

1. IDENTIFICATION: (Artist, title, date, size, country of origin, period/style)

014. Statues of Votive Figures from the Square Temple at Eshnunna (modern Tell Asmar, Iraq)
Sumerian
Ca. 2700 BCE

2. FORM: (use of design elements/ principles: color, shape, value, texture, line, space; balance, contrast, emphasis, movement, etc.)

Symmetric, focus on the big round eyes, facing upward

3. MATERIALS AND TECHNIQUE: (art making processes)

Gypsum inlaid with shell and black limestone

4. CONTENT: (subject & genre: iconography, symbolism, the story)

A male figure and a female figure looking upward, their hands in position to pray
Symbolizes perpetual prayer and piety



5. ORIGINAL CONTEXT/ SITE/ INTENDED FUNCTION OF THE WORK: (Overlap to #6)

Along with many other similar figures, were found buried in a temple
Their gods were celestial, so they were made facing upward

6. INTENDED PURPOSE & MOTIVATION (why was it made?); **PATRON/AUDIENCE** (who was it made for?); **ARTIST'S DECISION MAKING:**

People seem to have been patrons for them so they could be placed in the temple as offerings after death

7. INNOVATION/ CHANGE(S):

Mostly male figures, use of other materials such as shells, have faces

New focus on religion & shows people had resources to commission art

CONVENTION/ TRADITION(S):

Sculptures are symmetric

Stylized body parts (in this case, the eyes)

8. THEME(S):

Spiritual, prayer, human figures

COMPARE TO ANOTHER WORK:

Like the Tlatilco Female Figure, this piece shows deformity that reflects the culture's interest. In this case, large eyes express connection to their god. However, most of these figures were male unlike those in Mexico, and probably served different purposes.