

Art history book chapters discussed through time travelling essay

[Art & Culture](#), [Art Movement](#)



Ancient Egypt Art and the Death Mask of King Tutankhamen Looking around Egypt, it is not difficult to find works of art. What is odd is that I found what I consider as one of the most impressive works of art in Egypt not among the living but among the dead: I am referring to the death mask of King Tutankhamen which is both a cultural-religious relic and a work of art. This particular art form is under the form of sculpture and metal craft; the creator of this death mask "sculpted" the death mask of King Tutankhamen. The purpose of this particular art piece is religious in nature. In the religion of the Egyptians, it is important especially for royalties like King Tutankhamen to have a funerary covering such as this. This is because of the belief that the soul needs to be able to distinguish its own mortal body after death.

The death mask and the entire funerary decorations and adornment of the king were created by the sculptors and metal craftsmen working in the palace. Because they are not significant, their names were not known even until today. The death mask was made using metal craftsmanship and sculpture technique available to the Egyptian artists during the time.

It merely symbolizes the mortal face of the dead king, as was customary during that time. The creation of the death mask reveals many things about the creator - the high level of artistic creativity and capability, the dedication to work and the power of the influence of religion in their craft, and the ability of the artist to create works of art that can sustain itself for long periods of time and not easily perish. This was made of gold, metal, wood and selected precious gemstones and jewels. The work represents the religious and socio-cultural and socio-political aspects of the civilization.

The cultural development on art, as well as religious practices and the science of mummifying the dead are some of the things that the death mask of the king represents as well. This work of art is somewhat related to the artworks within the same civilization. The death mask is an example of how most of the socio cultural aspects manifested through art during the time were focused on royalties. As painting and hieroglyphic writings talk mostly about the life of the royal families, so does the death mask represent the importance of royalties and how the art is dedicated to these people.

This piece still has meaning and value in modern day cultures. The death mask still reminds the modern world about the level of spirituality, as well as artistry that Egyptians have even in the past. This is significant; the intricacy of the artwork reflects the high level of craftsmanship that individuals had during that time, especially in consideration of the fact that there are styles, techniques and technologies that are available today and are not available during the time of the ancient Egyptians. The creation of the death mask of King Tutankhamen is a reflection of the culture and arts of the Egyptians during this particular time and era.

In this particular time in the Egyptian history, they regard death as merely another process of the soul of the individual. Because of the royalty status of the king, it is not surprising that his death mask is adorned in gold; while the overall creation of the death mask and the rest of the sarcophagus and tomb where King Tutankhamen is nothing short of being royal and exudes grandeur and eminence. The art form in Egypt in this time was about using an artistic form or way to immortalize the lives of Egypt and the Egyptian

leaders. You can see in the artworks in the walls, in the decoration of the pottery and in other artistic works of the Egyptians during this time. The creation of the death mask of the king is as much the Egyptian's way of immortalizing the king (since the mask was believed to be created to be in the likeness of the king when he was alive) as it was utilitarian at the same time. They believe that the spirit needs to be able to recognize the body to come back to and therefore the need for a death mask that looks like the king as much as possible.

The intricate adornments found in the death mask of the king is proof of the high sense of artistry found among the many different individuals tasked in creating the artworks for Egypt that will be preserved, as much as the object itself will preserve important parts and aspects of the culture and tradition of Egypt during this time and era. The Miraj and Islamic ArtThe Islamic art is one of the art forms around the world throughout history which has displayed its penchant and ability for very intricately drawn subjects and very well detailed compositions, depicting human mortal life, as well as the spiritual aspects of life. These drawings and painting appear in many different forms. The paintings and drawings can be found rendered in different mediums.

One of the many different visual arts forms is called a “ Persian miniature”. This is very popular among Islamic visual art and painting. This appears either as an illustration to support the textual contents of an important published book (literary or religious) or as an independent work of art which, by itself, possess a significant meaning because of the visual illustrations

and visual cues found in the painting itself. Throughout history, Islamic art has featured many different great artists who work on miniature paintings. They have contributed significantly to the stock of images that represent this particular artistic style. One of these artists is known by the name Sultan Muhammad.

Sultan Muhammad is a very popular miniature painter. One of his very popular works is entitled “ Miraj.” According to Muslim and Islamic belief, this refers to the journey made by the soul heaven-wards to meet his/her creator. That was what was exactly depicted in the painting of Sultan Muhammad – a glorified individual who probably is the prophet Mohammed himself riding a horse that has a face of a human, surrounded by winged creatures known in the religious lore as “ angels.” The creation of surrounding clouds suggests that the journey was heaven-bound, following the idea of the Miraj. The purpose of the piece was to illustrate visually what Miraj means so that people will get a clearer idea (especially since during that time, there were significant sections of the society that are illiterate and only through visual cues can they understand things better).

The painting itself is an act of honor for the artist because the status of an artist whose work has been printed is something that is highly revered during this particular era. No one commissioned Sultan Muhammad to render this particular painting, although there are no historical facts to support the idea on whether he was paid or not by individuals who used his painting for the book Khamsa. To painting is an honorable task, especially since painting is an endeavor meant to capture the important aspects of the existing

cultures. It was a task akin to chronicling the history of the society, only through miniature painting it is done in visual art and mainly supports already existing texts. This art work was made using paper and colouring materials available to the Islamic artist during the time, using painting techniques Islamic artists are known for. The meaning of the work is simply the idea of the Miraj as how the religious tenets of the Muslims explain it to be. The painting reveals the artistic style of its creator and how the painter himself was deeply in touch with the ideas of the religion.

The Miraj represents the religious beliefs as well as the role of the printed works in the Muslim civilization, which in turn has a very significant role in the cultural development. The painter and the piece was no doubt influenced by styles of painting displayed by painters preceding Sultan Muhammad and the painting style clearly indicates the influence of past styles, especially since this painting is not considered as a forerunner of new painting style. The painting, like most of the miniature paintings during the time, go hand in hand with important texts and is printed alongside textual contents of books which are of literary or religious importance (both important in the socio-cultural aspect of the Islamic life during the time). The literary art of the time has been closely tied with the miniature paintings of the time.

It explains how the art is related to the artworks within the same civilization. The current meaning and significant of the piece from which it derives its value in modern-day cultures is the fact that it captures the ideals and essence of the Islamic culture in the past and acts as a bridge connecting the artworks of Islamic artists in the past and the present. Jackson Pollock, No. 5,

1948 and Abstract Expressionism in the late 20th Century
The twentieth century was a time when many artistic movements were felt. All around the world, every nook and cranny in every city or town in every country, seems to be bursting from the seams.

This is because of creative power and juice and individuals were showing the world artworks which are either a development of prior art forms and art movements or those which are progressive and new forms of visual art.

Going back to this particular time, it is interesting to see and observe how the reclusive artist Jackson Pollock worked and how he was able to produce his highly appreciated paintings which contributed significantly to the

abstract expressionist movement. One particular artwork that was well received all around the world and has become one of the faces of abstract expressionism through Pollock's hands is the painting titled "No. 5, 1948".

True to the essence of abstract expressionism, Pollock went about accomplishing this particular painting by using a fiberboard for canvas. He, then, uses paint and then uses a drizzling and random sprinkling method and technique to fill up the fiberboard with curving lines of varied colors including yellow and brown, as well as gray and black hues.

Each color intersects and piles over the other until there is a thickness achieved to the randomly sprinkled colors on the board. No one actually commissioned Pollock for this particular artwork. Like most of the artists during his time, he simply went on creating more and more art pieces. But this particular artwork, after completion, was bought by Samuel Irving Newhouse so that it can be displayed in an art gallery, the very popular

MoMA or the Museum of Modern Art. After Newhouse, a man named David Geffen was known to be its next owner but the ownership of the artwork transferred again, this time to another man named David Martinez. This particular art form is classified under the category “ painting”. The purpose of the piece was the expression of the artist’s own emotion and the expression of the emotion of the audience, depending on what feelings or ideas the individual believes is being expressed by the painting as the audience perceives it to be.

True to the essence of the ideals and aims of the abstract expressionist movement when it was created during the late 20th century, there is no singular, direct meaning to the works under this category; and No. 5, 1948 was no exception. What it expresses or reveals about its creator is also a similar argument, because the viewer can pick a lot of different interpretations and understanding by looking at the painting and in trying to see what the painter was trying to reveal about himself. Some may think that he is complex; others may think that he hides under a complex labyrinth of webs; others may think he simply lacks cohesion and a straight sense of direction while others may still perceive a lot of different things about the painter. If anything, the painting reveals the painter’s desire to allow the audience to think for themselves and see what they want to see.

This painting represents a particular aspect of the civilization – the growth of art and the development in the art form. The cultural development that the piece represents also points to the idea of growth in artistic endeavors and artistic capabilities. Art and culture from previous civilizations influenced the

piece by giving Pollock the inspiration to use colors and their interpretations and to use the power of curving and blending lines. More importantly, Pollock used the influence of the art and culture of the previous civilizations as something to go against so that the new art form that he is trying to create stands out more in contrast to the differences found from previous art forms created by previous civilizations and cultures. This piece has meaning and value today because of the painting's role in the growth and establishment of abstract expressionism.

The painting is an integral part of the abstract expressionist movement. This can never be detached from the art movement; so as long as there are those who consider the abstract expressionist movement during the late 20th century as something important, then the painting will retain its significance and importance.;;;; Reference; All-Art. From Paleolithic Age to Contemporary Art.

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