

The Stone Age
Prehistoric Art
35,000 – 15,000 BCE

Painting

- The first known artists lived in Europe. Early cave paintings have been discovered all the way from southern Spain and Sicily to southern Siberia. They might have been painted to teach lessons of survival, to portray legends, or to illustrate traditions. Cave art may have been part of initiation ceremonies for young tribesmen or some other rite. Some theorists think that because of their inaccessibility, they represented magical or symbolic figures. Although it is not known if the artists were men or women, it is known that the caves were used for thousands of years, with many surfaces overpainted a number of times.

Sculpture

Small carved stone female forms were found in western Europe. Female figures were also occasionally incised and painted on cave walls. Other naturalistic forms of animals skillfully carved of horn, ivory, or stone have also been found throughout Europe.

Altamira Cave Paintings- Spain

16,000 BCE

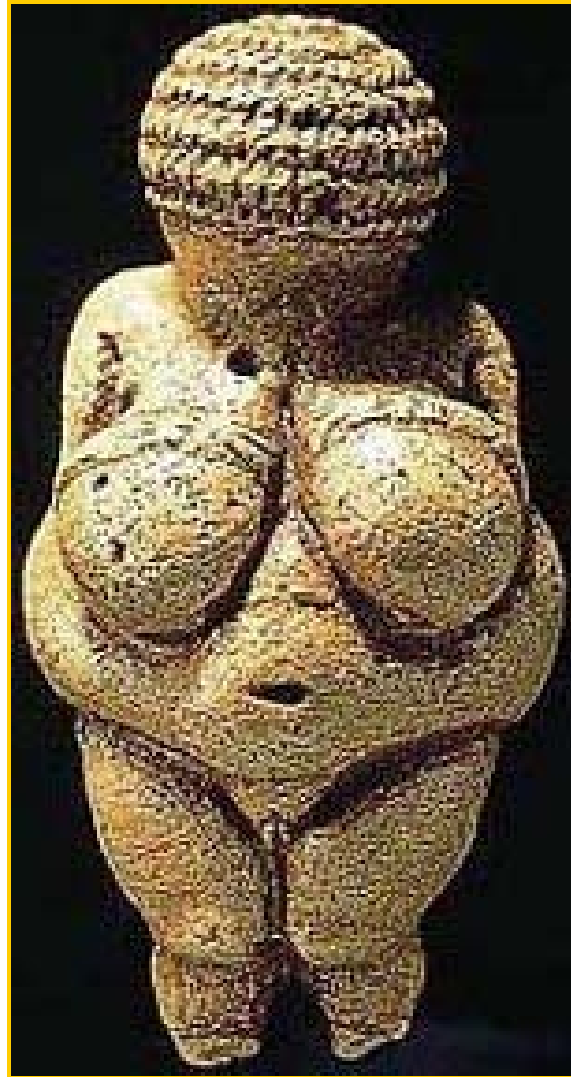


- -Images are incised or painted onto rock-often use natural projections of the rock to fit the drawing
- -bison is lifelike due to shading and roundness
- -animals only- no landscape backgrounds
- -painted from ochre and ash from the surroundings- used as much as 3 colors on one image

Lascaux Cave Paintings-France 15,000 BCE



Venus of Willendorf (Austria) 28,000-25,000 BCE



Egyptian Art

7,000 BCE – 500 BCE

- Considered the “cradle” of Western civilization because so much of the culture has survived due to its burial customs, climate and building materials, and because of the way its influence spread to Greece and then throughout Europe.
- Artists followed specified rules and did not deviate or innovate.
- The ideal age for the after-life was considered 23, so the deceased person was almost always depicted as young.
- Most paintings and sculpture were created specifically for a site such as tomb, temple or building.

Painting

Fowling scene, from the tomb of Nebamun, Thebes, Egypt, Dynasty XVIII, ca 1400-1350 bce

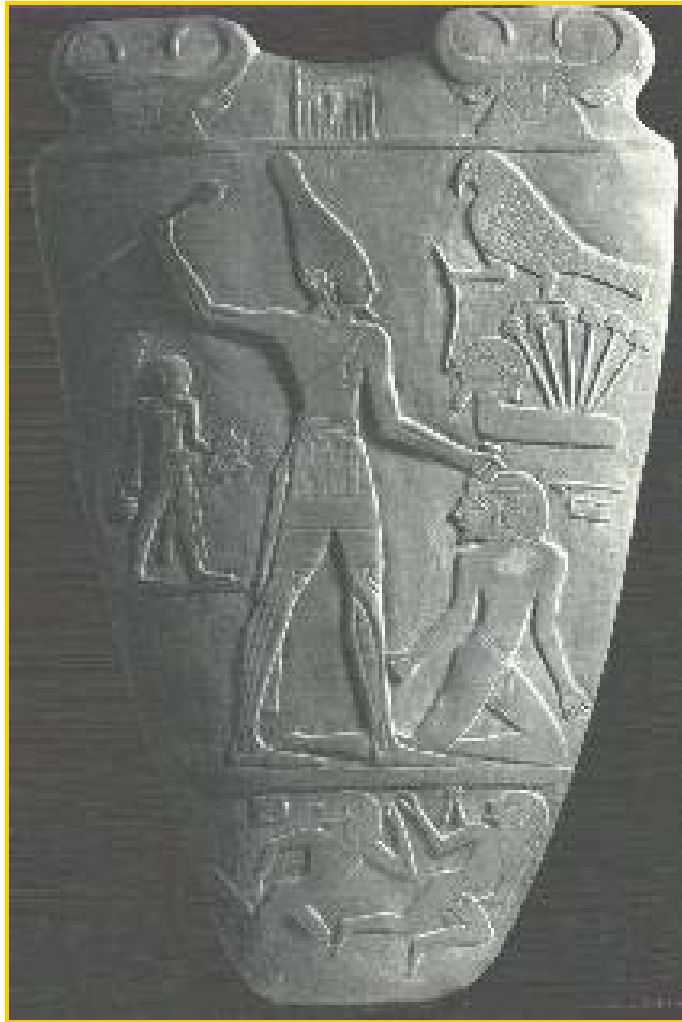


- Elaborate painting were created for tombs, to make the after-life at least as pleasant for the deceased as real life.
- Often life of the personage we recorded.
- Mummy cases were richly decorated, often with the same stories and details seen in the wall paintings

Great Pyramids at Giza, 2590-2470



Palette of King Narmar, 3000 BCE



Mentuemhet,
Egypt, Dynasty XXVI, 650 BC



- Sculpture idealized-stiff in appearance, with figures facing frontward, with left foot always forward as if walking, but weight evenly balanced.
- Most still attached to rock in which they were carved

Ancient Greece, 800-100 BCE

- Greek vases
- Sculpture – personalized, realistic statues
- Architecture – Temples and monuments based on mathematics

Mentuemhet,
Egypt, Dynasty XXVI, 650 BC



Kouros
Greece ca. 600 BC



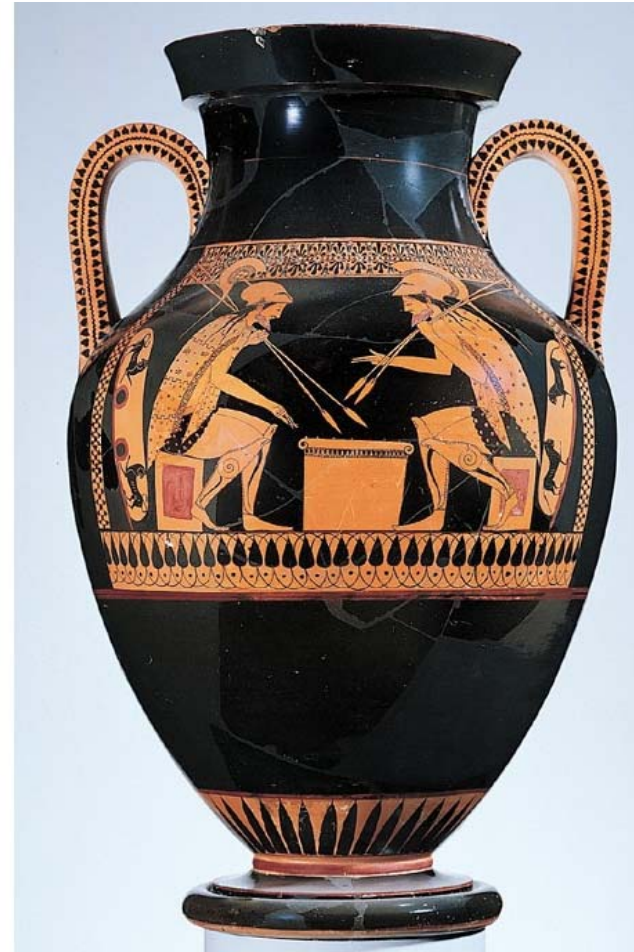
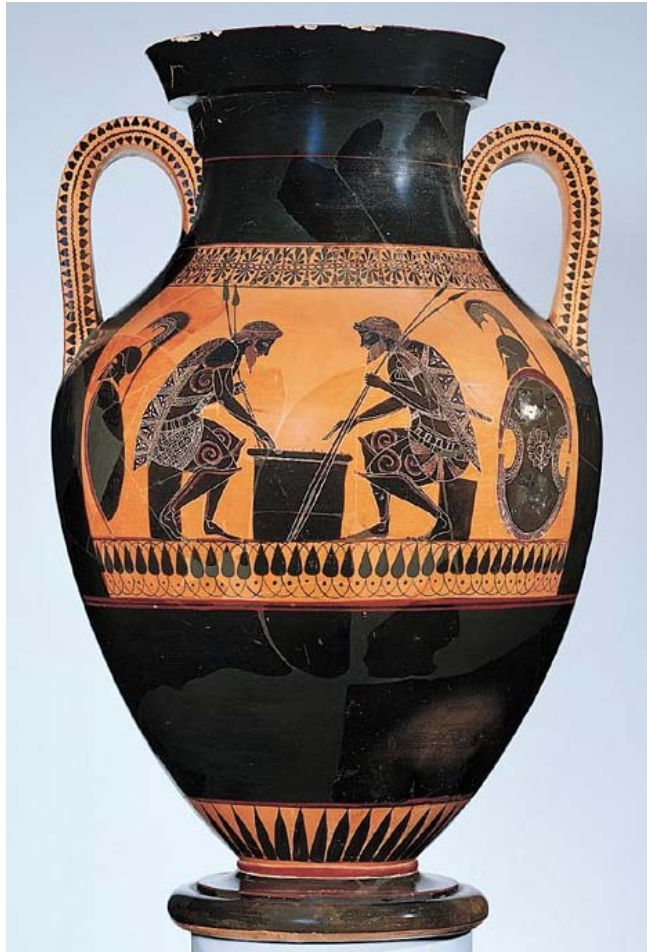
Kritios Boy, From the
Acropolis
Athens, Greece, ca. 480 BC



Geometric Krater from cemetery, 740 BCE



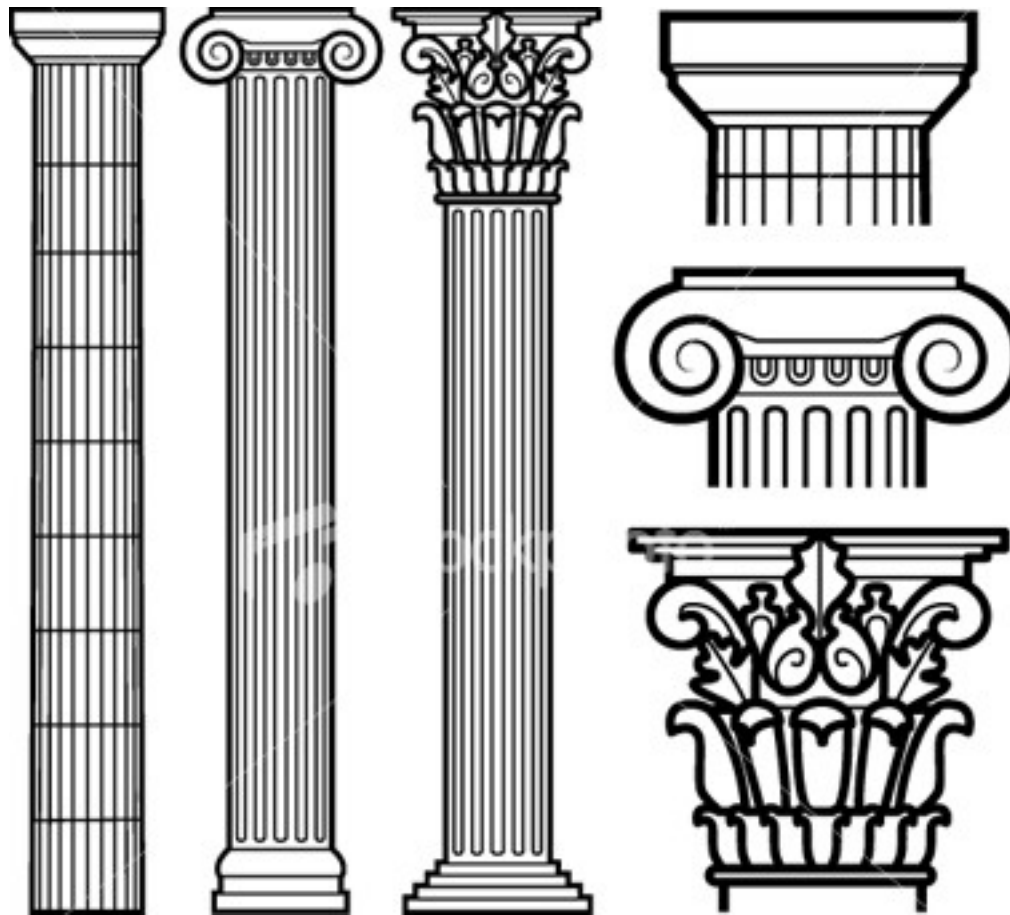
**Exekias, Achilles and Ajax playing a dice game.
Vulci, Italy ca. 540 -530 BC**



**Iktinos and Kallikrates, Parthenon
Acropolis, Greece, ca 447-438 BC**



Examples of all 3 columns



Roman Empire, 500 BCE – 350 ACE

Architecture- concrete had been previously invented, but the Romans used it to create new architectural forms. Ribbed ceiling support enabled them to build large, domed temples.

Roman temples began as modest places of worship, but as Christianity spread and grew, the basilica form of design used in the meeting place was adapted to churches to accommodate growing numbers of worshippers inside.

Roman columns were adapted from the Greek Corinthian form, with a base added. Sometimes they were attached to the wall creating “engaged” columns.

Arches commonly used between columns. Niches with rounded tops were created for the display of sculpture. 18

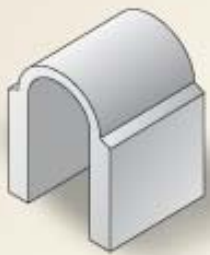
Colosseum, Rome, Italy

70-80 A.D

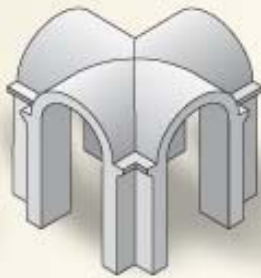


The Roman Architectural Revolution

Chapter 10: The Roman Architectural Revolution Concrete Construction



Barrel vault



Groin vault



Fenestrated sequence of groin vaults



Hemispherical dome with oculus

Pantheon, Rome, Italy. 118-125 AD





Middle Ages (400-1000)

Sometimes referred to as “Dark Ages” because of supposed lack of intellectual growth.

- Painting- illuminated manuscript . Religious paintings with gold backgrounds to represent heaven.
- Sculpture – important part in the decoration of Romanesque and Gothic Churches so Religious based.
- Architecture- some consider to be THE artistic medium of the Middle Ages. Many churches took centuries to build, so there rarely was one unified style within a single church.

Byzantine Art, 325 ACE – 1453 ACE

- In 323 ACE, Emperor Constantine decided to move the capital of the Holy Roman Empire to Byzantium. He changed the name to Constantinople (now Istanbul).
- Painting -After 565, religious images were forbidden and most paintings were destroyed.
- Sculpture -was limited to small ivory book covers or small, portable hinged altars. Beautiful metal work in gold and silver were used in mosaics and in reliquaries (used to hold relics of saints)
- Architecture-Huge Deal -far-reaching influence on construction of churches all over Europe.

Hagia Sophia,
Constantinople (Istanbul), Turkey, ca 532-537



Hagia Sophia
Constantinople (Istanbul), Turkey,
ca 532-537

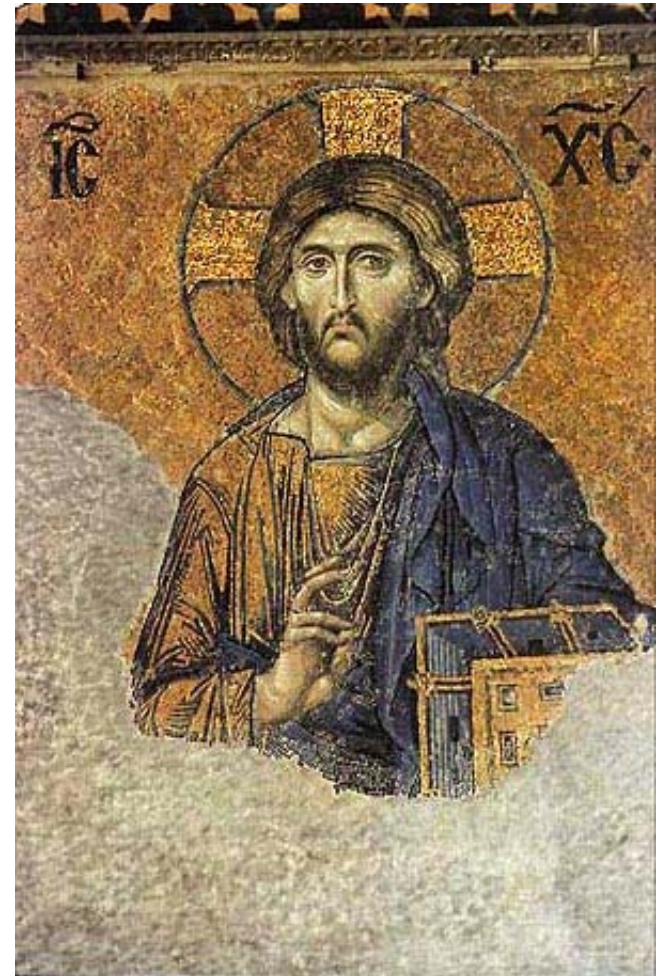


Byzantine Mosaics

Justinian, Bishop Maxanius and attendants,
mosaic from the north wall of the apse,
San Vitale, Ravenna, Italy,
ca. 547



Christ, 12th Century,
Hagia Sophia



Romanesque

1000 – 1150 ACE

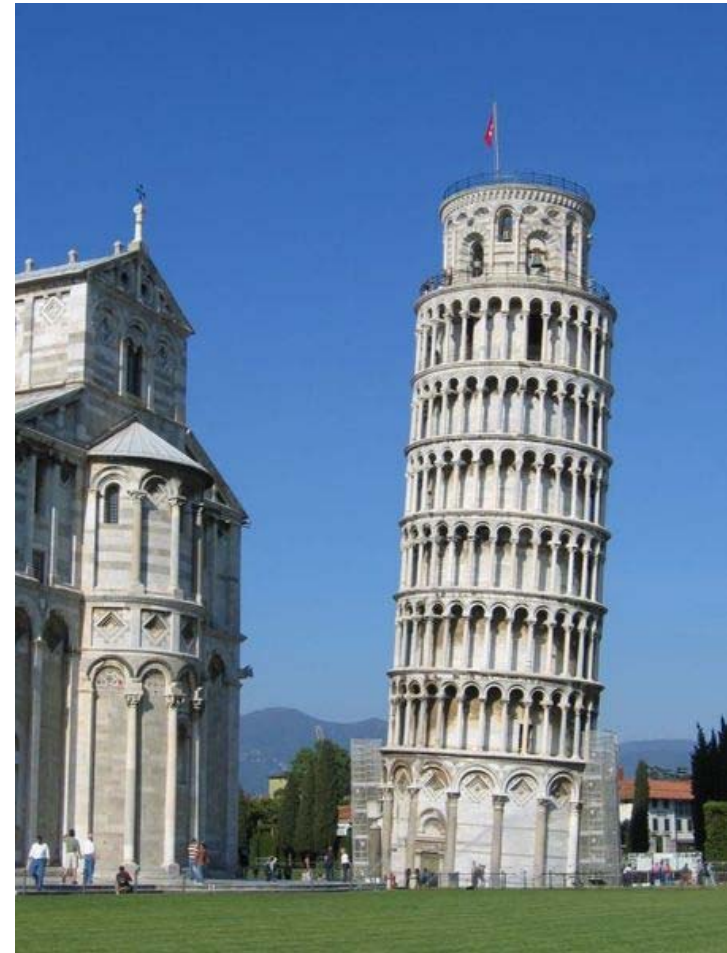
Gets name from some of Roman building forms such as arch and vault

- Painting-manuscript illumination still dominates and influences stained glass which is just now beginning to decorate churches.
- Sculpture- stone sculpture important in church buildings. Figures elongated and distorted to reflect interest back to God, not in individual.
- Architecture-beginning of Gothic architecture with use of barrel and groin vaults. Windows were small and interiors dark and gloomy. Some churches have separate bell tower (Leaning Tower of Pisa).

**Baptistry of San Giovanni,
Florence, Italy, ca 1059**



**Cathedral Complex,
Pisa, Italy**
cathedral begun 1063,
baptistry begun 1153,
campanile begun 1174



Gothic Art

1100 to 1400 ACE

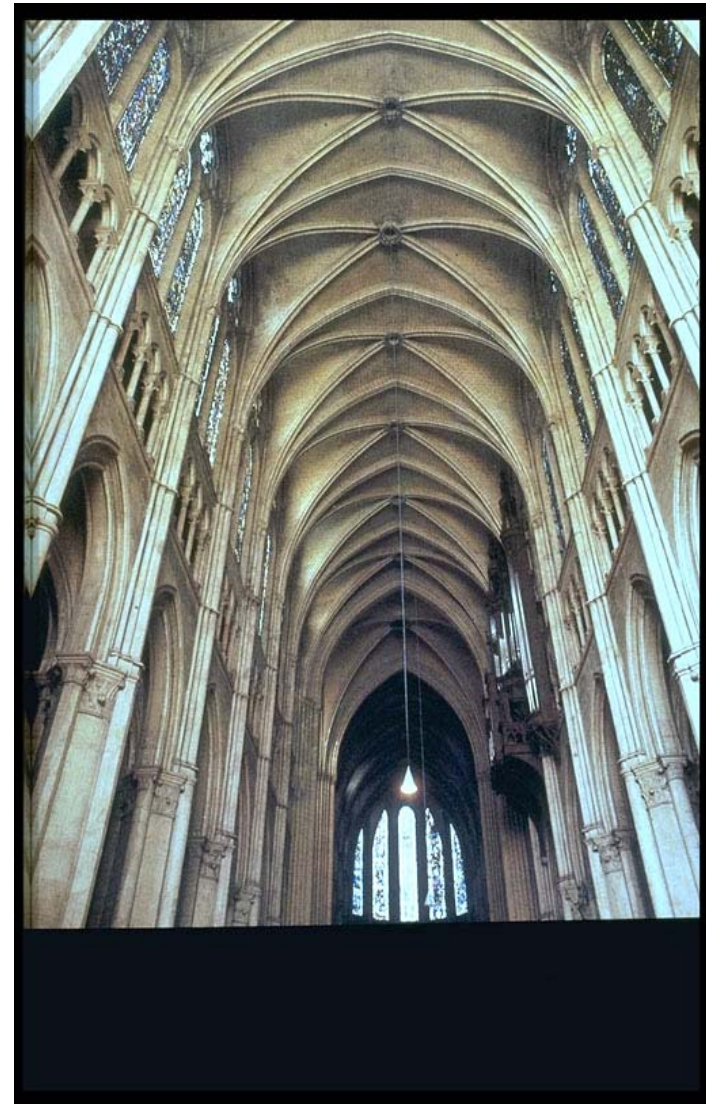
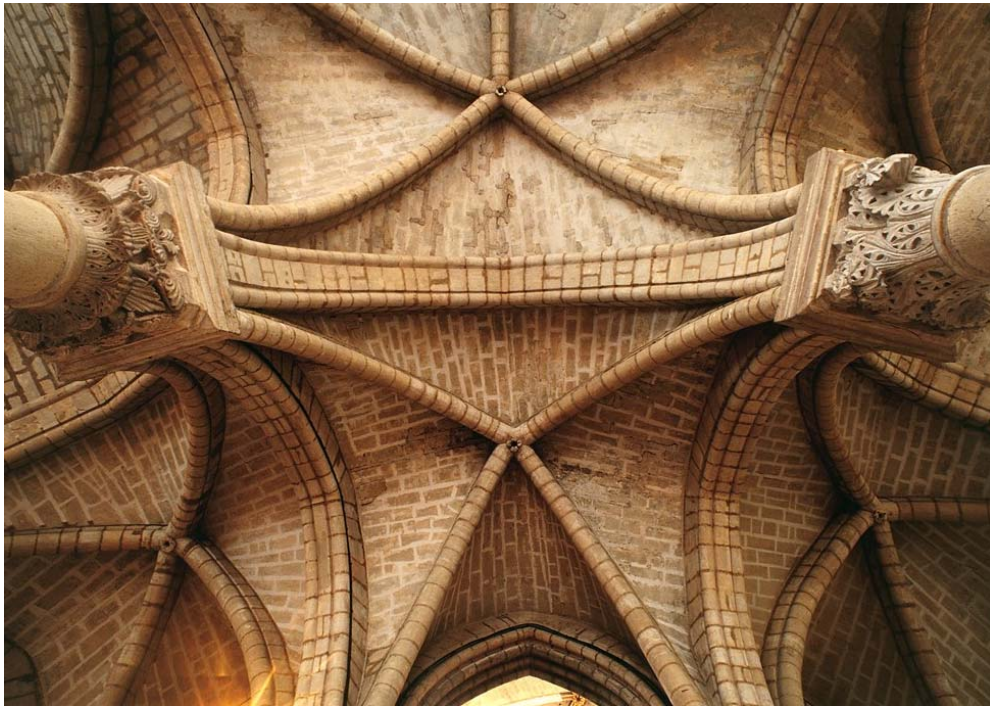
- Painting – stained glass is considered the major painting form of this period.
- Sculpture- carved stone figures, gargoyles, to adorn churches interiors and exteriors
- Architecture- all innovations brought together, geometric forms. Flying buttresses gave strength that allowed for enormously high naves and walls of stained glass representing the “the light of heaven” that symbolized God. Great castles are being built during this time.

Aerial view of Chartres Cathedral Chartres, France ca 1134

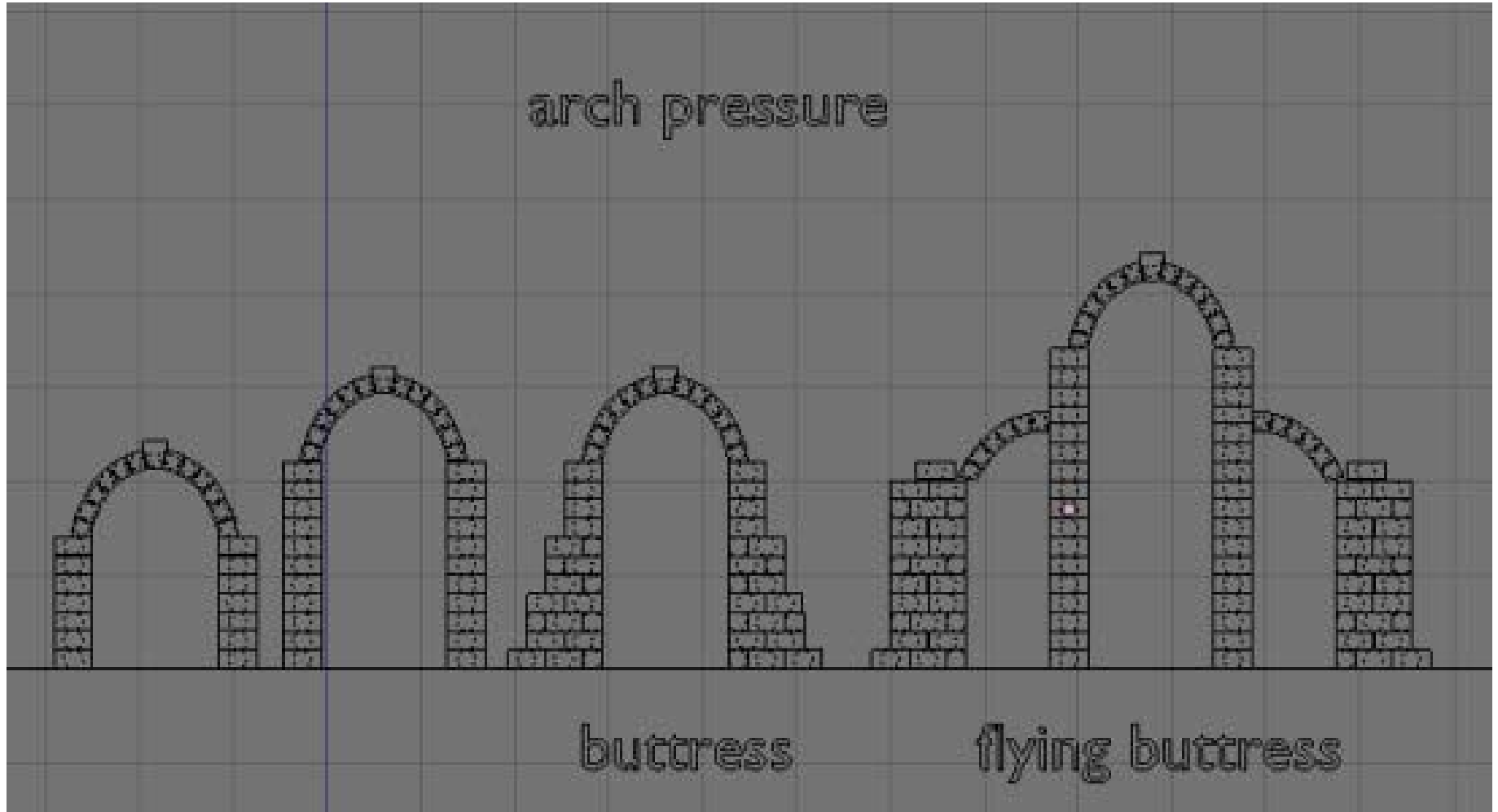


- First to have been planned from the beginning with flying buttresses

Groin Vaults



arch pressure



buttress

flying buttress

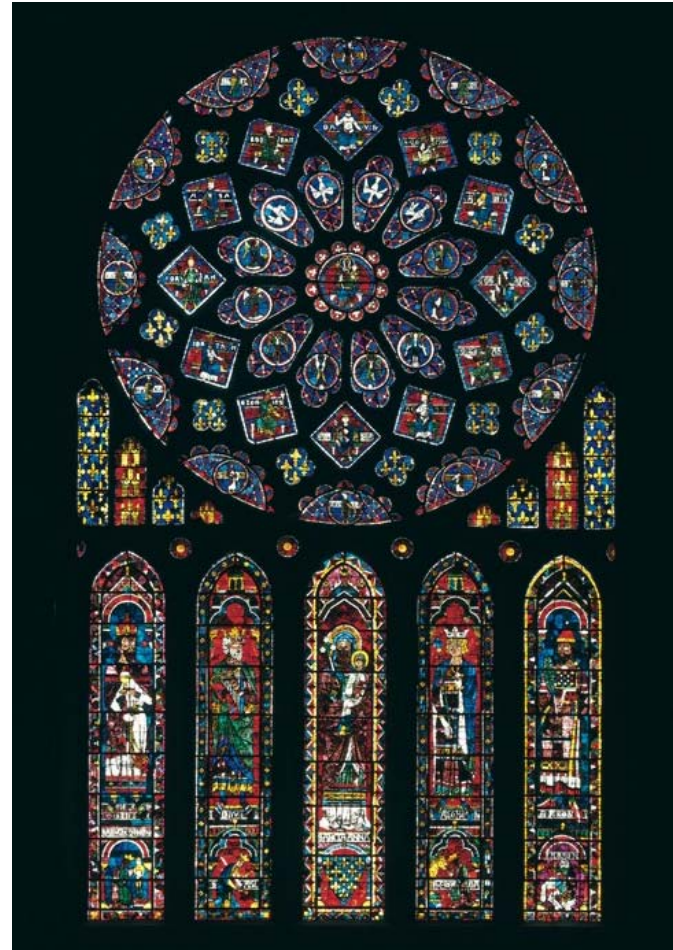
Notre-Dame

Paris, France ca 1180-1200



Rose window and lancets, north transept Chartres, France ca 1220

- Designed from the outset to fill entire walls, thanks to the introduction of flying buttresses
- The rose lancet changes in hue and intensity with the hours, turning the solid architecture into floating visions of beauty
- These windows have held their structural integrity for almost 800 years



Renaissance

1400 - 1600

- Means “Rebirth”
- Center of the world returns back to man from God, individual is important.
- Rebirth or revival of classical antiquity
- Time of drastic changes in Math, Science, Art, Music, Poetry
- Dominated by the Great Masters who created dramatic changes in art (Leonardo da Vinci, Michelangelo, Donatello, Brunelleschi)

- Painting- Frescos, oils, displayed individuality, personalities, suffering. Specific light source.
- Sculpture- reached back to Roman times, equestrian statues portraying Italian rulers
- Architecture- refined and inventive. Colored marble often used to create stripes and designs on churches. Roman mathematical logic reintroduced

Leonardo Da Vinci. "Last Supper" ca. 1495-1498. Fresco

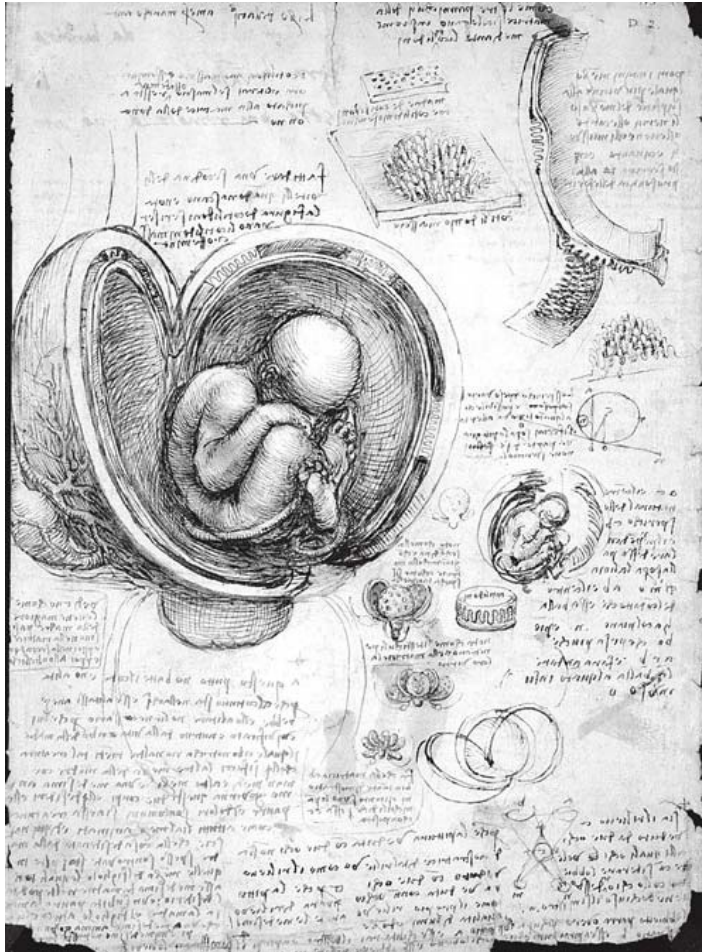


Leonardo Da Vinci, "Mona Lisa"
ca. 1503-1505.

Oil on wood, approx 2'6" x 1'9". Louvre, Paris



Birth of Scientific Illustration



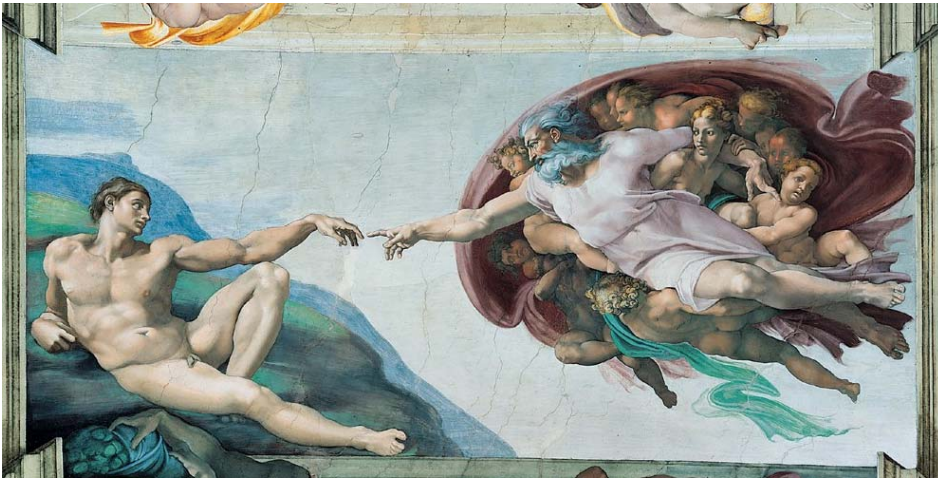
- “Embryo in the Womb” by Leonardo Da Vinci. ca. 1510. Pen and ink on paper.
- Royal Library, Windsor Castle

David: Michelangelo
Galleria dell'Accademia, Florence, Italy
1501-1504

- Larger than life, David reaches over 13ft tall. Is sculpted in perspective (top heavy) so if viewed from below, the figure looks proportional.
- Contraposto is apparent in sculpture



Michelangelo , Ceiling of the Sistine Chapel Rome, Italy 1508-1512



Mannerism

1520-1600

- Discarding the rules of proportion
- Distorted figures
- Ambiguous representation of space
- Artists aim for elegance
- Unnatural lighting

Jacopo da Pontormo, Descent from the Cross, Santa Felicità, Florence, Italy 1525



Parmigianino, Madonna with the Long Neck, Galleria degli Uffizi, Florence, Italy 1535

- Small oval head, long slender neck, delicacy of hand, elongation of frame show gorgeously artificial taste of Mannerists



Baroque

1590-1750

- Dramatic use of light
- Movement – swirling, lively composition rather than the geometric
- Elaborate
- Drama, Movement, Light, Dynamic

- Painting-swirling clouds that opened way to heaven on ceiling frescos
- **Caravaggio** – Tenebrism (use of dark and light), influences the later Rembrandt
- First Famous Female artist in History, **Artemisia Gentileschi**
- Sculpture- **Bernini**, movement, fountains, light has profound affect on sculpture
- Architecture- combined classical elements (columns, etc) with arch and dome to create an entirely new form. Use of oval and ellipse, departure from geometry of Renaissance.

Pietro da Cortona,
“Triumph of the Barberini”,
Palazzo Barberini, Rome, Italy, 1633-1639



Saint Peter's
Vatican City, Rome, Italy 1606-1612



**Gianlorenzo Bernini,
baldacchino,
Saint Peter's, Vatican City, Rome Italy**



- Upward movement
- Dramatic
- Cross on top of orb, triumph of Christianity over the world
- Canopy over altar believed to be directly overtop of Saint Peter

David: Michelangelo
Galleria dell'Accademia, Florence, Italy
1501-1504



Gianlorenzo Bernini
"David",
Galleria Borghese, Rome,
1623



Caravaggio

“Calling of Saint Matthew”

Rome, Italy ca. 1597-1601



Caravaggio

“Supper at Emmaus”

National Gallery, London 1601



Artemisia Gentileschi
“Judith Slaying Holofernes”
ca. 1614-1620



Rococo

1700-1800

- French
- Feminine
- Center of Parisian Society
- Extravagant, ornate
- Delicate and undulating
- Sensual

Germain Boffrand, Salon de la Princesse
Paris, France ca 1737-1740

- Typical Rococo Room interior



Jean-Honoré Fragonard, The Swing
London , 1766



Clodion, Nymph and Satyr

Metropolitan Museum, New York 1775



- Combined sensuousness of Rococo fantasy with echoes of Bernini's dynamic figures

Neo-Classicism

1770 - 1820

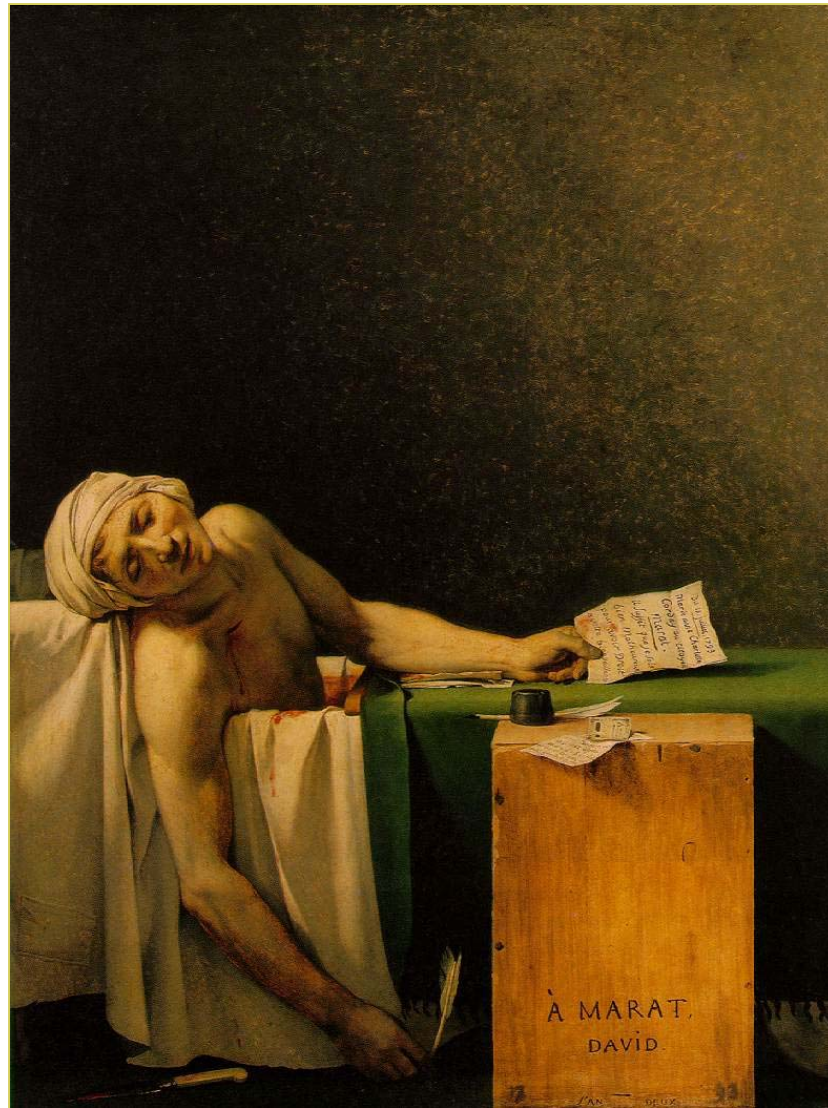
- The age of Enlightenment
- New way thinking of the world--critically, about the world and about humankind, independent of myth, religion, tradition. Based on using reason.
- Political themes, this is the time of the American and French Revolutions
- Revival of design principles of ancient Greece and Rome was a reaction against excesses of Baroque and Rococo.

Oath of the Horatii, 1784, Jacques-Louis David



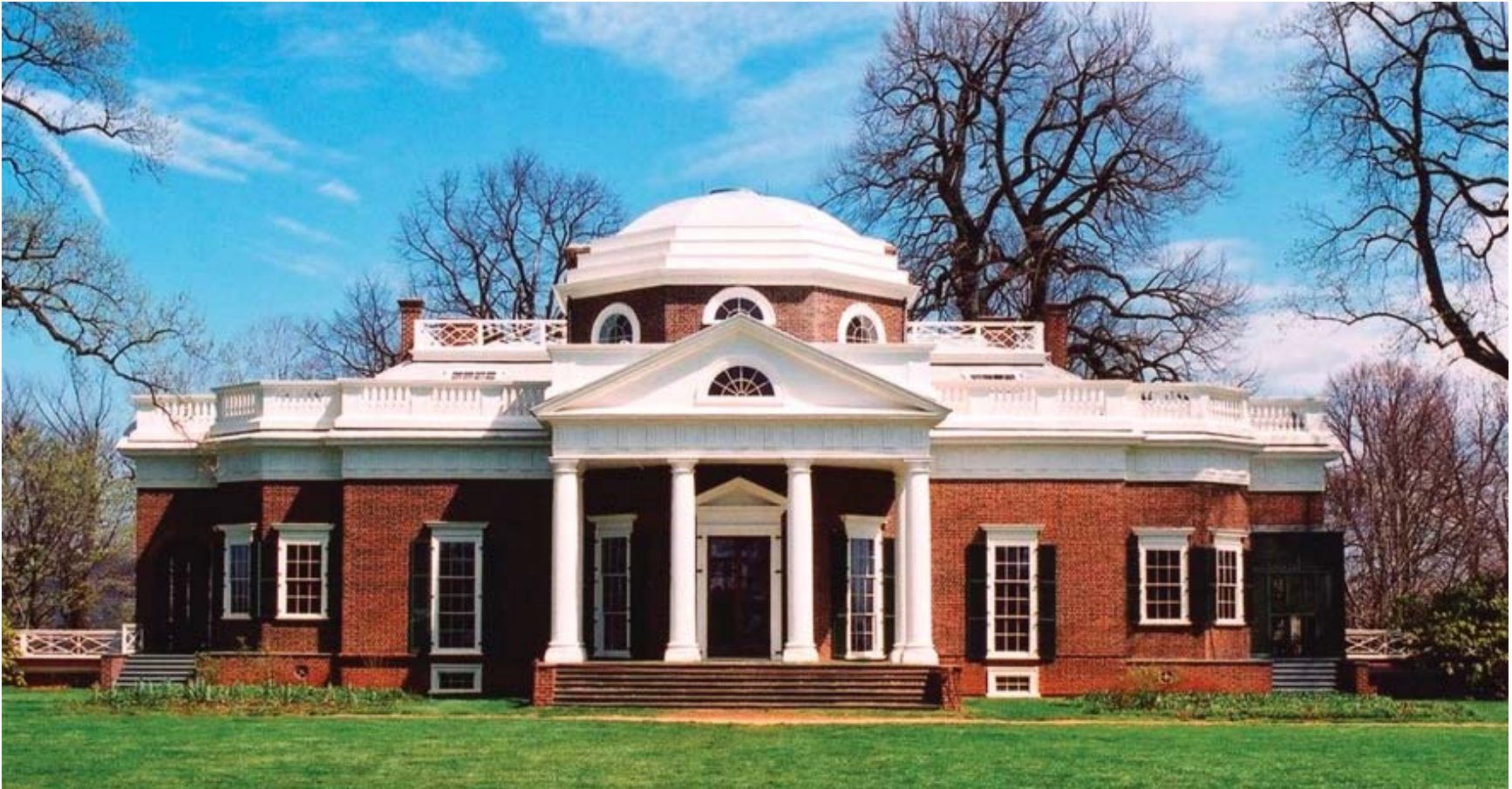
Horatius sacrificed his three sons for the good of Rome. This painting was used as propaganda. The message is clear: The state is more important than the individual.

The Death of Marat, 1793 David



Monticello, 1770-1805

Thomas Jefferson



Virginia State Capitol

