

## Art History Essay Example

Christianity art is usually produced in most cases to supplement, portray and illustrate in a more tangible manner principles behind Christianity. Nearly all Christian groupings either use or have used before art in some aspect. The style, prominence and representations have been found to be changing with time but most of the representations have mainly been those of Jesus ministry as well as in some few cases, the Old Testament. In Roman Catholicism, Anglicanism and eastern orthodoxy, saints are also depicted in art images. The first Christian image to be preserved dates back in 70 AD.

Earliest examples of Christian art are found in the catacombs. It is from the funerary art found in the catacombs that much of the revelation as to who the early Christians were is revealed. Early Christians used to employ artists to decorate tombs in an attempt to communicate some messages. They were seeking to even take the light of the gospel in to what might be perceived as a dark and cold chamber where their dead lay awaiting the resurrection day. Catacomb images have been noted for their clarity of purpose. The understanding of the pagan art is imperative when making an attempt to interpret the meaning of the Christian images.

Paleochristian art adhered to most of the classical rules of expression that governed figurative arts. Thus the understanding of the pagans expressed the art helps to unlock the Christian images meaning. (Guru, 1995). Frescoes, inscriptions, sculptures and Graffiti in catacombs As some of these have been lost forever in some cases, they have with time been deteriorating. Sculptures have however stood the test of time since they are carved from the stones. Statues, sarcophagi and inscriptions are some of the sculptures found in the catacombs.

Sarcophagus is an antiquity's marble coffin that ranged in size from those of married couples to infants size. Though some have on their four lateral panels sculptured reliefs, others were limited to either the frontal panel or the three panels. The sculptured images from the pagan sarcophagi usually represented the mythological stories while the Christian ones were used to illustrate the biblical episodes, life of Jesus and in some cases the images of the dead. Most of the statues that are found in the catacombs are mainly those of Jesus representing Him as a good shepherd.

The pagan figure of Orpheus was used as the artistic model that had a lamb on the shoulder and a flute on the side. Though christians never adorned the catacombs with the statues that the Christians had, they did eventually adopt Orpheus as a representation of Good Shepherd, Jesus. Inscriptions on the other hand are often characteristics. They are either engravings of either symbols or signs or they can be text that is written in Latin or Greek (Saoud, 2004). Graffiti which is very common in catacombs dates back in 2000 years ago. Unlike the modern christians who use spray paint, early Christian

# Art History Essay Example

**Stacey J. Pierson**

## Art History Essay Example:

*The End of Diversity in Art Historical Writing* James Elkins, 2020-12-07 The End of Diversity in Art Historical Writing is the most globally informed book on world art history drawing on research in 76 countries. In addition, some chapters have been crowd sourced posted on the internet for comments which have been incorporated into the text. It covers the principal accounts of Eurocentrism, center and margins, circulations and atlases of art, decolonial theory, incommensurate cultures, the origins and dissemination of the October model, problems of access to resources, models of multiple modernisms and the emergence of English as the de facto lingua franca of art writing.

Creative Writing and Art History Catherine Grant, Patricia Rubin, 2012-03-19 Creative Writing and Art History considers the ways in which the writing of art history intersects with creative writing. Essays range from the analysis of historical examples of art historical writing that have a creative element to examinations of contemporary modes of creative writing about art. Considers the ways in which the writing of art history intersects with creative writing. Covers a diverse subject matter from late Neolithic stone circles to the writing of a sentence by Flaubert. The collection both contains essays that survey the topic as well as more specialist articles. Brings together specialist contributors from both sides of the Atlantic.

**Video Art Historicized** Malin Hedlin, 2016-03-03 Video art emerged as an art form that from the 1960s and onwards challenged the concept of art, hence art historical practices. From the perspective of artists, critics, and scholars engaged with this new medium, art was seen as too limiting a notion. Important issues were to rethink art as a means for critical investigations and a demand for visual reconsiderations. Likewise, art history was argued to be in crisis and in need of adapting its theories and methods in order to produce interpretations and thereby establish historical sense for moving images as fine art. Yet as this book argues, video art history has evolved into a discourse clinging to traditional concepts, ideologies, and narrative structures manifested in an increasing body of texts. Video Art Historicized provides a novel, insightful, and also challenging re-interpretation of this field by examining the discourse and its own premises. It takes a firm conceptual approach to the material, examining the conceptual, theoretical, and methodological implications that are simultaneously contested by both artists and authors yet intertwined in both the legitimizing and the historicizing processes of video as art. By engaging art history's most debated concepts, canon, art, and history, this study provides an in-depth investigation of the mechanisms of the historiography of video art. Scrutinizing various narratives on video art, the book emphasizes the profound and widespread hesitations towards but also the efforts to negotiate traditional concepts and practices. By focusing on the politics of this discourse, theoretical issues of gender, nationality, and particular themes in video art, Malin Hedlin Hayden contests the presumptions that inform video art and its history.

**Making Art History** Elizabeth Mansfield, 2014-05-01 Making Art History is a collection of essays by contemporary scholars on the practice and theory of art history as it responds to institutions as diverse as art galleries and museums, publishing houses and universities, school boards and professional organizations, political parties and multinational

corporations The text is split into four thematic sections each of which begins with a short introduction from the editor the sections include Border Patrols addresses the artistic canon and its relationship to the ongoing war on terror globalization and the rise of the Belgian nationalist party The Subjects of Art History questions whether art and history are really what the discipline seeks to understand Instituting Art History concerns art history and its relation to the university and raises questions about the mission habits ethics and limits of university today Old Master New Institutions shows how art history and the museum respond to nationalism corporate management models and the culture wars

### **Chinese Landscape**

**Painting as Western Art History** James Elkins,2010-06-01 This is a provocative essay of reflections on traditional mainstream scholarship on Chinese art as done by towering figures in the field such as James Cahill and Wen Fong James Elkins offers an engaging and accessible survey of his personal journey encountering and interpreting Chinese art through Western scholars writings He argues that the search for optimal comparisons is itself a modern Western interest and that art history as a discipline is inherently Western in several identifiable senses Although he concentrates on art history in this book and on Chinese painting in particular these issues bear implications for Sinology in general and for wider questions about humanistic inquiry and historical writing Jennifer Purtle s Foreword provides a useful counterpoint from the perspective of a Chinese art specialist anticipating and responding to other specialists likely reactions to Elkins s hypotheses

### **How to**

**Write Art History** Anne D'Alleva,2006 An invaluable handbook How to Write Art History enables students to get the most from their art history course In a clear and engaging style Anne D Alleva empowers readers to approach their coursework with confidence and energy The book introduces two basic art historical methods formal analysis and contextual analysis revealing how to use these methods in writing papers and in class discussion The common strengths and weaknesses of an art history essay are highlighted by using real examples of written work and at each stage of the writing process D Alleva offers valuable advice on developing an argument convincingly In addition she explains the most effective methods of note taking and outlines strategies for reviewing images essential tools when preparing for an exam Providing a fascinating view of the study of art history within its historical context this book will be particularly helpful for those considering a career in this rewarding discipline

Ancient history matters Jens Erik Skydsgaard,2002

### **The Saturday Review of Politics,**

**Literature, Science, Art, and Finance** ,1889

**Towards a New Art History** Ratan Parimoo,2003 The Essays Here Challenging The Boundaries And Assumptions Of Mainstream Art History Question Many Preconceived Notions About Meaning In Representations Artistic And Art Historical Emphasizing On Specific Visual Cultures Within The Dynamics Of Historical Processes They Raise Critical Issues Of Art Production Circulation And Consumption And Attempt To Rescue Traditional Arts From A Past That Is Hermetically Sealed Off From The Present

*Transactions of the Asiatic Society of Japan* Asiatic Society of Japan,2012 List of transactions v 1 41 in v 41

The Saturday Review of Politics, Literature, Science and Art ,1889

**Popular Art, Essays on Urban Imagery** Elizabeth Adan,1992

**How to Write Art History** Anne

D'Alleva,2010 An invaluable handbook How to Write Art History enables students to get the most from their art history course In a clear and engaging style Anne D Alleva empowers readers to approach their coursework with confidence and energy The book introduces two basic art historical methods formal analysis and contextual analysis and this second edition provides even more step by step guidance about how these methods can be used in class discussion and in writing essays and papers The common strengths and weaknesses of an art history essay are highlighted by using real examples of written work and at each stage of the writing process D Alleva offers valuable advice on developing an argument convincingly Providing a fascinating view of the study of art history within its historical context this book will be particularly helpful for those considering a career in this rewarding discipline    **The Magazine of Art** Marion Harry Spielmann,1895

**Materializing Art History** Gen Doy,1998-05 Item discusses Marxist art history in relation to the social history of art

**Private Collecting, Exhibitions, and the Shaping of Art History in London** Stacey J. Pierson,2017-01-12 The Burlington Fine Arts Club was founded in London in 1866 as a gentlemen s club with a singular remit to exhibit members art collections Exhibitions were proposed organized and furnished by a group of prominent members of British society who included aristocrats artists bankers politicians and museum curators Exhibitions at their grand house in Mayfair brought many private collections and collectors to light using members social connections to draw upon the finest and most diverse objects available Through their unique mode of presentation which brought museum style display and interpretation to a grand domestic style gallery space they also brought two forms of curatorial and art historical practice together in one unusual setting enabling an unrestricted form of connoisseurship where new categories of art were defined and old ones expanded The history of this remarkable group of people has yet to be presented and is explored here for the first time Through a framework of exhibition themes ranging from Florentine painting to Ancient Egyptian art a study of lenders objects and their interpretation paints a picture of private collecting activities connoisseurship and art world practice that is surprisingly diverse and interconnected    **Essays in Honor of Dietrich Von Bothmer: Text** Andrew J. Clark,Jasper

Gaunt,2002    **Feminist Collections** ,1989    *The Edinburgh Review* ,1887    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

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