

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

022. Akhenaton, Nefertiti, and three daughters
New Kingdom (Amarna period)
18th Dynasty, ca. 1353-1335 BCE

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

Balance/symmetry, symbols, narrative, elongated necks & arms, rounded bellies

3. MATERIALS AND TECHNIQUE: (art making processes)

Limestone
Relief carving

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

A picture of the royal family under the sun of Aton
Shows intimacy
Shows Aton as the supreme and only god



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

During the Amarna period, Akhenaton pushed that Aton was the only god. Anything for other gods was removed or hidden.
This piece was made to support his belief.

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

Akhenaton was the patron
Was made when Aton was promoted as the only god

7. INNOVATION/ CHANGE(S):

Diverges from traditional Egyptian style (rounded lines, long necks and arms, children are shown, emotion is shown, protruding bellies)

CONVENTION/ TRADITION(S):

Focus on royalty and religion
Use of symbols, some aspects of Egyptian style stayed (and after the period, would quickly return)

8. THEME(S):

Religious, royalty

COMPARE TO ANOTHER WORK:

Like King Menkaura and Queen, this piece depicts the royal couple. However, this piece diverges from that style, and children are shown. More intimacy and emotion are expressed.