

Text: **Gardner's Art through the Ages: A Global History, 15th Edition, Fred S. Kleiner**

Welcome to our class! I am honored that you have given your valuable time and energy to me, and the AP Art History program! Our class is held in the Distance Learning Lab, in the early morning hours in a darkened space with soft, spin-able seats. Just in case you're worried, you don't HAVE TO BE an artist to take this course, we're not studying HOW to create art, we're studying WHY art has been or is being created, and how it interacts with the audience, the space and environment. This is a global history centered course, spanning 30,000 years, and requires deep analytical and thoughtful contemplation of architecture, sculpture, painting and indigenous arts.

Please complete the following summer reading assignment for the first week of class this August. After reading Chpt. 1, answer and turn in (electronically via Google Classroom, once our 2017-18 school year begins) the following definitions for the 'key terms', the artwork identifications, and image comparisons. There will be a standard AP formatted test at the start of the second week of school that covers this material.

Chapter 1: Art in the Stone Age

***Preview:** This chapter surveys developments in art in the Paleolithic and Neolithic periods, discovered in sites including Africa, France, Spain, Germany, England, Turkey, and Iraq. The art produced in these periods range from cave paintings and figures, to architectural structures. The art produced in prehistory indicates a shift from recognition of human and animal forms in the environment, to the conscious representation of these forms. It also reveals much about the societies that produced it: humans in the Paleolithic period were nomadic hunters, and their art appears to have served primarily ritual purposes related to fertility and the hunt, while art produced in the Neolithic period reflects the shift to food production and built settlements.*

Key Terms:

- Paleolithic, Neolithic
- twisted perspective, composite view
- incise
- henge, post-and-lintel, megalith, tumulus, corbel vaulting
- Anatolia, Mesopotamia

Paleolithic Period

Artworks in the Paleolithic period:

- Left wall of the Hall of the Bulls in the cave at Lascaux, France
 - Date:
 - Medium and size/scale:
 - Stylistic characteristics:
 - Function & significance:
- Human with feline head, from Hohlenstein-Stadel, Germany
 - Date:
 - Medium, materials, and size/scale:
 - Stylistic characteristics:
 - Function & significance:
- Nude woman (*Venus of Willendorf*), from Willendorf, Austria
 - Date:
 - Medium, materials, and size/scale:
 - Stylistic characteristics:
 - Function & significance:
- Head of a woman, Brassempouy
 - Date:
 - Medium, materials, and size/scale:
 - Stylistic characteristics:
 - Function & significance:

- Reclining woman, La Magdeleine
 - Date:
 - Medium, materials, and size/scale:
 - Stylistic characteristics:
 - Function & significance:

- Woman holding a bison horn, from Laussel, France
 - Date:
 - Medium, materials, and size/scale:
 - Stylistic characteristics:
 - Function & significance:

- Two bison, reliefs in the cave at Le Tuc d'Audoubert, France
 - Date:
 - Medium, materials, and size/scale:
 - Stylistic characteristics:
 - Function & significance:

- Bison licking its flank, fragmentary spear-thrower, from La Madeleine, France
 - Date:
 - Medium, materials, and size/scale:
 - Stylistic characteristics:
 - Function & significance:

- Painted ceiling in the cave at Altamira, Spain
 - Date:
 - Medium, materials, and size/scale:
 - Subjects represented, stylistic characteristics:
 - Function & significance:

- Spotted horses and negative hand imprints, wall painting in the cave at Pech-Merle, France
 - Date:
 - Medium, materials, and size/scale:
 - Subjects represented, stylistic characteristics:
 - Function & significance:

- Aurochs, horses, and rhinoceroses, wall painting in the Chauvet Cave, Vallon-Pont-d'Arc, France
 - Date:
 - Medium, materials, and size/scale:
 - Subjects represented, stylistic characteristics:
 - Function & significance:

- Rhinoceros, wounded man, and disemboweled bison, painting in the well of the cave at Lascaux, France
 - Date:
 - Medium, materials, and size/scale:
 - Subjects represented, stylistic characteristics:
 - Function & significance:

- "Chinese horse," Lascaux
 - Date:
 - Medium, materials, and size/scale:
 - Subject represented & stylistic characteristics:
 - Function & significance:

Neolithic Period

Artworks in the Neolithic period in Anatolia and Mesopotamia:

- Aerial view of Neolithic Jericho
 - Date:
 - Materials and construction method:
 - Size:
 - Function:

- Human skull with restored features, from Jericho
 - Date:
 - Medium & materials:
 - Function & significance:

- Human figure, from Ain Ghazal, Jordan
 - Date:
 - Medium, materials, and size/scale:
 - Stylistic characteristics:
 - Function & significance:

- Restored view of Çatal Höyük, ca. 6000-5900 BCE
 - Description:
 - Function & significance:

- Deer hunt, detail of a wall painting from level III, Çatal Höyük, Turkey
 - Date:
 - Medium/materials:
 - Subjects represented:
 - Stylistic characteristics:
 - Function & significance:

- Landscape with volcanic eruption (?), detail of a watercolor copy of a wall painting from level VII, Çatal Höyük, Turkey
 - Date:
 - Subject represented:
 - Function & significance:

Artworks in the Neolithic period in Western Europe:

- Corbeled vault of the main chamber in the passage grave, Newgrange, Ireland
 - Date:
 - Materials & construction method:
 - Function & significance:

- Ruins of Hagar Qim, Malta
 - Date:
 - Materials & construction method:
 - Function & significance:

- House 1, Skara Brae
 - Date:
 - Materials & construction method:
 - Function & significance:

- Stonehenge, Salisbury Plain, Wiltshire, England
 - Date:
 - Materials & construction method:
 - Function & significance:

Exercises for Study:

1. Enter the approximate dates for these periods:

Paleolithic art: c. _____ BCE to c. _____ BCE

Neolithic art: c. _____ BCE to c. _____ BCE

2. Summarize the social and economic changes that mark the shift from the Paleolithic period to the Neolithic period. How are these changes reflected in artworks?

3. Compare and contrast the following pairs of artworks, using the points of comparison as a guide.

A. Rhinoceros, wounded man, and disemboweled bison, painting in the well of the cave at Lascaux, France (Fig. 1-10); Deer hunt, detail of a wall painting from level III, Çatal Höyük, Turkey (Fig. 1-15)

- Periods
- Subjects
- Stylistic features

B. Nude woman (*Venus of Willendorf*), from Willendorf, Austria (Fig. 1-4); Human figure, from Ain Ghazal, Jordan (Fig. 1-14)

- Periods
- Medium/materials
- Subjects
- Stylistic features
- Probable functions

C. Ruins of Hagar Qim, Malta (Fig. 1-18); Stonehenge, Salisbury Plain, Wiltshire, England (Fig. 1-20)

- Periods
- Locations
- Materials & construction techniques
- Probable functions