

Writing an Art History Paper

By Maureen Gandy '12

Writing about art is based on the same analytical principles used for literature or history, but it requires a different approach and different observational skills. In an art history paper, we must employ a visual vocabulary and translate our visual impressions into a concrete verbal articulation. While this kind of writing can take many forms, the ultimate goals of any art history paper should be to explain the relationship between the technical form of a work and its impression on the viewer and to articulate how the visual elements work together to convey an overall effect.

There are several basic ways to write about art:

I. Formal Analysis:

A formal analysis is the fundamental form of writing about art and often the first taught in any introductory art history course. In a strict formal analysis, no other information is required besides that which you can see, and while some knowledge of the subject matter helps, your focus should be on the visual elements of a work. A formal analysis focuses on aspects like line, color, composition, and style, and describes the effect of these artistic decisions on the viewer. While any formal analysis must employ a good deal of description, it is important to remember that even a pure formal analysis must always be thesis-driven and each point should tie back to the overall interpretation of the work.

Example of a short formal analysis:

In Raphael's *Marriage of the Virgin*, the artist uses one point perspective, balanced composition, and vibrant primary colors to convey a sense of stability and order, thus representing the Christian narrative in the idealized, harmonious aesthetics of the Renaissance. In the foreground, a man and woman stand on either side of a central figure; their adjoining hands creating a focal point which extends back to the doorway in the horizon line. The orthogonal lines created by the tiled pavement move the viewer's eye along the same central path and emphasize the perfect perspective of the scene. The deep tones of yellow and green in the central man's clothing complement the red and blue in the woman's, and form the palette for the rest of the artwork; a simple, pure combination of colors that contributes to the sense of order. The almost perfect symmetry of the scene, as well as the relatively empty middle ground, underscores both the spiritual theme and the aesthetic values of the time.



Note how the writer balances description of the work, using a vocabulary based on knowledge of artistic techniques and visual elements, with analysis of their effect on the viewer. The thesis (in bold) provides a framework for the rest of the paragraph and acts as the driving force behind the descriptive observations.

The example above merely demonstrates the type of writing typically employed in a formal analysis and is therefore shorter and less thorough than most visual analyses. Also

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Joasia Krysa, Jussi Parikka



Writing Art History Paper:

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

Thinking and Writing about Art History Donna K. Reid, 2004 For undergraduate courses in Art History Ideal as a reference or supplement Designed to provide students with the tools necessary to launch a successful study of art history this succinct and accessible guide offers a practical introduction to the methodology of art history and an overview of writing in the discipline Helping students to think as art historians this Third Edition teaches how to ask questions and how to answer them and challenges students to seek new insights through their readings discussions and written work Parts of the Art Basics series provide students with high quality books at an affordable cost

Writing Art History Margaret Iversen, Stephen Melville, 2010-12 Since art history is having a major identity crisis as it struggles to adapt to contemporary global and mass media culture this book intervenes in the struggle by laying bare the troublesome assumptions and presumptions at the field's foundations in a series of essays

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

Fundamentals of Art History Anne D'Alleva, Michael Cothren, 2021-08-05 This invaluable guide enables students to get the most from their art history course Written in an accessible style the book introduces two basic art historical methods formal analysis and contextual analysis In this new edition revising author Michael Cothren has extended the discussion on iconography and iconology as well as adding discussions on the effects of the market and museums on art Greater emphasis is placed on the global and multicultural aspects of art creation and analysis with new images and more case studies There is more step by step guidance on how to use these methods to prepare for exams and write papers

Methods and Theories of Art History Anne D'Alleva, 2005

This is an analysis of complex forms of art history. It covers a broad range of approaches presenting individual arguments, controversies, and divergent perspectives. The book begins by introducing the concept of theory and explains why it is important to the practice of art history.

Principles of Art History Writing David Carrier, 1991. *Principles of Art History Writing* traces the changes in the way in which writers about art represent the same works. These differ in such deep ways as to raise the question of whether those at the beginning of the process even saw the same things as those at the end did. Carrier uses four case studies to identify and explain changing styles of restoration and the history of interpretation of selected works by Piero Caravaggio and van Eyck. Back cover.

Women Writing Art History in the Nineteenth Century Hilary Fraser, 2014-09-04. This book sets out to correct received accounts of the emergence of art history as a masculine field. It investigates the importance of female writers from Anna Jameson, Elizabeth Eastlake, and George Eliot to Alice Meynell, Vernon Lee, and Michael Field in developing a discourse of art notable for its complexity and cultural power, its increasing professionalism and reach, and its integration with other discourses of modernity. Proposing a more flexible and inclusive model of what constitutes art historical writing, including fiction, poetry, and travel literature, this book offers a radically revisionist account of the genealogy of a discipline and a profession. It shows how women experienced forms of professional exclusion that, whilst detrimental to their careers, could be aesthetically formative. How working from the margins of established institutional structures gave women the freedom to be audaciously experimental in their writing about art in ways that resonate with modern readers.

The Routledge Companion to Decolonizing Art History Tatiana Flores, Florencia San Martín, Charlene Villaseñor Black, 2023-11-27. This companion is the first global comprehensive text to explicate, theorize, and propose decolonial methodologies for art historians, museum professionals, artists, and other visual culture scholars, teachers, and practitioners. Art history as a discipline and its corollary institutions, the museum, the art market, are not only products of colonial legacies but active agents in the consolidation of empire and the construction of the West. *The Routledge Companion to Decolonizing Art History* joins the growing critical discourse around the decolonial through an assessment of how art history may be rethought and mobilized in the service of justice, racial, gender, social, environmental, restorative, and more. This book draws attention to the work of artists, art historians, and scholars in related fields who have been engaging with disrupting master narratives and forging new directions, often within a hostile academy or an indifferent art world. The volume unpacks the assumptions projected onto objects of art and visual culture and the discourse that contains them. It equally addresses the manifold complexities around representation as visual and discursive praxis through a range of epistemologies and metaphors originated outside or against the logic of modernity. This companion is organized into four thematic sections: Being and Doing, Learning and Listening, Sensing and Seeing, and Living and Loving. The book will be of interest to scholars working in art history, visual culture, museum studies, race and ethnic studies, cultural studies, disability studies, and women's, gender, and sexuality studies.

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

Writing and Unwriting (Media) Art History Joasia Krysa, Jussi Parikka, 2015-09-15 A critical mapping of the multiplicities of Finnish artist and technology pioneer Erkki Kurenniemi composer of electronic music experimental filmmaker inventor collector futurologist Over the past forty years Finnish artist and technology pioneer Erkki Kurenniemi b 1941 has been a composer of electronic music experimental filmmaker computer animator roboticist inventor and futurologist Kurenniemi is a hybrid a scientist humanist artist Relatively unknown outside Nordic countries until his 2012 Documenta 13 exhibition In 2048 Kurenniemi may at last be achieving international recognition This book offers an excavation a critical mapping and an elaboration of Kurenniemi s multiplicities The contributors describe Kurenniemi s enthusiastic and rather obsessive recording of everyday life and how this archiving was part of his process his exploratory artistic practice with productive failure an inherent part of his method his relationship to scientific and technological developments in media culture and his work in electronic and digital music including his development of automated composition systems and his video organ DIMI O A Visual Archive a section of interviews with the artist and a selection of his original writings translated and published for the first time further document Kurenniemi s achievements But the book is not just about one artist in his time it is about emerging media arts interfaces and archival fever in creative practices read through the lens of Kurenniemi

Perspectives on Art Education Ruth Mateus-Berr, Michaela Götsch, 2015-06-16 The training of teachers in arts universities is changing It is confronted by the great challenge of essential cultural technological social and economic changes The symposium Perspectives on Art Education Vienna May 28 30 2015 is dedicated to these changes What does the training need today in terms of artistic practice research and communication skills What explanations do historical and contemporary approaches offer What new strategies are needed in teaching and learning How can the diverse approaches to art education in different cultures embedded in various national structures and school types complement and empower each other and jointly develop

A Socialist Realist History? Kristina Jõekalda, Krista Kodres, Michaela Marek, 2019-06-17 How did the Eastern European and Soviet states write their respective histories of art and architecture during 1940s 1960s The articles address both the Stalinist period and the Khrushchev Thaw when the Marxist Leninist discourse on art history was invented and refined Although this discourse was inevitably Sovietized in a process dictated from Moscow a variety of distinct interpretations emerged from across the Soviet bloc in the light of local traditions cultural politics and decisions of individual authors Even if the new official discourse often left space open for

national concerns it also gave rise to a countermovement in response to the aggressive ideologization of art and the preeminence assigned to Socialist Realist aesthetics *George A. Kubler and the Shape of Art History* Thomas F. Reese, 2023-04-04 An illuminating intellectual biography of a pioneering and singular figure in American art history Art historian George A Kubler 1912 1996 was a foundational scholar of ancient American art and archaeology as well as Spanish and Portuguese architecture During over five decades at Yale University he published seventeen books that included innovative monographs major works of synthesis and an influential theoretical treatise In this biography Thomas F Reese analyzes the early formation broad career and writings of Kubler casting nuanced light on the origins and development of his thinking Notable in Reese s discussion and contextualization of Kubler s writings is a revealing history and analysis of his *Shape of Time* a book so influential to students scholars artists and curious readers in multiple disciplines that it has been continuously in print since 1962 Reese reveals how pivotal its ideas were in Kubler s own thinking rather than focusing on problems of form as an ordering principle he increasingly came to sequence works by how they communicate meaning The author demonstrates how Kubler who professed to have little interest in theory devoted himself to the craft of art history discovering and charting the rules that guided the propagation of structure and significance through time *Engaging Ideas* John C. Bean, 2011-07-20 Learn to design interest provoking writing and critical thinking activities and incorporate them into your courses in a way that encourages inquiry exploration discussion and debate with *Engaging Ideas* a practical nuts and bolts guide for teachers from any discipline Integrating critical thinking with writing across the curriculum approaches the book shows how teachers from any discipline can incorporate these activities into their courses This edition features new material dealing with genre and discourse community theory quantitative scientific literacy blended and online learning and other current issues *Teaching Art History with New Technologies* Kelly Donahue-Wallace, Laetitia La Follette, Andrea Pappas, 2009-05-05 Digital images Internet resources presentation and social software interactive animation and other new technologies offer a host of new possibilities for art history instruction *Teaching Art History with New Technologies* Reflections and Case Studies assists faculty in negotiating the digital teaching terrain The text documents the history of computer mediated art history instruction in the last decade and provides an analysis of the increasing number of tools now at the disposal of art historians It presents a series of reflections and case studies by early adopters who have not just replaced older materials with new but who have advanced the discipline s pedagogy in doing so The essays illustrate how new technologies are changing the way art history is taught summarize lessons learned and identify challenges that remain Given the transitional state of the field with faculty ranging from the computer phobic to the computer savvy these case studies represent a broad spectrum from those that focus on the thoughtful integration of new technologies into traditional teaching to others that look beyond the familiar art history lecture or seminar format They provide both practical suggestions and theoretical models for historians of art and visual culture interested in what computer mediated applications have been

successful in art history teaching and where such new approaches may be leading us *Art History and Education* Stephen Addiss, Mary Erickson, 1993 Guided by Stephen Addiss's grounding in art history scholarship and Mary Erickson's expertise in art education theory and practice this volume approaches the issue of teaching art history from theoretical and philosophical as well as practical and political standpoints In the first section Addiss raises issues about the discipline of art history In the second Erickson examines proposals about how art history can be incorporated into the general education of children and offers some curriculum guides and lesson plans for art educators *Student Writing Tutors in Their Own Words* Max Orsini, Loren Kleinman, 2022-06-24 *Student Writing Tutors in Their Own Words* collects personal narratives from writing tutors around the world providing tutors faculty and writing center professionals with a diverse and experience based understanding of the writing support process Filling a major gap in the research on writing center theory first year writing pedagogy and higher education academic support resources this book provides narrative evidence of students own experiences with learning assistance discourse communities It features a variety of voices that address how academic support resources such as writing centers have served as the nucleus for students i e both tutors and their clients sense of community and self ultimately providing a space for freedom of discourse and expression It includes narratives from writing tutors supporting students in unconventional spaces such as prisons tutors offering support in war torn countries and students in international centers facing challenges of distance learning access and language barriers The essays in this collection reveal pedagogical takeaways and insights about both student and tutor collaborative experiences in writing center spaces These essays are a valuable resource for student writing tutors and anyone involved with them including composition instructors and scholars writing center professionals and any faculty or administrators involved with academic support programs Abstracts of Papers Delivered in Art History Sessions College Art Association of America. Meeting, 2000 ,

Unveiling the Magic of Words: A Review of "**Writing Art History Paper**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Writing Art History Paper**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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