

Men in artwork

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Men in Artwork In the first civilizations, the Egyptians were the very first people to portray man in artwork. They believed in the existence of souls that still survived after death. Therefore, they began making stone-idealized humans to cover the hearts as shown in figure 2-1. According to them, longevity was very crucial and just like many civilization they put a lot of faith in gods. The early Greek art was greatly influenced by the Egyptians (Edsel, and Bret, 19).

The sculpture composed of a vase that was prepared and a slip applied on the vessel before painting it. Then the sculpture was hardened by fire after which the artist would incise the decorations into the hard black shell.

As the archaic period evolved, Greeks refined their techniques, and their sculptures were almost the same to the Egyptians. Unlike Egyptians, the Greeks further improved their techniques by using marbles to construct their sculptures. At the time, marble was more important and attractive than any other material that was available. Fig 5-38 shows a sculpture of a young man whose body had emphasis from all rounds and not only on frontal view but the entire angle. The Greeks revealed the invention of a relaxed, natural stance of a sculpture that is standing (Kleiner 79).

It emerged as the Romans began producing finest art history with body parts in their perfect proportions. The stature appeared real and unconfined to the unnatural or boring positions they had for centuries. The stature could be viewed as though it was alive since their limbs could be seen to reach out into the space. Some states evolved into human emotions that appeared on their faces.

Finally, fig. 3-14 marked the arrival of a Renaissance in the fifteenth century as artists recaptured to detail the reality that the Greeks and Romans had

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perfected. Artists further added value with new exciting mediums and light skins. They could determine the sitting posture and relative size of the figure by inventing the vanishing point perspective. With the modern tool, it was possible for the artists to place everything in exact proportion. Paintings commonly showed the existence of garments on the body. It became very popular, and the color brought more changes as it was used to set a mood and express the inner feelings. The artists ability to produce lifelike figures eventually began, and art made to praise God (Shary, 126).

Conclusion

The human sculptures are just used to convey a message to the audience, although they appear colossal and significant. When a man has no color at all, the impression is a feeling of depression or sadness surrounding the man. Most of the modern arts commonly use the human body to reveal a feeling or feelings. On rare occasions do the artists use a human to portray how extraordinary they appear. We therefore just enjoy the different genres of art, but it is difficult to dictate whether it is the function of art to glorify human or make him significant.

Works Cited

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