

# Dollhouse Fascination, Creation Obsession and Afterlife Aesthetic in art

Carin Shi\_04/06/2020

# Dollhouse

“For children, doll houses can make the universe seem obedient.”

- Eve M. Kahn, Dec. 15, 1994

Dollhouse of Petronella Oortman,  
Rijksmuseum



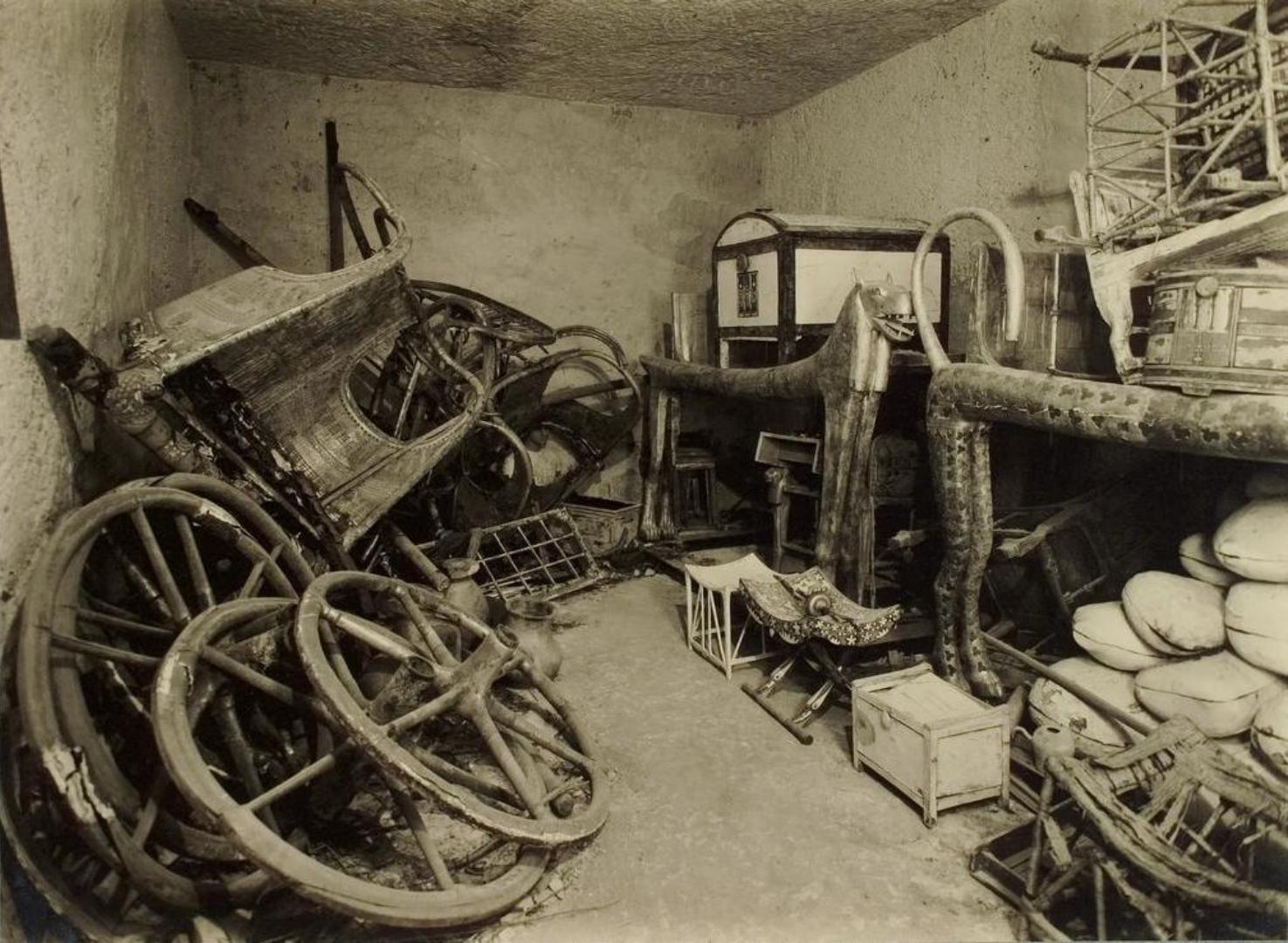
Model Sporting Boat, The MET



# Shabti Statues, Louvre Museum



Tutankhamun  
tomb  
photographs



Funerary Urn (Hunping), The MET



# Creation Obsession

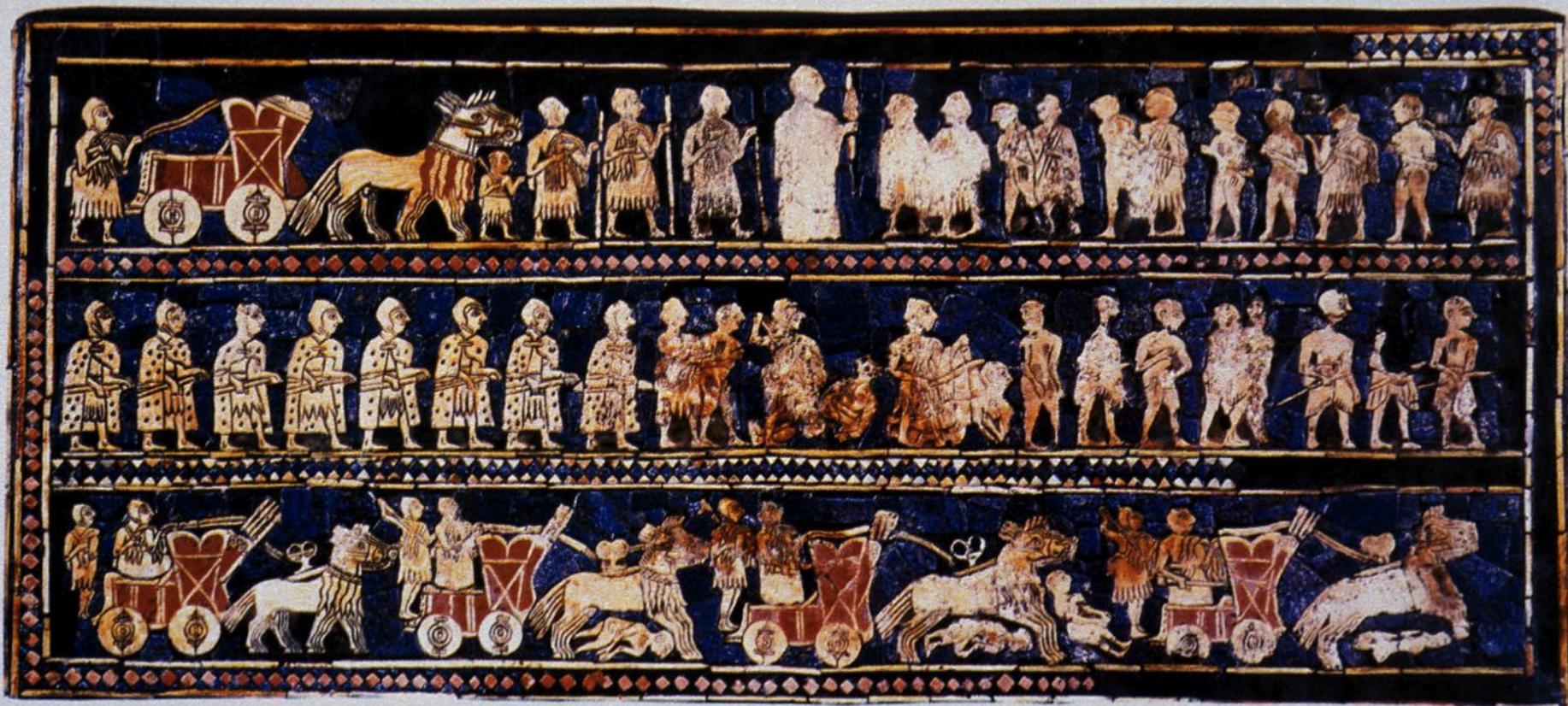
“The question acknowledges the art-making process as one of world building, in the sense that artists are continuously generating sets of rules to govern their work.”

- Sarah R. Sharp, Jan.30, 2017

# Wall Paintings Conservation at Mogao Grottoes



# The Royal Tombs of Ur



# Tibetan Mandala City



Jan van Eyck, The  
Last Judgment  
(1440–41)





John Martin, Pandemonium (1841)

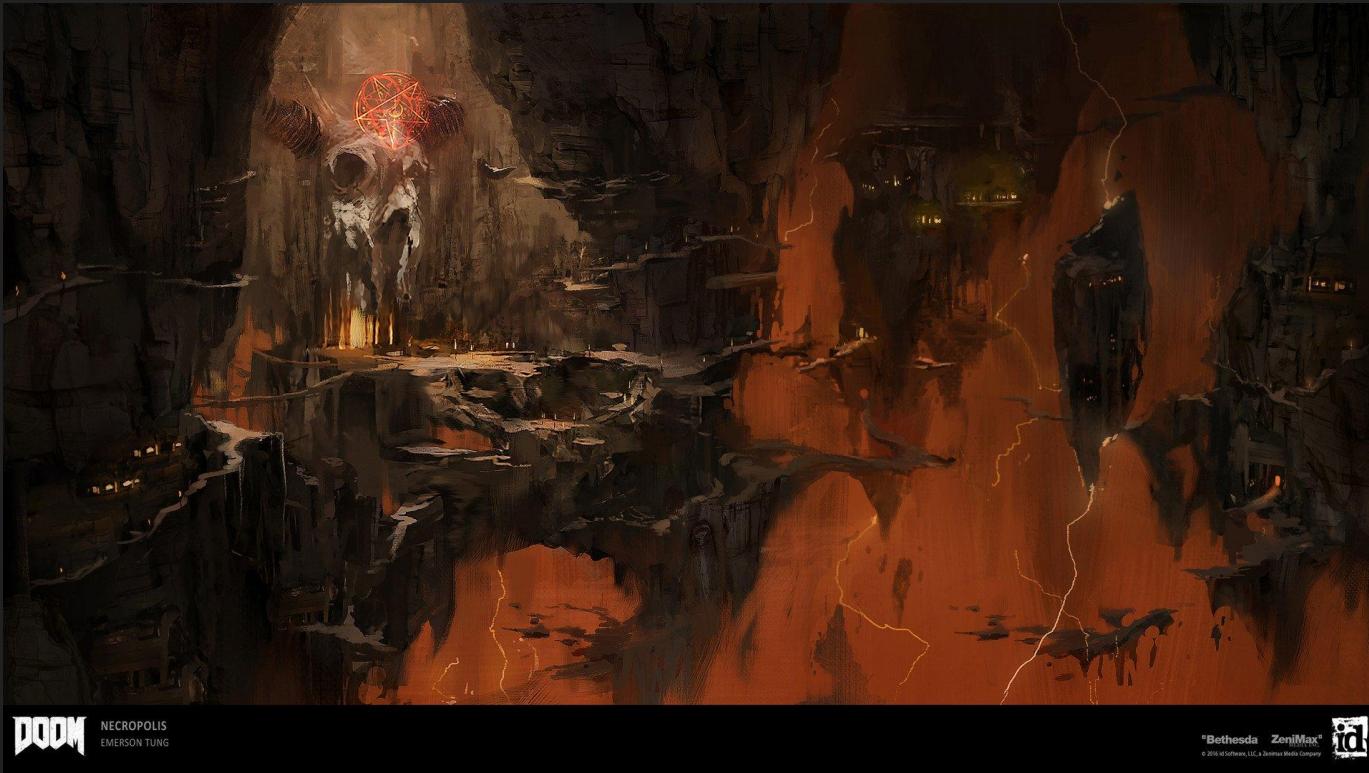


Franz von Stuck, Inferno (1908)

Jake & Dinos Chapman, Fucking Hell (2008)







**DOOM** NECROPOLIS  
EMERSON TUNG

Bethesda ZeniMax  
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Concept art from DOOM by Emerson Tung



Eric de Bruyn's, The Land of Unlikeness. Hieronymus Bosch, The Garden of Earthly Delights. Studies in Netherlandish Art and Cultural History – volume X Reindert Falkenburg

In the central panel the all-pervasive evil force increasingly captivates the earth and mankind. The fabulous tock formations, coined 'siege towers in disguise' by Falkenburg, remind the viewer of the strange forms 'besieging' the outskirts of the earth in the exterior panels and of the 'phalanx mountains' in the left interior panel and at the same time they foreshadow the black fire-spitting mountains in Hell at the top of the right interior panel. As has been signaled above Falkenburg interprets the central panel as the depiction of a delusional 'dream paradise' and an erotic pleasure garden created by the devil to lead mankind astray. The numerous fruits that are being consumed by the naked inhabitants of this garden show similarities with the seed- and berry-like growths in the left wing and the exterior panels.

Therefore, even this creation of world in art seems quite private, with the emotions hidden inside its own creation, eventually they will reflects in other human's mind and grow out different possibilities. No need to say, there's no such thing as a single truth answer- just as world does not have a single start and end.

# Afterlife Aesthetic

“Of all sources of religion, the supreme and final crisis of life-death- is of the greatest importance. Death is the gateway to the other world in more than the literal sense...love of the dead and loathing of the corpse, passionate attachment to the personality still lingering about the body and a shattering fear of the gruesome thing that has been left over-these two elements seem to mingle and play into each other.”

- Bronislaw Malinowski, Magic, Science, and Religion, 1925



'Kusouzu' or 'Kusoushi emaki' is a set of nine paintings that shows how the body of beauty was decaying, as life is so fragile and nothing will be left in the way it was.

Attempting translation from Japanese Wikipedia





Funerary Vessel with an Underworld Scene (detail,  
pre-conservation), National Archaeological Museum of Naples

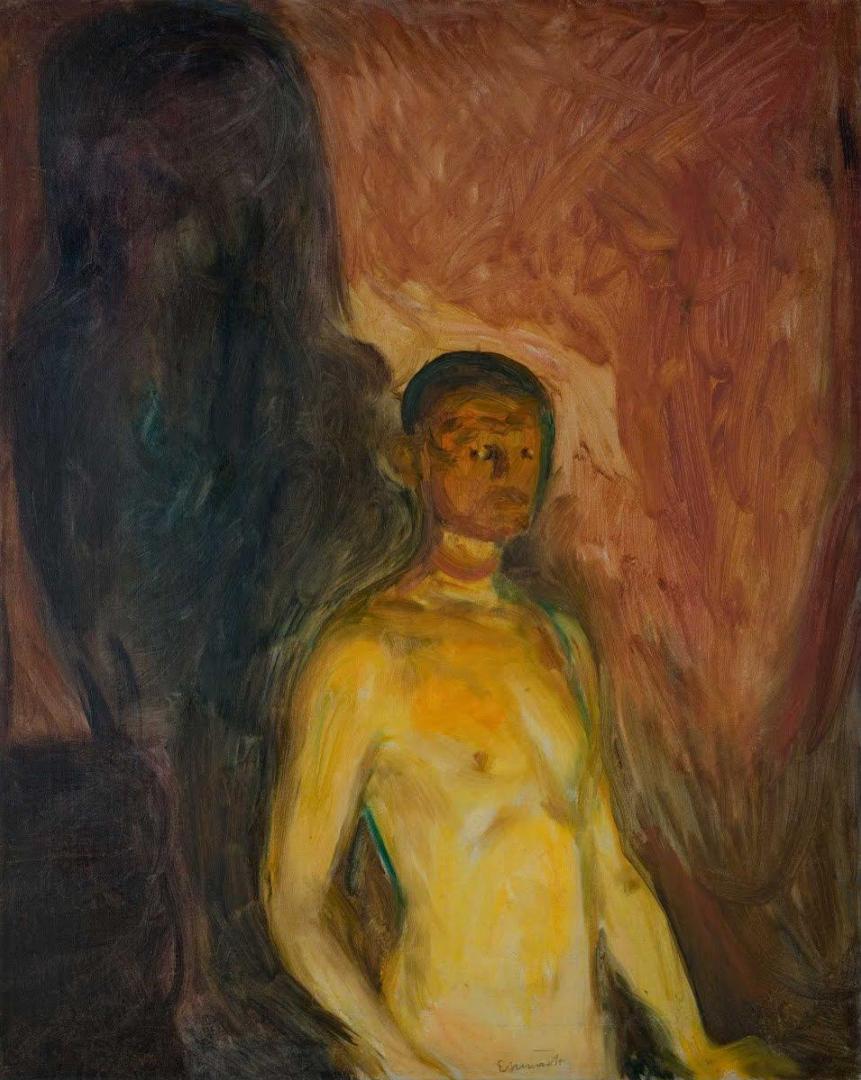
Giotto, The Last Judgment (ca. 1307)



# Riku Shinchū, Ten Kings of Hell



Edvard Munch, Self-Portrait in Hell (1903)



Nancy M. Caciola, The Return of the Dead in the Middle Ages

Death remains elusive. For the living it must always be an imagined experience, albeit one regarded with terror. Human cultures ever and always have strived to pierce through mortality's shroud, unearth death's secrets, and see into the shadowy world that is imagined to exist postmortem. How does a living person become an inanimate object? Where does the personality or self go, and what rites are owed to the corpse? As Malinowski's quote so vividly suggests, imagining the dead is a complex process fraught with both love repulsion.



Stefano Panata, Seventeenth Century Clock, Frari (Venice) Sacristy