

Writing an Art History Paper

By Maureen Gandy '12

Writing about art is based on the same analytical principles used for literature or history, but it requires a different approach and different observational skills. In an art history paper, we must employ a visual vocabulary and translate our visual impressions into a concrete verbal articulation. While this kind of writing can take many forms, the ultimate goals of any art history paper should be to explain the relationship between the technical form of a work and its impression on the viewer and to articulate how the visual elements work together to convey an overall effect.

There are several basic ways to write about art:

I. Formal Analysis:

A formal analysis is the fundamental form of writing about art and often the first taught in any introductory art history course. In a strict formal analysis, no other information is required besides that which you can see, and while some knowledge of the subject matter helps, your focus should be on the visual elements of a work. A formal analysis focuses on aspects like line, color, composition, and style, and describes the effect of these artistic decisions on the viewer. While any formal analysis must employ a good deal of description, it is important to remember that even a pure formal analysis must always be thesis-driven and each point should tie back to the overall interpretation of the work.

Example of a short formal analysis:

In Raphael's *Marriage of the Virgin*, the artist uses one point perspective, balanced composition, and vibrant primary colors to convey a sense of stability and order, thus representing the Christian narrative in the idealized, harmonious aesthetics of the Renaissance. In the foreground, a man and woman stand on either side of a central figure; their adjoining hands creating a focal point which extends back to the doorway in the horizon line. The orthogonal lines created by the tiled pavement move the viewer's eye along the same central path and emphasize the perfect perspective of the scene. The deep tones of yellow and green in the central man's clothing complement the red and blue in the woman's, and form the palette for the rest of the artwork; a simple, pure combination of colors that contributes to the sense of order. The almost perfect symmetry of the scene, as well as the relatively empty middle ground, underscores both the spiritual theme and the aesthetic values of the time.



Note how the writer balances description of the work, using a vocabulary based on knowledge of artistic techniques and visual elements, with analysis of their effect on the viewer. The thesis (in bold) provides a framework for the rest of the paragraph and acts as the driving force behind the descriptive observations.

The example above merely demonstrates the type of writing typically employed in a formal analysis and is therefore shorter and less thorough than most visual analyses. Also

Art History Research Paper Example

Helene E. Roberts



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Art History Through the Camera's Lens Helene E. Roberts, 2013-09-13 Photography of art has served as a basis for the reconstruction of works of art and as a vehicle for the dissemination and reinterpretation of art This book provides the first definitive treatment of the subject with essays from noted authorities in the fields of art history architecture and photography The essays explore the many meanings of photography as documentation for the art historian inspiration for the artist and as a means of critical interpretation of works of art Art History Through the Camera's Lens will be important reading for students historians librarians and curators of the visual arts

Methods and Theories of Art History Anne D'Alleva, 2005 This is an analysis of complex forms of art history It covers a broad range of approaches presenting individual arguments controversies and divergent perspectives The book begins by introducing the concept of theory and explains why it is important to the practice of art history

Digital Art History Anna Bentkowska-Kafel, Trish Cashen, Hazel Gardiner, 2005 This book looks at the transformation that Art and Art history is undergoing through engagement with the digital revolution Since its initiation in 1985 CHArt Computers and the History of Art has set out to promote interaction between the rapidly developing new Information Technology and the study and practice of Art It has become increasingly clear in recent years that this interaction has led not just to the provision of new tools for the carrying out of existing practices but to the evolution of unprecedented activities and modes of thought This collection of papers represents the variety innovation and richness of significant presentations made at the CHArt Conferences of 2001 and 2002 Some show new methods of teaching being employed making clear in particular the huge advantages that IT can provide for engaging students in learning and interactive discussion It also shows how much is to be gained from the flexibility of the digital image or could be gained if the road block of copyright is finally overcome Others look at the impact on collections and archives showing exciting ways of using computers to make available information about collections and archives and to provide new accessibility to archives The way such material can now be accessed via the internet has revolutionized the search methods of scholars but it has also made information available to all However the internet is not only about access Some papers here show how it also offers the opportunity of exploring the structure of images and dealing with the fascinating possibilities offered by digitisation for visual analysis searching and reconstruction Another challenging aspect covered here are the possibilities offered by digital media for new art forms One point that emerges is that digital art is not some discreet practice separated from other art forms It is rather an approach that can involve all manner of association with both other art practices and with other forms of presentation and enquiry demonstrating that we are witnessing a revolution that affects all our activities and not one that simply leads to the establishment of a new discipline to set alongside others

Social Informatics Akiyo Nadamoto, Adam Jatowt, Adam Wierzbicki, Jochen L. Leidner, 2014-04-15 This book constitutes the refereed post proceedings of two workshops held at the 5th International Conference on Social Informatics SocInfo 2013 in Kyoto Japan in November 2013 the First

Workshop on Quality Motivation and Coordination of Open Collaboration QMC 2013 and the First International Workshop on Histoinformatics HISTOINFORMATICS 2013 The 11 revised papers presented at the workshops were carefully reviewed and selected from numerous submissions They cover specific areas of social informatics The QMC 2013 workshop attracted papers on new algorithms and methods to improve the quality or to increase the motivation of open collaboration to reduce the cost of financial motivation or to decrease the time needed to finish collaborative tasks The papers presented at HISTOINFORMATICS 2013 aim at improving the interaction between computer science and historical science towards fostering a new research direction of computational history

Documents Council of Europe: Parliamentary Assembly,2004-05-20 Abstracts of Papers Delivered in Art History Sessions College Art Association of America.

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America,1992 Guide to the Literature of Art History 2 Max Marmor,Alex Ross,2005 This bibliography supplements the greatest of modern art bibliographies Etta Arntzen and Robert Rainwater s Guide to the literature of art history ALA 1980

Preface □□□□□□□□□□,1995 **The Magazine of American History**,1885 **The Routledge Companion to Digital Humanities and Art History** Kathryn Brown,2020-04-15 The Routledge Companion to Digital Humanities and Art History offers a broad survey of cutting edge intersections between digital technologies and the study of art history museum practices and cultural heritage The volume focuses not only on new computational tools that have been developed for the study of artworks and their histories but also debates the disciplinary opportunities and challenges that have emerged in response to the use of digital resources and methodologies Chapters cover a wide range of technical and conceptual themes that define the current state of the field and outline strategies for future development This book offers a timely perspective on trans disciplinary developments that are reshaping art historical research conservation and teaching This book will be of interest to scholars in art history historical theory method and historiography and research methods in education

Southeastern College Art Conference Review Southeastern College Art Conference,2005 **The Magazine of American History with Notes and Queries**,1885 **Academy; a Weekly Review of Literature, Learning, Science and Art**,1880 The Poetical gazette the official organ of the Poetry society and a review of poetical affairs nos 4 7 issued as supplements to the Academy v 79 Oct 15 Nov 5 Dec 3 and 31 1910 **The Academy and Literature**,1890 **Studying and Conserving Paintings** New York University. Institute of Fine Arts. Conservation Center,2006 Contents Overview The Samuel H Kress Collection Conservation and Context Marilyn Perry The Samuel H Kress Program in Paintings Conservation at the Conservation Center Institute of Fine Arts New York University Margaret Holben Ellis Introduction to the Volume Michele Marincola Acknowledgements Michele Marincola 2 Historical Papers Philosophies and Tastes in Nineteenth Century Paintings Conservation Wendy Partridge Stephen Pichetto conservator of the Kress Collection 1927 1949 Ann Hoenigswald

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of the Grand Canal with Dogana and Guardi Studio Pictures Helen Spande **Art Research Methods and Resources** Lois
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