

Western art history class (ahis 1)



**ASSIGN
BUSTER**

Western Art History (AHIS Introduction) The innovative work of an artist normally serves the purpose of relaying certain information that is unexplainable utilizing mere words. Hence, utilizing images of varied objects to transmit the intended information, which may be shallow if put in simple words¹. Additionally, the kind of artistic work owing to its appearance normally aids in unveiling the period, and activities that surrounded it or its role by then, for illustration Fig. 1 whose main aspect is religion². Fig. 3 image offers immense information regarding Sumerian power and execution of justice that entailed war enemy soldiers. Visual representation of an artistic work normally has numerous depictions and implication, which words may fail to relay or transmit.

Figure 1: Statuettes from the Square Temple at Eshnunna, Iraq, 2700 BCE

The Statuettes exemplified in Fig. 1 above and similar related three-dimensional works archeologists contend that they emanated from the excavating , Eshnunna's floor table³. Mainly, these statuettes their attires encompassed those of the priests' and priestesses used approximately 2700 BCE. The statuettes clasped hands symbolize constant mood of prayer and complete embracing of their obligations to behold holy statutes besides being the mediators of the lay people⁴. According to the people's notion by then, the statuettes were votive figurines. This implied that the faithful would leave the images in the temple as a form, worship, or prayer where in some incidents; the people attributed them to answered prayers. The keen observance of the statuettes' faces bearing wide stares signifies vigilance regarding their prayerful obligations. The faithful besides leaving the statuettes in the temple, the human priests or priestesses, aroused amid them the utter assurance of receiving what they had inquired from the gods.

This was during Mesopotamian period whose characteristics encompassed Warrior art besides narration in stone relief.

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Figure 2: The Standard of Ur, Royal Cemetery, Ur, Iraq, 2600 BCE

Fig. 2 comprises of two artistic dimensional panels commonly referred as “war” and “peace” respectively, depicting the earliest Sumerian’s power⁵.

War art panel depicts soldiers on donkey- drawn chariots at warfront besides utter termination of captive soldiers using axes. The rest paraded before the king naked to face their death via spearing. Conversely, the peace panel comprises of numerous animals and fish besides other merchandises and gifts in a procession heading to a banquet⁶. The attire of the seated figures comprise of fringed skirts and fleece; implying they are top bureaucrats in the empire after the war and numerous such events that entailed celebration like Queen Pu-abi seal. The two art panels exemplify both the Sumerian social and political structure clearly and adequately depicted. Besides, there are exemplification of economic stability and justice entailing how the kingdom dealt with soldiers who were their adversaries⁷. Hence, the entire artistic image resembling Sumerian army and its power besides acting as a tool to propagate their ideas not only to the present populations, but also to this incoming.

Figure 3: Ziggurat at Ur, Iraq, 2100 BCE

Ur’s ziggurat 70 feet structure having the base almost the size of a football pitch, its core purpose entailed religious. The erection of ziggurats used to exist in 4Th to 6Th Millenniums BC and comprised of multi-platform tower with stairways climbing up on its sides besides the top-center-placed temple (Nanna) located at its top⁸. The structure to the Ur’s natives acted as a vocal

point to the travelers owing to its visibility from far besides religious and physical nourishment. Since, the natives used to take surplus to the Nanna temple where they deemed the city's god protector used to abode. Some studies contend the idea of ziggurats might have emanated from the famous " Tower of Babel" though having some diverse modifications⁹.

Conclusion

It is irrefutable that numerous artistic works, for instance those entailing history has managed to depict the essence regarding various aspects in those communities that esteemed these artifacts. These aspects encompass political and religious, which did influence the then natives owing to the essence attributed to them. Presently, those former facets in some communities especially religious-related have descended to the current societies and affected their culture in some sectors in a way. For illustration, some of Ziggurat's practices to date are previously in use, though the westernization has eroded some. These entail the aspects of numerous gods prior the idea of deeming in a monotheistic worship emerged.

References

Mason, Antony, & John T. Spike. A History of Western Art: From Prehistory to the 20th Century. New York: Abrams Books for Young Readers, 2007.