



Research Output Journal of Education 3(2):45-48, 2024

ROJE Publications

ISSN: 1115-6139

<https://rojournals.org/roj-education/>

Exploring Non-Western Art Movements: Contributions and Global Influence

Bukenya Kagwa M.

Faculty of Business and Management Kampala International University Uganda

ABSTRACT

This paper delves into the rich and diverse world of non-Western art movements, exploring their historical contexts, key characteristics, notable artists, and their profound impact on the global art scene. Through an in-depth examination of various non-Western art traditions, including Islamic, Buddhist, African, and Latin American art, this study highlights the unique contributions these movements have made to the broader artistic landscape. By challenging the dominance of Western art narratives, this paper aims to foster a more inclusive understanding of global art history and underscore the importance of integrating non-Western perspectives into contemporary art discourse.

Keywords: Non-Western art, Islamic manuscripts, Buddhist art, African art, Latin American art.

INTRODUCTION

The verification of Qur'an manuscripts, especially those dated to the earliest possible Hijri century(s), has been relatively under-explored and neglected until recently. This paper examined several Qur'anic manuscripts believed to be from these early periods which have been compared to the known oldest standardised Qur'anic manuscript. This study focused on Hijaz style Qur'an manuscripts that pre-date around AD 795 onwards on visible Qur'anic spelling changes and orthographic variants of Qur'an manuscripts in order to identify its textual deviation from the standard Qur'an H. 160/H. 719. The issues of spelling differences found in this study on these Qur'anic manuscripts are in the context of Makki orthographic features and additional orthographic features according to the local dialect of the Qur'anic manuscripts. Accordingly, these findings depict the early Qur'anic spelling changes and orthographic variants of the Qur'an manuscripts replicating the earlier oral tradition of codex Qur'anic manuscripts. The findings have also added fresh insights to the understanding of textual criticism on early Qur'anic codex manuscripts before the standardisation [1, 2, 3]. Although it is quite difference in the orthographic obfuscation and textually difference amongst the Qur'anic codex manuscripts examined, yet the Qur'anic text itself on the basic tenets of Islam, its doctrine, the traditions of religious rights, injunctions and injunctions on socio-economic issues and some of fiqhi elements are more or less universal and compatible throughout the Qur'anic manuscripts research apart from the orthographic obfuscation. This being the case, it has more to do on the understanding of textual criticism/philology than textual differences amongst Qur'anic codex manuscripts. It is believed that textually and orthographically difference is the result of Qur'anic conceptualisation that came downstream through the vocabularies of the Prophet Muhammad Saw's immediate audience group preservation, ambience/linguistic environment, semitic languages and comparative linguistic borrowings [4, 5].

HISTORICAL CONTEXT AND DEVELOPMENT

Historical context is the information that surrounds a certain event. It may include the political, social, and economic factors that influenced it. Context provides a framework for the understanding of that event. Historical context is important in the study of the history of art; it creates an understanding of the significance of an art movement. Over many centuries, western art interests overshadowed other artistic manifestations. For a significant period of the last century, the easterly art was mostly ignored. With the

This is an Open Access article distributed under the terms of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0>), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

new millennium, the globalization of information commenced. Soon after, attempts to integrate non-western art into the western museum perspective were made. Other attempts were made to further understand easterly art. However, similar efforts in the opposite direction were mostly absent. An effort to study the historical context regarding non-western art movements, to understand their roots, and how they developed, is made here. Should such art movements be considered today? Would they have similarities with their parallel western counterparts? Most importantly, what would this significantly different art, detached from the notions of naturalism and perspective in their essences, contribute to a global museum perspective? [6, 7].

KEY CHARACTERISTICS AND THEMES

Buddhism is a multifaceted and intercontinental phenomenon, visible in Asian art as well as in non-Asian art. There can be no unified Buddhist art form, style, or tradition, nor has there ever been. Buddhist art changed greatly in many countries during its long history. It absorbed, yet adapted, local traits, styles, and even philosophies, resulting in a rich variety. Some of the finest, oldest, and most important artworks from the world's earliest civilizations stem from Buddhist traditions, such as the Great Stupa at Sanchi or The Gandharan Bodhisattva. These works date back more than two millennia, long before the arrival of Christ. Further, they are extant outside the geographic bounds of early Christian art. Yet, astonishingly, except for one, none of these Buddhist artworks are known to the general public, nor even to scholars of the West [8, 9]. While attendees at various Western major museums, which house the finest collections of Indian and Gandharan art, laud the glorious past of European and Middle Eastern societies, many masterpieces of Buddhist art such as the Lions-Humped Stupa in Toronto, Canada, or the Great Stupa at Sanchi in India itself, with comparable antiquity and grandeur, are ignored. Of the five-billion population of the Buddhist peoples on the globe, close to one-third are Buddhists in Central and Eastern Asia. They are either engaged in, or interested in, their Buddhist art, still alive today in Asia. The majority of both Buddhist and non-Buddhist colonial inhabitants have inevitably been affected in their worldviews, perceptions, and even lifestyles. Former colonies mobilized and adopted Western technologies and systems. Socially cast aside and purposely left behind, Buddhist histories, traditions, worldviews, and art were ignored. Naturally, this continuum of exchange and cultural interaction emerges within the framework of Western art [10, 11]. Art movements in Asia, Africa, the Middle East, and Latin America converged and interacted with those of the West. Whether engaging them, countering them, disregarding them, transforming, innovating, diverting, or persuading them in a colonial and post-colonial context, such art productions and/or criticisms are of paramount importance, urgently needing to be systematized and examined. Aside from Chinese and Japanese art, other non-Western art movements at the same level seem to have been relatively unseen [12, 13].

NOTABLE ARTISTS AND WORKS

Non-Western art movements are often overshadowed by their Western counterparts in the global art community. However, there are various other movements that have made significant contributions to the art world. More importantly, there are individual artists who have made major contributions to these movements. Through their works, the creativity and innovation inherent in non-Western art movements can be showcased. Notable artists and works from non-Western art movements will be explored [14, 15, 16]. As an early exemplar of modernism in Asian art, the Indian painter, scholar, and poet Rabindranath Tagore founded an art movement in the early 20th century that sought to defy Western traditions of academic naturalism. He fueled a resurgence of ancient Indic forms by employing biographical sketches maintained in duotone palettes (black ink on brown paper) and naïve burnished drawings of bowed forms, the greater part of which are visceral illustrations of fables and folk tales. Tagore's trajectory as an artist evolved from firm grounding in traditional art forms to modern innovation, and his works challenged orthodoxy as contemporary manifestations of Indic visual culture [17, 18]. In mid-20th century Latin America, a handful of artists interrogated the nature of painting through abstraction. A central avenue of this engagement became the reclamation of daily life, the deconstruction of the studio as the primary site of art-making, and the incorporation of urban architecture and community into the artistic process. This convergence is encapsulated in the works of artists such as Jesús Rafael Soto, Joaquín Torres-García, Willys de Castro, Lygia Clark, and Hélio Oiticica, who collectively sought to subvert the notion of painting as an isolated object while pointing to the ways in which it could mediate alternative aesthetic experiences. They proposed to explore the construction of painting in relation to public space, architecture, and community, casting populism and abstraction as complementary initiatives [19, 20].

IMPACT AND INFLUENCE ON GLOBAL ART SCENE

Non-Western art movements have made significant contributions that have shaped and transformed the global art scene. These movements have influenced Western art by fostering a broader understanding of

artistic practices, inviting the exploration of non-traditional materials, and promoting the questioning of societal structures that influence the overall state and priorities of art. The ongoing relevance of many of them, such as Mexican Muralism, is affirmed in this artistic panorama. Understanding the impact of these developments on the global art scene fosters a greater awareness of the steps undertaken by various artists and groups to overcome institutional barriers and exert their voice on the global stage. Though by no means exhaustive, the discoveries described here contribute to a greater interest in these exact movements, which, despite numerous studies, are not given the attention they deserve in current discourses. There is a need for non-Western voices to be heard explaining their views on the world art scene from a world perspective, and a decentering of art history becomes evident [21, 14]. The interest in contemporary art from developing countries has burgeoned, proof of which is the increase in curatorial trips to Asia, Africa, and Latin America. Greater emphasis on non-Western art movements and the selection of alternative sources of inspiration provide the impetus for Contemporary Art to be redefined on a global scale. Heightened awareness of the limitations of the grid system in examining developing countries signals openings. Fieldwork at specific sites provides a comprehensive understanding of social and cultural settings. Gender, race, ethnicity, and age come hard at notions of fixed identity and solicit far-reaching reconsideration of the historical avant-garde and its legacy. Recognition of plural histories broadens understanding of the term avant-garde, and, consequently, of modernism itself. Politically motivated artists embracing the technological advancements of the late nineteenth century hold a different view of avant-garde, distinct from the Western perspective. There is considerable conviction that the different localities, cultures, and histories of a transnational environment will engender different articulations of Modernism, thus reconceptualizing Modernism [22, 23].

CONCLUSION

The exploration of non-Western art movements reveals a tapestry of rich, diverse, and influential traditions that have significantly shaped the global art scene. These movements, often overshadowed by their Western counterparts, offer unique perspectives and contributions that challenge conventional art historical narratives. The inclusion of non-Western art in global discourse not only broadens our understanding of artistic practices but also fosters a more inclusive and equitable appreciation of cultural heritage. Recognizing and valuing these contributions is essential for a holistic understanding of art history and for promoting a more balanced representation of global artistic achievements. The continuous effort to study and integrate non-Western art into the mainstream is crucial for the decolonization of art history and the celebration of cultural diversity in the arts.

REFERENCES

1. El Shamsy A. Rediscovering the Islamic Classics: How Editors and Print Culture Transformed an Intellectual Tradition. 2020. [\[HTML\]](#)
2. AlSunbul EAS. The Studies of Quranic recitation according to Ibn Taghri in his unpublished manuscript Fatih Al-Bari Fima Yahtaju Ilaihi Al-Muqri'Walqari'. Revista de Gestão e Secretariado. 2023. revistagesec.org.br
3. Rippin A. The Qur'an: formative interpretation. 2020. [\[HTML\]](#)
4. Zarif MMM. The Significance of the 'Ten Fundamentals'(al-Mabādi'al-'Asharah) in Conceptualizing the Epistemic Aims of Learning in Islam. Afkar: Jurnal Akidah & Pemikiran Islam. 2020. um.edu.my
5. Stimpson B, Calvert I. Qur'anic educational philosophy: Foundational principles of education in Islam's holiest text. Religions. 2021. mdpi.com
6. Adejumo CO. Artistic and Cultural Impacts of Western-Style Art Instruction in Yoruba Schools in Nigeria. Studies in Art Education. 2022. [\[HTML\]](#)
7. Herdin T, Faust M, Chen GM. On the need for de-westernization of visual communication and culture in the Global South. In De-Westernizing Visual Communication and Cultures 2020 Mar 24 (pp. 7-34). Nomos Verlagsgesellschaft mbH & Co. KG. [\[HTML\]](#)
8. Kumar S. Relevance of Buddhist philosophy in modern management theory. Psychology and Education. 2020. researchgate.net
9. Liang Q. The impact of Dunhuang intangible cultural heritage colored sculptures on the outcome of multi-ethnic cultural integration in Buddhist art. International Journal of Arts and Humanities Studies. 2022 Sep 6;2(2):64-7. al-kindipublisher.com
10. Malothu D. Buddhist Monuments in Northern Telangana A Study of Art and Architecture. 2020. tribal.gov.in
11. Lahiri N. Searching for Ashoka: questing for a Buddhist king from India to Thailand. 2023. [\[HTML\]](#)

12. Yip W. Diffusion of distances: Dialogues between Chinese and Western poetics. 2023. [\[HTML\]](#)
13. Pearce CC. Overcoming East and West: Artistic Identity in the Making of Modern Japanese Figure Painting. 2021. wellesley.edu
14. Greisman CM. A Eurocentric Model: The Metropolitan Museum of Art's Westernization of the "Other". 2022. [\[HTML\]](#)
15. Joselit D. Heritage and debt: art in globalization. 2020. [\[HTML\]](#)
16. Albritton A, Farrelly G. Art History in a Global Context: Methods, Themes, and Approaches. 2020. [\[HTML\]](#)
17. Chakraborti T. Rabindranath Tagore. In *Reappraising Modern Indian Thought: Themes and Thinkers* 2022 Oct 6 (pp. 19-54). Singapore: Springer Nature Singapore. [\[HTML\]](#)
18. Gandhi S. Contribution of Women Artists to Spread and Popularize Rabindrasangit. *IJRAR-International Journal of Research and Analytical Reviews (IJRAR)*. 2020 Mar;7(1):27-30. ijrar.org
19. Suarez Ontaneda J. Staging race: Blackness, performance, and citizenship in Afro-Latin American writers (1940-2000). 2020. illinois.edu
20. Espinoza-León M. "Corazón de Lumbre, Alma de Nieve": Sentimentality and Nationalism through La Leyenda de Los Volcanes. 2020. uic.edu
21. Pawłowska A. The white man's burden. From colonialism to postcolonialism—discourse on non-european art and its position in the artworld from the perspective of the 2020s. *Art Inquiry*. 2021. lodz.pl
22. Pearce TR, Antonelli A, Brearley FQ, Couch C, Campostrini Forzza R, Gonçalves SC, Magassouba S, Morim MP, Mueller GM, Nic Lughadha E, Obreza M. International collaboration between collections-based institutes for halting biodiversity loss and unlocking the useful properties of plants and fungi. *Plants, People, Planet*. 2020 Sep;2(5):515-34. wiley.com
23. Dürr E, Jaffé R, Jones GA. Brokers and tours: Selling urban poverty and violence in Latin America and the Caribbean. *Space and Culture*. 2020. sagepub.com

CITATION: Bukenya Kaggwa M. Exploring Non-Western Art Movements: Contributions and Global Influence. Research Output Journal of Education, 2024 3(2):45-48.