

## #1 Converging Cultures

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importance of 'hybridisation'

arthistorical?  
cultural anthropological?  
contemporary?

art/ist a creative FORCE - offers new ways of seeing  
w/o convergence hybrid art would've never been produced  
agents of global connection + interchange  
new i-net period: **universal** connectivity of local cultures

can tap into  
greater  
cultural  
'**ambiance**'

art inspires technical innovation?

factors of origin?  
reciprocity of goods + values?  
circumstances of imitation?

#1 Silk Road

100 BCE Romans <- dangerous road (for luxury + religion) -> Japan  
erected by Islamic Mughal empire: **catalyst** for ex/change  
copy shape/motive but can't reproduce **secret** processes: porcelain/silk  
Chin. dragon/lotus, blue/white vs. Persian calligr. decor + metal fittings

hybrids define individual identity?

circumstances of appeal?  
function of styl. fusion?  
messages conveyed?

#2 Venice + orient

Venice alarmed: 1452 Sultan Mehmet II conquers Byzantium  
**peace** treaty: Gentile Bellini to paint occidental-style victor's portrait  
western **symbolism**: crown and arch <- vs. -> turban, robe, carpet; eastern  
oriental metal + glass imitated @ Murano, reappear in paintings

art reconciles new and old beliefs?

adopt models to values?  
foreign or native?  
div. functions to serve?

#3 Spanish conquest

Caribbean: few artifices survived vanquishing of Taíno ppl.  
employed colonial materials (Afro horn, Euro glass)  
designs' **root** in precolumbian past, but **resemblance** = Hispanic  
casta 'vignettes' of interracial families, **anecdotal** meaning > marriage with  
Inca Peru: age old textile tech, Spaniard may  
+ geometric tocapu pattern + heraldic rampant lions **purify** blood  
Philippines: Manila Galleon < Asian pottery > Acapulco Mexico

exotic appeal to foreigners?

aesth. to imitate / reject?  
codes of social affiliation?  
role of aesth. of media?

#4 Portuguese trade

Iberian sailors **commission** works in ivory - saltcellars / hunting horns  
carvings in the style of Benin, Congo + Sierra Leone with Christ. figures  
Lisbon > Macao > Nagasaki: Jesuite **mission**/art academy, shut by shogun  
1638 - 1853 seclusion, comm. Matt. Perry forced (high explos.) diplomacy  
import leisure-life Ukiyo-e prints, court-life folding screens, lacquer ware  
Manet, Monet, VanGogh... Mary Cassatt's **imitate flatness**  
Kuroda Seiki 3 'western' nudes at Paris world's fair 1900 w/ gold backgr.  
Nihonga late 19<sup>th</sup>c. trad. jap. painting, later includes manga + anime  
Takashi Murakami: 'Mr. DOB'/'Miss ko2' w/ local **otaku** pop art context

imagery by / for / of foreigners  
revealing of their makers?

target local / global market?  
artist's values of concern?  
repercussions of ethnic photos?

#5 postmodern /-colonial Latin American connection

collision + **resolve** in Puerto Rico - 'Pelea de Gallos' Miguel Luciano  
'how the sys of colonialism **exacerbates** the sys of consumerism'  
**fake** Indian dialects in performances by Guillermo Gómez-Peña  
his different characters **expose** ridiculous stereotypes

Throughout history, economic needs, material desires, and political ambitions  
have brought people from different cultures and communities into contact,  
sometimes **across great distances**.

Whether **clash or cooperation**, these convergences have brought about  
the exchange of scientific knowledge, artistic ideas and religious creed.

It provokes an **artistic counter-force** to the forces of intrusion which leads to  
the juxtaposition, hybridisation, **innovation** and reinterpretation of trad. designs.

**nothing artificial is  
ever truly endemic**

mixing of im-/  
material goods  
is **perennial** and  
therefore **artworks**  
everything must  
be hybrids