

Periods of Art History I

The history of art from Prehistory to Imperial Rome

Vladimir Ivanovici

Course structure

1. Prehistoric art
2. Mesopotamia
3. Hittite art
4. Egyptian art
5. The Greek bronze age: the Cyclades and Mycenae
6. Greek art: the archaic period
7. Greek art: the classical period
8. Hellenistic art
9. Achaemenid art
10. Etruscan art
11. Roman art: Republican Rome
12. Roman art: Early Imperial Rome
13. The functions of Roman art
14. The concept of art in Graeco-Roman antiquity



Course objectives:

The course offers an overview of artistic production from prehistoric times to imperial Rome; from cave paintings to the late Roman empire, through the Greek revolution in art. Spanning over 30.000 years, the timeframe covers a number of civilisations, whose art is discussed in the socio-historic and religious context of the time. The concept of art and artist, the debates artistic production stirred with regards to human creativity and perception, as well as its role in human history are discussed.



Examination:

Main: Oral examination of the materials discussed in class.

Secondary: students will present one artefact in class, discussing its historic context, form, function, and materiality.

Study trips: Moravské zemské muzeum, Brno
Ephesos Museum, Vienna

Literature:

Susan Alcock and Robert Osborne (eds.), *Blackwell Companion to Classical Archaeology*, 2nd ed., Malden, MA: Wiley-Blackwell, 2012.

Joan Aruz, Ronald Wallenfels (eds.) *Art of the First Cities: The Third Millennium B.C. from the Mediterranean to the Indus*, New Haven: Yale University Press, 2003.

John Boardman, *Greek Sculpture: The Late Classical Period and Sculpture in Colonies and Overseas*, London: Thames & Hudson, 1995.

John Boardman, *Greek Sculpture: The Classical Period: A Handbook*, London: Thames & Hudson, 1985.

Pierre Briant, *From Cyrus to Alexander: A History of the Persian Empire*, Winona Lake, Ind.: Eisenbrauns, 2002.

Trevor Bryce, *The Kingdom of the Hittites*, New ed. Oxford: Oxford University Press, 2005.

Trevor Bryce, *Life and Society in the Hittite World*, Oxford: Oxford University Press, 2002.

Ernest H. Gombrich, *The Story of Art*, London: Phaidon Press, 2006.

Richard Neer, *Greek Art and Archaeology c. 2500-c.150 BCE*, Thames and Hudson 2012.

Jerome J. Pollitt, *Art and Experience in Classical Greece*, Cambridge: Cambridge University Press, 1972.

Jerome J. Pollitt, *Art in the Hellenistic Age*, Cambridge: Cambridge University Press, 1986.

Regine Schulz and Matthias Seidel (eds.) *Egypt: The World of the Pharaohs*, Cologne: Könemann, 1998.

Salvatore Settis, *The Future of the 'Classical'*, Cambridge and Malden, MA: Polity Press, 2006.

Graham Shipley, *The Greek World after Alexander, 323–30 B.C.*, New York: Routledge, 2000.

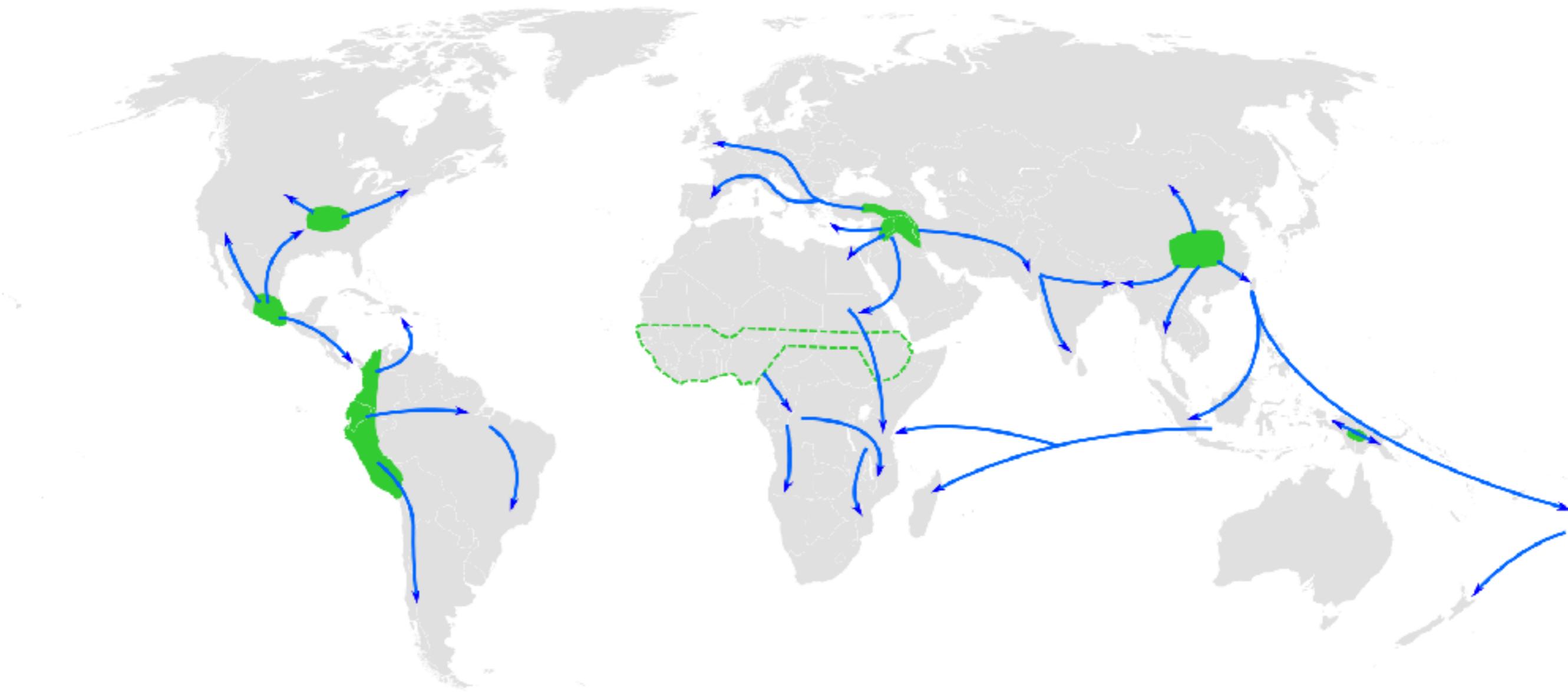
R.R.R. Smith, *Hellenistic Sculpture: A Handbook*, London: Thames & Hudson, 1991.

Marilyn Stokstad and Michael Cothren, *Art History, Ancient Art, Book 1*, Pearson/Prentice Hall, 2010.

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Spread of agriculture



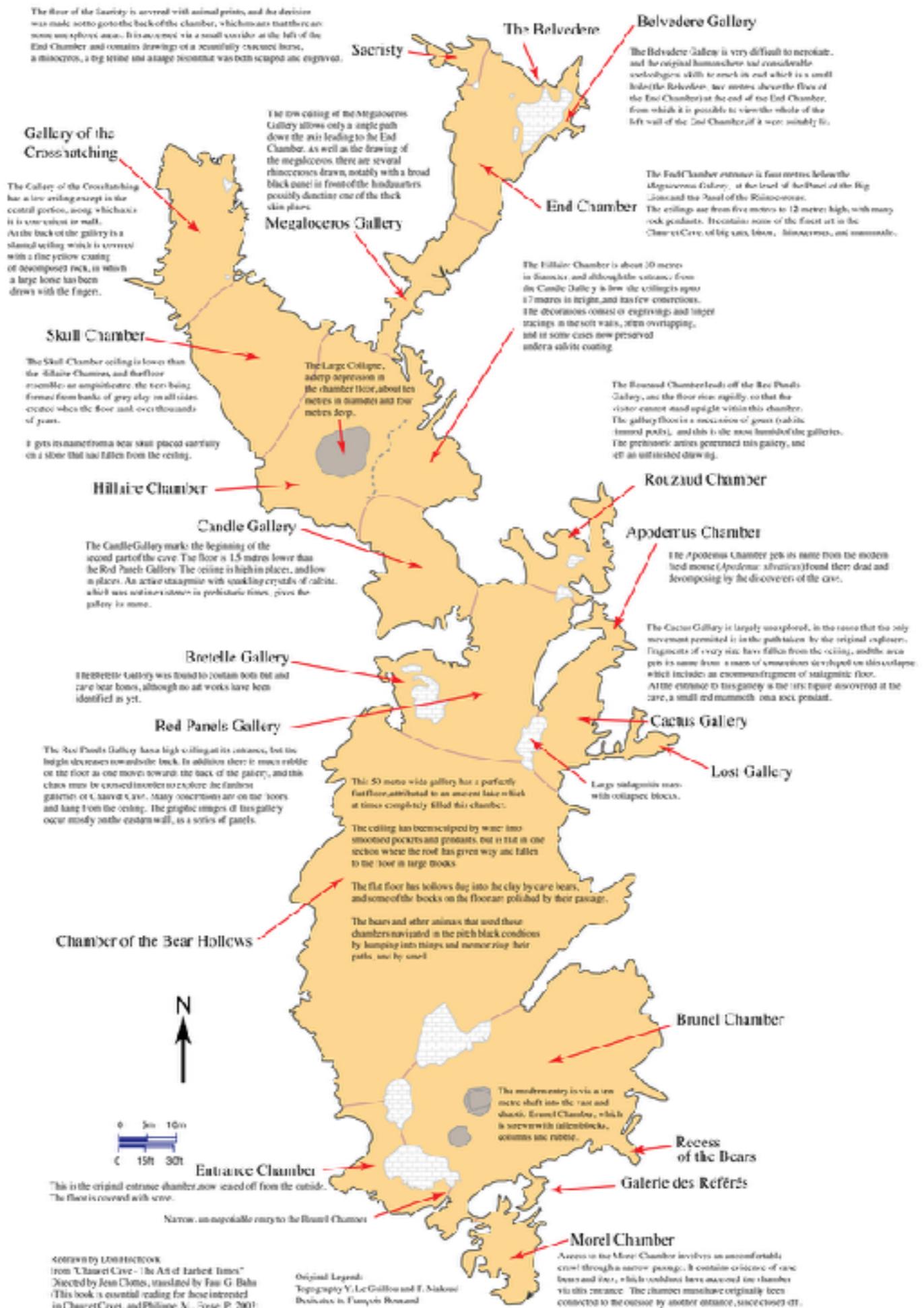
African rock art



Pachmari Hills, India,
ca. 9000 to 3000 BCE



Chauvet (ca. 30,000 B.C.)



The floor of the facility is covered with animal prints, and its division was made so to go to the back of the chamber, which means that there are some unsophisticated areas. It is accessed via a small corridor at the left of the End Chamber and contains drawings of a beautifully executed horse, a rhinoceros, a big sturgeon and a large rhinoceros with both sculpted and engraved.

Gallery of the Crosshatching
The Gallery of the Crosshatching has a low ceiling except in the central portion, along which axis it is very uneven in width. At the back of the gallery is a slanted ceiling which is covered with a fine yellow coating of decomposed rock, in which a large hole has been drawn with the finger.

The low ceiling of the Megaloceros Gallery allows only a single path down the axis leading to the End Chamber. As well as the drawing of the megaloceros there are several rhinoceroses drawn, notably with a broad black zone in front of the hindquarters possibly denoting one of the thick skin plates.

The Belvedere
The Belvedere Gallery is very difficult to negotiate, and the original hand-drawn and considerable archaeological skills to reach it and which is a small hole (the Belvedere) at the end of the End Chamber, from which it is possible to view the whole of the left wall of the End Chamber if it were suitably lit.

The End Chamber entrance is four metres below the Megaloceros Gallery, at the level of the Panel of the Big Lion and the Panel of the Rhinoceroses. The ceiling is from five metres to 12 metres high, with many rock pendants. It contains some of the finest art in the Chauvet Cave, of big cats, lions, rhinoceroses, and mammoths.

The Pillar Chamber is about 10 metres in diameter and although the ceiling, from the Centre Gallery is low the ceiling is about 17 metres in height and has few concretions. The decorations consist of engravings and finger tracings in the soft walls, often overlapping, and in some cases now preserved under a white coating.

Skull Chamber
The Skull Chamber ceiling is lower than the Pillar Chamber, and the floor resembles an amphitheatre, the tiers being formed from banks of grey clay in all sides, except where the floor and over thousands of years. It gets its name from a bear skull placed vertically on a stone that had fallen from the ceiling.

The Large Collage, a deep depression in the chamber floor, about ten metres in diameter and four metres deep.

The Round Chamber leads off the Red Panels Gallery, and the floor rises rapidly, so that the visitor cannot stand upright within this chamber. The gallery floor is a succession of gullies (shallow furrows), and this is the most beautiful of the galleries. The prehistoric artists generated this gallery, and left an unfinished drawing.

Hillside Chamber

The Candle Gallery marks the beginning of the second part of the cave. The floor is 1.5 metres lower than the Red Panels Gallery. The ceiling is high in places, and low in places. An active stalagmite with sparkling crystals of calcite, which was active in places in prehistoric times, gives the gallery its name.

Rouzaud Chamber

The Apodermis Chamber gets its name from the modern red mouse (*Apodemus sylvaticus*) found there dead and decomposing by the discoverers of the cave.

Brettele Gallery

The Brettele Gallery was found to contain both bear and cave bear bones, although no art works have been identified as yet.

The Cactus Gallery is largely unexplored, in the sense that the only movement permitted is in the path taken by the original explorers. Fragments of every size have fallen from the ceiling, and the area gets its name from a mass of concretions developed on this collapse, which includes an enormous fragment of stalagmite floor. At the entrance to this gallery is the first figure discovered in the cave, a small red mammoth on a rock pendant.

Red Panels Gallery

The Red Panels Gallery has a high ceiling at its entrance, but its height decreases towards the back. In addition there is much rubble on the floor as one moves towards the back of the gallery, and this rubble may be caused in order to explore the furthest galleries of Chauvet Cave. Many concretions are on the floor and hang from the ceiling. The graphic images of this gallery occur mostly on the eastern wall, in a series of panels.

This 50 metre wide gallery has a perfectly flat floor, attributed to an ancient lake which at times completely filled this chamber.

Cactus Gallery

Large stalagmite mass with collapsed blocks.

Lost Gallery

The ceiling has been sculpted by water into smoothed pockets and protrusions, but in that in one section where the roof has given way and fallen to the floor in large blocks.

The flat floor has hollows dug into the clay by cave bears, and some of the blocks on the floor are polished by their passage.

The bears and other animals that used these chambers navigated in the pitch black conditions by bumping into things and memorising their paths, and by smell.

Chamber of the Bear Hollows

Brunel Chamber

The modern entry is via a ten metre shaft into the vast and shallow Brunel Chamber, which is covered with tall blocks, forming the recess.

Entrance Chamber
This is the original entrance chamber, now sealed off from the outside. The floor is covered with stone. Narrow, an negotiable entry to the Brunel Chamber.

Recess of the Bears

Galerie des Réfrérés

Morel Chamber

Access to the Morel Chamber involves an uncomfortable crawl through a narrow passage. It contains evidence of cave bears and lions, which conditions have narrowed the chamber via this entrance. The chamber must have originally been connected to the outside by another entrance, since covered etc.

recreated by LINDSEY COOK from 'Chauvet Cave - The Art of Earliest Times' Directed by Jean Clottes, translated by Paul G. Bahn. This book is essential reading for those interested in Chauvet Cave, and Philippe V., Rose P. 2002. La faune de la grotte Chauvet, Falco 5/2003 pp.123-140

Original Legend: Topography Y. Le Gallou and F. Audebert. Descriptions in François Roussel.



Chauvet (ca. 30,000 B.C.)



Chauvet (ca. 30,000 B.C.)



Chauvet (ca. 30,000 B.C.)



A large male depicted in Chauvet Cave, above, hunkers down to the female's height - courtship behavior still practiced by modern lions, above right.



African lions stare at Cape Buffalo in the Serengeti Plain, above. A painting in Chauvet Cave records their ancient counterparts, right, watching a herd of European bison with similar concentration

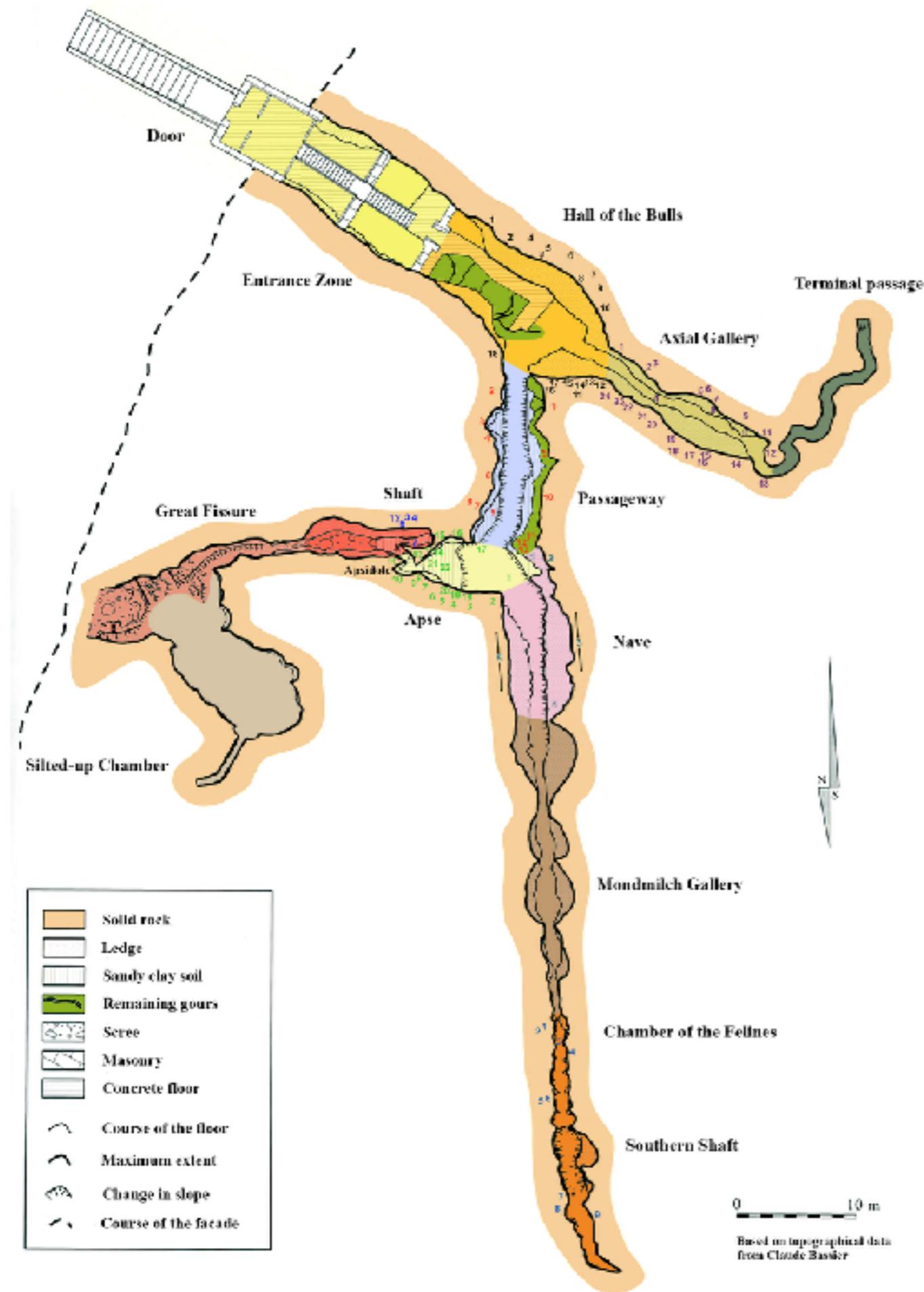


Ancient artists observed how lions often sit next to each other and collectively gaze at potential threats or prey. The drawing at Chauvet, below, is recreated in living tableau by modern African lions, left.





Lascaux (ca. 25,000 B.C.)



The Hall of the Bulls

1. Black horse's head
2. Unicorn
3. Frieze of the black horses
4. Head of the first bull
5. Great red and black horse
6. Second bull
7. Brown horse
8. Frieze of the Small Stags
9. Third bull
10. Red cow
11. Fourth bull
12. Black horse in the forequarters of the fourth bull
13. Small black stag
14. Polychrome headless horse
15. Bear
16. Fifth bull
17. Red cow followed by her calf
18. Head of a bull

The Passageway

1. Traces of a painted equid
2. Hindquarters and beginning of the belly line of a painted equid
3. Head of a bison
4. Procession of engraved horses
5. Horse rolling on the ground
6. Engraved ibex and painted hooves of an equid
7. Engraved and black painted horse
8. Horse with the turned-back foot
9. Heads and horns of cows
10. Red drawing of a headless equid
11. Engraved ibexes and horses
12. Two horses engraved one above the other
13. Bearded Horse

The Nave

1. Panel of the Ibexes
2. Panel of the Imprint
3. Panel of the Great Black Cow
4. Crossed Bison
5. Frieze of the Swimming Stags

The Chamber of the Felines

1. Niche of the felines
2. Horse in frontal view
3. Quadrangular signs
4. Crossed bison
5. Panel of the horse
6. Tree house
7. Sign XIII
8. Head and horns of a bison
9. Six red dots

The Axial Gallery

1. The Red Cow with the Black Collar
2. Frieze of the yellow small horses
3. The Cow with the Drooping Horn
4. Red cow painted on the ceiling
5. Great Black Bull
6. Frieze of the heads of yellow cattle
7. Red cows covered by the Great Black Bull
8. Panel of the Hemlock
9. Galloping Horse
10. Feline
11. Yellow horse and polychrome horse
12. Upside-down Horse
13. Red Panel
14. Confronted Ibexes
15. Superposed horses
16. Large red quadrangular symbol
17. Falling Cow
18. Solitary head of a bull
19. Frieze of the Small Horses

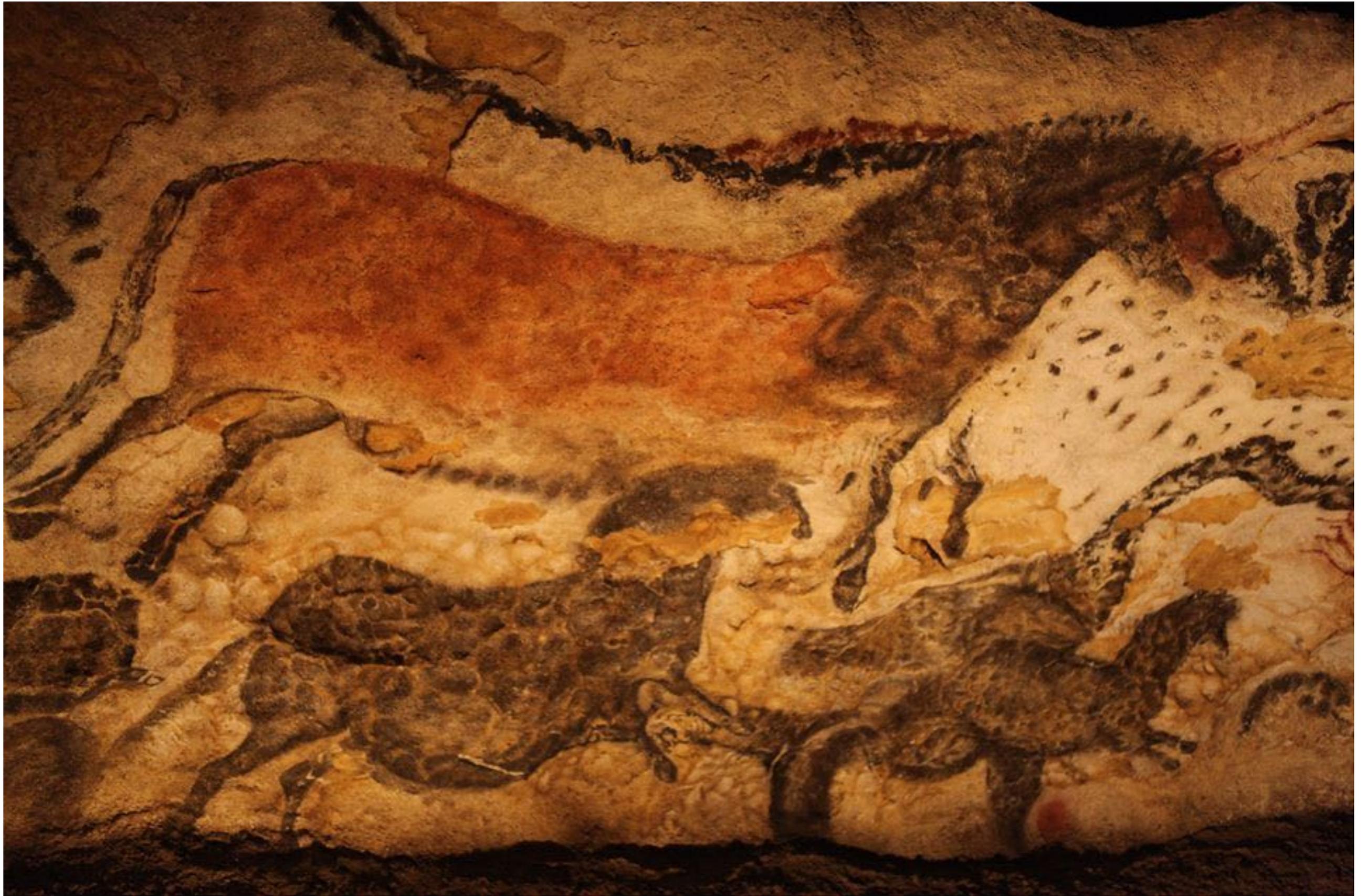
The Apse

1. Stag with Thirteen Arrows
2. Fallen Stag
3. Third great stag
4. Horse and aurochs
5. Confronted stags
6. Confronted ibexes
7. Upward-turned Horse
8. Panel of the Musk Ox
9. Horse with Claviforms
10. Frieze of the painted and engraved stags
11. 'Chimney' sign
12. Small Sorcerer
13. Great Reindeer
14. The two bison
15. 'fend-la-bise' Stag
16. Major Stag
17. Great stag and horse with merged outlines
18. The Hut
19. Engraved stag on black background
20. Great Sorcerer
21. Red horse
22. Yellow horse

The Shaft

1. Rhinoceros
2. Six black dots
3. Man
4. Bison
5. Bird
6. Black horse





Lascaux (ca. 25,000 B.C.)





Lascaux (ca. 25,000 B.C.)

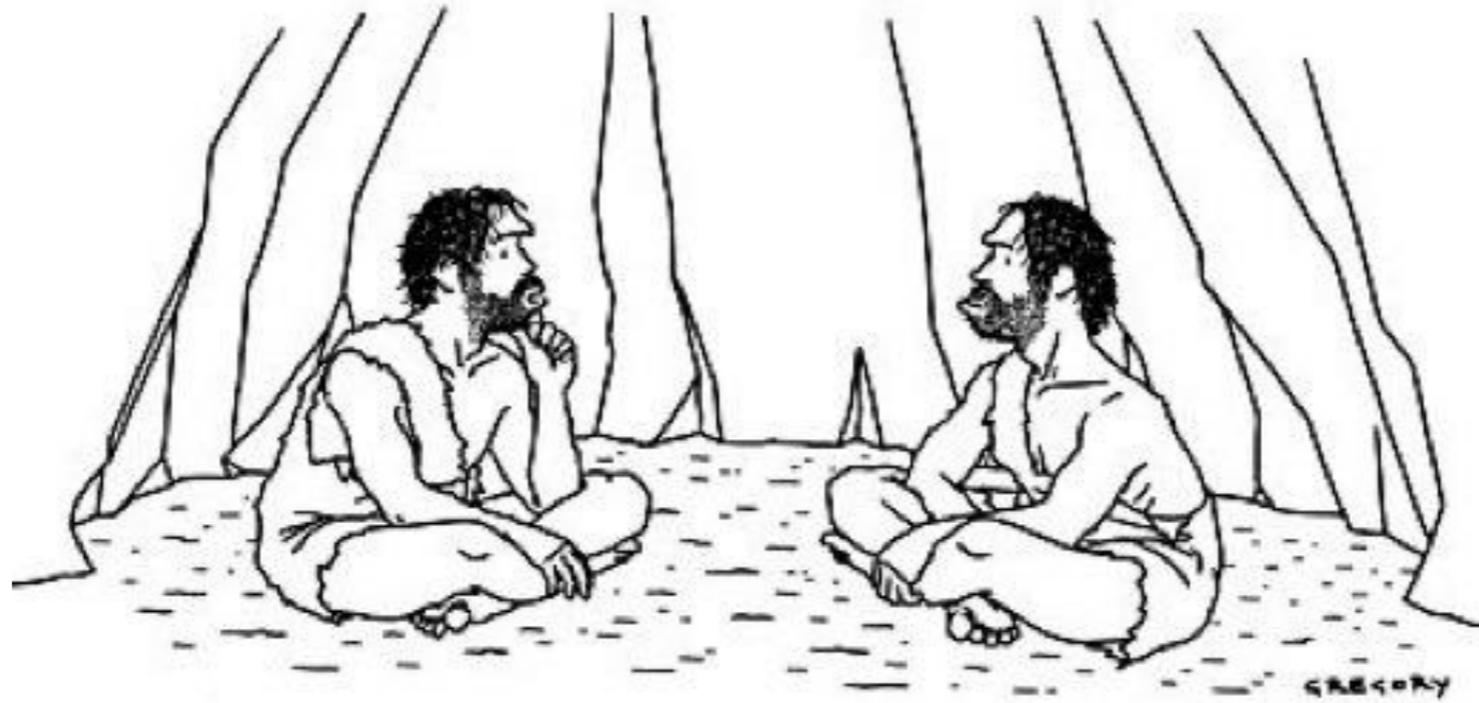


Other caves





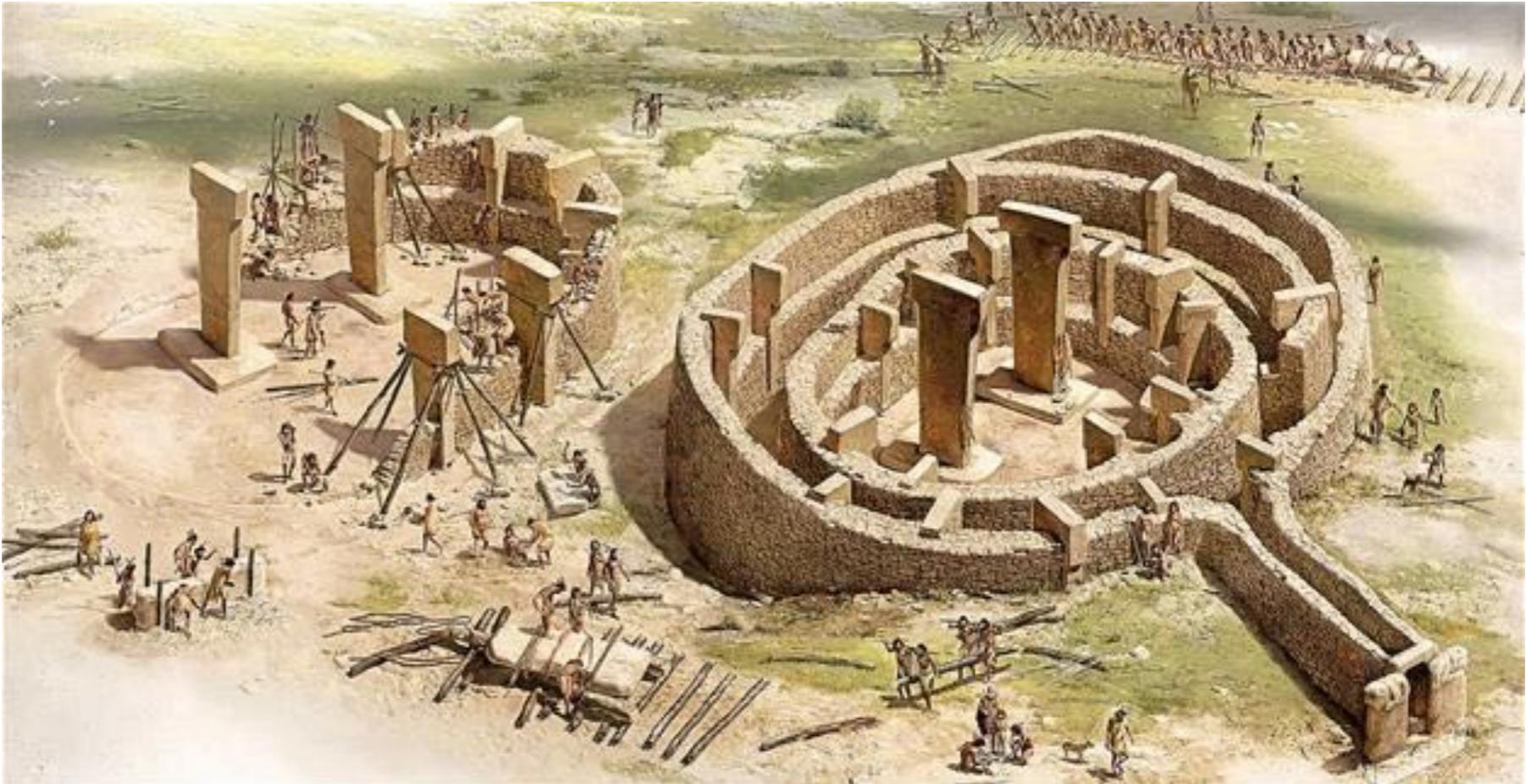
Venus of Willendorf (11cm, 30.000BCE).



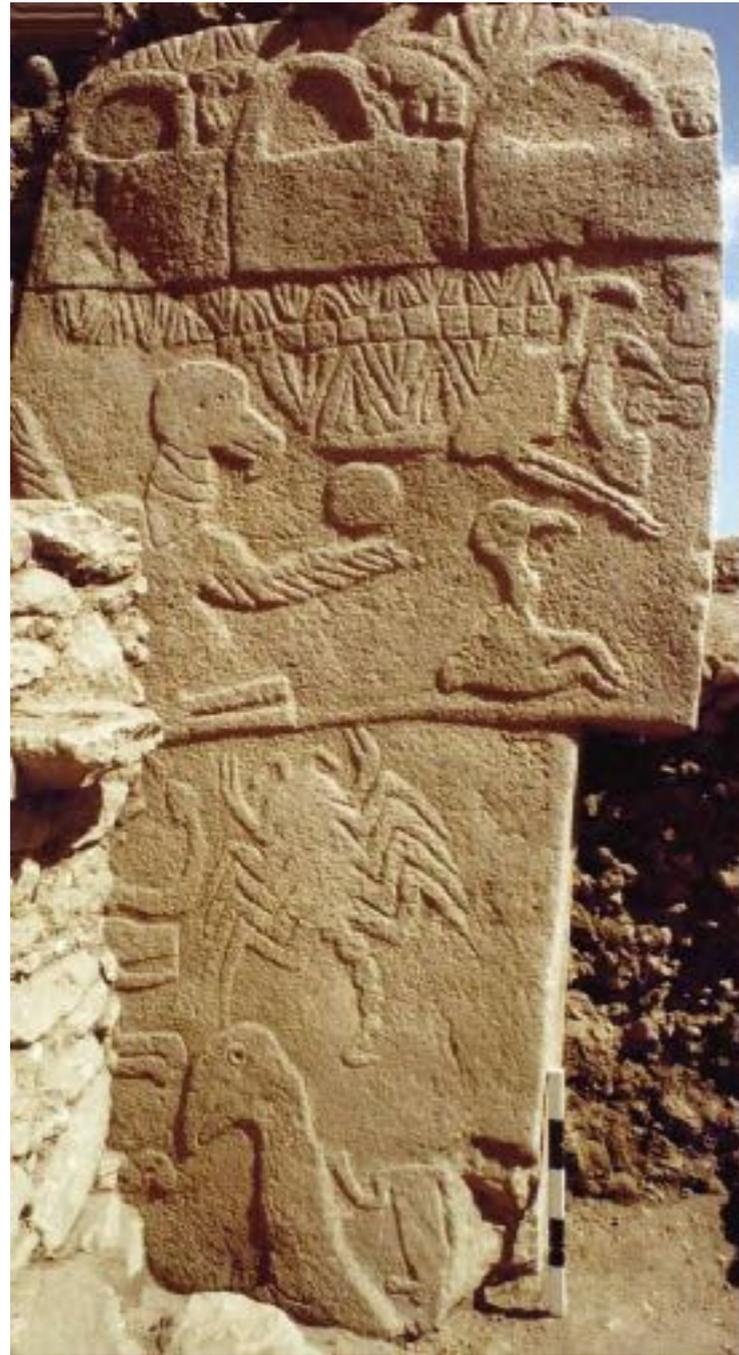
“Something’s just not right—our air is clean, our water is pure, we all get plenty of exercise, everything we eat is organic and free-range, and yet nobody lives past thirty.”



Göbekli Tepe





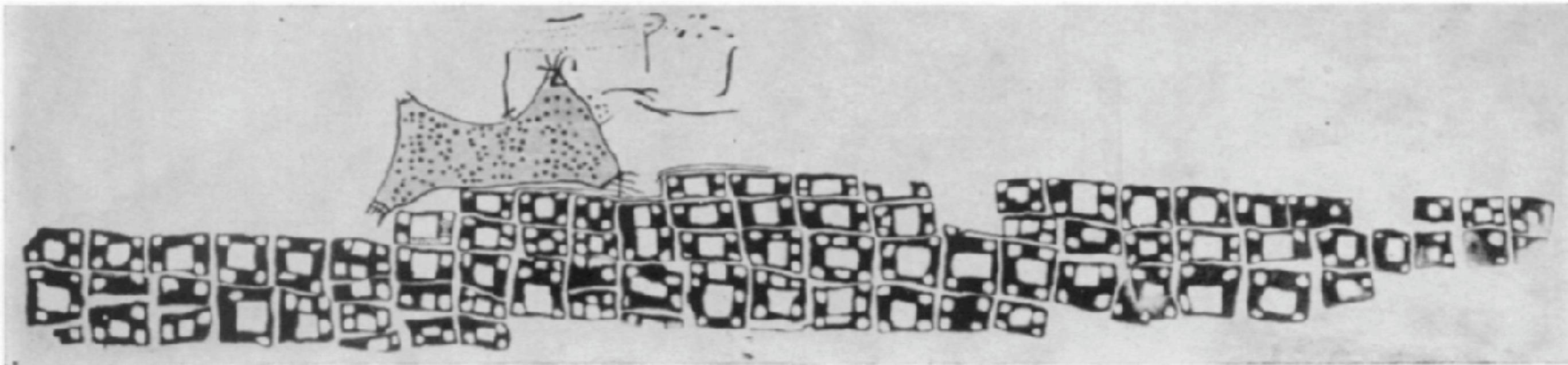






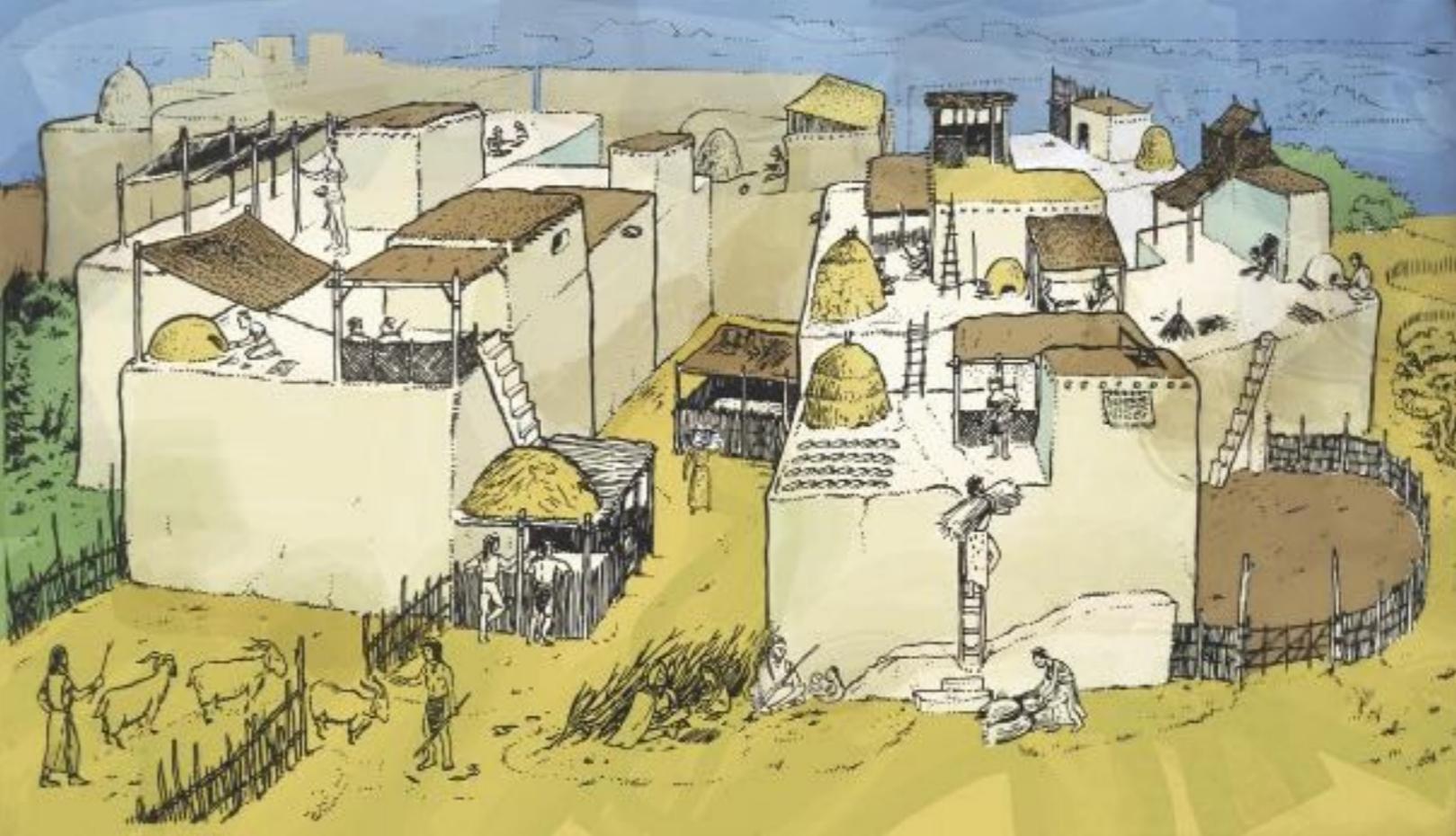
wild boar statuette

Neolithic totem pole from Göbekli Tepe
Turkey, 8800-8000 BC

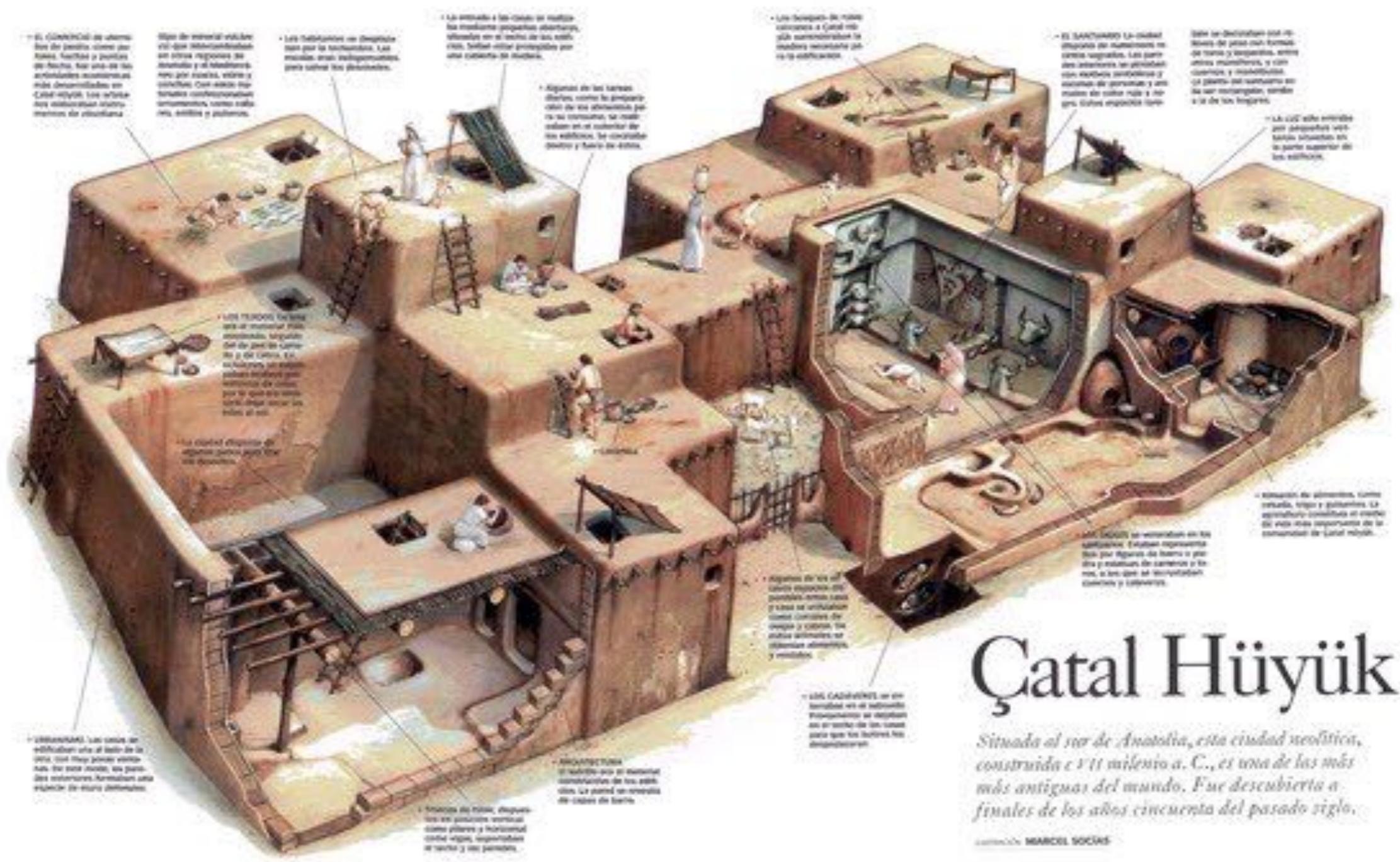


Çatalhöyük





Çatalhöyük



El Cúctidat de abertura de jarras como jarros, tazas y platos de barro. Son uno de los artefactos más antiguos descubiertos en Catal Hüyük. Los artefactos elaborados con instrumentos de sílice.

Signo de material volcánico que indica que el sitio fue destruido por cenizas y almidón. Esto se ve en las paredes y en el suelo. Con estos los hechos conchas de mar, como conchas, ostras y perlas.

Las tablas de cera de resina para la fabricación. Las resinas eran utilizadas para sellar las grietas.

La entrada a las cuevas se realizó mediante pequeñas aberturas, ubicadas en el techo de las viviendas. Estas aberturas protegían por una cubierta de cuero.

Algunas de las herramientas de sílice, como la preparación de las herramientas para la caza, se realizaron en el interior de las viviendas. Se encontraron huesos y fragmentos de cerámica.

Las herramientas de sílice encontradas en Catal Hüyük sugieren que los habitantes tenían conocimientos de la fabricación.

El SANCHADO es un tipo de instrumento de mano que se usaba para cortar y raspar. Los artefactos de sílice se encuentran en grandes cantidades en Catal Hüyük y otros sitios de la región.

Este tipo de decoración se encuentra en las paredes y techos de las viviendas. Se han encontrado pinturas de animales, como caballos y vacas, y también se han encontrado pinturas de figuras humanas.

La luz era obtenida por pequeñas velas situadas en la parte superior de las viviendas.

Las figuras de barro que se encuentran en Catal Hüyük son una de las más antiguas del mundo. Se han encontrado figuras de animales y humanos. Estas figuras se utilizaban para representar a los dioses o a los ancestros.

La ciudad dispone de un sistema de drenaje para eliminar las aguas residuales.

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La arquitectura de Catal Hüyük es una de las más antiguas del mundo. Se han encontrado viviendas de diferentes tipos, como cuevas y viviendas de superficie. Estas viviendas se utilizaban para vivir y almacenar alimentos.

Troncos de árbol, después de ser pulidos, se utilizaban como pilares y horizontales para sostener el techo y las paredes.

Çatal Hüyük

Situada al sur de Anatolia, esta ciudad neolítica, construida e 11 milenio a. C., es una de las más antiguas del mundo. Fue descubierta a finales de los años cincuenta del pasado siglo.

autor: MARCEL SOCIAS









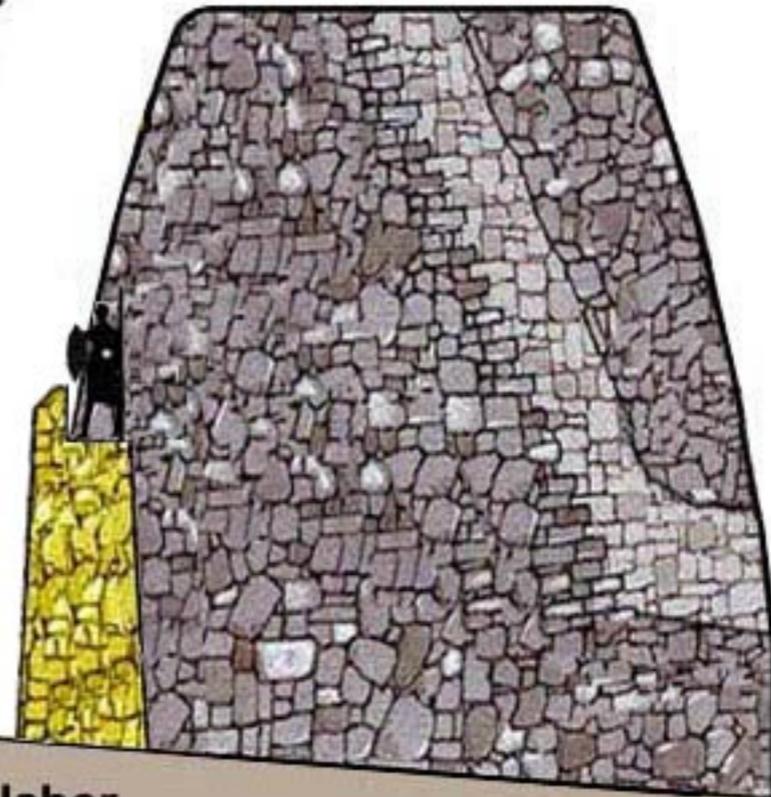
Twin goddess. Marble statuette, 17.2 cm,
Çatalhöyük, 6000-5500 BC





The first wall of Jericho

The first permanent settlers arrived in around 9.000 BC. They were living in round reed huts and were hunters and primitive farmers. With time the huts got a primitive base of clay bricks and a more solid structure. After 800 years the now large village was encircled by a free standing wall of natural stones taken from the nearby mountain side to the west. The high quality clearly show that this was the work of a new people with a long tradition in stone masonry. After a short time, maybe when the wall was finished around the town, a huge tower was built against the west wall. Its purpose has always been a mystery, and it's still standing!



Being 11 meters high and a good 7 meters wide, this structure must have been quite labor consuming to build, and was surely an important building for the inhabitants. Inside is the first known staircase up to the top, made by flat cut blocks of limestone. The door was 2 meters above the ground, or if it was in level with threshold - it was perhaps built some generations after the wall, when the ground inside had risen from collapsed houses. It could not have been a defense tower, as a watching point would have been much easier to have constructed of wood. What happened to it in later times eliminates some suggestions for its use. An observatory for stars and planets is a recent theory, which isn't too convincing.



Plastered skull, Jericho,
ca. 8000 BCE



Ain Ghazal statues.