. What were Benin royal portraits?**

* A portrait is a form of sculpture depicting the head and the only a small part of the shoulders for this case, the Benin royal portraits were royal portraits of kings and queens that were placed on the royal ancestral altar as an integral part of the worship of departed Benin kings.
* These portraits were cast in brass and bronze although the Beni sculptures are known to have worked in many media such as ivory, terracotta, wood, iron and copper.
* These heads were commissioned by each oba in the first years of his reign to honour his immediate predecessor
* They were idealized depictions emphasizing the paraphernalia of kingship but not capturing the individual features of the king although these heads represented specific obas.
* The burst depicted the royals wearing a highly beaded collar and beaded crown in a naturalistic manner.

**49. Explain the lost wax sculptural technique as used by Benin tribal artists to produce bronze royal portraits.**

**50. Mention any five different types of art produced by African tribal artists.**

* Sculpture (figure) e.g. statues, portraits and reliefs
* Masks egg ace and head dresses
* Ceremonial item e.g. jewelry, weapons, and musical instruments.
* Household items e.g. furniture, doors, stools and pottery
* Gold weight
* Royal regalias such as drums, spears, thrones
* Body adornments
* Textiles
* Architecture e.g. Timbuktu mud mosque in Mali

**51. Giving relevant examples, explain why African tribal artists exaggerated certain body features.**

* To communicate the intended message for example the head was made bigger because it is the centre of life, power and intellect.
* For symbolic factors such as the genitals were made bigger for life, fertility a concept of life.
* To show physical link with the ancestors.
* Breast were made bigger to emphasize the women’s role as the giver of life and provider to the infant
* Others were exaggerated for beauty and decoration
* For continuity of life, the navel on the other hand was often made bigger and striking out.

**52. Compare and contrast the sculptures of West Africa with those of central Africa. (Give relevant examples)**

**Similarities.**

* Wood was a commonly used material for their sculptures for both regions although bronze, brass and stone were also used.
* They both produced figures and some sculptural masks and portraits for example in west Africa, Benin royal portraits and in central Africa, the royal portrait (Ndop) of kuba culture
* Art forms are idealized with long bodies square shapes and facial features for example in west Africa the bush spirit statue of the Baule and Dogon seated couple of Dogon tribe are similarly the same with central African statues such as the Lulua figure sculptures.
* The figures/ sculptures were mainly used in religious rituals and other traditional ceremonies for example the Akuaba statue of Asante in west Africa and the Toruba Ibeji statues of Yoruba, Nkishi power figure of songye in central Africa
* Both west and central African sculptures are depicted naturalistically and are usually stylized with some body parts exaggerated more especially the head for example the Akuaba statue of west Africa and luba bowl bearer, Bieri sculptures of fang culture in central Africa.
* In both regions caryatid stools were sculptured as forms of sculptures good examples quoted are the dogon caryatid stool in West Africa and the ega wooden stool and Luba caryatid stools in central Africa.
* Sculptures are characterized by a thick patina from sacrifices and constant handling. The Yoruba Ibeji, spirit husband and spirit wife of Baule, suku sculpture of Yaka.
* The figures are shorter than life size for example the songye sculptures of central Africa and the Bambara sculpture in west Africa
* Most sculptures of both regions had beautiful body scarifications which carried a communicative message.
* Masks were ornamented with beads, cowrie-shells painted with mother colors and other symbolic colors basing on tribes e.g. the songye female, male and a mask with raffia, the mwaash a mboy mask, bwoom mask of kuba and Gelede mask of Yoruba.
* Sculptures were verbally abstracted with a natural depiction of some body features especially the facial feathers.

**Differences.**

* Although sculptures and masks were the major forms of art produced in both regions, central African tribe mainly produced human figural sculptures and masks.
* Central African sculptures and masks were highly polished than the West African art works. Compare the works of the Luba and Fang culture with those of West African tribes.
* Central African masks were highly ornamented with beads, metal cowrie shells, raffia and fiber for example songye masks (kifwebwe masks\_) the kuba masks(mwaash ambwoy and bwoom)
* Eyes of central African sculptures are depicted in coffee beanlike shapes while for west African are highly stylized
* Most figural sculptures in central Africa are carved on a high pedestal to support the cylindrical form.
* Central African artists attempted to depict realism in their sculptures compared to the naturally abstracted sculptures of the west African region e.g. chi-wara sculptural masks and the Akuaba statue

**53. Outline the major characteristics of central African tribal art.**

* Central African tribal art forms are mainly human figural sculptures and masks.
* Such art forms, particularly masks and sculpture are highly polished
* Figures and masks are idealized forms
* There is an attempt to depict realism in their art forms.
* Most of the figures are shorter than life size
* There is exaggeration of forms especially head, genitals, navel and breasts (stylization)
* Eyes are depicted in coffee bean-like shapes.
* Sculptures and masks are usually adorned with beads, metal, cowrie-shells, raffia and other fibers.
* Predominant material used for sculpture was wood since they occupied a region with equatorial forests although metal, stone and fibers were also used

**54. Mention the forms of art which were produced by the kuba culture in centered Africa**

* Masks (from wood and raffia with geometrical patterns)
* Royal portrait figures (idealized figures known as Ndop)
* Court art (elegant cup, drums, sword, rich garments of embroidered raffia cloth)
* Textiles (from bark of a fig tree)
* Utilitarian objects (furniture, baskets, bowls, boxes, pipes, divination oracles weapons and musical instruments.)
* Fetishes (highly schematic fetishes which emphasized essential organs)

**55. Describe the royal portrait (Ndop) of kuba tribe.**

* This figure was a soul double of the king and what happened to the king also happened to the sculpture.
* It was used during the installation of the king.
* Carved from wood and kept in the woman’s quarters and placed next to the king’s wives during child birth to ensure safe delivery.
* It was mounted on a squared pedestal in a king’s posture
* He sits facing forward, cross legged with the left leg in front while wearing a rectangular hat
* The right hand, with fingers extended, rests on the right knee while the left hand holds a dagger (cloth like scuff/belt)
* The stomach is covered with geometric patterns which continues to the back
* Typical of kuba court styles, geometric forms as well as colorful patterns are utilized by the sculptor.

**56. Outline the characteristics of kuba masks**

* They were either carved in wood or made out of raffia and cloth
* They were often decorated with geometrical design of contrasting colors, patterns and texture.
* Masks were often adorned with hide, animal hair, fur, beads cowrie shells, feathers and others.
* They were used alongside costumes made out of backcloth or raffia often beaded
* Masks have a blind fold in the form of a horizontal band of beads covering the eyes thus dividing the face into two
* Eyes were embellished with copper or brass sheets on the forehead and mouth.
* The masks were also characterized by high, pronounced, bulbous, foreheads, with a triple band (trident) made of small beads.

**57. List down examples of kuba masks.**

* Mwaash amboy (for kings and sub-chiefs)
* Bwoom mask (wooden helmet also used during royal ceremonies and initiations.
* Bwoom mask never appeared at funerals

**58. Outline the characteristics of konge sculptures**

* The sculptures have carefully rendered realistic with round cheeks.
* The patina is smooth, the bust is scarified
* Have elaborate geometrical pattern which occur on the pedestal or the body
* Sculptures have fine scarifications
* They are generally sophisticated and very graceful
* Women child statues were characterized by firm breasts and jewelry
* They were mostly carved from wood although soap stone was also used.

**59. Analyze the Nkisi nail fetish (Nkodi) of the Kongo culture. (Central Africa-south of Nigeria)**

* Nkisi were famous kongo fetishes which served divination functions such as healing or for good fortune in hunting (belonged to the community)
* These objects took many forms such as ceramics, vessels, gourds, animal shells, horns as well as human or animal forms.
* The forms usually contained spiritually charged substances which were believed to aid communicated their dead ancestors.
* Magical substances which usually included blood mirrors, mud, grass herbs and mineral matter were generally inserted into cavities in the stomach, head or back to activate the object with the empowering agent.
* They were various types of Nkisis among which Nkodi is the most famous one
* The nkodi often referred to as “Nail Fetish” is in a wooden figure from which was activated by driving nails into it (hammering nails into the fetish)
* The piercing of the figure signified that the contract has been made
* They were often carved with open cavities in their bodies where herbs were inserted
* Looking aggressive, these fetishes that ere in form of human figures of different sizes were carved with their hands raised, sometimes bearing weapons.
* Nkisi means the figure itself (fetish) and Kondi comes from Konda which means to hunt.
* They were carved from a living tree to enhance the power of spirit
* They were made by religious specialists from gathered materials which means when assembled into figures became the homes of spirits
* A mirror on abdomen was to attract the spirits
* These sculptures served as a form of moral intimidation and were believed to have the ability to hunt down and attack wrong doers, witches and enemies

**60. Mention the characteristics of Lega figure sculptures.**

* Most of lega figures are characterized by a large forehead, a spherical shaved head and straight posture
* They are coarse in style and execution but very expressive and conveyed a strong sense of balance, form and serenity.
* The figures always looked washed, shining and proud with a beautiful patina
* Faces are usually slightly concave and often egg-shaped or triangular with large dotted eyes.
* Forms are often geometric and linear
* They were also characterized by an overall angular form with bands of incised zigzag motifs at the chest and crown

**61. List the major characteristics of lega masks.**

* Lega masks were not usually worn over the face but they were attached to the body, held in the hand or simply hung on fences during the initiation ceremonies of the Bwamii society
* They were mostly oval in shape
* They had well defined elliptical eyes and mouth
* Lega masks had strong jilting noses
* They had incised details and zigzag patterns across the forehead highlighting the smooth facial plane.
* The masks were highly polished and smeared with oil creating a leather effect.
* Faces are usually slightly concave, egg-shaped or triangular
* Forms of these masks are often geometric and linen

**62. Which forms of art were produced by the Luba tribe in central Africa?**

Luba art forms ranged from female figure sculptures and royal art in form of;

* Caryatid stools.
* Staffs surmounted by a head/feminine statue
* Masks
* Headrests to serve as pillows
* Amulets
* Rattles
* Bow stands
* Memory boards
* Spears, axes, pendants, shields, pipes

**63. Mention the characteristics of Luba figure sculptures.**

* Luba sculptures are characterized by curved, rounded and harmonious forms
* They have elongated faces with elegant features especially coffee-bean-shaped eyes
* A gentle nose bridge and a mouth with mushy lips
* They have large round heads with rounded forehead, small ears and a hairstyle that usually forms a cross at the back of the head
* There is a great attention to detail especially the facial features.
* The figures are often characterized by elaborate, beautiful and precise diamond shaped body scarifications.
* The sculptures’ surfaces are elaborately worked and polished and have a beautiful dark patina from libations poured onto them
* The sculptures depict women mostly kneeling or sitting in a frontal position with hands resting on their breasts, raised up of holding a bowl.

**64. Analyze the Luba Bowl Bearer statue (Mboko)**

* The bowl bearer theme was common among the Luba people. This figure depicted the female ancestor spirit who was regarded as a guarantor of the continuity of the lineage.
* Often depicted in a kneeling position, the function of the figure was to call, beg or implore the female spirits to protect, rescue and assist the living.
* The bowl always was held by a single female or a pair of female figures.
* It contained substances used to strengthen the link between the kings and the spirits.
* Through these sculptures the diviner called for help and assistance of the spirits especially to support the kingship or to guide the medium in the divination process.
* The bowl bearer statue also possessed a prophetic function and served as an instrument of divination used by the royal diviners.
* These spirits assisted diviners in revelation of the author of misfortunes and the spiritual responses to such a problem.

**65. Outline the characteristics of songye figure sculptures.**

* The hands are on the pointed belly.
* Sculptures had extended faces and cleared forehead
* They had great eyes that were almost shaped with heavy convex eyelids
* The mouth takes a bean –form
* The neck is ring-shaped
* The head is horned reinforcing their disquieting aspect
* The face is usually covered with finger like structures.
* Plates of copper of brass and other objects are usually attached to the sculpture
* The feet are of monumental size and are built into the base.

**66. Analyze the songye figure sculptures**

* The songye sculptural style was full of intense dynamism and vitality
* Their sculptures were both in human form as well as large fetish figures used during full moon ritual.
* Such sculptures usually depicted male figures standing on a circular base with strips of metal, nails or other things often applied over the face.
* The hands of such figures were placed on a pointed abdomen (belly) while horns or feathers were placed on top of the head. The face is often covered with nails.
* The sculptures often had hollows on top of the head and the abdomen where fetish materials were inserted.
* Fetish figures were used to ensure their success, fertility, wealth as well as protecting people against hostile forces such as lightening and deadly diseases such as small pox
* While large sculptures were responsible for ensuring the welfare of an entire community, smaller one were kept and consulted by individuals.

**67. Analyze the Nkisi (personal power figure) of the songye.**

* This was a figure sculpture believed to protect and ensure that well-being of all the members of a songye village or family
* Nkisi also existed in form of smaller, statues kept, prayed and sacrificed to by an individual and were believed to help them in matters pertaining their livelihood. (in hunting, infertility, prevention of miscarriages)
* Individual sculptures were always placed around the community, nkisi in a ritual that took place during new moon rituals.
* Whereas a standard sculpture depicted an idealized male figure, individual sculptures existed in a range of personalized designs.
* Apart from parts such as eyes and mouth the entire figure’s surface was almost entirely covered with nail-like structures (top caped nail)
* Medicines were usually inserted in an empty cavity located around the stomach

**68. Analyze songye female and male masks.**

**Female masks**

* Songye female masks are more curvilinear with facial features usually contained in an oval form
* They are usually covered with linear incisions and grooves often painted white
* The mask is also characterized by vertical dividing stripes running from the top of the head, over the nose and widening towards the bottom
* The eyes are lidded either in black and dark-red resin or red natural pigment while the mouth that is often square-shaped and protruding is sometimes highlighted.
* Unlike male masks, female masks have no strong crown and are not aggressive in their appearance

**Male masks**

* Songye male masks are aggressive in their appearance and exhibit more variation and innovations of form.
* They are identified by their distinctive, exaggerated, frightening and aggressive form with bulging eyes, a protruding mouth and a powerful, high, large crest that extends over the middle of the forehead in the nose area.
* The significant striations, often painted in vivid red, black and white pigments are used by the artist to balance and emphasize the elegant curvature of each of the basic forms.
* Songye male masks are further divided into senior and junior masks.
* The senior mask is usually larger in size with a big crest which is often a separate formal entity or a continuation of the forehead protruding above the forehead.
* Junior masks are smaller in size and have smaller crests but have the same contrasting coloration as the senior masks of mainly black, white and dark red.

**69. Describe the Kifwebwe masks of the songye**

* This was one of the most popular masks by the songye. It was worn by Bwadibwa kifwebe secret society during the installation and death of a chief or at the initiation rites of young men and other occasions such as punishments and warfare.
* The wooden mask, which represented the spirit of ancestors, was also used to ward off disaster or any threat to the songye community.
* The mask was characterized by a long raffia beard and performances were often accompanied by music.
* It also had an accompanying woven costume consisting of blackened fiber strips with a conical fiber woven projecting out from back of the head.
* Colors used were mainly symbolic white and red to attract the spirits.

**70. Mention the functions of the Kifwebe masks.**

* they were used during initiation rituals worn by the leader of the initiation, initiators and initiated
* The masks were also used during new moon rituals, planting of crops, first harvest and first rain.
* They were used to enforce social control policing, levying of taxes and fines, rendering of justice execution.
* They acted as a memoir and moralistic device when maskers re-enacted mythical or historical events from the past.
* They were used to honor the deceased at funerary ceremonies of important members of society.
* They were worn during gathering of associations by members of brother hoods.
* They were used as a medium between the physical world and spirits in solving crisis such as war, strike, enmity, calamities and epidemics.
* The masks were also used during hunting to conduct or supervise a communal hunt.
* They were used during warfare of encourage and bless warriors because they were believed to bring good luck, lead warriors and were used as emblems.
* Masks were also used for purifications of both humans and villages.
* They were also used to dispense fertility and wealth

**71. Outline the characteristics of suku masks and sculptures.**

**Masks**

* They were usually painted with white, red, blue and black pigments.
* Suku masks had majestic, serious, powerful; expressions
* They were characterized by narrow slit-like eyes.
* The masks were usually accompanied by a massive collar of raffia with either an animal or human figure on top.
* They had swollen cheeks, massive facial features and a protruding chin.

**Sculptures**

* Suku figures mainly royal court art, contained magic ingredients with malevolent (bad spirit) or beneficial functions.
* Herbs were placed in such a figures abdomen before it was closed up
* The statue was kept in a hut that stood in its enclosure on the chief’s house
* Such sculptures were characterized by a hairstyle typical of suku chiefs.
* Their figure sculpture was also inform of knowing or crouching fetish figures used during fertility ceremonies
* The figures served as ancestor figures or as abodes of evil spirits.

**72. What were the functions of Yaka masks?**

* They were believed to offer protection against evil forces.
* Masks also ensured the fertility of the young initiates
* Yaka masks were also believed to heal the sick
* Masks were also used for casting spells
* They were also used in initiation ceremonies such as kukunga masks used in circumcision

**73. Mention the characteristics of Yaka masks**

* They are characterized by turned-up noses
* The masks are usually surmounted by rich ornamented and abstract construction mostly in animal forms
* Yaks masks are characterized by globular or tubular eyes and protuberant nose
* They were characterized by an open mouth often with teeth exposed.
* They have a hairstyle of branches usually covered with raffia or twigs.
* The masks are usually painted

**74. Outline the characteristics of yaka sculptures**

* They have a round ball-like body
* They are characterized by hair crest
* Arms usually contain magical substances
* They are also characterized by bisected eyes and upturned noses
* Some figures were combined both male and female traits
* Sculptures were usually hung with charms or amulets of horns, shells, twigs, feathers, herbs, fibers and fur to give them power.

**75. Describe the economic, socio-political and religious structure of the Bamileke culture.**

**Economic**

* Before they moved southward into the grasslands of western Cameroon where they live today, the Bamileke came from the north
* They were primarily farmers with yams peanuts and maize as their major crops
* While men were responsible for clearing the land and hunting, women did the planting and harvesting.
* The Bamileke were also traders

**Religion**

* Apart from recognizing a supreme god, the Bamileke worshipped their ancestral spirits that were embodied in the skulls of deceased ancestors.
* Skills of ancestors were kept to give the spirits a place to reside to prevent them from causing trouble for the family
* Whenever an ancestral skull was not kept, a compensating ceremony was performed.

**Social-political**

* The Bamileke community was headed by a chief supported by a council of elders.
* The chiefwas believed to have supernatural powers that allowed him to turn into an elephant, buffalo or leopard
* Social behavior within the village was also controlled through secret societies e.g. kuosi
* Each society had its own masks, costumes, dances and as secret language
* The king owned a large ancestral figure, thrones and other prestigious belongings to emphasize his power
* Whenever a person ascended the social ladder, the materials used and the number of art pieces owned changed.

**76. List down the functions of Bamileke masks**

* Their masks were used during planting and harvesting festivals
* They were also used during dry season annual festivals
* Masks were also used at the opening of the royal hunt
* Bamileke masks were also used during funeral ceremonies
* Masks were used during war expeditions.
* Some of the Bamileke masks were used during entertainment
* Masks were used to display kingdom’s power and wealth

**77. Analyze the Bamileke elephant masks**

* Owned by the members of the Kuosi society a regulatory body on behalf of the king, these masks were worn during funeral of Kuosi members and during celebrations of kingship to display the kingdom’s power and wealth
* Made of panels of cloth and a hood woven from plantain fiber and raffia the basic form of this mask depicts the main features of the elephant.
* It is comprised of a front panel which represents an elephant drunk, large stiff disk-shaped forms hinged to either side of the head representing an elephant’s ear and hoods woven from raffia that form a background on which multicolored beads are stitched in beautiful geometric patterns.
* It has two rounded eyeholes through which the performer would see, a nose and mouth with teeth exposed
* The mask was often accompanied by a fiber-woven dark robe covered with small fiber knobs of indigo and white cloth
* The mask had beautiful geometric patterns of colored glass beads and cowrie shells against a dark blue or red background creating a striking contrast.

**79. Analyze the Fang art (mask and sculptures)**

* Fang belongs to central African tribe of republic of Gabon, Cameroon and Equatorial Guinea
* They never had ancestral shrines but instead carried the remains of the important people who died from place to place in a cylindrical bark box
* The skulls and long bones of their ancestors were believed to retain power and have control over the well-being of the family.
* As such, remains were kept with them in boxes.
* Also wooden reliquary guardian figure sculptures were attached to the boxes containing the bones.
* The bones were sacred and not the wooden figures
* Fang art were not in form of wooden reliquary figures of abstract anthropomorphic carving but also masks were made.
* Parts of musical instruments such as harps were sculpted into lovely figurines
* Other major and forms were special carved spoons which were used to administer magically sustaining nourishment during initiation rites
* Masks were used in their secret societies. Members of male society for example wore the Ngil mask during the initiation of new members and the persecution of wrong doers.
* Masks were worn during hunting and furnishing sorcerers.
* Most of the fang masks were often painted white with facial features outlined in black as best exemplified by a large elongated mask with a heart-shaped faced and a long fine nose that was white pigmented
* Fang figure sculptures can be divided into three main groups, figures of heads on long necks, half figures and full figures, standing or seated
* Carved with great simplicity and show a high degree of sophistication with bulging forms.
* The neck is often a massive cylindrical form
* The arms are depicted in various positions such as hands clasped in front of the body sometimes holding on object, held in front of the chest or resting on the knees in the seated figures.
* The naval is often exaggerated into a cylindrical form
* Legs of fang figures are short and stunted.
* The sculptures usually have a domed, wide forehead with eyebrows often forming arcs with the nose
* They eyes are often made of round metals.

**NB: Ngontang** mask was a white coloured sometimes four faced helmet mask worn during funeral and births by Bieri secret society. It was a **“young white girl”** used only by initiated men

**80. Analyze the Fang Bieri figure sculpture**

* This ancestor sculpture is one of the most well-known fang wooden figure statues
* It was attached to a reliquary chest containing the remains of fang ancestors such as skulls, jawbones, teeth and small bones.
* The sculpture has baby-like proportions with a large head, long body, bulging eyes and short legs and arms that are held on the chest clasping a cup.
* This sculpture which was believed to protect the fang people from the deceased and aid in matters of daily life was offered liberations and sacrifices in rituals carried out in the ensemble of fang peoples.
* The figure would also be consulted when the village was to change location, when a new crop was planted or before going hunting, fishing or to war.
* It was also used in healing rituals and during the initiations of young males.

**81. Outline African tribes with their art forms using relevant examples.**

**ASANTE TRIBE**

* akuaba statue
* maternity sculpture (esi mansa)
* mother and child sculptures
* Gold weights miniatures.

**BAMBARA TRIBE**

* chi-wara mask (antelope male and female)
* n’tom/Ndomo mask
* komo mask
* kono and nama masks\mother and child sculptures

**BAULE TRIBE**

* Gba gba msk (mblo mask)
* Bonu Amuen mask
* Goli mask (kplekple)
* Spirit husband and spirit wife statues
* Bush spirit statue

**BENIN TRIBE**

* Benini royal portraits
* Altar centre-pieces/ plaques (iye-oba’s centre-piece)
* Queen mother pendant mask

**DAN TRIBE**

* Dan male and female masks

**DOGON TRIBE**

* Dogon seated couple
* Dogon caryatid stool\animal mask, kanaga mask, simmask, sirige (Face)
* Miniature ladders
* Miniature horse ridder
* Dogon lock
* Carved door
* Dogon stools

**IFE TRIBE**

* Ife bronze portraits
* Ife full figure king statue
* Ife bronze head

**IGBO TRIBE**

* Igbo bronze art
* Igbo carved door
* Igbo couple sculpture
* Igbo ikenga figure
* Igbo mask (mmwo/Agbogho mmwo)

**MENDE TRIBE**

* Mende sange (sow0) mask
* Mende sanded (bundu) mask

**MOSI TRIBE**

* Biiga figure sculpture
* Mossi sukomse mask
* Mossi crested mask
* Mossi talk mask

**NOK TRIBE**

* Nork terracotta sculptures
* Jewelry

**SENUFO TRIBE**

* Senufo rhythm pounders
* Senufo figure sculpture
* Kafigueledio mask
* Senufo kpelie mask

**YORUBA TRIBE**

* Gelede mask
* Yoruba offering bowel
* Yoruba ibeji statue
* Yoruba maternity figure

**KUBA CULTURE**

* Royal portraits (Ndop)
* Kuba cup
* Kuba fetishes
* Textiles
* Mwaash amboy mask
* Bwoom mask

**KONGO CULTURE**

* Kongo mother-child sculpture
* Nkisi nail fetish (nkondi)

**LEBA TRIBE**

* Lega scepter
* Lega figurine (spoon shaped, animal and humans)
* Lega seated figure
* Lega wooden stool
* Lega mask

**LUBA TRIBE**

* Lukasa memory boards
* Bow stands
* Headrests
* Luba caryatid stool
* Luba bowl bearer (mboko)

**SONGYE CULTURE**

* Nkishi power figure
* Songye sculptures
* Male and female masks
* Songye mask with raffia
* Kifwebe masks

**BAMILEKE TRIBE**

* Bamileke elephant masks (kuosi)
* Ancestral figure, thrones
* Terracotta bowls, dishware

**FANG CULTURE**

* Bleri sculptures
* Ngontang mask

**CONTEMPORARY ART**

**(EAST AFRICA)**

**82. Define contemporary art.**

Contemporary art refers to art made and produced from the 1970’s to this very minute.

However traces of developments can be made from 1940’s with the introduction of formal art.

**83. Give the meaning of the following.**

**a) Formally trained artists.**

**b) Informally trained artists**

**c) Traditional artists**

**d) Art centers**

**a) Formally trained artists.**

These are artists who undergo training in the acquisition of skills and nurturing ones artistic talents. This traces the role played by Margaret trowel and Cecil Todd in the establishment of Margret Trowel School of art, the first art training school in East Africa that trained and groomed art students that came from East African countries and other neighbors.

**b) Informally trained artists**

Also known as self-taught artists who have had a great impact on the contemporary arts of East Africa? These are self-trained artists who have produced great art works that have placed East Africa on the world’s visual art map

**c) Traditional artists**

Also known as indigenous artists who have produced art forms and crafts before, during and after the colonial era. Such artists have had an important contribution to contemporary art in East Africa. For example the Makonde and Swahili people.

**d) Art centers**

These were spaces which were organized by artist to create opportunities for artists to network where art works were brought for art critics and art consumers and played a very important role in the contemporary art of east Africa.

**84. Mention any three contemporary artists in East Africa and two titles of their works.**

Three contemporary artist in East Africa includes:

**Gregory maloba**

He was a Kenyan painter and sculptor and he produced;

1. The independence monument sculpture (1962)

2. The death done in 1941

3. The burst of Ham Mukasa sone in 1952

**Sam Joseph Ntiro**

A Tanzanian educator and artist whose art works include;

1. The marked day

2. Working on a winding road

3. Log cutting in the forest

**Elimo Njau**

A Tanzanian painter and proprietor of Paa Ya Paa Gallery. He produced art works like;

1. The church of Martyrs, last supper

2. The birth of Christ painting

**Teresa Musoke**

A Ugandan painter/ print maker who produced.

1. Wild beasts on the move

2. The proud masai

3. The birds (all oil on canvas)

**Jak Moses Katarikawe**

A Ugandan painter/ musician who produced

1. Mother we are hungry

2. Flying birds

3. Going home

4. Who is the next king?

**85. Name any oneself trained artist you know.**

**Edward saidi Tingatinga** was one of the self-trained artist who introduced a style of painting usually depicting nature and everyday life themes.

**86. Who was Margaret Trowel?**

* Margaret Trowel was an English artist and educator whose date of birth is no known
* In 1937, founded Margaret Trowel school of Art at Makerere College that has remained one of the leading art training institutions in east Africa
* She graduated from St. Paul girls’ school and then studied art at London’s slade school from 1924-1926 (Britain)
* Between 1926 and 1927, she enrolled in Marion Richardson’s course London universality institute of Education
* Thereafter, she married Doctor Hugh Trowel who was assigned a colonial medical service position in Uganda hence the couple’s coming into the country in 1929
* Once in Uganda, Margaret Trowel started art classes at the verandah of her house.
* Her art training business was soon recognized at Makerere College and as such in 1937, she introduced art education at the college.
* Margaret Trowel was an artist who was passionate about Ugandan crafts and artifacts (art remains0
* And it was this passion that brought success in her endeavors despite the bureaucratic difficulties of the colonial administration and meager resource allocated to the college.
* She retired in 1958 after she had established an art schools as the leading art training institution in East Africa
* The school had trained artists who later became very instrumental in the establishment of formal art in the region and therefor, she is credited for having started and headed the Margaret Trowel School of art in 1937.

**87. Narrate Margaret trowel’s contributions to contemporary art in east Africa.**

* Margaret is credited for having started and headed the Margaret Trowel school of Art in 1937 that became very instrumental in teaching and learning of art not only in Uganda but in the whole of East Africa.
* As the head and teacher in this school, she helped train and nurture talents of her first students such as Gregory Maloba, Same Ntiro, Elimo Njau and others.
* These students later became very instrumental in establishment of art institutions as well as training other artists hence contributing to the development of formal art in east Africa
* Trowel is also credited for designing and beginning art courses through which professional artists and high quality teachers of both national and international fame have been raised.
* These among others include Ifee Francis, Lubowa Paul, Kanuge J Bosco, Godfrey Bandda Tumusiime Amanda and many others.
* Through her connections, some students went for art courses at London art schools especially the Royal Academy of art further shaping their careers.
* Trowel worked as a curator for Uganda museum for five years. And as a curator she continued to collect and record data of artifacts from different tribes of Uganda which were and are still instrumental in learning about and culture of those tribes.
* During her tenure as a curator at Uganda museum, trowel paved way for Ugandan art and culture to the outside world especially the United Kingdom.
* Margaret Trowel authored art history textbooks that recorded and provided important information about art not only of East Africa but of Africa as a whole.
* Some of these books include; African and oceanic art (1968), African Design (1965), Classical African Sculpture (1964), tribal crafts of Uganda (1953)
* These books provide a comprehensive and well-illustrated survey and are still very useful in learning of art today.
* All in all, her contribution towards the establishment of formal art in East Africa is huge
* Through her efforts, the Margaret trowel school of industrial and fine arts, an institution that has remained very influential in training artists and art teachers was established.
* Also, her contributions as the curator at the Uganda museum and the various text books she authored cannot be underestimated.

**88. Who was Cecil Todd?**

* Cecil Todd was the Head of Margaret Trowel school of art who replaced Margaret Trowel when she retired in 1958
* As the head of the school, Todd felt the way forward for Uganda’s art education was to uphold and upgrade the Eurocentric art education system.
* As such, he upgraded the current curriculum to continually teach art history of western civilization coupled with studio practice
* Students and lectures continued to access high quality art resources, training and opportunities to show case their works in Uganda and abroad. This continued to take Ugandan art to greater height.
* All in all, through the effort of both trowel and Todd, makerere Art School became an outstanding and modern art training institution which has remained instrumental in raising formal artists in the region to this day.

**89. Explain the role played by Margaret Trowel School of industrial and fine arts in the establishment of formal art education in the region.**

* Since its initiation in 1937, Margaret Trowel School of industrial and fine art, formerly known as Margaret Trowel School of art, has been very instrumental in the establishment of formal art education not only in Uganda but in the whole of East Africa.
* The school nurtured talents of artists of its first students such as Gregory maloba from Kenya, Sam Ntiro and Elimo Njali from Tanzania who later helped start art departments in their respective countries.
* The school has since produced very many Ugandans and non- Ugandan professional artists and art teachers who have contributed to the establishment of formal art in the region
* Some of the Ugandan artists who have passed through the school include, Francis Nnaggenda, Teresa Musoke, Taga Franci, ifee Francis, Fred Mutebi and many others.
* It must however be noted that the school was founded on a Eurocentric curriculum. And as such, it never catered for the artistic traditions of East Africa and of Uganda in particular.

**90. Who was Teresa Musoke? Analyze her work entitled the birds and her artistic career.**

* Teresa Musoke was a Ugandan painter/ print maker born in 1942 in Kampala Uganda and she was one of the most famous contemporary artists of East Africa.
* She did her degree at Makerere university, dept. of fine arts, where her work gamed great recognition
* As a result, Teresa began receiving important commissions including her famous (birth neural for Makerere University’s Mary Stuart hall, national parts of Kenya and Entebbe international airport.
* Teresa’s artistic skills made her so famous that she received common wealth scholarship to do printing in Britain.
* As such she went to the royal college of art in London where she further enriched her career and developed her technical skills in printing which catapulted her on an international level.
* From London, Teresa moved to Nairobi, Kenya given the political turmoil in Uganda under the dictatorship of Idd Amin. (worked for zoyo)
* In Nairobi, she started along and distinguishing career as one of east Africa’s foremost professional painters and print makers.
* No wonder, therefore that in 1965, she became the first African woman artist to have a solo exhibition.
* Her technique consists of a mixture of batik and oil painting and as well as wood cuts which she usually reduced to black and white.
* Her compositions are characterized by exploration, expression, energy, rhythm, spontaneity, flexibility, imagination, sensitivity and harmony.
* Wildlife scenes and Masai are some of her most favourite subjects as seen in wild beasts on the move.
* The works she produced shortly after returning from London were dominated by fear, violence and despair raised by the bloodshed in Uganda.
* One such a good example is tilted “the birds” as analyzed below.
* **“birds” is an acrylic** on canvas paining and one of the most famous compositions by Teresa Musoke, one of the most influential semi-abstract painters in east Africa
* It depicts seven birds painted in black colour with shades of navy blue and white lines sharply silhouetted against a bluish grey sky treated with a transparent effect.
* The birds dominate the canvas and are painted within the middle of the painting.
* The placement of the serrated bird’ shapes together with the repetition of lines and shape of the birds not only creates a balance Burt also rhythm and movement
* Teresa also creatively uses the four birds whose wings seem to touch to create emphasis and focal point in the composition.
* Although use of colors, tones , values and abstraction of the birds and the overall treatment of the composition create a gloomy feeling, this painting remains one of the most powerful and interesting compositions of contemporary art in east Africa.

**91. Explain the role played by art galleries and workshops in Uganda in the development of contemporary art.**

Galleries have played a very significant role in the development of contemporary art in Uganda although **Uganda museum, Nommo Makerere galleries** had dominated the Uganda’s art scene for a very long time the recent past has been the springing of various art galleries such **as tuilifanya Afri-art Gallery, Emin pasha** and other**.**

These institutions have played various roles such as.

* Offering artist exhibition space
* Connecting artists with patrons
* Organizing artist’ workshops and events
* Consumers of Uganda’s arts get access to them
* All these have boosted contemporary art in Uganda.

**92. What was the political and economic situation in Uganda after the colonial times and how did it influence art.**

* During the colonial times, formal art in Uganda flourished and Margaret Trowel School of art became one of the leading art training institutions in Africa.
* However the post-independence years in Uganda were full of political turmoil and wars.
* The coupde’tat of 1971 which brought Idd Amin a self-styled dictator to power, was the worst period of all.
* Idd Amin expelled all expatriates and many countries, cut their diplomatic ties with Uganda. As a result the economy was crippled
* Although Kampala had been the centre of Uganda’s intellectual life and the arts, all this changed in a very short time. Art materials became very scarce and expensive.
* There was persecution of intellectuals and professionals which forced many artists to flee to other countries especially to Kenya that was politically stable at that time.
* Some of the artists who fled to Kenya include Jak Katarikawwe, David Kubuka, Nuwa Nyanzi and others
* These artists became very successful and famous in countries where they went. They adopted visual elements from their new environment, used new mediums, styles and palette. However, they kept their Ugandan experience in their works.
* Also despite the political turmoil and devastated economy, artistic productivity in Uganda never died.
* The art school stayed active and art patrons changed from expatriates and middle class to military
* When NRM government came to power in 1986, there was political and economic stability
* As a result, the middle class which is expanding day by day has boosted art patronage
* Also peace and stability has increased the flow of tourists and expatriates who too have boosted the art industry in Uganda.
* The political and economic stability, together with the liberalization policy has seen the establishment of many art training institutions such as nkumba university, St. Lawrence university , mutesa I royal university and many others.
* These institutions have trained thousands of artists that currently flood the Ugandan art market.
* However, due to the Eurocentric curricular, most of the artists from these institutions produced artworks with a lot of traits of the west and less of Uganda’s traditions and culture. This has limited Ugandan art market.

**93. Analyze the development of formal art in Kenya.**

* Margaret Trowel school of Art became the leading art training institution in East Africa.
* As such, most of the well-known Kenyan artists of the 1960's and 1970's were trained here in Uganda.
* They included Gregory Maloba, Rosemary Karuga ELkana Ong, esa, Louis Mwaniki and Kennedy Wesonga who later became influential in the development of formal art in Kenya.
* When they went back in their country, these artists played a very significant role in the establishment of formal art by teaching and mentoring other artists.
* Also interesting to note is that when. The Nairobi college department of design was established in 1966, the Monopoly of Margaret Trowel school of Art as the art training institution ended. Kenyan artists could be trained at home.
* Significant also was the establishment of paa-ya-paa art center in 1965 by Elimo Njau, a Tanzanian artist who was trained by Margaret Trowel School of art.
* The gallery has provided platforms where both formal and informal artists show case their work which has promoted their art.
* Important to understand also id that unlike in Uganda where there was the establishment of art a s a school subject in secondary schools, in Kenya art was only taught in white only schools.
* However, today art and design is taught in Kenyan schools and many art training institutions have been established.
* This has made the future of Kenyan formal art bright.
* Most of the current Kenyan formal art theme deduct everyday life and the Kenyan rich culture.
* On a sad note however, the Kenyan art market is mainly tourist based and as such it favors more if traditional and informally trained artists hence not promoting formal art as it was set by the school.

**94. Who was Gregory Maloba?**

* Gregory Maloba was a Kenyan painter/sculptor born in Mumias Kenya in 1922 and is one of the most famous East African contemporary sculptors who gained recognition worldwide.
* Maloba joined Margaret Trowel school of Art in 1941 and thereafter attended Royal College of Art in England from 1956 to 1957.
* After completion of his studies, Maloba returned to Margaret Trowel school of Art where he lectured until 1966 when he relocated to Kenya to head the department of design at the University of Nairobi.
* His most favorite mediums were stone, wood, bronze, cement and terra-cotta.
* He also displayed greater abilities in handling massive forms as evidence by the Uganda independence monument a massive concrete sculpture he did in 1962 in Kampala.
* His imaginative and creative skills are also displayed in his other sculpture titled "death" which he executed in 1941 when he was only 19 years of age.
* He was also a good portrait sculptor. The burst of Ham Mukasa done in 1952 in bronze and currently in the Uganda museum is probably one of his best portrait sculptures.

**95. Analyze Gregory Maloba's independence monument.**

* Originally titled freedom statue, the independence monument is probably Gregory Maloba's most famous sculpture and the best example of his sculptural skills.
* It's a concrete sculpture which he made with the. Assistance of John Kisaka one of his graduate students, a few months before Uganda gained its independence from the British on 9th October 1962.
* Maloba got his commission after a panel considered his design to be the best among other artists' designs that had been submitted as proposals for the monument.
* Standing on concrete pedestal (base), this fall sculpture that stands behind Sheraton hotel's wall fence overlooking Speke road and Nike avenue depicts a woman standing firmly on the ground with her legs slightly apart as she raises a child in the air
* Wrapped over the woman's body is a concretized fabric as her eyes pensively look at the little child who raises up his hands in triumph as the mother's astride legs provide support for the whole setting.
* Maloba is well known for his great skills in creating powerful facial expressions in his pieces.
* This is clearly evident her by the way/ manner in which he captured the child's facial expressions.
* The artists also displayed great skills in the way he portrayed the woman's facial features especially the well-proportioned and angular eyes.
* All in all, the "independence monument" remains not only Gregory Maloba's most famous work but a monumental sculpture of symbolic and historic significance to Uganda.

**96. Outline the factors which Kenya used to develop its art industry after 1962's Uganda's independence.**

* In the 1970, Kenya was politically stable and this peace and stability attracted expatriates and tourists which boosted the economy and art market.
* Kenya's neighboring countries were politically unstable with political turmoil in Uganda under the dictatorship of Idd Amin forcing many artists to relocate to Kenya.
* Changes in Kenyans political landscape increased liberalism and donor funding for art centers and galleries which boosted contemporary art in Kenya.
* Establishment of Galleries and art centers in Kenya e.g. paa-ya-paa art gallery (1966) gallery watatu (1969) and African heritage gallery established in 1972 all were influential in shaping and transforming Kenyan art.
* The presence of traditional artists and arts (crafts) which attracted many tourists into the country.
* Self-taught artists were many during the colonial and post-colonial era, art as a subject was never taught in secondary schools since the training school was in Uganda.

**97. Mention some of the art forms which were produced by Kenyan traditional arts.**

* Basketry (baskets and mats)
* Jewelry from beads, silver, brass and cowrie shells.
* Soap stones carving (figures and animal sculptures)
* Wood carving by Masai, Akamba and Bajun tribe
* Batik painting depicting wildlife, Masai people, landscape, everyday life scenes.
* Cloth like women's wraparound skirts known as kangas with beautiful patterns
* Graphic art derived from rock art patterns and highly influenced by the Swahili and Arab culture.

**98. Who was Sam Joseph Nitro?**

* He was born on April 20th 1923 in Machame on the slopes of Mt. Kilimanjaro in northwest Tanzania.
* He was not only an artist but also a diplomat public official, a civil servant and an academic.
* After graduating from Margaret Trowel school of Art, he enrolled for a post graduate diploma at the Slade School of fine arts, University of London.
* He also spent a few weeks in the United States on a Carnegie travelling grant and later as an artist-in residence at Southern university of New Orleans.
* He taught at Margaret Trowel school of Art Kyambigi technical institute and the university of Dares salaam, where he established the department of music, art and theatre
* Ntiro from 1961-64 was Tanzania’s high commissioner in London before returning to professorship at makerere.
* From 1967-1973, Prof Ntiro was commission of culture for the government of the united republic of Tanzania.
* Ntiro travelled extensively and exhibited his artworks throughout the world. In facts Ntiro was said to be the first East African to showcase in New York and the first African on Madison Avenue.
* Working mostly in oil on canvas, wooden panels or plasters, his paintings are stylized depicting mainly landscapes and people at work.
* Some of his famous works include "the market day" working on a winding road and "log cutting in the forest"
* His style involved the use of tiny and crowed figures that are placed on the painting surface with limited hues making his figures "jumps" off the surface.
* All in all, Ntiro was not only one of Tanzania's most famous artists but one of the most influential contemporary artists of East Africa.

**99. Describe the Tingatinga style**

Tingatinga style is a style of painting usually depicting nature and everything life themes which was developed in the 1906'sin southern Tanzania by Edward Said Tingatinga a self-taught artist.

**100. Who was Edward Tingatinga?**

* A self-taught artist, Edward Saidi Tingatinga was born in 1933 in Southern Tanzania.
* He then moved to dares Salam in 1959 to seek employment. In Dar es Salaam, as a way of earning extra income Tingatinga joined a musical group and soon after started working as an artist.
* Despite his little education, Tingatinga proved very talented and developed his own style in which he painted fanciful and colorful images of animals and people on squared boards.
* His popularity as an artist grew so much that he began attracting a small circle of students when he trained, along with us relative to work in his style.
* Sadly in 1972, Tingatinga was mistakenly shot dead by the police. Following his death, his students organized themselves into Tingatinga arts cooperative society in 1990.
* With about 500 members, this cooperative society continued to paint in Tingatinga's style although alight modifications have been made to suit the changing social, political and cultural landscape.
* Apart from the members of Tingatinga arts cooperative society, the Tingatinga style has been adopted by very many other artists such as Simon George Mpata, Jaffari Aussi, George Lilanga and Mikidadi Bush Bohary who work independently of the association.
* These artists work in various countries including Tanzania, south Africa, Europe, America, Japan and others

**101. Outline the characteristics of Tingatinga style.**

* The paintings are composed on square formats which are usually either hardboard or canvas.
* Undiluted and often unmixed enamel and high-gloss paints are used giving the painting a smooth and shiny appearance.
* The paintings were characterized by vibrant and brilliant colours that sharply contrast with mini home background against which they are painted
* The paintings usually depict nature, animals and everyday life scenes and subjects are reduced to their bare essentials with very limited depth.
* Animals are usually depicted intricately and often intertwines with the feathers of birds and plants.

**102. Who are the Makonde and their art?**

* The Makonde, a tribe in southern Tanzania, has had a long wood carving tradition that made them famous not only in East Africa but in most parts of the world.
* Although the Makonde are from southern Tanzania, groups of Makonde carvers are found in cities especially Dar es salaam where they target tourists.
* Their highly fanciful sculptures usually depict animals and human beings although household items such as bowls and walking sticks are also carved
* Using traditional iron tools, black hardwood is the main material. However due to high demand, other materials such as coconut trees, stones and coral are used.
* The style of these carvings ranges from naturalistic to the abstract.
* Although Makonde carvings still maintain the traditional elements most of the contemporary carvers have been influenced by the Western elements.
* The carvings are highly polished leaving the wood with a literally shiny surface.

**103. Write about Swahili art.**

* The Swahili are one of the people in Tanzania who produce art traditionally
* Mainly living on the islands of Pemba, Zanzibar and Kilwa, the Swahili culture which came as a result of intermarriage between Asian traders and black natives.
* Their art is dominated by animal mitifson furniture, doors and door posts and fabrics as well as utilization objects.

**104. Mention at least three Ugandan artist who fled to Kenya during the 1970's and why.**

Some of the artists ‘who fled to Kenya include

* Jak Katarikawe
* David Kubuuka
* Nuwa Nyanzi.
* During the 1970's Uganda was not politically stable, it was full of political turmoil and wars
* There was persecution of intellectuals and professionals which forced many artists to flee to other countries especially to Kenya that was politically stable at that time

**105. What were the subject matter of African art?**

* African art ritared around their traditions regarding their myths
* Sculptures were showing their traditional lesers such as kings inform of portraits.
* They depicted everyday life activities such as hunting
* Animal forms were also used such as the chi-wara antelope mask
* Fetishes in firm of statues of human figures were also produced
* Some of them art pieces were home items such a as spoons, drums, doors, bowls, wooden stools (caryatidssoje rekuefs were also decorated with beads like the luba lukasa memory boarding
* In the field of painting, birds, animal and human beings were made on canvas such as Teresa Musoke's birds and the proud Masai
* Landscapes if nature such as plants and everyday life were depicted

**106. With reference to any tribe in Africa, explain the significance of body scarification.**

* Scarification refers to the scratching, etching burning or superficially cutting designs or images into the skin as a permanent body modification.
* This is a custom of patterning to body skin to signify family and cultural ties for example among the Ife body and facial markings on Ife bronze portraits signified beauty and cultural authority.
* Somebody scarifications were meant to please the spirits of African ancestors for example among the Mende, the mende sande (sowo & bundu) masks were carved with elaborate hairstyles to be aesthetically pleasing to the spirits.
* Fore beauty and adorn the art forms such as masks and figure sculptures, scarifications were put onto these forms for example the Nok terra-cotta figure sculptures, the mossi crested mask.
* To further emphasis somebody parts such as the head in some tribes like the Yoruba, narrow vertical in some tribes like lines on the head were painted this signified that the markings were symbolic but not only beauty
* To activate African spiritual statues, (fetishes), different marks were incised into their and decorated with geometrical designs of contrasting colours pattern and texture for example the Kuba tribe in its Mwaash a mboy and Bwoom mask and the kongo Nkisi nail fetish (nkondi) where nails were pierced into the fetish to activate the spirits.
* At times the scarifications on the body more especially the masks, signified a state of balance, style and to emphasize the elegant curvature of each of the basic forms. This is clearly seen in songye masks.
* Scarifications strongly decorated the African forms to contrast the forms for example the Bamileke elephant mask.
* Scarifications were used for identification and different patterns were used.
* Some scarifications are symbols of nature, economic and political structures a case in point, the surrounding tiny carved figures of mudfish and Portuguese men on the Benin pendant mask’s face which represents the queen mother... the symbol shows Benin kings’ dual nature as human and divine
* Some were used to express an individual’s status spiritual beliefs or ethnic affiliation, tribal age, association, civil and marital status and wealth

**107. Analyze the common features of west and central Africa tribal arts.**

* Most of the figures ae made from wood although bronze, brass, clay and stones were also used.
* West and central African tribal art forms are highly idealized with long bodies, square shapes and facial features.
* Figure sculptures are mainly used in religious rituals as fetishes and other traditional ceremonies.
* Sculptures in form of figures, masks and others are depicted in a natural way but usually stylized to communicate an intended message.
* Most of the figures (human and animal forms) are shorter than life size.
* Sculptures are characterized by a thick patina from sacrifices and constant handling
* African tribal art forms were made for life’s sake and not art for art’s sake. Every art form served a purpose for example masks and statues served as fetishes.
* African tribal art has symmetrical characters where body parts were highly distributed equally e.g. the fang figure sculptures.
* Colors used for African tribal art were not chosen at random but were meant to be symbolic
* The mother earth color is common throughout the forms.
* Scarifications were common on masks and some figures sculptures while others were highly decorated with paints, beads, and raffia and cowrie shells.
* Most statues are usually standing on a base (pedestal) with legs slightly bent for example in west Africa the Baule “spirit husband and spirit wife” statue, Dogon seated couple, Igbo couple figures, senufe rhythm pounders and in central Africa; luba caryatid stool, yaka sculptures and the Fang sculptures (Bieri sculptures)

**GLOSSARY**

**Abstract art:** Art in which the subject matter has been simplified or distorted to the point that it may or may not be easily discerned.

**Aesthetics:** an area of study aimed at understanding the nature of art.or the impact of a work of art on our senses, intellect and emotions.

**Ancestor**: an ancestor is someone from whom a person or individual is descended.

**Anthropology:** the study of people and the culture in which they live

**Appraise:** to determine the monetary worth of a work of art.

**Apprentice:** someone who works closely with an experienced artist in order to learn the techniques of that person’s trade.

**Art:** the special expression of ideas, feeling and values in a visual form

**Artists:** are people who apply their knowledge, feelings, imagination, values and skills to create extra ordinary objects or events that we call art.

**Batil:** an art form which uses hot wax resistant designs on dyed textile fabrics.

**Body painting:** an ancient art of decorating the body with pigment

**Brass:** an alloy of copper and iron

**Bronze:** an alloy of copper and tin, used in casting sculptures.

**Bust:** a portrait sculpture showing the sitter’s head and shoulders only.

**Canvas:**  the fabric support used for painting, usually made f linen or cotton stretched tightly and tacked onto a wooden frame.

**Caryatid:**  a sculpted female figure serving as support of form usually on her head.

**Casting:** a technique of sculpture in which molten material such as clay slip and plaster or metal is poured into a mold and takes the forms of mold once it has solidified and the mold is broken to expose a sculpture known as a cast.

**Ceramics:** the general term used to mean pottery or decorative and functional art work made out of clay.

**Contemporary art:** a term referring to the art which was produced since 1970’s to date

**Curvilinear:** based on pattern of curved lines.

**Etching:** the process of engraving a design into a metal plate with acid and a pointed tool called a stylus

**Expression:** a visual representations of our ideas, feeling and values.

**Emboss:** mound, shape, stamp or carve a surface to produce a design in relief

**Figurine:** small sculpture of human figure

**Fetish:** something which is believed to possess contain or cause spiritual or magical powers.

**Found objects:** items, not made by the artists used in an art work.

**Graphic design:** the art of arranging image/ text to communicate a message.

**Geometric shapes:** circles, squared, rectangle and triangles- mathematical in proportion

**Idealization:** the depiction of human forms not as old or very young

**Linear:** artistic style that emphasizes lines and contours.

**Matrilineal:** refers to inheriting or determining descent through the female line.

**Medium:** the means or material with which an artist expresses himself

**Motif:**  a repeated distinctive feature in a design/ **motif:** visual theme or repeated pattern in a design

**Naturalism:** detailed representation of objects or scenes as they appear, whether attractive or otherwise.

**Patina:** a surface coating that develops on wood, metal particularly copper and bronze through constant handling and blood from sacrifices.

**Pigments:** a wealthy or influential person who supports an artist by providing opportunities and funds that make it possible for the artist to do his or her work.

**Patron:** a wealthy or influential person who supports an artist by providing opportunities and funds that make it possible for the artists to do his or her work.

**Patrilineal:** refers to inheriting or determining descent based on relationship to the father or descent through the made line.

**Print:** an image crated from a master wood block, stone, plate or screen usually on paper.

**Print making:** the art of making prints

**Proportion:** size relationships between parts of a whole or between two or more items perceived as a unit.

**Realism:** any art in which the goal is to portray forms in the natural world in a highly representational manner.

**Perspective:** refers to the illusion of three dimensional space on the picture’s two dimensional surface.

**Prehistoric:** the period between the end of the Neolithic era and the opening up of Africa to European and Arabic influence.

**Primitive art:** another word for tribal art

**Relief:** anything that projects from a background or a sculpture in which figures are attached to a background in which figures are attached a background but projects from it to some degree.

**Rhythm:** the regular repetition of elements patterns or movemen5tts in a work of art.

**Scarification:** scratching, etching, burning or superficially cutting designs or images into the skin as a permanent body modification.

**Sculpture:** object carved or modeled or sculpture in round (for figure)

**Stone sculpture:** sculpture carved from stone.

**Stylization:** an artistic technique in which particular body parts, especially in Africa tribal art, were exaggerated

**Self-portrait:** a work of art in which an artist uses his/her own image as the subject

**Striations:** refers to incised lines.

**Stylized:** an artist style in which the body parts of the figure have been simplified and reduced to their most basic form (abstracted from nature)

**Symbol:** an image or sign that represents somethings else, because of convention, association or resemblance.

**Symmetrical:** descriptive of a design in which the two halves of a composition on either side of an imaginary central axis correspond to one another in size, shape and placement.

**Terracotta:** Italian for “baked earth” a ceramic wave usually reddish, fired in the low temperature. (Fired clay)

**Tingatinga:**  a painting style developed in southern Tanzania by Edward Saidi Tingatinga.

**Tribal art:** art produced by Tribes (tribal groups. Art which was produced by indigenous farmers and hunters of pre-historic and during historic times.

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