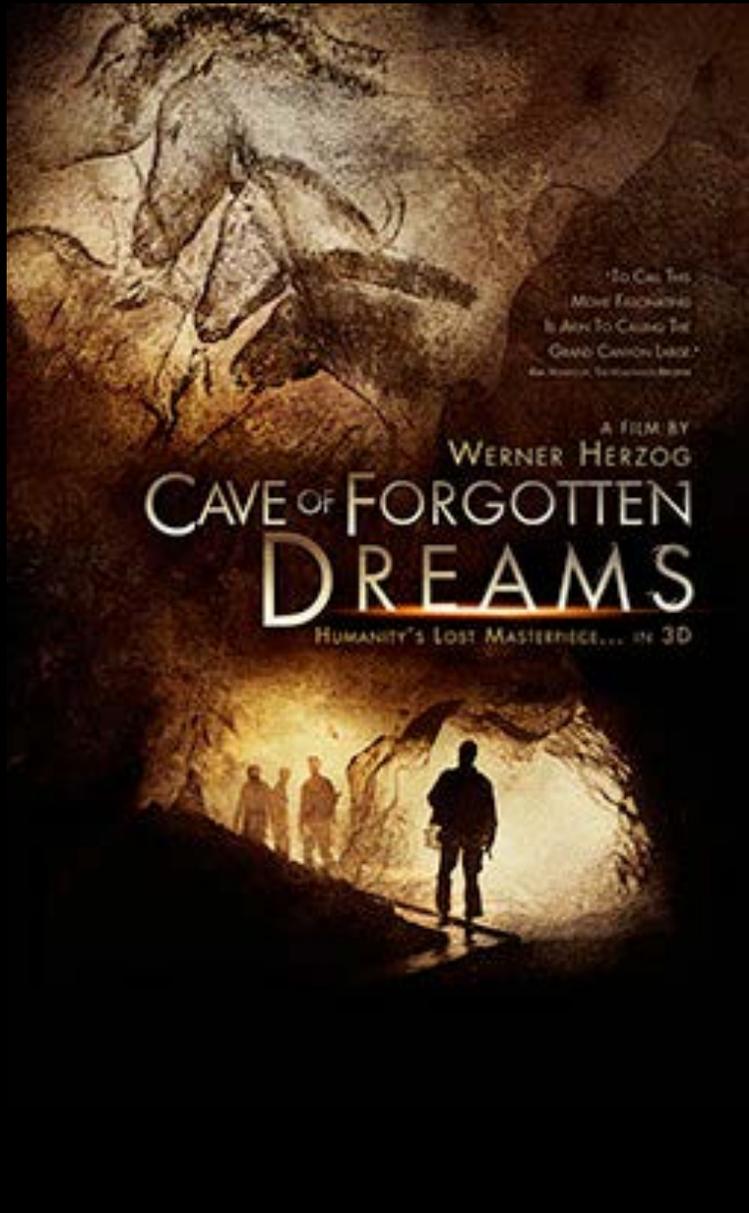
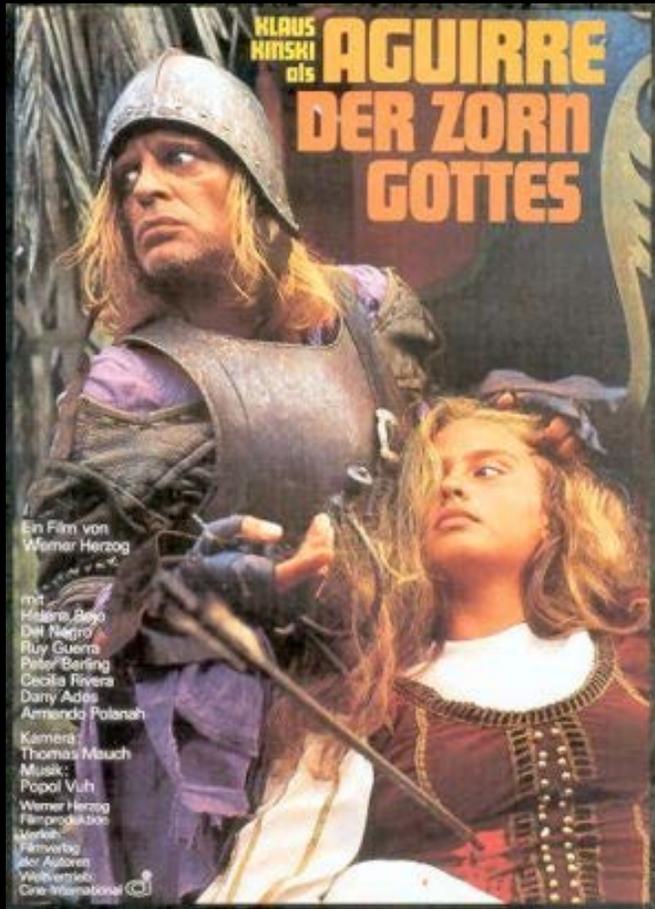


AHST 2331-001 (20045)
Understanding Art
Dr. Charissa N. Terranova
Tuesdays and Thursdays 11:30-12:45
ATC 1.102

Tuesday January 17
Quiz #1 and Discussion



Werner Herzog (b. 1942-) German writer, director, producer – has made 68 films (features, documentaries, shorts, etc.)



Aguirre, the Wrath of God (1972)
fiction feature film



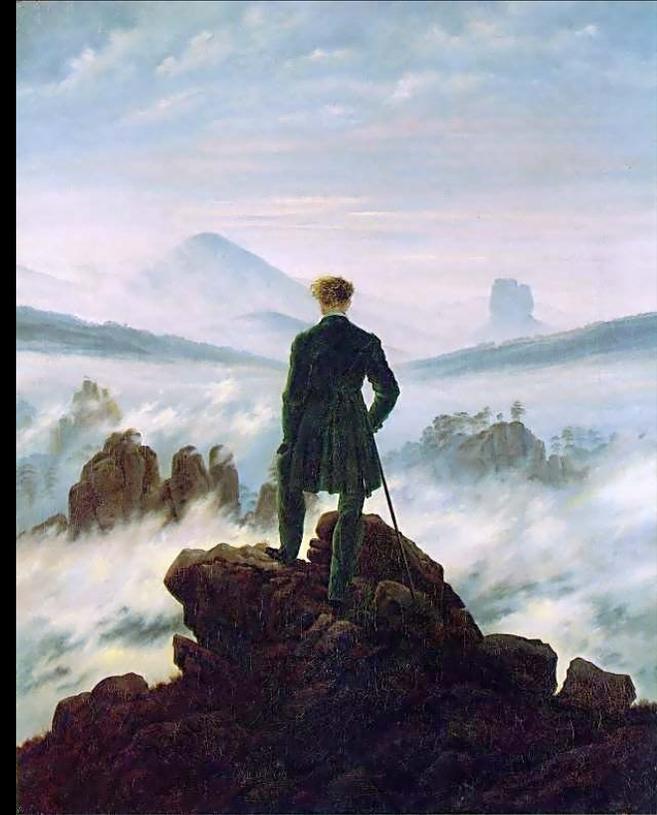
Fitzcarraldo (1982)
fiction feature film



Grizzly Man (2005)
documentary



Fitzcarraldo (1982) fiction feature film; nature as sublime, incommensurable, and romantic; Joseph Conrad-esque/Conradian



Caspar David Friedrich, *Wanderer above the Sea Fog*, c. 1818, German Romanticism



Caspar David Friedrich,
Morning in the
Riesengebirge, c. 1806

sublime,
incommensurable
nature

How is Werner Herzog's *Cave of Forgotten Dreams* sublime? An example of romanticism? A pondering of the incommensurable?



How is Werner Herzog's *Cave of Forgotten Dreams* aesthetic?

aesthetic:

adjective

concerned with beauty or the appreciation of beauty

noun aesthetic; plural noun: aesthetics

a set of principles underlying and guiding the work of a particular artist or artistic movement. Ex: "Cubist aesthetics"

Etymology of aesthetic

The word “aesthetic” comes from the Greek *aisthētikos*, from *aisthēta* ‘perceptible things,’ from *aisthesthai* ‘perceive.’

Perception and the five senses at Chauvet

How do the five senses come into play in Herzog’s *Cave of Forgotten Dreams*?



Sight
Panel of Horses



Sound

Experimental
archeologist
playing flute



Touch

Left: red dots in the shape of a bison made with the palm of a hand
Above: detail of calcite striations



Smell

master perfumer Maurice
Maurin 'smelling' for other
caves

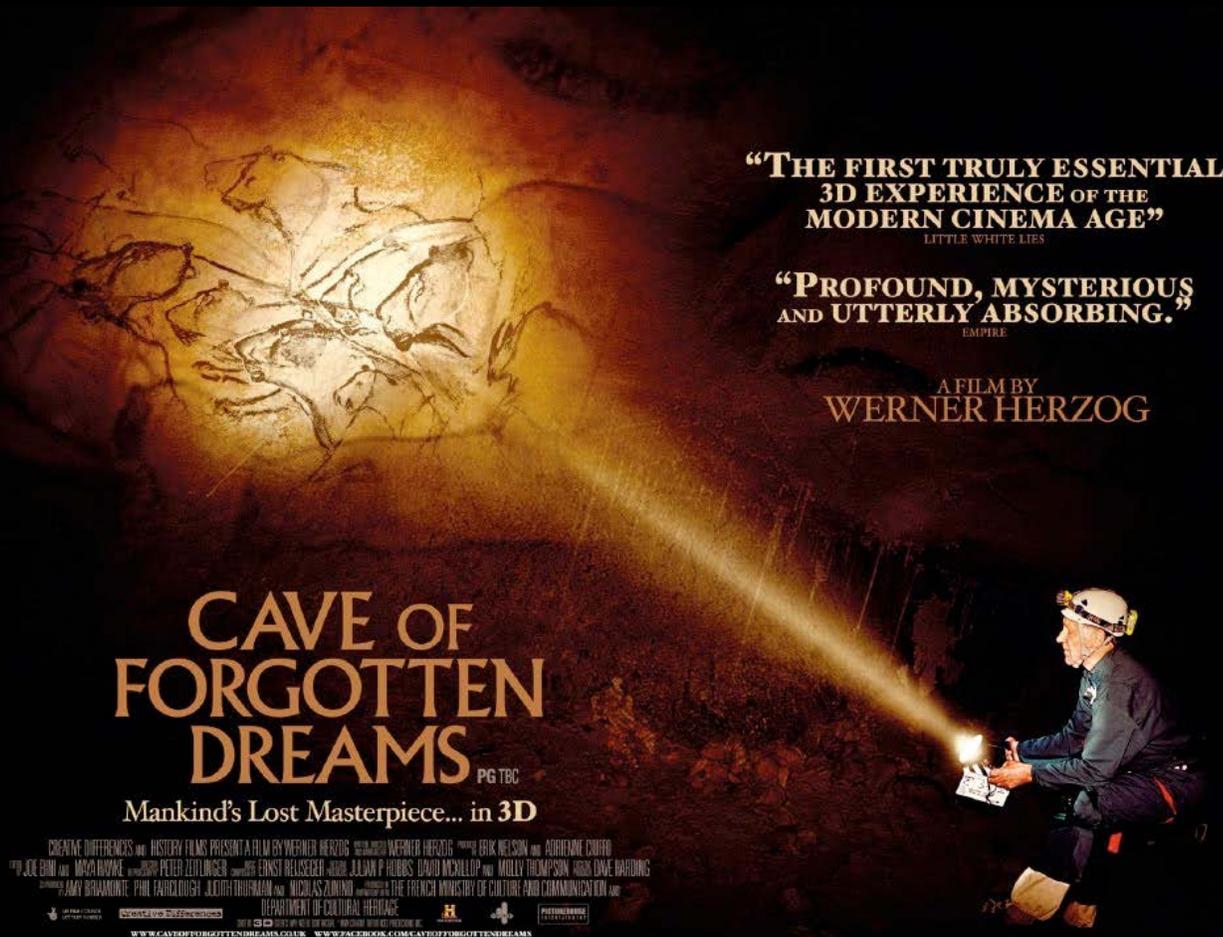


Taste?

noun

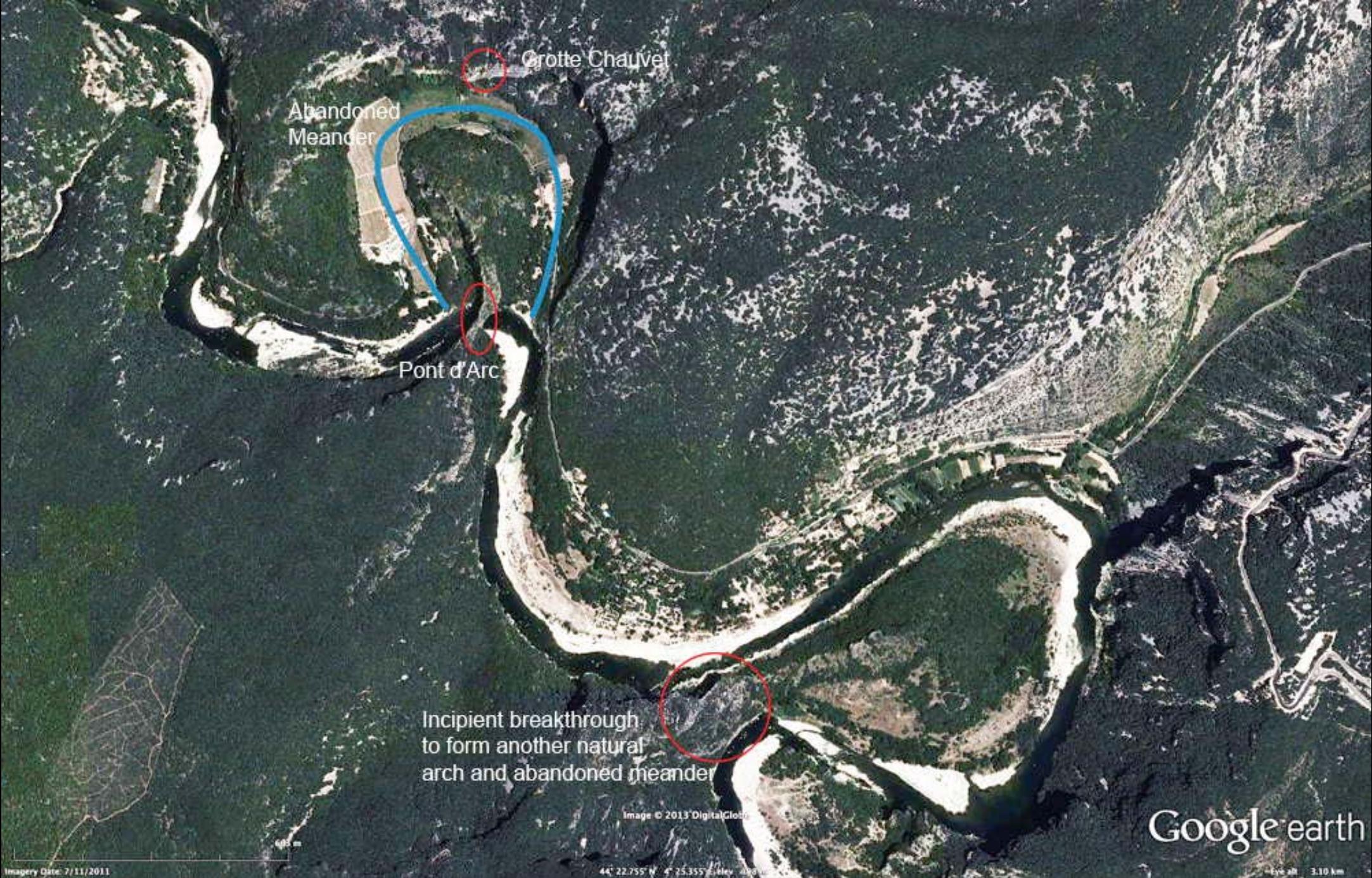
1. the sensation of flavor perceived in the mouth and throat on contact with a substance. "The wine had a fruity taste."
2. a person's liking for particular flavors
3. the ability to discern what is of good quality or of a high aesthetic standard. "She has good taste."

- Herzog's aesthetics
- Herzog's taste
- A 'taste' for Herzog



● Major Paleolithic caves in France and Spain





Abandoned Meander

Grotte Chauvet

Pont d'Arc

Incipient breakthrough to form another natural arch and abandoned meander

Google earth

Imagery Date: 7/11/2011

Image © 2011 DigitalGlobe
44° 22.755' N, 4° 25.355' E, Elev. 490

Eye alt 3.10 km

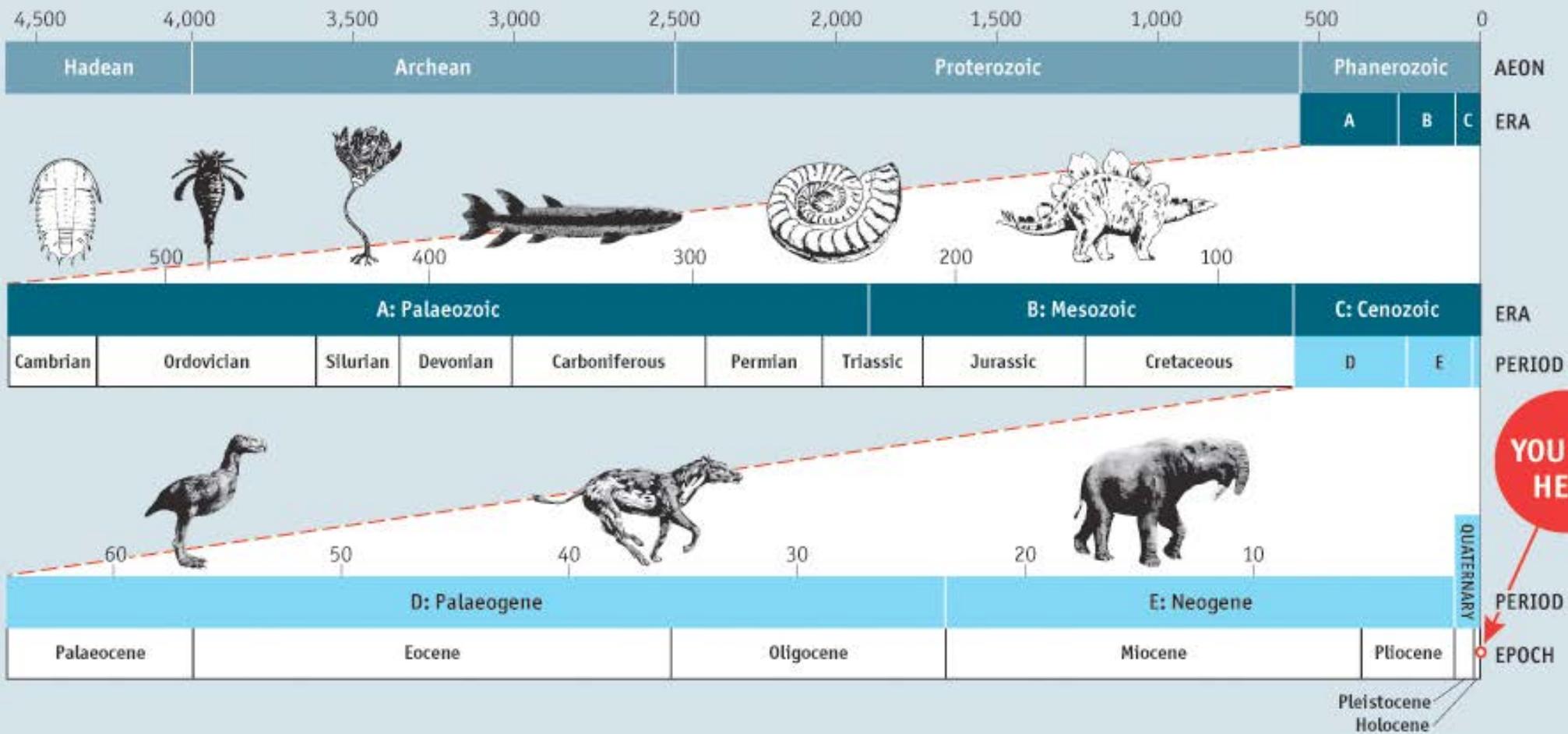


Ardèche:
Pont d'Arc

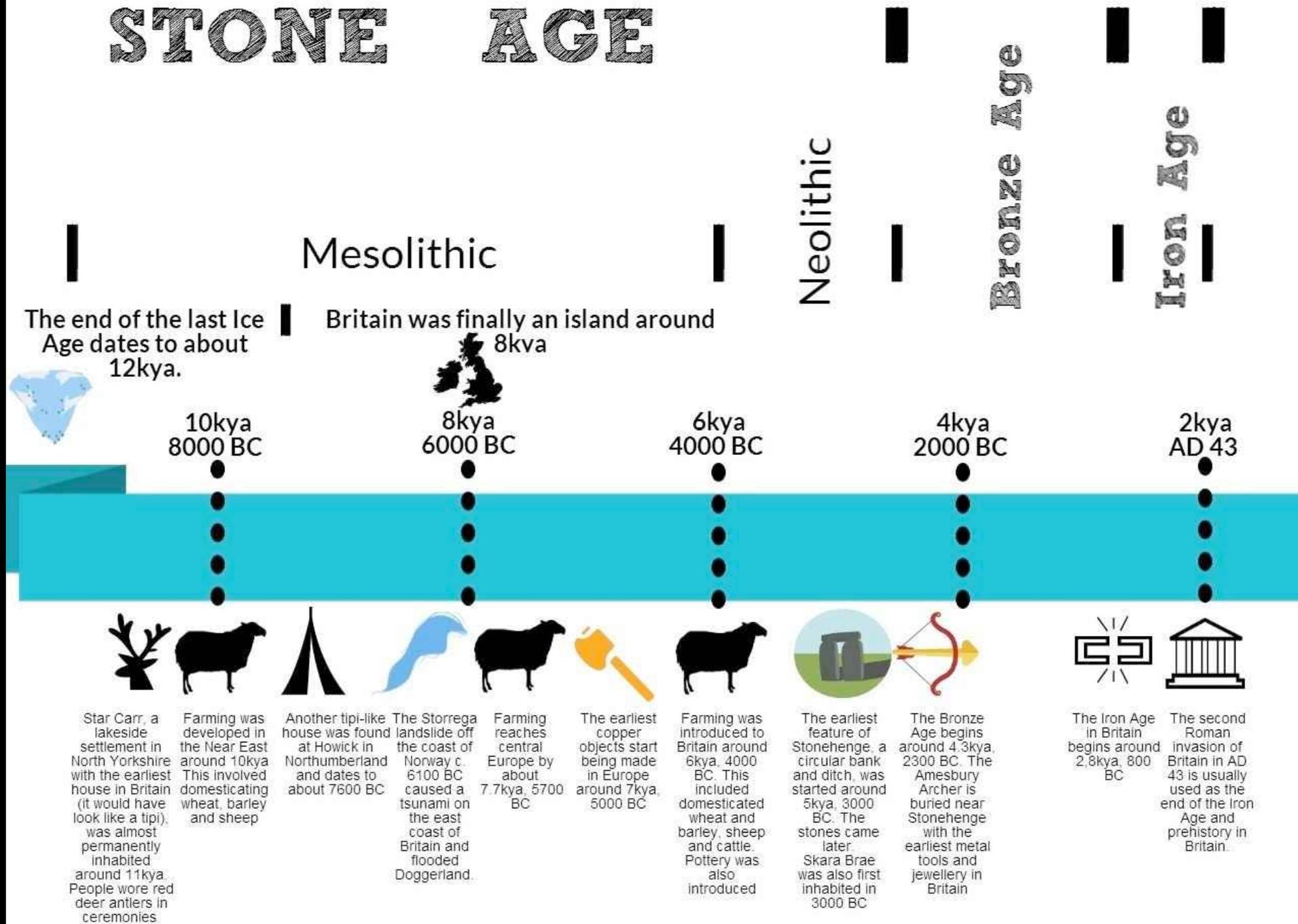
The arch, carved out by the Ardèche River, is 60 m/197 ft wide and 54 m/177 ft high.

A geological timeline of the Earth

MILLIONS OF YEARS AGO



STONE AGE



TIME LINE OF STONE AGE

2.5 MILLION YEARS

1 5000 YEARS AGO

1 1000 YEARS AGO

PALEOLITHIC

MESOLITHIC

NEOLITHIC

OR

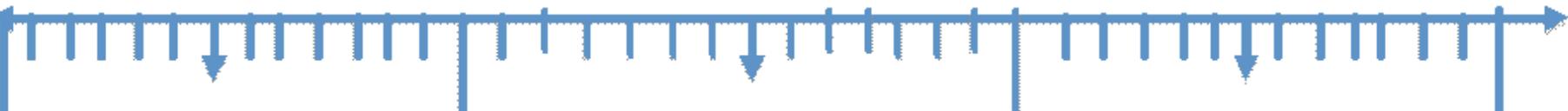
OR

OR

OLD STONE AGE

MIDDLE STONE AGE

NEW STONE AGE



IN THE PALEOLITHIC AGE, HUMAN USED STONES FOR HUNTING WHICH WAS FOUND IN NATURE AND ALREADY HAD CUTTING EDGE. THEY USED TREE BRANCHES, LEAVES AND STONES TO MAKE SHELTER FOR LIVING. THEY ATE PLANTS AND MEAT, GATHERED BERRIES. THEY MAY HAVE EATEN FLESH OF DEAD ANIMALS LEFT BEHIND BY OTHER LARGER PREDATORS. THEY USED FIRE BY RUBBING STONES TOGETHER AND ROASTED MEET.

IN THE MESOLITHIC AGE, HUMAN STARTED TO SHARPEN THEIR STONE TOOLS FOR HUNTING AND LOOKED FOR STONES (SUCH AS FLINT) THAT WAS HARDER AND COULD BE SHARPENED EASILY. THEY STARTED TO SETTLE IN ONE PLACE BUT STILL REMAIN HUNTER AND GATHERER OF MEET, FISH, BERRIES, NUTS AND FRUITS.

DURING THE NEOLITHIC AGE, GROUP OF HUNTERS LEARNED ABOUT AGRICULTURE. AT FIRST THEY COLLECTED WILD CROPS AND DOMESTICATED WILD ANIMALS. BY 10,000 YEARS AGO THEY STARTED TO PRODUCE GRAINS, FRUITS AND VEGETABLES FROM SEEDS. THEY MADE PLOW OUT OF ANTLERS, STONE AND WOOD AND STARTED TO CULTIVATE THE LAND WITH THE HELP OF HERDED ANIMALS. THEY USED STONE MORTARS AND PESTLES TO GRIND CEREALS AND GRAINS.

The Paleolithic Era

- The Paleolithic Era (Old Stone Age) began when hominids first made tools.
- These tools were used to make their lives easier.



● Major Paleolithic caves in France and Spain



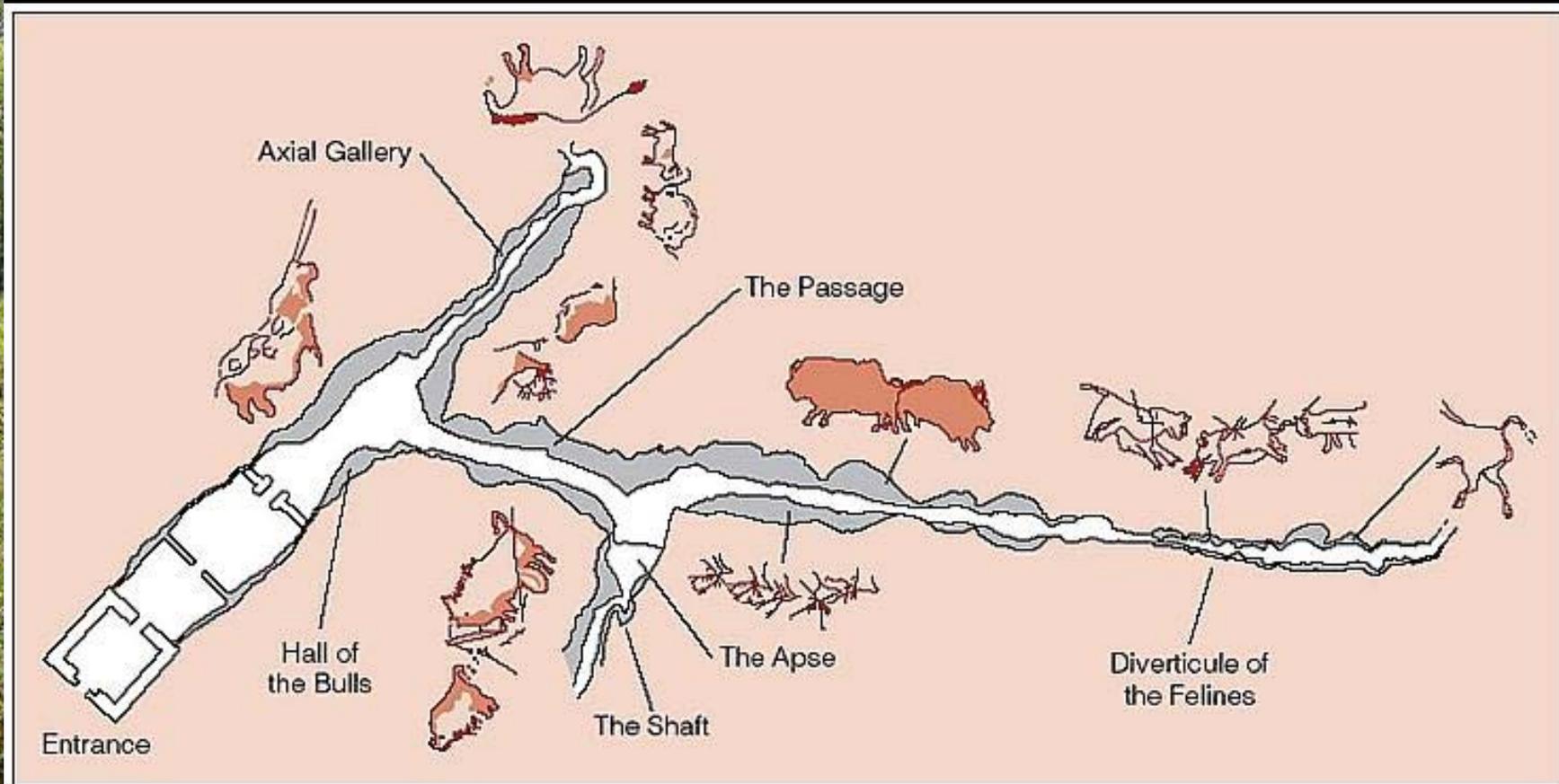


Cave Paintings,
Lascaux Cave,
Lascaux France, c.
17,000 BCE

Parietal Art: archeological term
for cave paintings; “parietal”
means “of or relating to the
walls of a part or cavity”

virtual reality

immersion



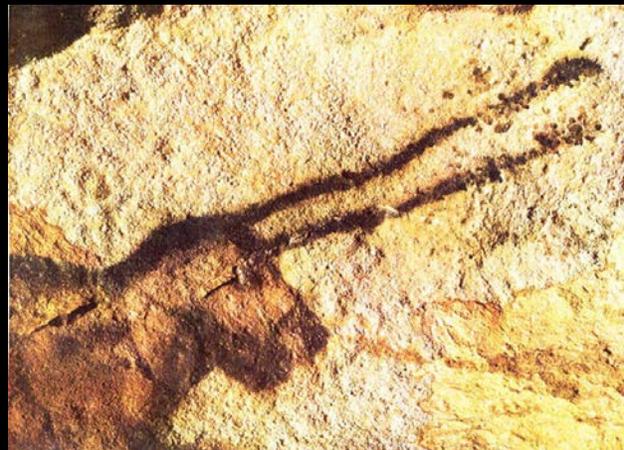


The Unicorn, in the Hall of the Bulls at Lascaux; left, from afar, right close up.



Above: Fighting Woolly rhino depicted at Chauvet

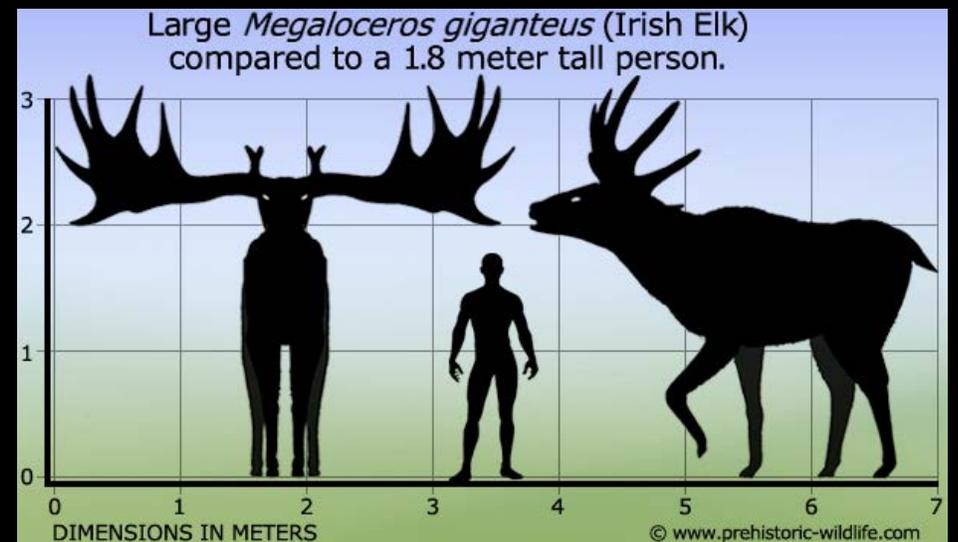
Below: The Unicorn, in the Hall of the Bulls at Lascaux; left, from afar, right close up.



Rhinos from Chauvet

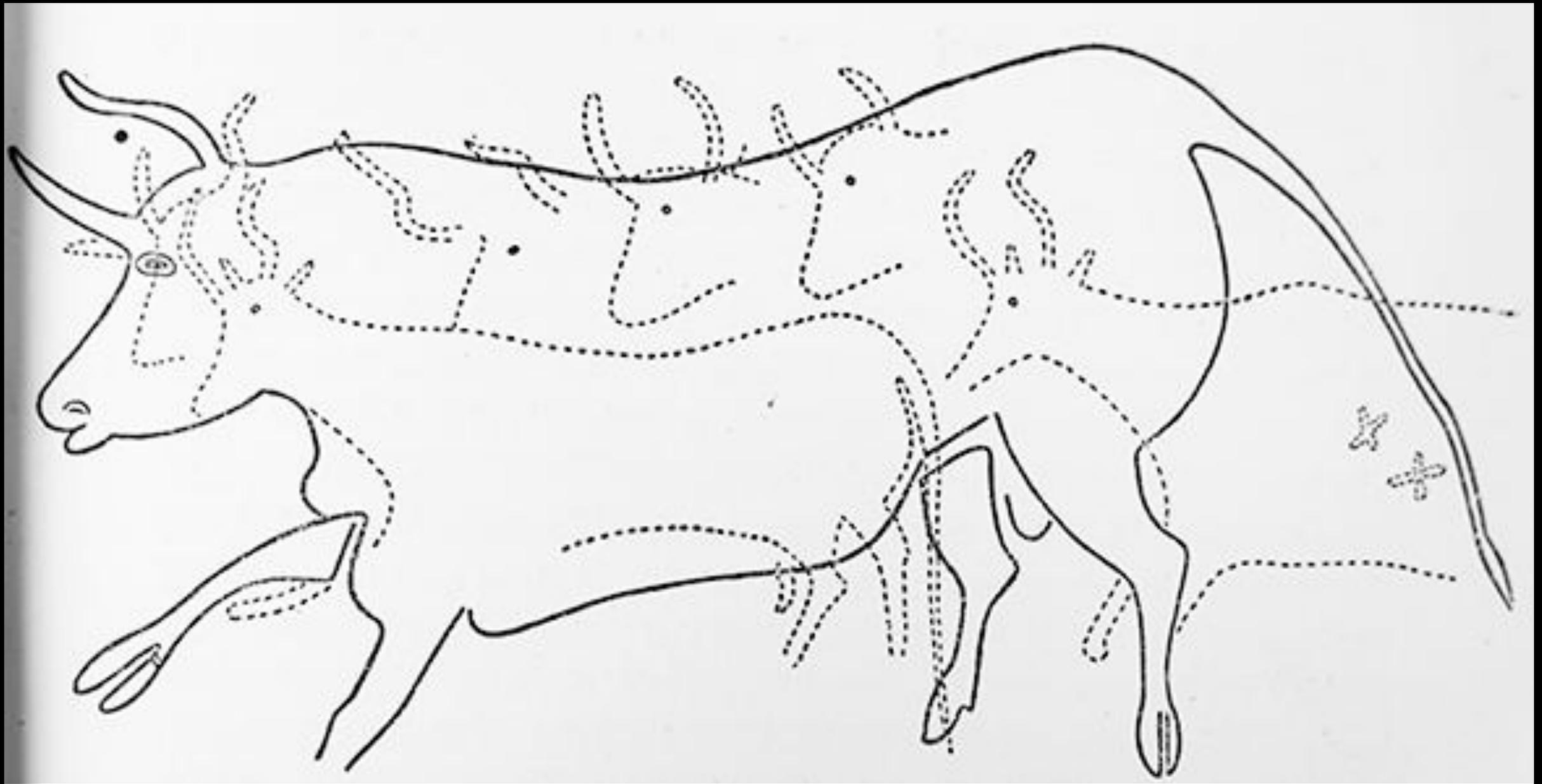


Megaloceros in Axial Gallery of Lascaux





The Great Black Bull



Superimposed paintings on the Great Black Bull.

PALIMPSEST



This is one of the most studied and argued about paintings in Lascaux. It is in what is known as the Well, or the Shaft, and is reached by climbing down a ladder from the Apse.

The main scene includes a disembowelled bison, a man with a bird's head who appears to have been felled by the bison, a spear, and a bird on a pole.

Was the man a shaman with a bird as totem? Did the painter believe that dead people became birds? We shall never know.

Photo: Don Hitchcock 2008
Source: Display at Lascaux Révélée





Cave Paintings, Lascaux Cave,
Lascaux France, c. 17,000 BCE

Parietal Art: archeological term
for cave paintings; “parietal”
means “of or relating to the
walls of a part or cavity”

virtual reality

immersion

Oliver Grau

Virtual Art

From Illusion to Immersion

What is virtual art according to Grau?

“...a hermetically closed-off image space of illusion” (5)

It is immersive.

What does Oliver Grau mean by “information society” in the following sentence from page 3 of your reading?

“With the advent of new techniques of generating, distributing, and presenting images, the computer has transformed the image and now suggests that it is possible to ‘enter’ it. Thus, it has laid the foundations for virtual reality as a core medium of the emerging ‘information society’.” (3)

For Grau, does virtual art have a history?

“In many quarters, virtual reality is viewed as a totally new phenomenon. However, a central argument of this book is that the idea of installing an observer in a *hermetically closed-off image space of illusion* did not make its first appearance with the technical invention of computer-aided virtual realities. On the contrary, virtual reality forms part of the core relationship of humans to images. It is grounded in art traditions, which have received scant attention up to now, that, the course of history suffered ruptures and discontinuities, were subject to the specific media of their epoch, and used to transport content of highly disparate nature. Yet the idea goes back at least as far as the classical world, and it now reappears in the immersion strategies of present-day virtual art.” (4-5)

What does Oliver Grau mean by
“the science of the image”?

- History
- Relativization
- Virtual reality
- Immersion

“The rapidly spreading virtual techniques have acquired influence over many and diverse areas of scientific disciplines, the majority of which lie outside the sphere of art. ... I attempt to trace at least in part the long and complex tradition of this image concept and to sketch its vitality and almost revolutionary character that is emerging through the potential of interaction with and evolution of images. It is imperative to leave aside approaches that are technology-centered and, instead, situate the artistic images of virtual reality within the history of art and the media... Regarded historically, it is possible to relativize the phenomenon of virtual reality and determine what makes it unique.” (11)

“The attempt to understand why we create these representations inevitably touches on some of the most profound questions of human psychology. We do so, in part, because we seem to have a built-in impulse to create world replicas, an impulse that is manifested, among other ways, in daydreams, where we construct our own versions of reality, using the insubstantial images of the world's first virtual reality computer, the mind. We even create picture narratives spontaneously and without conscious intention, during sleep, in the form of dreams. In imitation worlds such as stories or dramas, we have merely externalized these creations of the imagination, and given them an objective and more elaborate form.”

-- Ken Sanes, <http://www.transparencynow.com/lascaux.htm>



Hall of Bulls



The right wall of the Axial Gallery



View into the axial gallery



The Passageway, or the Passage, connects the Hall of the Bulls to the Nave and the Apse. It has a high density of images which are often difficult to interpret. There are several hundred engraved figures, and some painted ones, 385 in all. The images which could be identified included horses, bison, ibex, aurochs, deer, and various signs including a hook, a cross, and a quadrangular sign.

Photo and text:

<http://www.lascaux.culture.fr/>

After reading Grau and Sanes, can we better understand what Werner Herzog means by “the cave of forgotten dreams”?



Several views of an oil lamp (a deer fat lamp),
found in the sediments in the floor of the Shaft at
Lascaux cave



techne



Cave-painting pedagogy

<http://www.heritagedaily.com/2017/01/why-we-built-an-artificial-cave-to-teach-our-students-about-ancient-art/113835>

Cave painting in India

<http://www.independent.co.uk/arts-entertainment/art/news/40000-year-old-cave-paintings-include-oldest-hand-stencil-known-to-science-9783840.html>

From the time our film in 2010 to 2012, scientists determined how to date cave paintings



These calcium carbonate deposits, which can take the form of "cave popcorn" (shown here) contain radioactive uranium. That radioactive element provided a way for scientists to date the cave art. By dating the layer of "popcorn" on top of the art, the scientists came up with a minimum age and the date for the layer beneath the painting revealed the art's maximum age, the researchers said. CREDIT: Screenshot, Nature Video.



Simon de Bruxelles
Published at 12:01AM, June 15 2012

A painting of horses at the Tito Bustillo Cave, Spain
AFP/Getty Images

Humans began decorating caves more than 10,000 years earlier than previously believed, according to research by scientists at Bristol University.

Prehistoric art in caves in northwest Spain has now been dated to as far back as 40,800 years, not long after the arrival of modern humans in northern Europe.

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Let's explore cave art from a number of perspectives
Where are the caves that contain cave art up to date?



Chronology of discovery reveals progressive accumulation of knowledge



One of the engraved stones at Blombos dating from about 70,000 BCE. [Oldest Art](#) of Sub-Saharan Africa.

Blombos Cave Rock Art (70,000 BCE)

Prehistoric Engravings with Crosshatch Patterns

Home to some of the earliest known [prehistoric art in all of Africa](#), the archeological site known as Blombos Cave is located in a limestone cliff, some 100 metres from the sea on the coast of South Africa, about 180 miles east of Cape Town. It is famous for its [prehistoric rock engravings](#), dating back to the [Mousterian period of the Middle Paleolithic era \(70,000 BCE\)](#), which puts it among the [oldest Stone Age art ever discovered](#). ([See Oldest Stone Age Art: Top 100 Works](#).) The find consisted of two pieces of ochre rock incised with [geometric abstract signs](#), and a series of beads made from [Nassarius kraussianus shells](#).

The Blombos engravings are not considered to be "[cave art](#)", since they are not part of the fabric of the cave, but they are the earliest art created by Modern man, and the oldest known example of sub-Saharan African art. Only the [Bhimbetka Petroglyphs \(290,000-700,000 BCE\)](#) from Madhya Pradesh in India, the [Venus of Berekhat Ram \(230-700,000 BCE\)](#) from the Golan, and the [Venus of Tan-Tan \(200-500,000 BCE\)](#) from Morocco, are older.

Who made the first discovery of cave art?
An eight year old boy in 1879, Altamira, Spain.



Great hall of polychromes of Altamira, published by M. Sanz de Sautuola in 1880.

 More c

Did the Neanderthals make cave art? How old is cave art?



In El Castillo cave, hand stencils join a red disk (not pictured) that may be **the oldest**.

[Spain's Cantabrian Sea coast, the cave called El Castillo had the oldest paintings—the oldest being a simple red disk.](#)
At more than 40,800 years old, "this is currently Europe's oldest dated art by at least 4,000 years," a title previously held by [France's Chauvet cave paintings, believed to be at least 37,000 years old.](#)

How were the cave paintings made?

Several theories: (1) outline scratched out on wall

outline filled in with charcoal or pigment

interior filled in with another color, dots, shading

(2) image and composition worked out previously on flat stone

sketches exchanged between artists

(3) older, simpler images, hand outlines made by pigment

blown through hollow tubes, bones, or wood

(4) overlapping images can be completed with separation of time.

Theories based on a. correct observation or

b. our knowledge of art method applied in reverse,
artists make preliminary sketches, that are then used
for permanent display works

c. need to understand how the works were made on curved
surfaces, in darkened circumstances.

d. applying ritual, religion to images without direct proof.

Knowledge progresses, the film created in 2010 reflects a knowledge base from that date. What was known then was true, today more discoveries have changed our knowledge. Let's look at some new findings and consider how they are made.



Hand stencils, like the ones shown here, are created when artists spray paint or pigment over their hands. Similar hand stencils were found in El Castillo cave in northern Spain, but they are younger, dating back to 37,300 years. CREDIT: Kinez Riza.



Buddhist stone carvings at Ili River,
Kazakhstan.



Why are the cave paintings located inside the caves?

Pigments are more stable in a cave environment, yet still subject to change.

What are the dangers to cave paintings, flooding, animals, chemical change.

Consider more permanent stable drawings, paintings would need different materials to succeed outdoors, as rock carvings. Many of these contain traces of pigment. Could there have been outdoor paintings that disappeared with time?

[Petroglyphs of Arpa-Uzen - UNESCO World Heritage Centre Retrieved 2009-03-02.](#)

Making paint for cave paintings

Charcoal from lights can be used directly to draw on walls

Combining charcoal with fat creates a more stable pigment less likely to flake off the wall, to make crayons. Seashells are used to contain pigments.

Colors are created by crushing and grinding colored stone available locally.

- Ochre - shades of yellow
- Umber - shades of brown
- Sienna - shades of reddish to dark reddish brown
- Manganese-shades of dark purple
- Kaolin – shades of white
- Charcoal – shades of black

Combining techniques to achieve different techniques, moss to daub color, pipes to blow color, fat to make pigment sticks, sticky liquid to make paint that can be brushed on.

An understanding of how to portray animals on curved surfaces that appear in correct proportion, not distorted. Layering animals to represent a group.

References and sources:

Pigments:

<http://www.visual-arts-cork.com/artist-paints/prehistoric-colour-palette.htm>

Dating cave paintings:

<http://www.livescience.com/48199-worlds-oldest-cave-art-photos.html>

Oldest cave painting discovery, 1879:

Pike, A. W. G.; Hoffmann, D. L.; Garcia-Diez, M.; Pettitt, P. B.; Alcolea, J.; De Balbin, R.; Gonzalez-Sainz, C.; de las Heras, C.; Lasheras, J. A.; Montes, R.; Zilhao, J. (14 June 2012). "U-Series Dating of Paleolithic Art in 11 Caves in Spain". *Science*. **336** (6087): 1409–1413. [doi:10.1126/science.1219957](https://doi.org/10.1126/science.1219957).

Cave paintings 10,000 years older, 2012:

<http://www.thetimes.co.uk/tto/science/archaeology/article3445847.ece>

Is there Neanderthal art?

<http://news.nationalgeographic.com/news/2012/06/120614-neanderthal-cave-paintings-spain-science-pike/>