

# Stylistic analysis and history in art

[History](#)



**ASSIGN  
BUSTER**

Stylistic Analysis and History in Arts The current multicultural heritage in American arts borrowed its richness from the indigenous perspectives of artists of colour present in the 21st century. Anita Kunz has captured some Egyptians canon of arts in this image. On closely looking at the businessman in the New Yorker Magazine, Kunz uses canons of proportion, selection of clothing, and articulated colour to make the businessman look Egyptian. By using the artistic styles used by the Egyptians, he is able to make an American look like an Egyptian. Egyptians artists use a grid to guide them in their art works and follow canon of proportions. Legon claims, " The Egyptian canon of art was metrological founded through the system of horizontal guidelines that established the canonical forms" (Legon Web). The most appealing nature of the image that looks Egyptian to me is the choice of colour. The colours used in the image are a true reflection of Egyptian artwork.

" Canon of art" refers to classification of art by early historians. This early classification still has its influence in the naming of today's art. In the topic " Discrimination in the Arts in America," " Canon of art" is present. The early historians in America supported hierarchies of race due to the alleged evidence from the book of Genesis chapter nine in the bible. Noah blessed his son, Shem who covered him of his nakedness when he was drunk and cursed Canaan, Japheth was blessed to expand. Christian fundamentalists believed in the three races, White representing Japheth who was to expand to other nations. They justified slavery of Africans on this and believed that the whites should take the highest positions that existed. The canon of art for Americans had a background of racism, which many art historians represented in their work. They did this via colour since the three different <https://assignbuster.com/stylistic-analysis-and-history-in-art/>

ances had three distinct colours; white, yellow, and black.

My choice of a retablo is the painting of Virgin Mary by Frida Kahlo made in Mexico. Like most of the retablos made during the 18th century, the Virgin Mary retablo was made in honour of the Catholic saints (Castro-Sethness 21-23). Virgin Mary is one of the most honoured spiritual personalities in the Catholic Church in prehistoric times and even at present. The most important learning from the Virgin Mary retablo is that the people who existed in the period in which the retablo was made had a significant connection to the church (Nolan 15-20). Most notably, they valued the saints and therefore, preferred preserving their images in form of art. However, it is worth noting that most of the 18th century retablos did not have names signed in them since the artists also feared being persecuted. Interestingly, the Catholic Church culture was nurtured and retained in the people's hearts through such kind of artwork.

#### Works Cited

Castro-Sethness, María. Frida Kahlos Spiritual World: The Influence of Mexican Retablo and Ex-voto Paintings on Her Art. *Womans Art Journal* 25, (2), 2004. pp. 21-24. Print.

Legon, John. " The Cubit and the Egyptian Canon of Art." *Legon Demon*. N. D. Web 16 April 2012. Nolan, Mary Lee. *The Mexican Pilgrimage Tradition*.

*Pioneer America*

5, (2). 1973, pp. 13-27. Print.