

ambience

lying all around, atmosphere
lat. ambi around + ire to go

anekdote

unpublished, from unofficial sources
gr. an not + ek out + didonai to give

catalysis

accelerate change in others
gr. kata through and through
+ lyein to loosen, dissolve, cut apart

com-/mission

lat. mittere to send, let go
com- together unite, connect, combine
*mith- exchange, remove, quarrel

exacerbate

lat. ex thorough + acer sharp
*ak- to pierce, rise o a point

expose

lat. ex + ponere put = publish, reveal
*tkine build, live from *tkei home

flat

leveled, in one plane, smooth
ohg. flaz from plat to spread

imitation

lat. imitari - make a picture of
inimitable - w/o mental image
*aim copy, but: nach-ahmen
gr. ame bucket (for measure)

resemblance

lat. simulare make alike, imitate
*sem- together as one

resolve

lat. re + solvere loosen, undo, explain
*swe- selbst + *leu- divide, cut away

secret

concealed, private, set apart
lat. se- on one's own
+ cernere separate, distinguish
*krei to sieve

symbol

token / ticket in comparison
sign / mark to determine genuinity
gr. syn- together + ballein to throw

peace

lat. pax from pacisci to agree
*pag- to bind or fasten together

perennial

continuing without cessation
lat. per through + annus year

universal

relating to / affecting everyone
lat. unus one + vertere turn, transform

Gentile Bellini 'Sultan Mehmet II' 1480

Dip Chand 'Portrait of East India Company Official' (prb. W. Fullerton) 1760

comparison #1 portraits as expression of identity

maritime trade benefits from pacifist **diplomatic** skills
send ambassadors / artists + exchange art-gifts / -services
hybrid Ottoman victor orbis portrait painted by Venetian
muslimic sultan with red taj + caftan, fur mantle, turban
western emperor in profile view, w/ triumph arches, crown

Company School melded Euro aesthetics with Indian approach
17thc. Brits. rose from mercantile to political + military power
depicted as culturally **acclimated** 'nabob' in authoritarian pose
spatial depth handled in abstract manner = stylistic hallmark

Ottoman ceramic from Iznik 'Dish with Grape Design' late 16th

Chin. porcelain plate with fish and lotus motive, JingDeZhen, Jiangxi mid 14th

comparison #2 inspiration from technical innovation

want smth you don't have? options: buy, trade, imitate
during Tang + Song Dyn. - fire **kaolin** clay with **cobalt** blue deco
but shaping and pigment prob. from Peria / Islamic world

more hybrids after Mongols conquered Persia + China 15thc.
want priced qualities of Chin. porcelain with local iconography
clay-galss mix **fritware** from Iznik / Anatolia w/ green grapes

'Our Lady of Cocharcas Under the Baldachin' Peru 1765

orthodox double-sided diptych from Gondar, Ethiopia 15th

comparison #3 reconciliation of old and new beliefs

Christian art **adapted** indigenous understandings when adopted
localisation of Virgin Mary to dress in finery + parade around
paintings for commemoration + as attraction for pilgrims
styling of Mary as Pachamama deity: mountainous silhouette

byzantine christ. tradition in Ethiopia, interrupted by Islam
large eyes, simple frontal figures w/ bold outlines + vibrant col
portable size, to commune with the divine + ward off evil
Afro cult.s rather depict **mediating** figures instead of deities

Mary Cassatt 'The Fitting' 1890

Kitagawa Utamaro 'Chūbon no zu' (picture of the middle class) 1794

comparison #4 appeal to foreign audience

19th c. mania due to subtle western influences in Oriental art
popular prints of beauties engaging in urban leisure activities
unshaded + ornament flat, **dense** spat. composition insp. by Euro

impressionists also desired to capture fleeting moments
Cassatt's prints broach issues of gender roles + class division
intentionally flat pict. space **dispersed** up by patterns and mirror
mirror image still shows off command of perspective

saltcellar with Portuguese figures by Edo artist Benin mid 15th

'Namban' silkscreen by the Kano School 17th

comparison #5 imaging foreigners

must take representational decisions wrt. to social outsiders
modeled after woodcut prints taken to Africa for study
status indicated by clothing, wealthy accessories + posture

'namban' (south. barbar) art - exotic merchants and priests
strange clothes and habits a source for **caricature**
port scenes with Portuguese ships landing totally fictitious