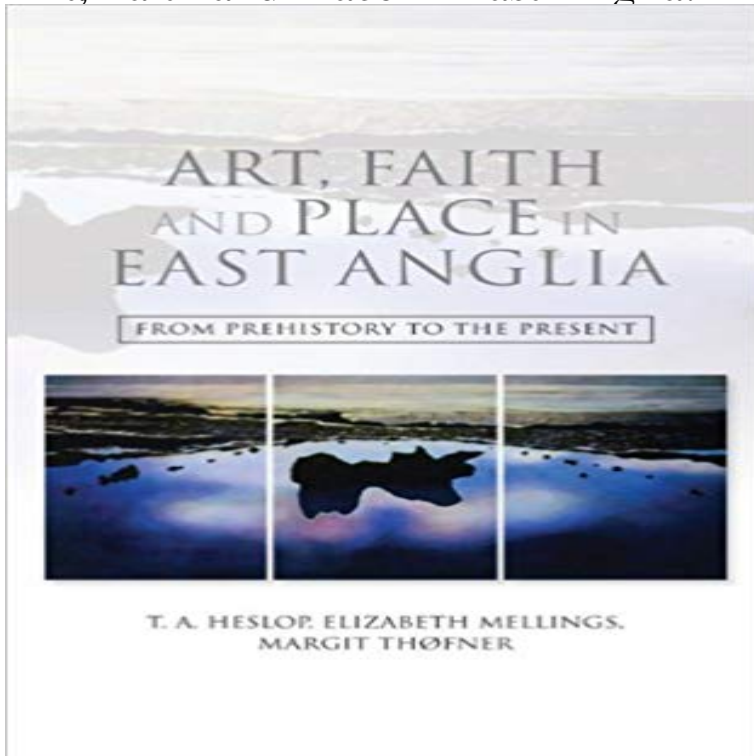


Art, Faith and Place in East Anglia: From Prehistory to the Present



The relationship between religious or spiritual artworks and the locality where such objects are made and used is the central question this volume addresses. While it is a well-known fact that religious artworks, objects and buildings can have a power or agency of their own (iconoclasm, the violent defacement of an object which paradoxically testifies to the fear and loathing it has generated, being an extreme example), the sources of this power are less well understood. It is this problem which the book seeks to begin to remedy, using East Anglia, an area of Britain with an exceptionally long history of religious diversity, as its prism. Case-studies are taken from prehistory right up to the twenty-first century, and from a variety of media, including wall-paintings, church architecture, and stained glass; famous sites examined include Seahenge and Sutton Hoo. Overall, the book shows how profoundly religious artworks are embedded in local communities, belief systems, histories and landscapes. T.A. Heslop is Professor of Visual Arts, Elizabeth Mellings a Post-doctoral Research Fellow, and Margit Thofner Senior Lecturer, at the School of World Art Studies, University of East Anglia. Contributors: Margit Thofner, T.A. Heslop, Elizabeth de Bievre, Daphne Nash Briggs, Adrian Marsden, Timothy Pestell, Matthew Champion, Carole Hill, Elizabeth Rutledge, David King, John Peake, Nicola Whyte, Chris King, Francesca Vanke, Stefan Muthesius, Kate Hesketh-Harvey, Karl Bell, Elizabeth Mellings, Robert Wallis, Trevor Ashwin. Cover artwork: *Glowing Embers (Seahenge)*, 2000. Painting by Susan Laughlin.

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