

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.

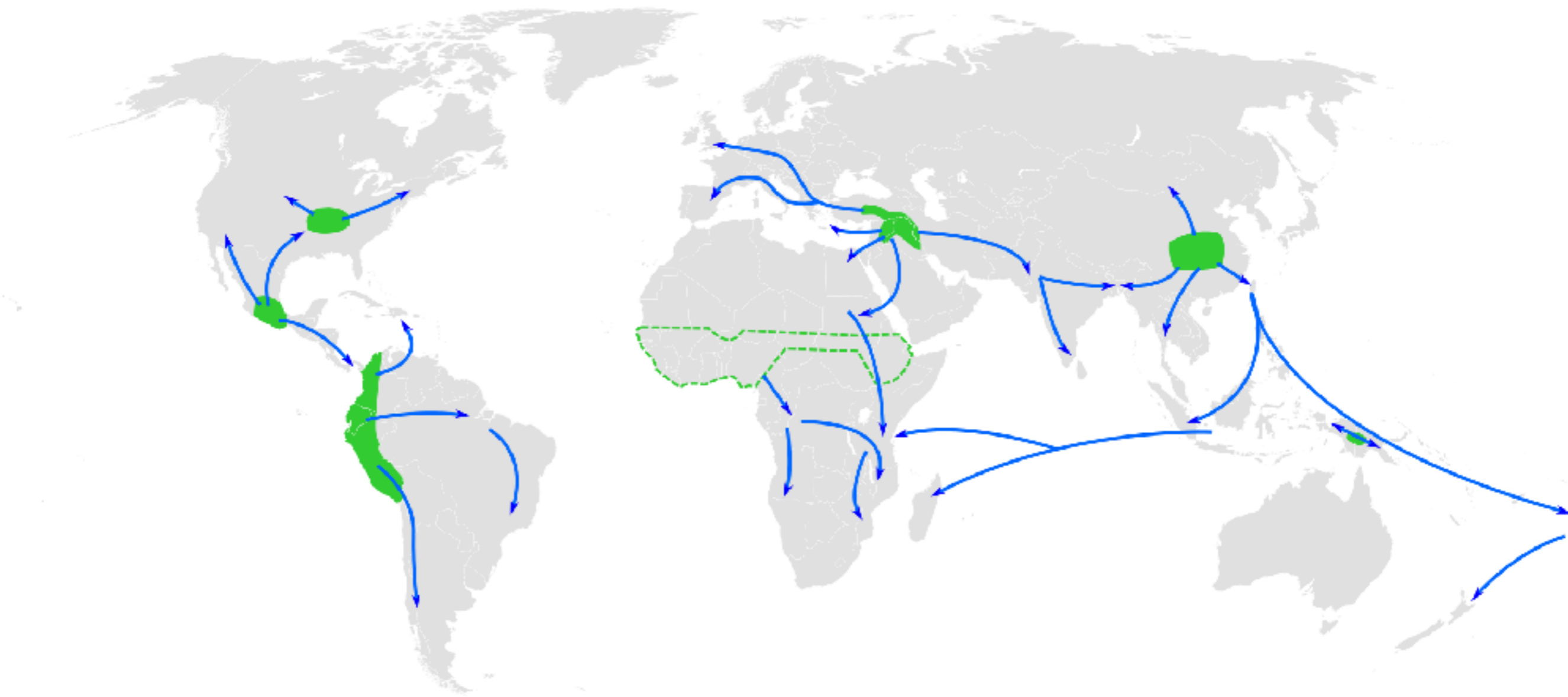
R.R.R. Smith, *Hellenistic Sculpture: A Handbook*, London: Thames & Hudson, 1991.

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

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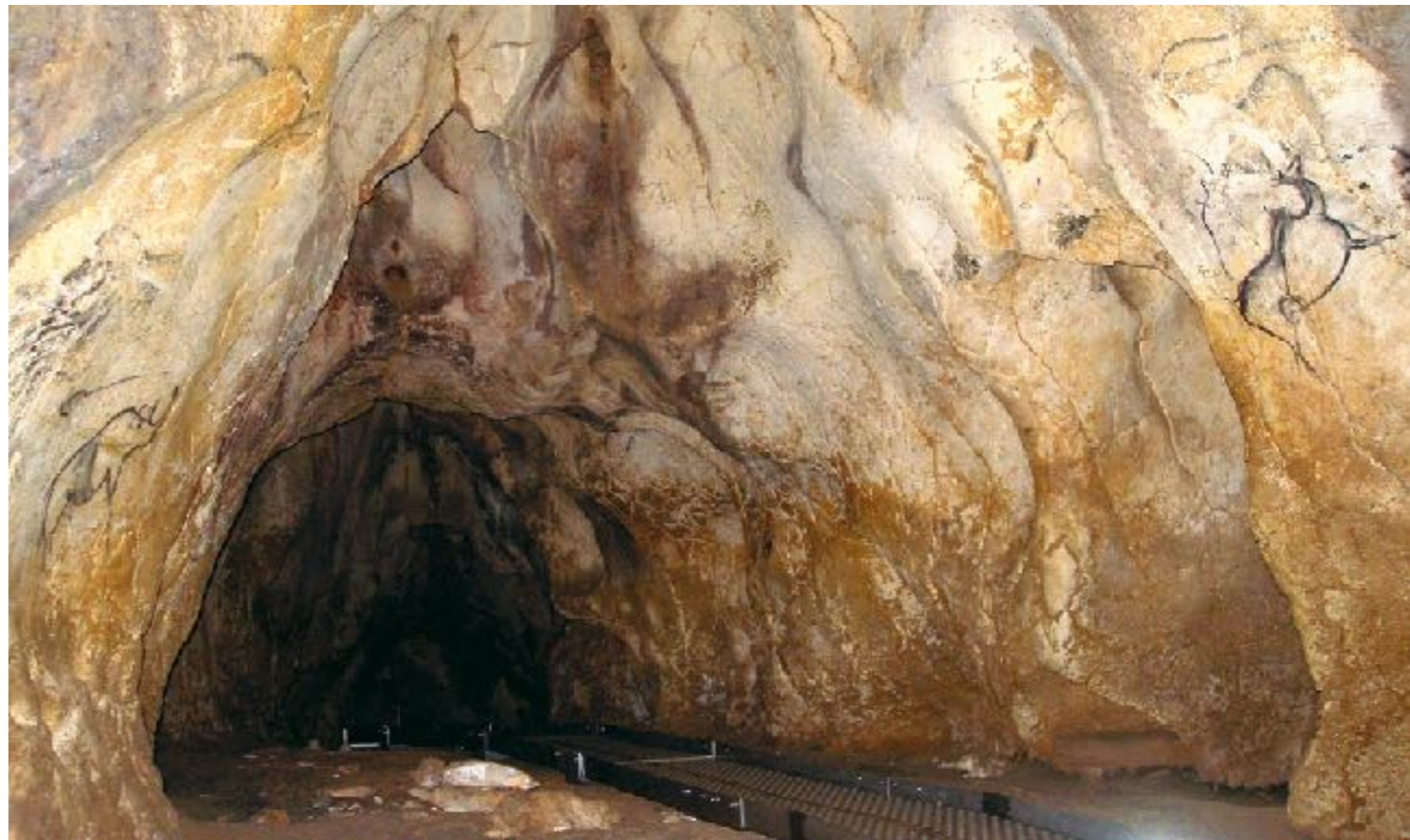
Spread of agriculture



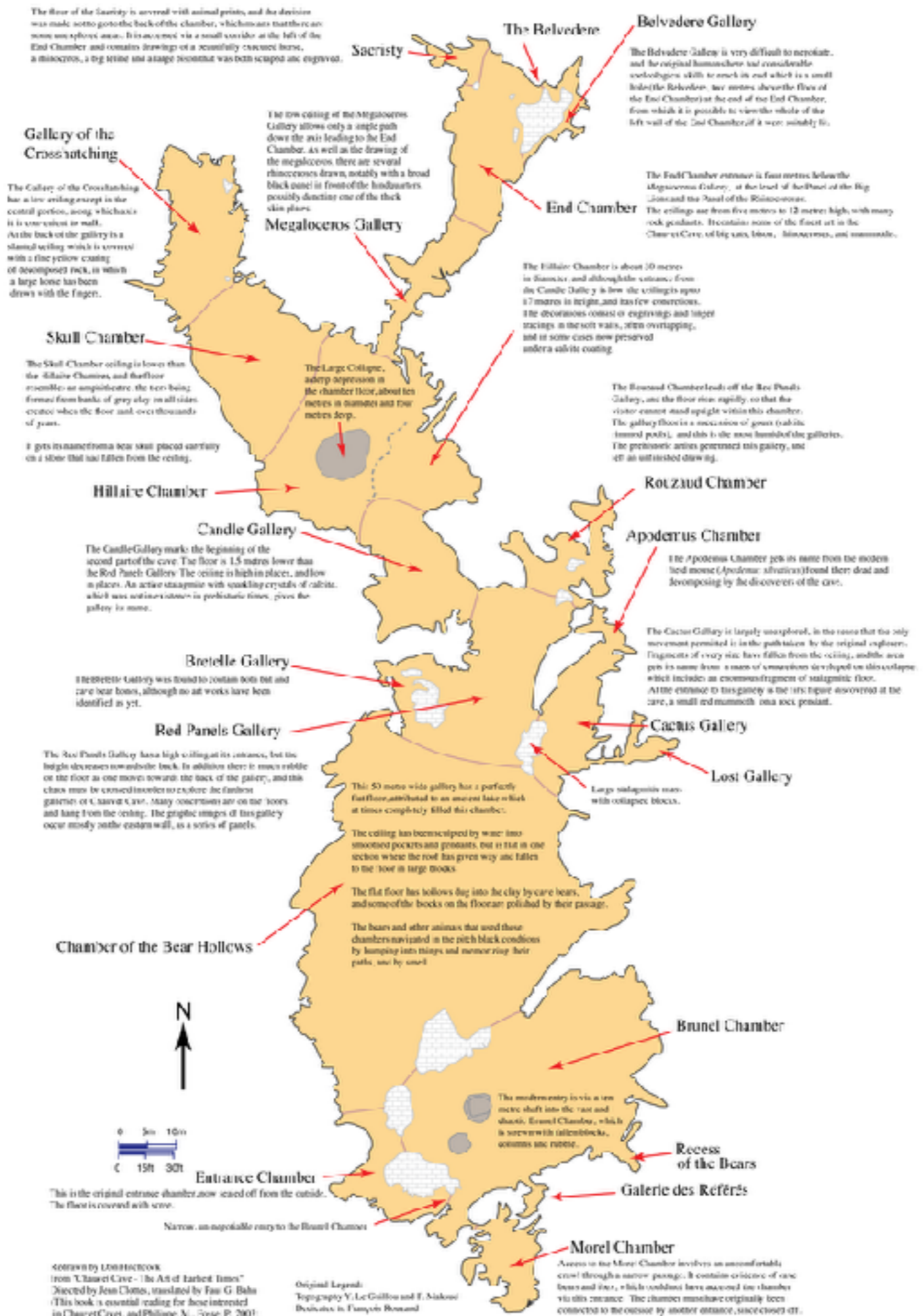
African rock art



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 stine and a large rhinoceros was 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 handshere had considerable archeological skills to reach in 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 open 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 gorges (shallow-lined paths), 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.

Bretelle Gallery

The Bretelle 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 chaos must be crossed in order to explore the further 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.

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

Recess of the Bears

Galerie des Refrérés

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 LOU HITCHCOCK 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. Descriptive 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.)





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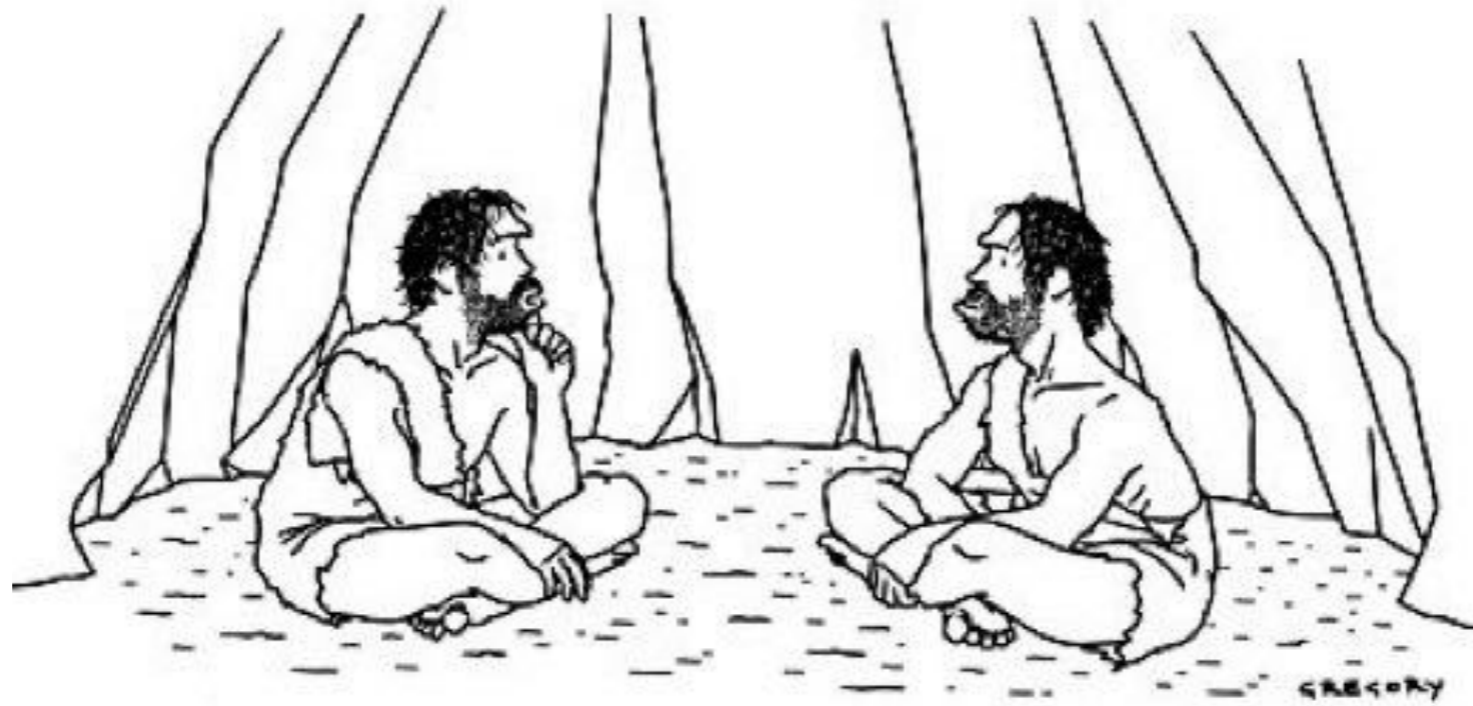


Other caves





Venus of Willendorf (11cm, 30.000BCE).



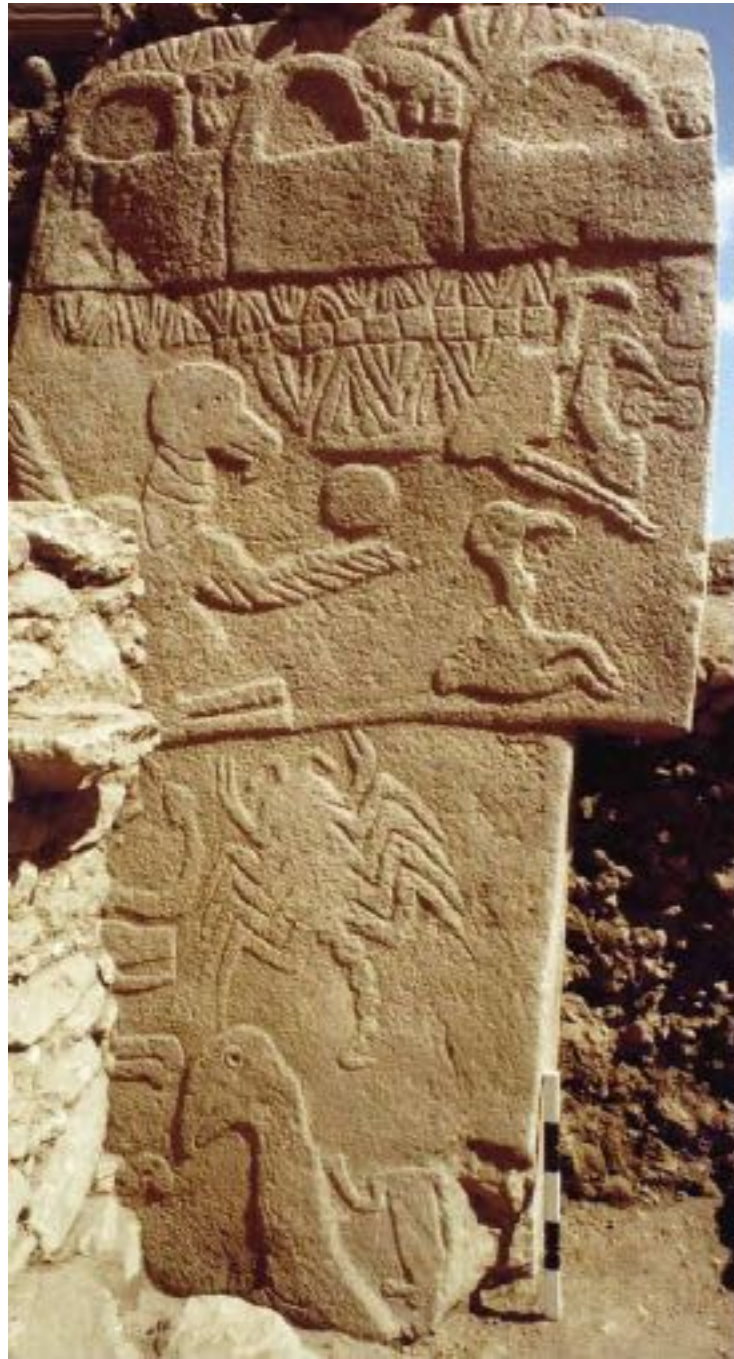
“Something’s just not right—our air is clean, our water is pure, we all get plenty of exercise, everything we eat is organic and free-range, and yet nobody lives past thirty.”



Göbekli Tepe





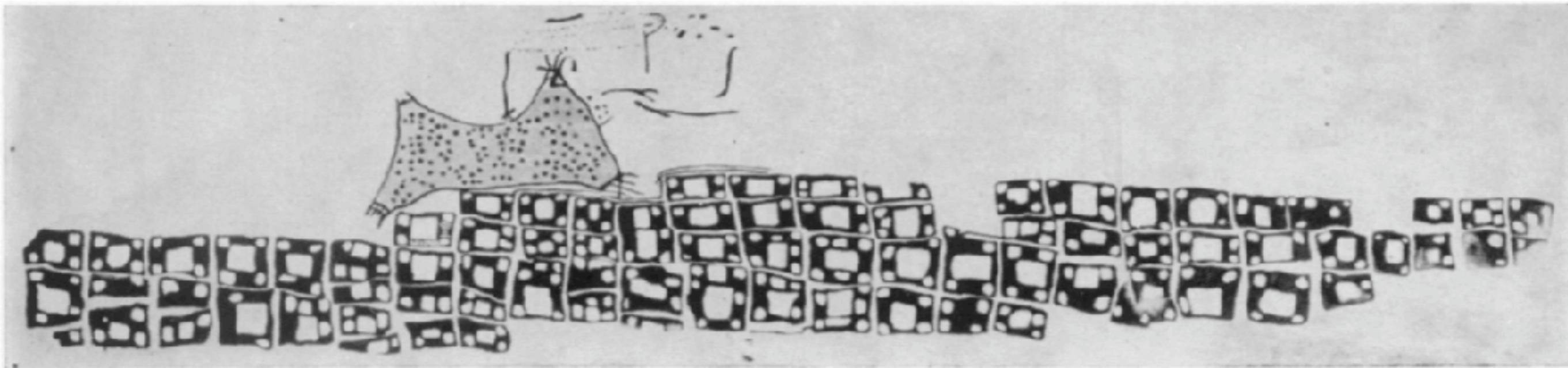






wild boar statuette

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

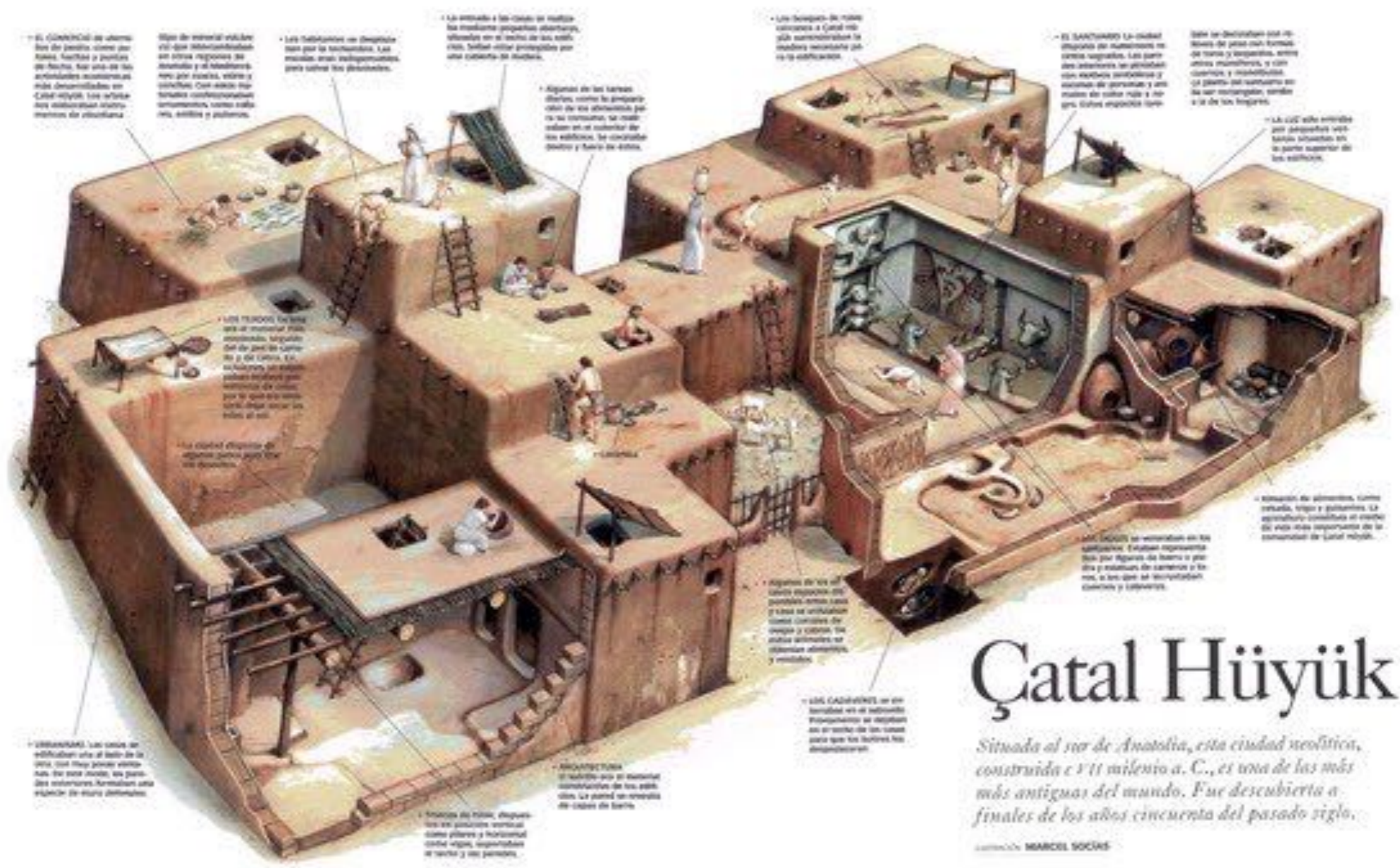


Çatalhöyük





Çatalhöyük



El Cúctidat de abertura de jarras como platos, tazas y platos de hecho, son uno de los artefactos más complejos descubiertos en Catal Hüyük. Los artefactos elaborados con instrumentos de sílice.

Algunos de los artefactos de sílice que se encuentran en Catal Hüyük son: platos, tazas y platos de hecho, son uno de los artefactos más complejos descubiertos en Catal Hüyük. Los artefactos elaborados con instrumentos de sílice.

Las habitaciones en Catal Hüyük son para la habitación. Las murallas eran muy gruesas, para calentar las habitaciones.

La entrada a las cuevas se realiza mediante pequeñas aberturas, situadas en el techo de las cuevas. Estas aberturas protegidas por una cubierta de piel.

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La cueva está dividida en varias habitaciones, cada una con su propia entrada. Las habitaciones en Catal Hüyük son: platos, tazas y platos de hecho, son uno de los artefactos más complejos descubiertos en Catal Hüyük. Los artefactos elaborados con instrumentos de sílice.

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Çatal Hüyük

Situada al sur de Anatolia, esta ciudad neolítica, construida en el 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









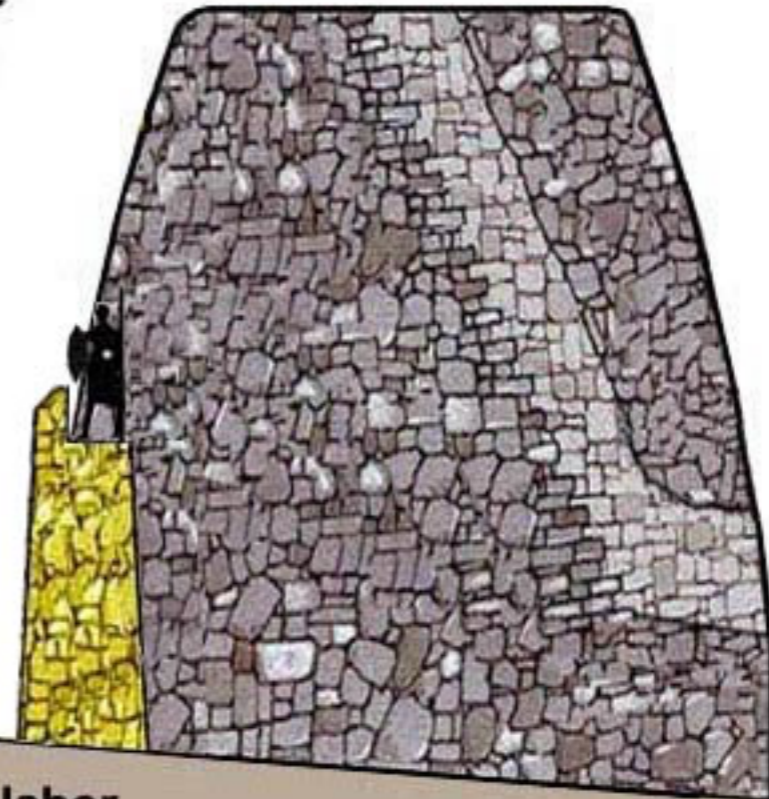
Twin goddess. Marble statuette, 17.2 cm,
Çatalhöyük, 6000-5500 BC





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.