

Gardner's *Art Through the Ages*, Enhanced 13th Edition

Chapter 1 *Art Before History*

Prehistoric Europe and the Near East



Goals

- Understand the origins of art in terms of time period, human development and human activity.
- Explore origins of creativity, representation, and stylistic innovation in the Paleolithic period.
- Describe the role of human and animal figures in Paleolithic art.
- Examine the materials and techniques of the earliest art making in the Paleolithic period.
- Illustrate differences between the Paleolithic and Neolithic art as a result of social and environmental changes.
- Understand and evaluate the types of art prevalent in the Neolithic period.

Figure 1-2 Waterworn pebble resembling a human face, from Makapansgat, South Africa, ca. 3,000,000 BCE. Reddish brown jasperite, approx. 2 3/8" wide.





Figure 1-5A Head of a woman, from the Grotte du Pape, Brassempouy, France, ca. 25,000–20,000 BCE. Ivory, 1 1/2" high. Musée d'Archéologie Nationale, Saint-Germain-en-Laye.



Figure 1-3 Animal facing left, from the Apollo 11 Cave, Namibia, ca. 23,000 BCE. Charcoal on stone, 5" X 4 1/4". State Museum of Namibia, Windhoek.

Figure 1-4 Human with feline head, from Hohlenstein-Stadel, Germany, ca. 30,000–28,000 BCE. Mammoth ivory, 11 5/8” high. Ulmer Museum, Ulm.



1.1 Paleolithic Art in Western Europe and Africa

- Explore why art must be *intentional* and *representational* in order to be called art.
- Explore why subject matter was depicted a particular way (stylistic innovation) in Namibia during the Paleolithic period.
- Describe the roles of animals and human figures in Paleolithic art.

The Earliest Sculpted Forms

- Examine the nature and reasons for the earliest sculpted forms, the majority of which are stylized depictions of women.
- Define the terms sculpture in the round and high relief sculpture.

Figure 1-5 Nude woman (*Venus of Willendorf*),
from Willendorf, Austria, ca. 28,000–25,000
BCE. Limestone, 4 1/4" high.
Naturhistorisches Museum, Vienna.



Figure 1-6 Woman holding a bison horn, from Laussel, France, ca. 25,000–20,000 BCE. Painted limestone, approx. 1' 6" high. Musée d'Aquitaine, Bordeaux.





Figure 1-6A and B *Top:* Reclining woman, rock-cut relief on the right wall of the first corridor in the middle cave at La Magdelaine des Albis, France, ca. 12,000 BCE. 2' 3 5/8" long. *Bottom:* Drawing of the reclining woman in the middle cave at La Magdelaine (Siegfried Giedion).

Examining Materials and Techniques

- Examine the materials and techniques of Paleolithic cave painting. See page 21 in the textbook.
- What are several possible reasons why Paleolithic paintings, drawings and sculptures were created?
- Examine the issues of *dating* Paleolithic art. See page 23 in the textbook.



Figure 1-7 Two bison, reliefs in cave at Le Tuc d'Audoubert, France, ca. 15,000–10,000 BCE. Clay, each 2' long.



Figure 1-8 Bison with turned head, fragmentary spearthrower, from La Madeleine, France, ca. 12,000 BCE. Reindeer horn, 4" long.

Figure 1-9 Bison, detail of a painted ceiling in the cave at Altamira, Spain, ca. 12,000–11,000 BCE. Each bison 5' long.





Figure 1-10 Spotted horses and negative hand imprints, wall painting in the cave at Pech-Merle, France, ca. 22,000 BCE. 11' 2" long.

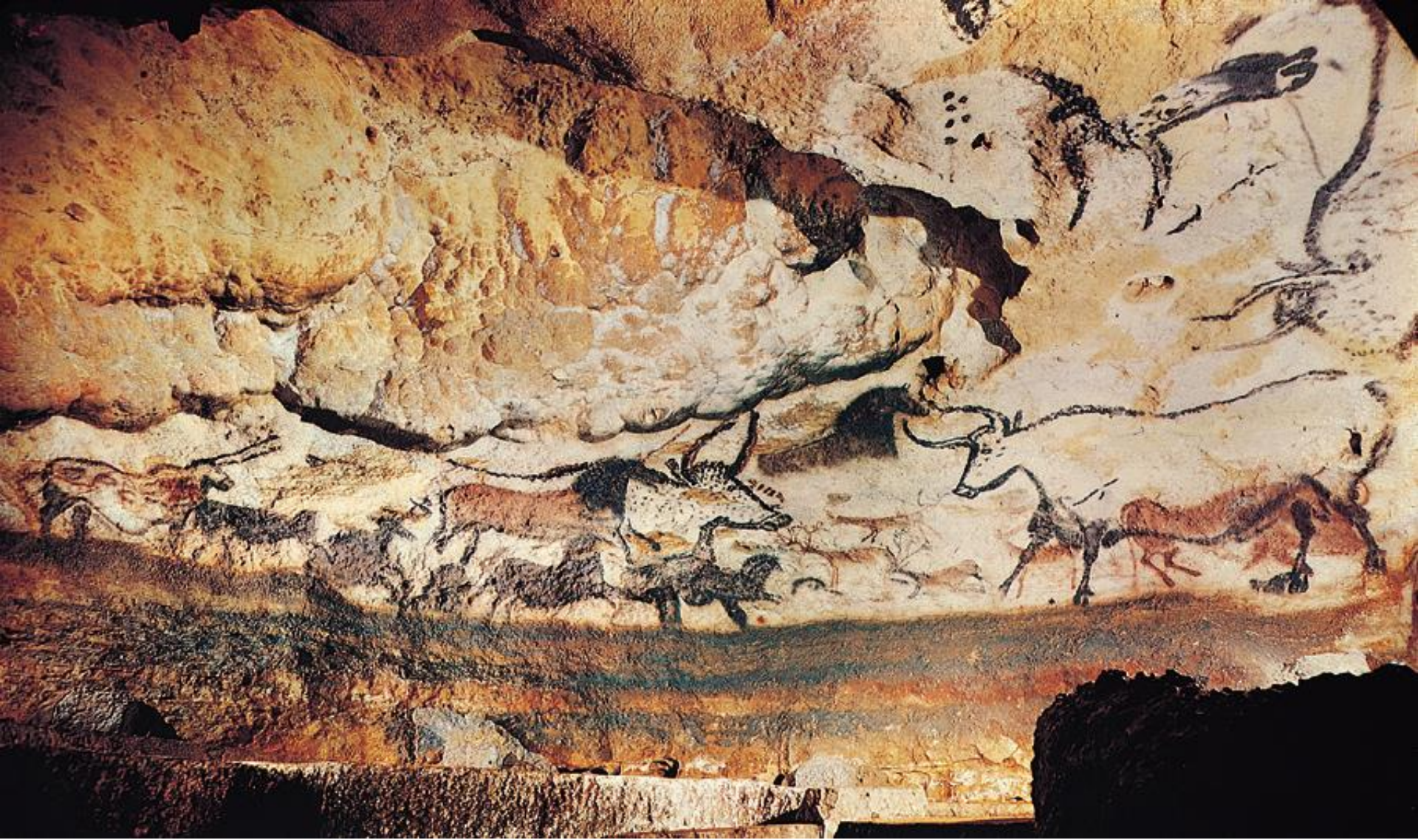


Figure 1-11 Hall of the Bulls (left wall) in the cave at Lascaux, France, ca. 15,000–13,000 BCE. Largest bull 11' 6" long.



Figure 1-11A “Chinese horse,” detail of the left wall in the Axial Gallery of the cave at Lascaux, France, ca. 15,000–13,000 BCE. Horse, 4’ 11” long.



Figure 1-12 Aurochs, horses, and rhinoceroses, wall painting in Chauvet Cave, Vallon-Pont-d'Arc, France, ca. 30,000–28,000 or ca. 15,000–13,000 BCE.



Figure 1-13 Rhinoceros, wounded man, and disemboweled bison, painting in the well of the cave at Lascaux, France ca. 15,000 – 13,000 BCE. Bison 3' 8" long.

1.2 Neolithic Art

- Understand the effect of climatic and lifestyle changes during the transition from the Paleolithic to the Neolithic period on art and architecture.
- Compare and contrast artistic development as a result of differences between the Paleolithic and Neolithic society and environment.
- Understand and evaluate the different types of art prevalent in the Neolithic period.

Changing Environment and Lifestyle

- Understand how climatic and lifestyle changes alter art in the Neolithic period.
- Explore the development of agriculture and architecture.

Figure 1-14 Great stone tower built into the settlement wall, Jericho, ca. 8000–7000 BCE.



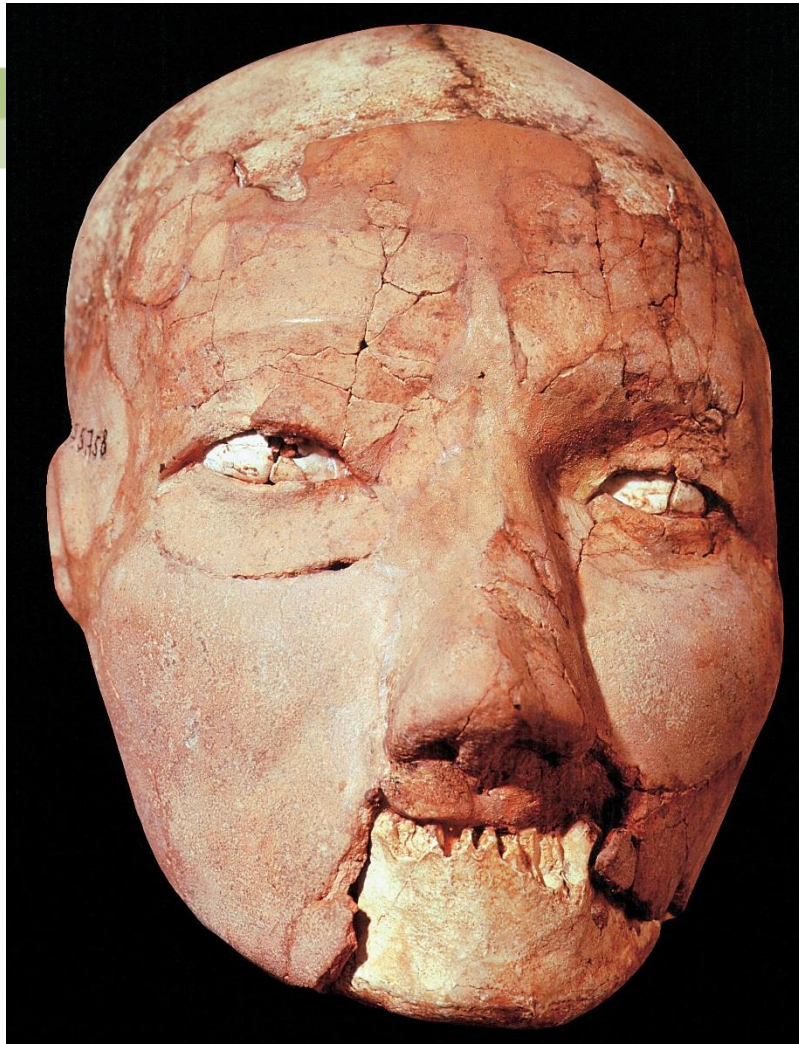


Figure 1-14A Human skull with restored features, from Jericho, ca. 7200–6700 BCE. Features modeled in plaster, painted, and inlaid with seashells. Life size. Archaeological Museum, Amman.



Figure 1-15 Human figure, from Ain Ghazal, Jordan, ca. 6750–6250 BCE. Plaster, painted and inlaid with bitumen, 3' 5 3/8" high. Louvre, Paris.



Figure 1-16 Restored view of a section of Level VI, Çatal Höyük, Turkey, ca. 6000–5900 BCE (John Swogger).

Neolithic Artistic Developments

- Examine the development of narrative and landscape painting.
- Explore the different materials and methods of making art in the Neolithic period.
- Compare and contrast the following painting with the Paleolithic painting of rhinoceros, wounded man, and disemboweled bison (Fig. 1-13) in terms of content and painting technique.



Figure 1-17 Deer hunt, detail of a wall painting from Level III, Çatal Höyük, Turkey, ca. 5750 BCE.
Museum of Anatolian Civilization, Ankara.

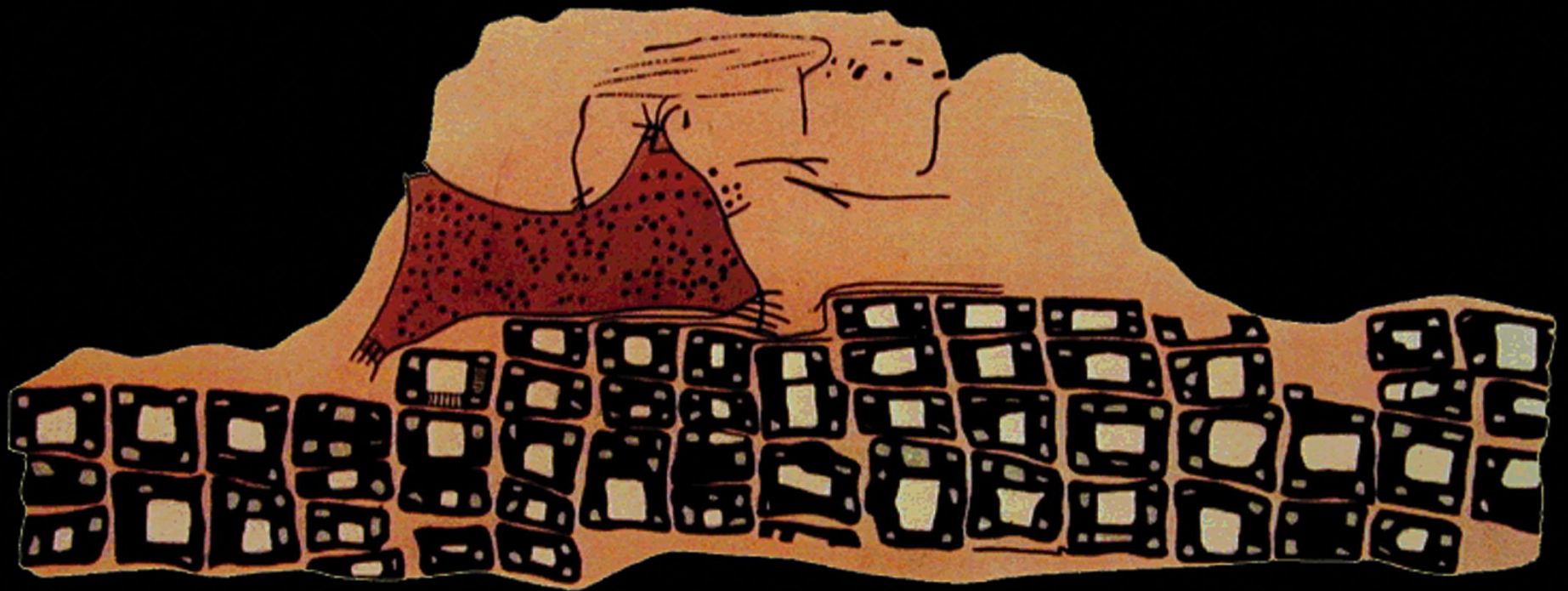


Fig. 1-18 Landscape with volcanic eruption (?), watercolor copy of a wall painting from Level VII, Çatal Höyük, Turkey, ca. 6150 BCE.



Fig. 1-1 Aerial view of the ruins of Hagar Qim, Malta, ca. 3200-2500 BCE.

Monumental Architecture

- Examine megaliths and henges along with the Western European cultures that developed monumental architecture.
- Discover hypotheses about the purposes of such structures.
- Define architectural support techniques such as the *corbelled vault* and *post-and-lintel* system and identify the usage of these techniques in Neolithic architectural structures.



Figure 1-19 Gallery leading to the main chamber of the passage grave, Newgrange, Ireland, ca. 3200 – 2500 BCE.



Figure 1-19A House 1, Skara Brae, Scotland, ca. 3100–2500 BCE.



Figure 1-20 Aerial view of Stonehenge, Salisbury Plain, England, ca. 2550–1600 BCE. Circle is 97' in diameter; trilithons 24' high.

Discussion Questions

- ❖ In the textbook, emphasis is placed on a criterion of intentional manipulation of an object in order for it to be classified as “art.” Is this criterion valid? What is your definition of art?
- ❖ Why do you think that images of man were less prevalent in Paleolithic art than those of women?
- ❖ What accounts for the lifestyle changes? How did lifestyle changes between Paleolithic and Neolithic populations affect art and architecture?
- ❖ How is the human figure presented differently in the Paleolithic to the Neolithic periods? Are there any similarities in the representation of the human figure between the two periods?