

**AHST 2331-001 (21414)**  
**Understanding Art**  
**Dr. Charissa N. Terranova**  
**Tuesdays and Thursdays 11:30-12:45**  
**ATC 1.102**

**Tuesday 01/16/18**  
**Quiz #1 and Discussion**

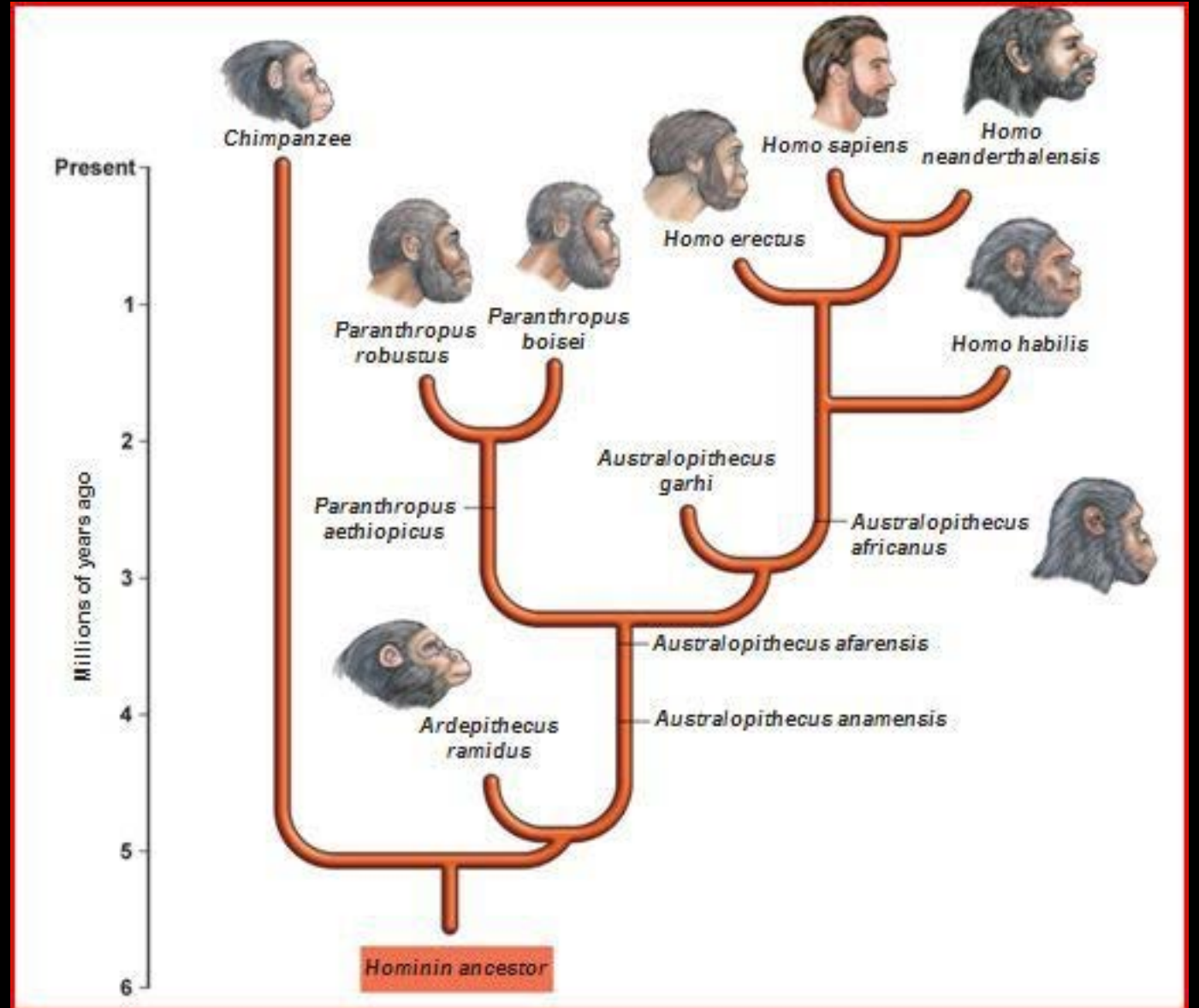
# QUIZ

● Major Paleolithic caves in France and Spain



## The Paleolithic Era

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



# 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.

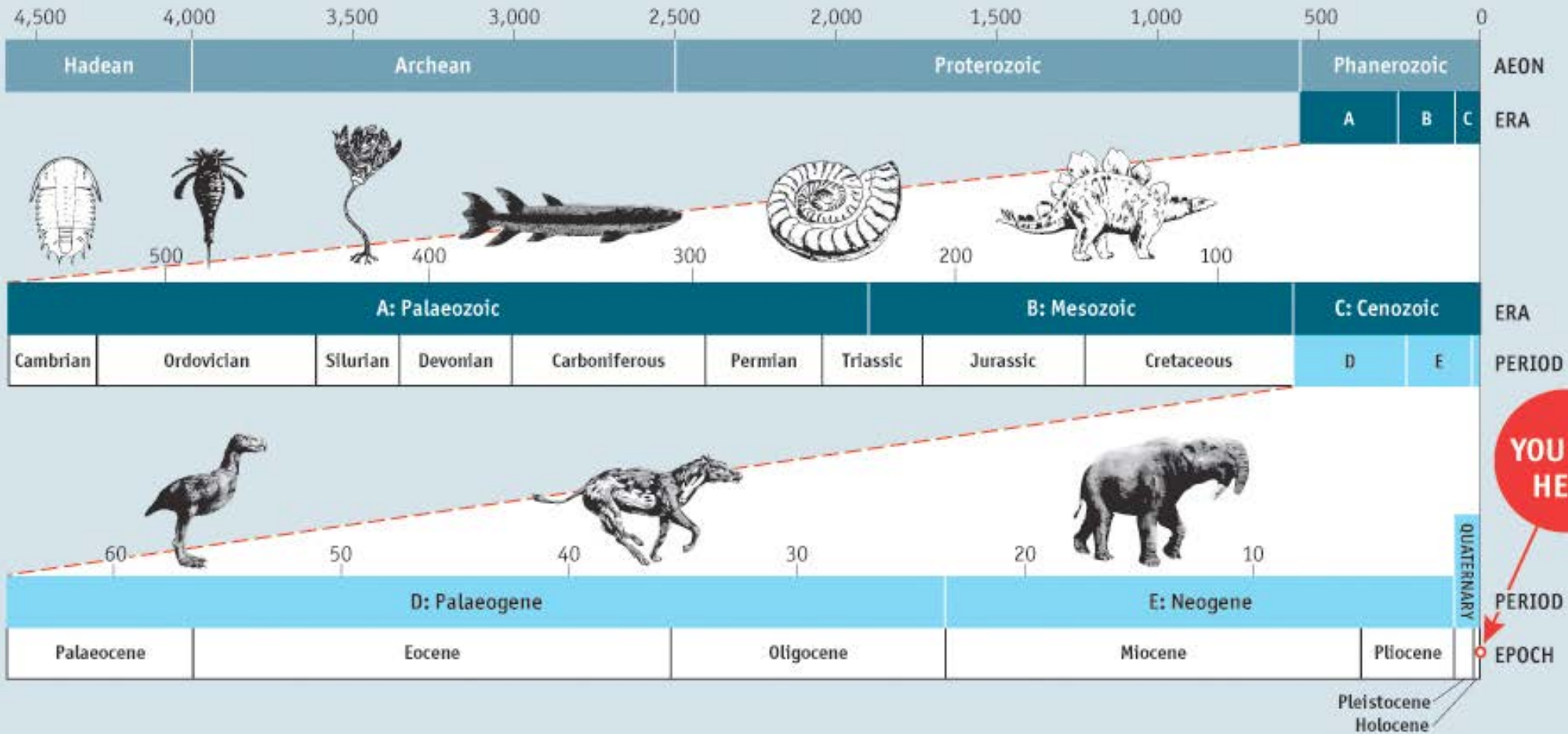
## The Paleolithic Era

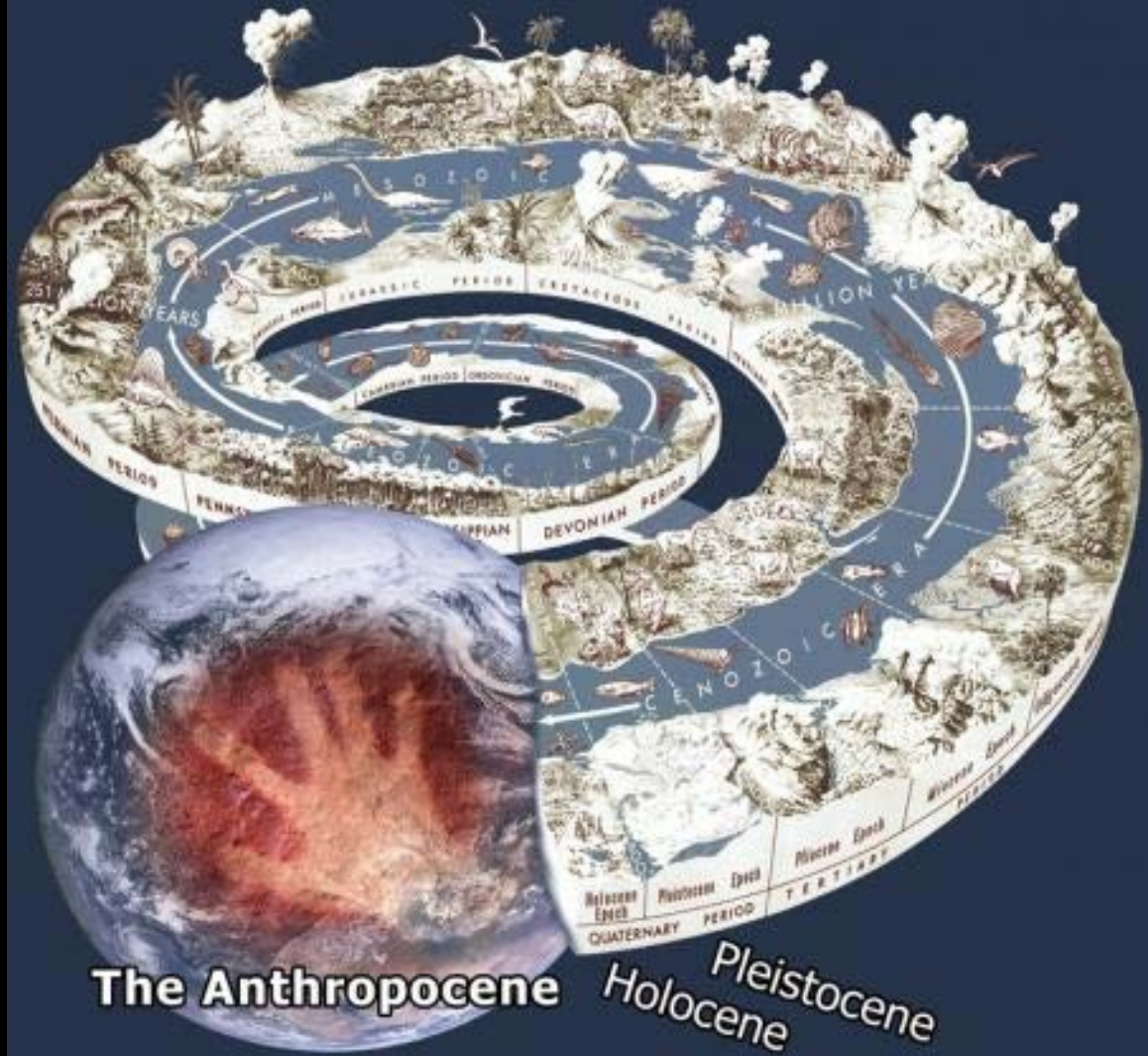
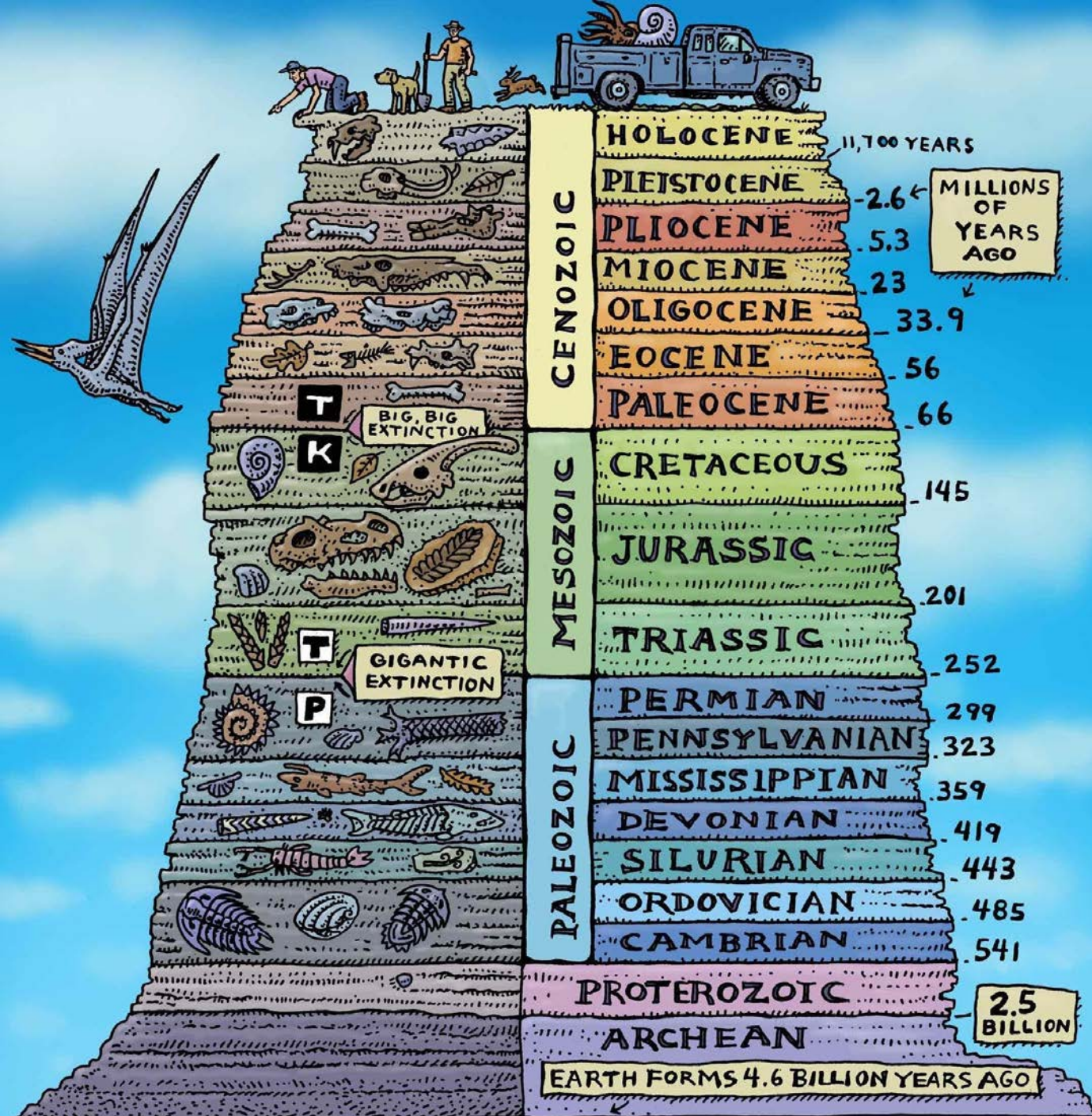
- The Paleolithic Era (Old Stone Age) began when hominids first made tools.
- These tools were used to make their lives easier.



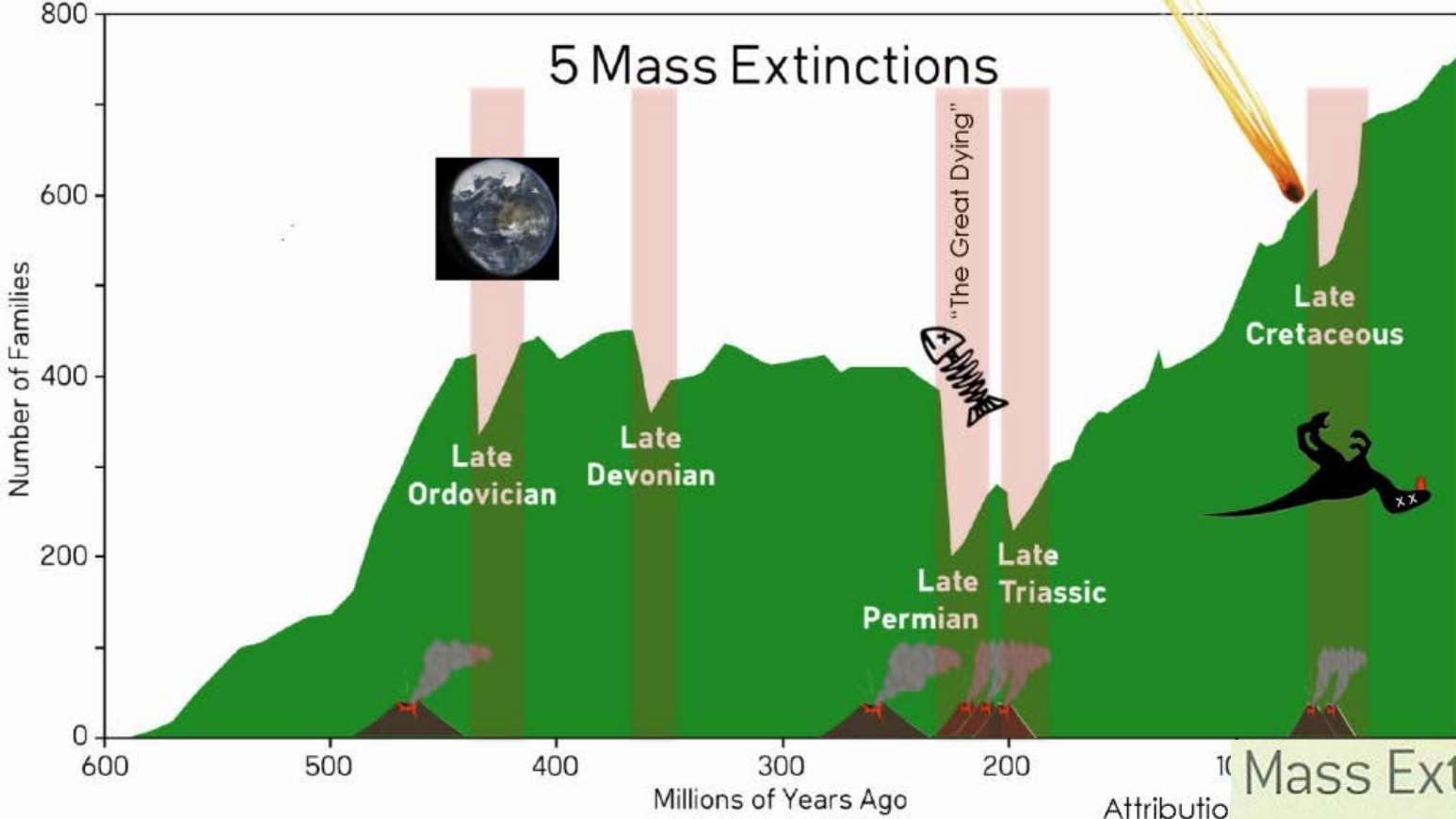
# A geological timeline of the Earth

MILLIONS OF YEARS AGO





**Anthropocene:** relating to or denoting the current geological age, viewed as the period during which human activity has been the dominant influence on climate and the environment.



## Mass Extinctions Past—and Present?

TIMELINE OF EXTINCTION marks the five most widespread die-offs in the fossil history of life on Earth.

### END ORDOVICIAN

DURATION: 10 million years (my)  
 MARINE GENERA OBSERVED EXTINGUISHED: 60%  
 CALCULATED MARINE SPECIES EXTINGUISHED: 85%  
 SUSPECTED CAUSE: Dramatic fluctuations in sea level

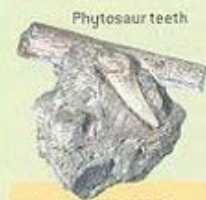


### LATE DEVONIAN

DURATION: <3 my  
 MARINE GENERA OBSERVED EXTINGUISHED: 57%  
 CALCULATED MARINE SPECIES EXTINGUISHED: 83%  
 SUSPECTED CAUSES: Impact, global cooling, loss of oxygen in oceans

### END PERMIAN

DURATION: Unknown  
 MARINE GENERA OBSERVED EXTINGUISHED: 82%  
 CALCULATED MARINE SPECIES EXTINGUISHED: 95%  
 SUSPECTED CAUSES: Dramatic fluctuations in climate or sea level, asteroid or comet impacts, severe volcanic activity



### END TRIASSIC

DURATION: 3 to 4 my  
 MARINE GENERA OBSERVED EXTINGUISHED: 53%  
 CALCULATED MARINE SPECIES EXTINGUISHED: 80%  
 SUSPECTED CAUSES: Severe volcanism, global warming

### END CRETACEOUS

DURATION: <1 my  
 MARINE GENERA OBSERVED EXTINGUISHED: 47%  
 CALCULATED MARINE SPECIES EXTINGUISHED: 76%  
 SUSPECTED CAUSES: Impact, severe volcanism



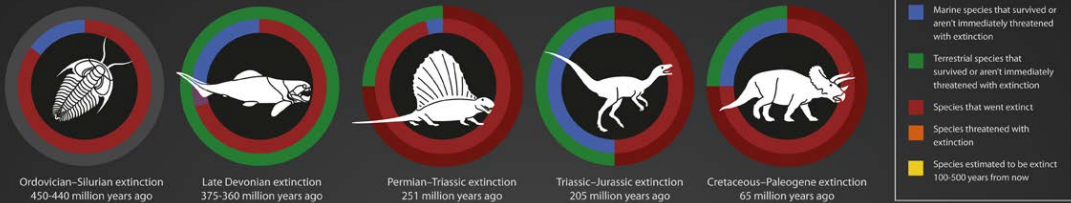
Millions of years ago





Made by Renée Kools

# WE ARE IN THE MIDST OF A 6<sup>TH</sup> MASS EXTINCTION



**A mass extinction** is the extinction of a large number of species within a relatively short period of geological time.

**The Earth** has known five great mass extinctions in the past that each wiped off 50 to 85% of the species that were alive at that time. Some of these events were preceded by a huge disaster, such as a meteorite hitting the surface of the Earth or a supervolcano erupting, while others were caused by the shifting of the continents.

**But** the sixth mass extinction isn't like the ones that killed the dinosaurs; this one is entirely man-made. If we continue the precedent we have set up to this point, this extinction event could be the fastest and one of the most devastating ones we have seen, yet.

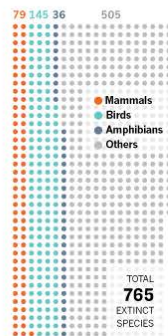


## Life under threat

Thousands of species are currently deemed to be threatened, but the true number of species at risk of extinction may be much higher. Estimates suggest that between 500 and 36,000 species might be disappearing each year. The best data are for well-studied groups—mammals, birds and amphibians. Much less is known about threats to other groups, such as insects and fish.

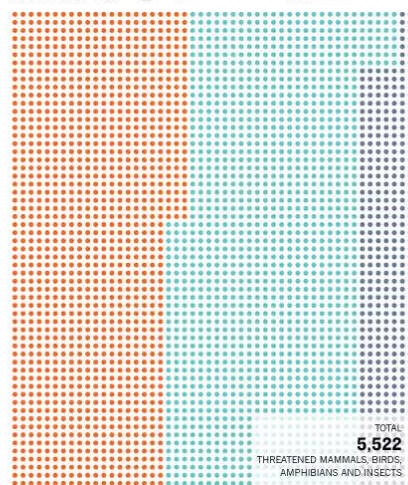
### ALREADY EXTINCT

TOTAL DOCUMENTED SINCE 1500



**Mammals**  
1,199  
THREATENED SPECIES  
26% of described species

### CURRENTLY THREATENED



**Birds**  
1,373  
THREATENED SPECIES  
13% of described species



**Amphibians**  
1,957  
THREATENED SPECIES  
41% of described species



**Insects**  
993  
THREATENED SPECIES  
(Only 0.9% of roughly 1 million described have been evaluated. Number of living species may exceed 5 million)



### March towards mass extinction

Mass extinctions—loss of 75% of existing species—have happened 5 times in the planet's history. If there are 5 million animal species and they are disappearing at rate of 0.2% per year (the upper end of estimates), a sixth mass extinction could happen by the year 2200. At the low end of the estimated range, a mass extinction would not happen for thousands of years.

### EXTINCTIONS PER WEEK

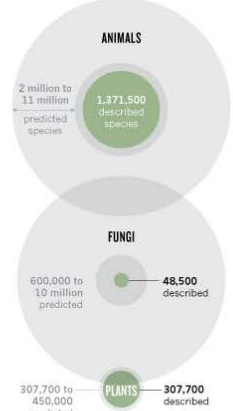


BY RICHARD MONASTERSKY | GRAPHIC BY SW INFOGRAPHIC

SOURCES: Already Extinct, Currently Threatened: IUCN Red List. How many species are there? S. Pimm et al. Science 344, 1246-1252 (2014); B. R. Scheffers et al. Trends Ecol. Evol. 27, 501-510 (2012); IUCN Red List. March towards mass extinction; Pimm et al.; C. Mora et al. Science 342, 237 (2013). Main threats: WWF Living Planet Report 2014.

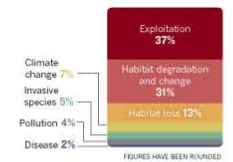
### How many species are there?

Estimates of the number of species of animals, fungi and plants vary significantly. That uncertainty clouds understanding of how many species are threatened and how many are going extinct.



### Main threats

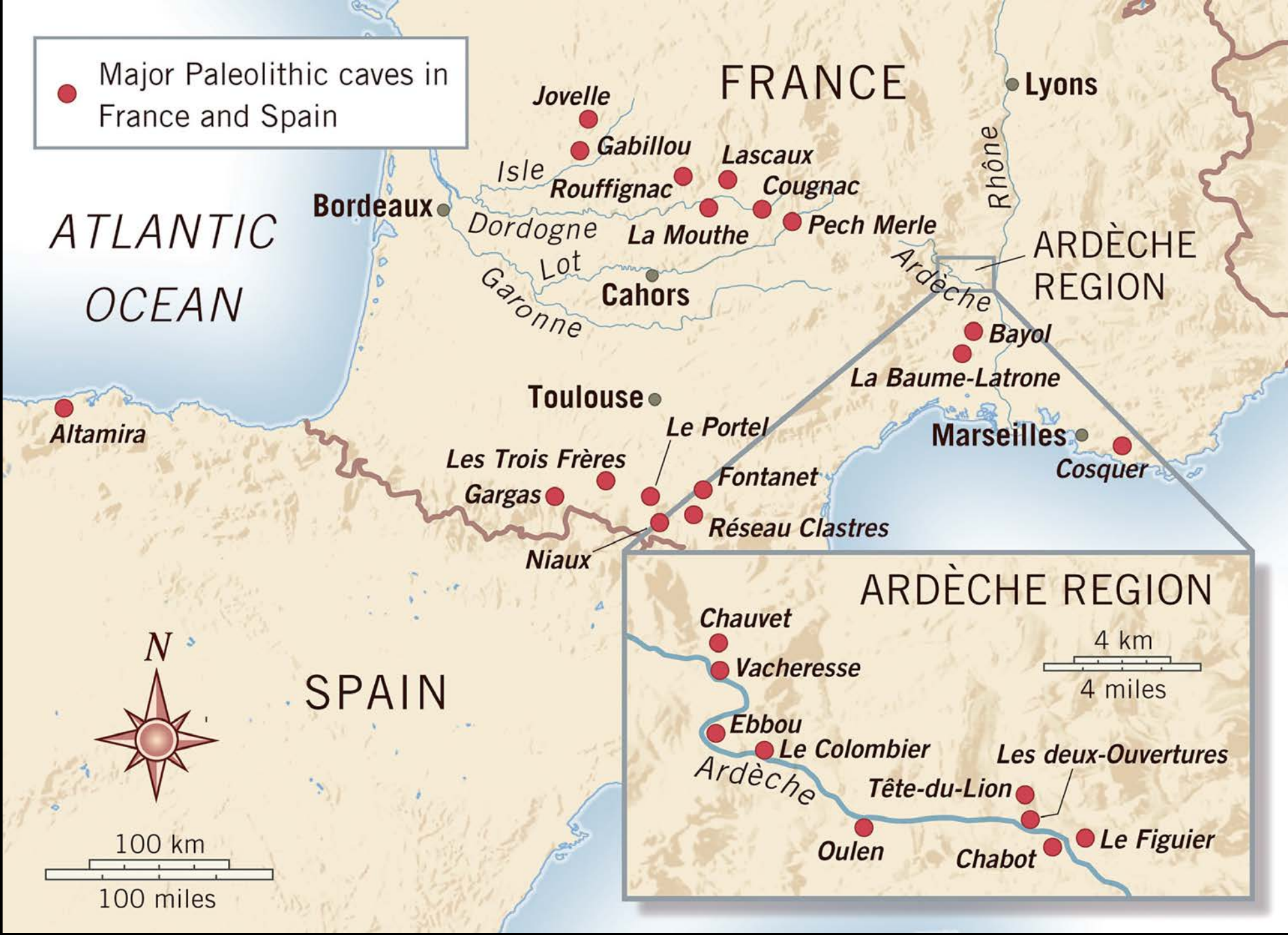
Hunting, fishing and other forms of exploitation are a major factor in declines in animal populations, according to the Living Planet Index. Habitat degradation and loss are also dominant threats. Climate change is expected to become a bigger factor over time.



FIGURES HAVE BEEN ROUNDED

[http://www.nature.com/polopoly\\_fs/7.22289.1418214566!/image/nature-life-under-threat-graphic-11dec14.png\\_gen/derivatives/fullsize/nature-life-under-threat-graphic-11dec14.png](http://www.nature.com/polopoly_fs/7.22289.1418214566!/image/nature-life-under-threat-graphic-11dec14.png_gen/derivatives/fullsize/nature-life-under-threat-graphic-11dec14.png)

● Major Paleolithic caves in France and Spain

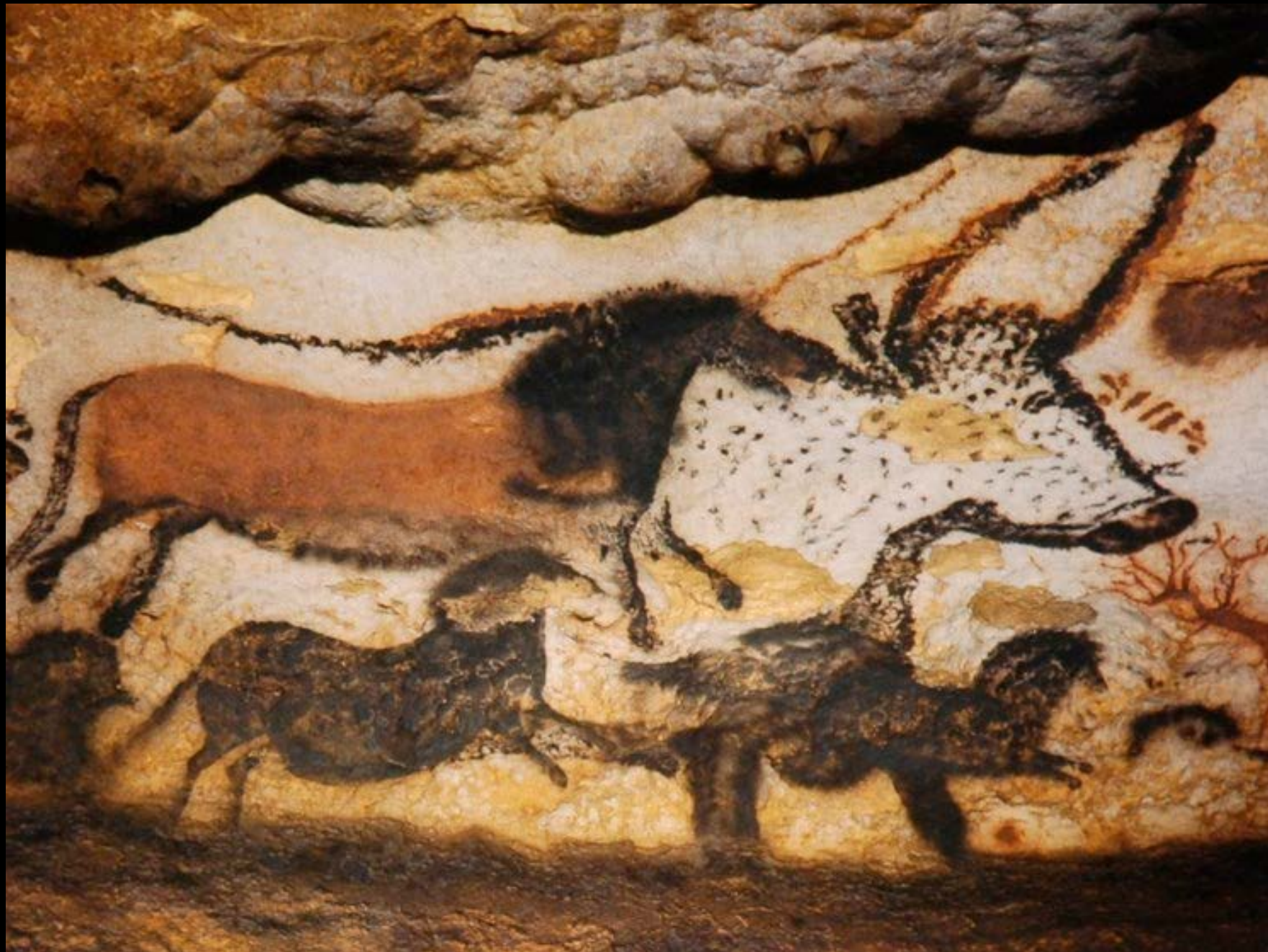






Left: Entrance to Lascaux I  
Above: The entrance to Lascaux II, which mimics the entrance to Lascaux.





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



Hall of Bulls

IMMERSION

IMMERSIVE  
SPACE

IMMERSIVE  
EXPERIENCE



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



**techne**



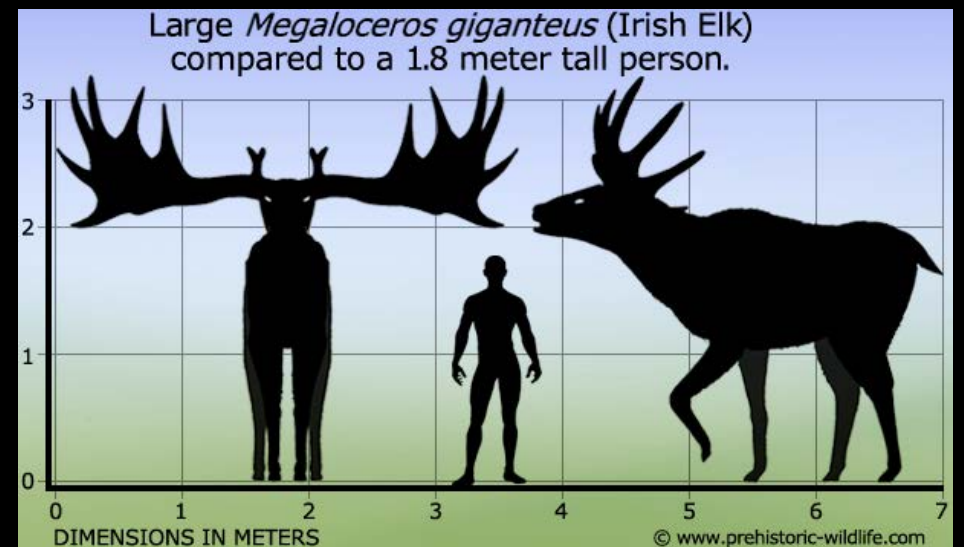




The Unicorn, in the Hall of the Bulls; left, from afar, right close up. -- Perhaps referencing a woolly rhinoceros



Megaloceros in Axial Gallery





The right wall of the Axial Gallery

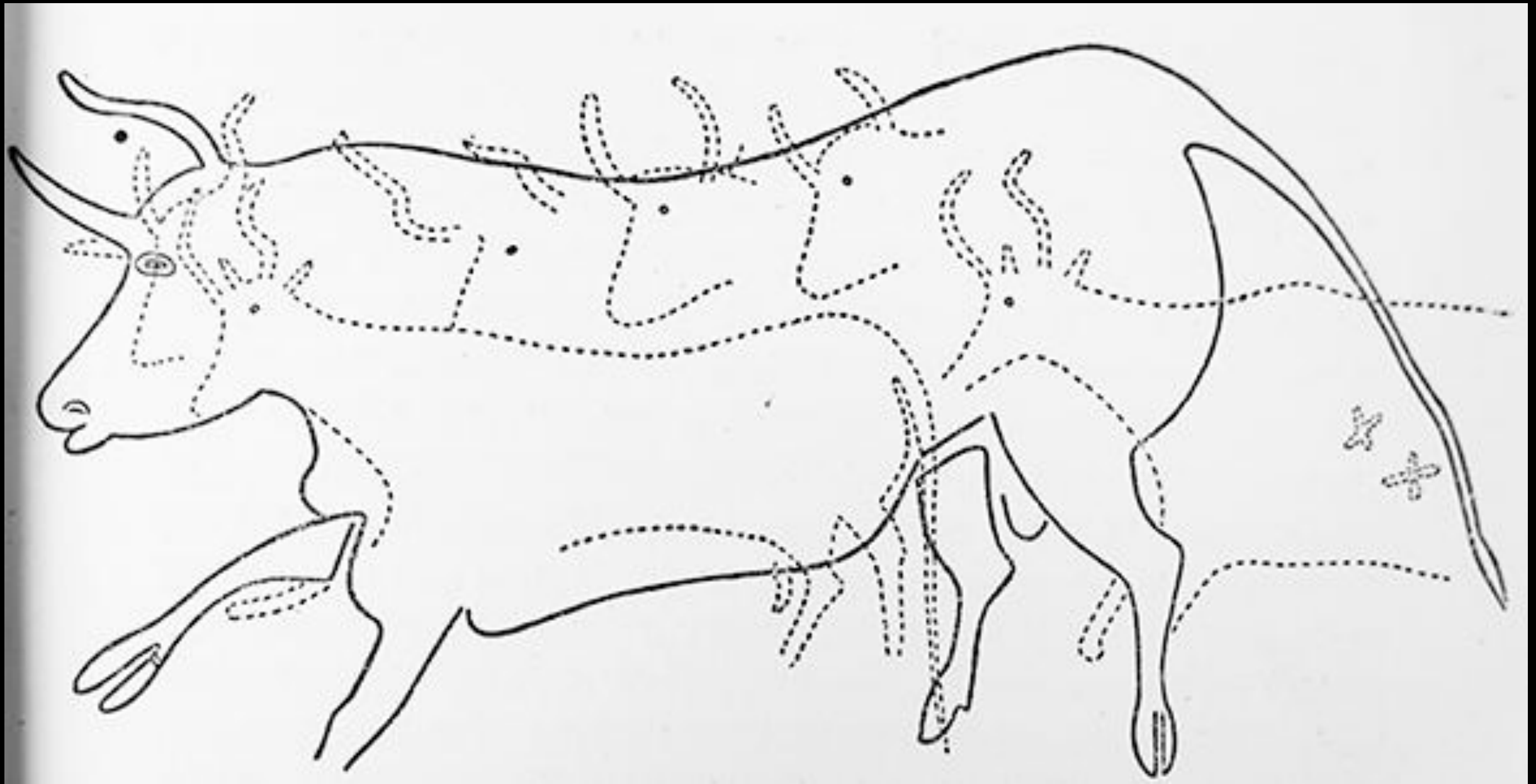


View into the axial gallery



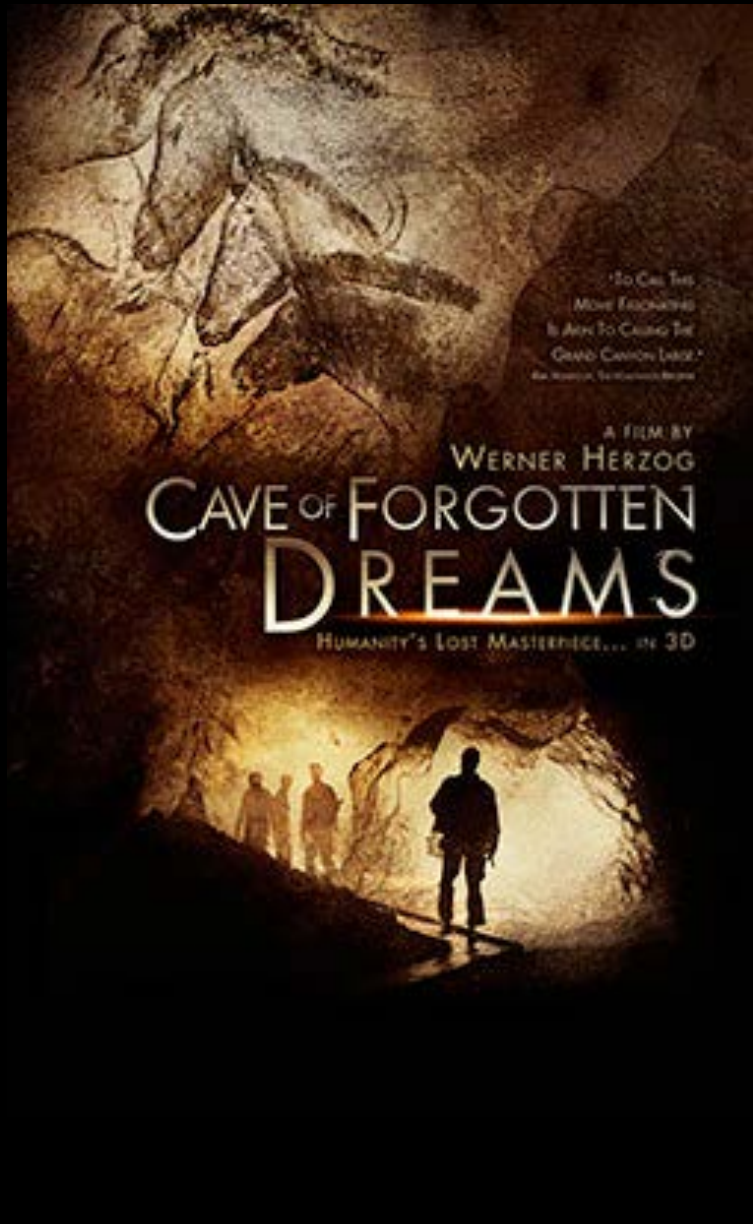


The Great Black Bull

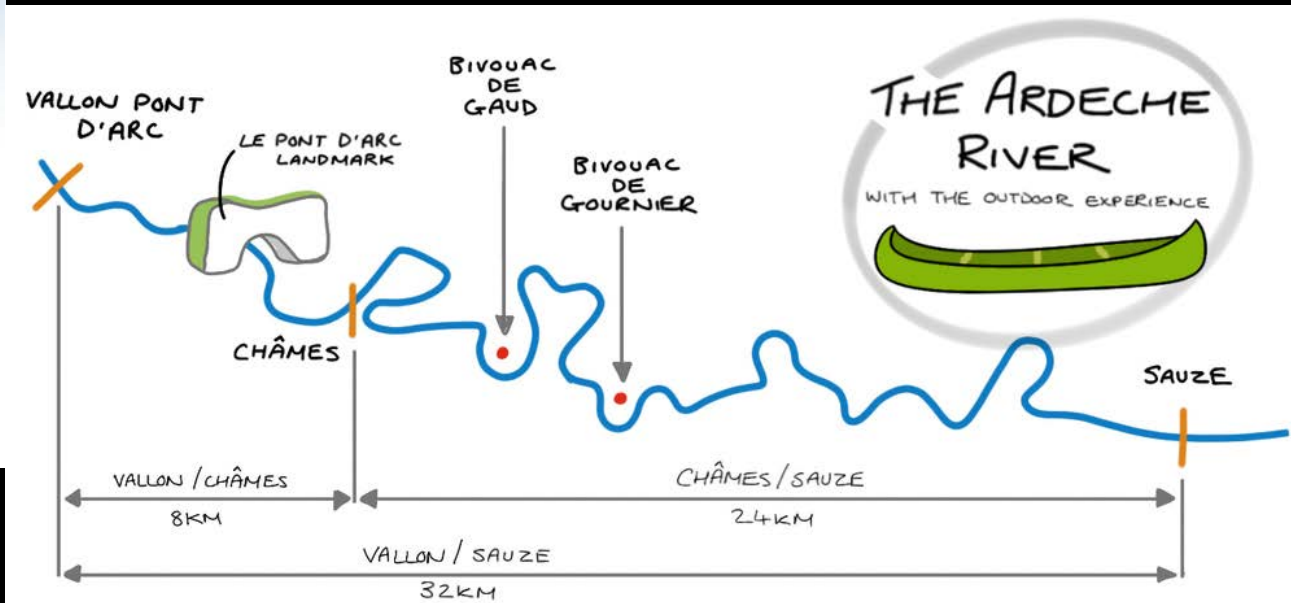


Superimposed paintings on the Great Black Bull.

**PALIMPSEST**



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

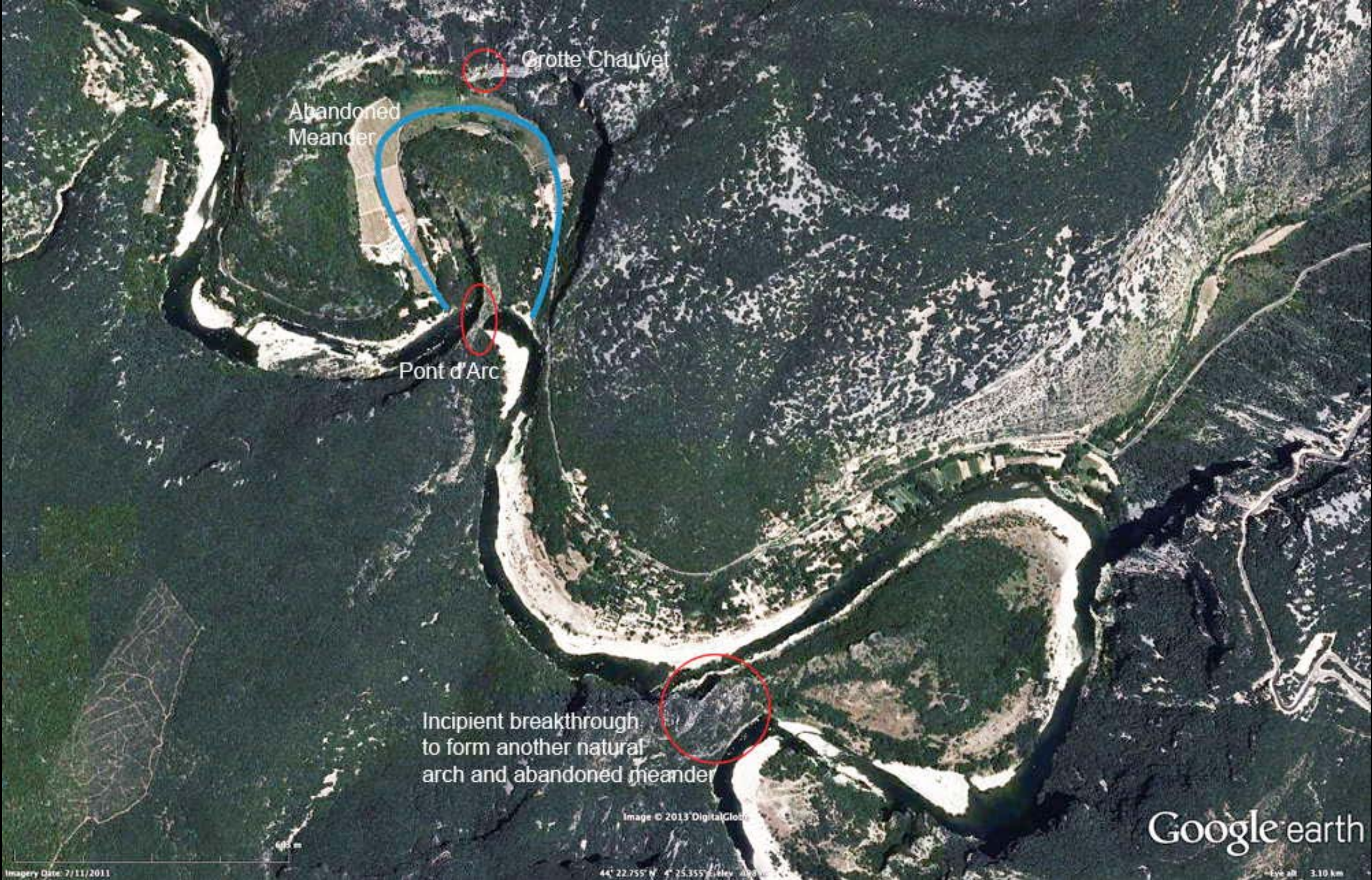






Ardèche:  
Pont d'Arc

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



Grotte Chauvet

Abandoned Meander

Pont d'Arc

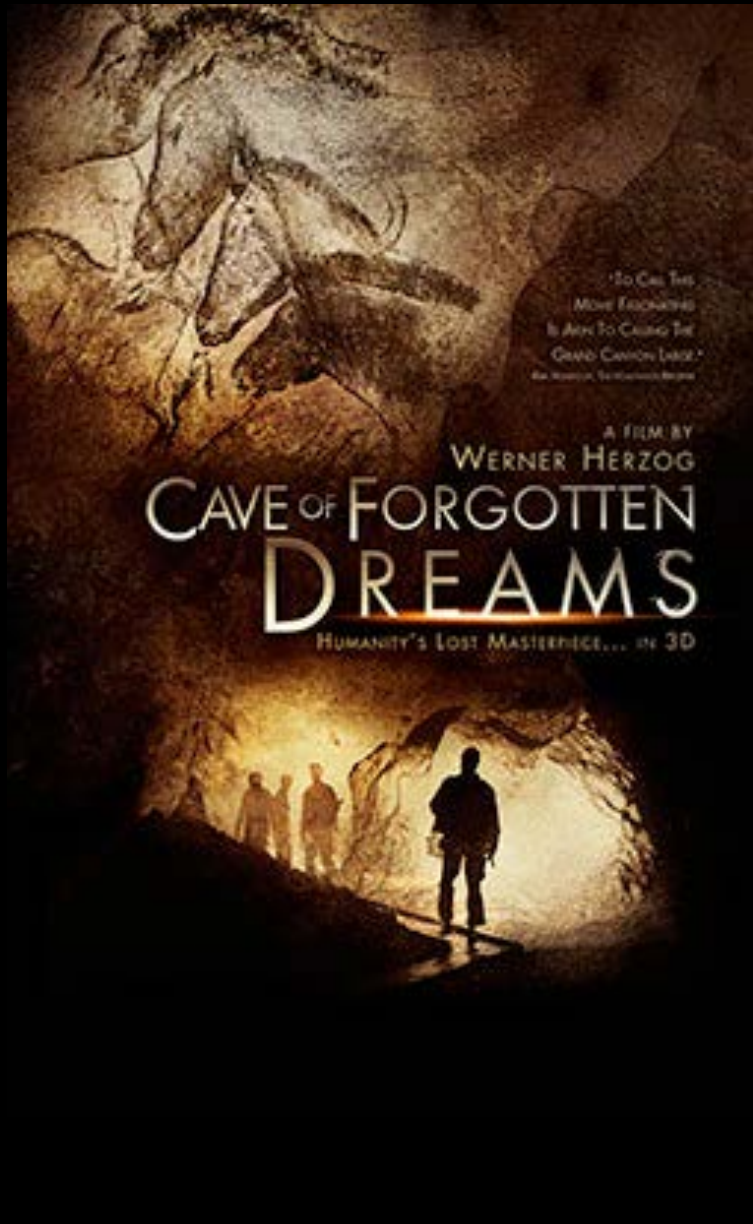
Incipient breakthrough to form another natural arch and abandoned meander

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



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

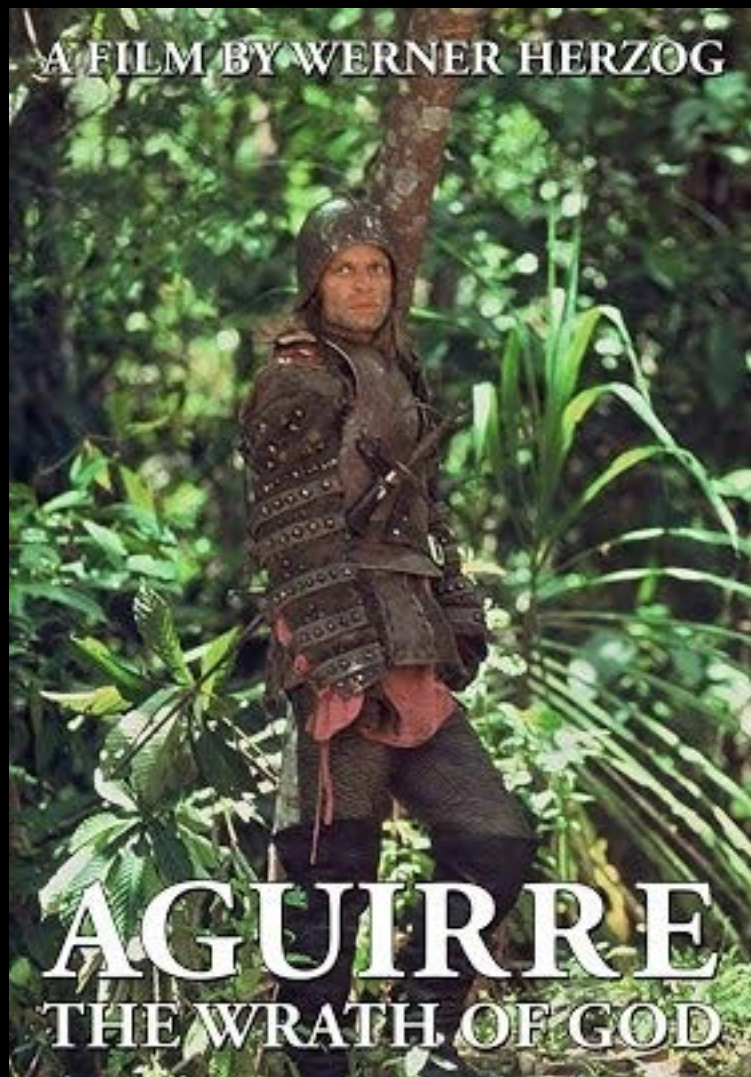


Caspar David Friedrich, *The Abbey in the Oakwood*, 1809-10



Caspar David Friedrich, *The Sea of Ice*, 1823-24)

- Romanticism
- Sublime
- Incommensurable nature



*Aguirre: The Wrath of God* (West Germany: Werner Herzog, 1972)  
<https://www.youtube.com/watch?v=JrokMa1QIKo>

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
- Accompanying 'frenzied' modern classical music



## 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

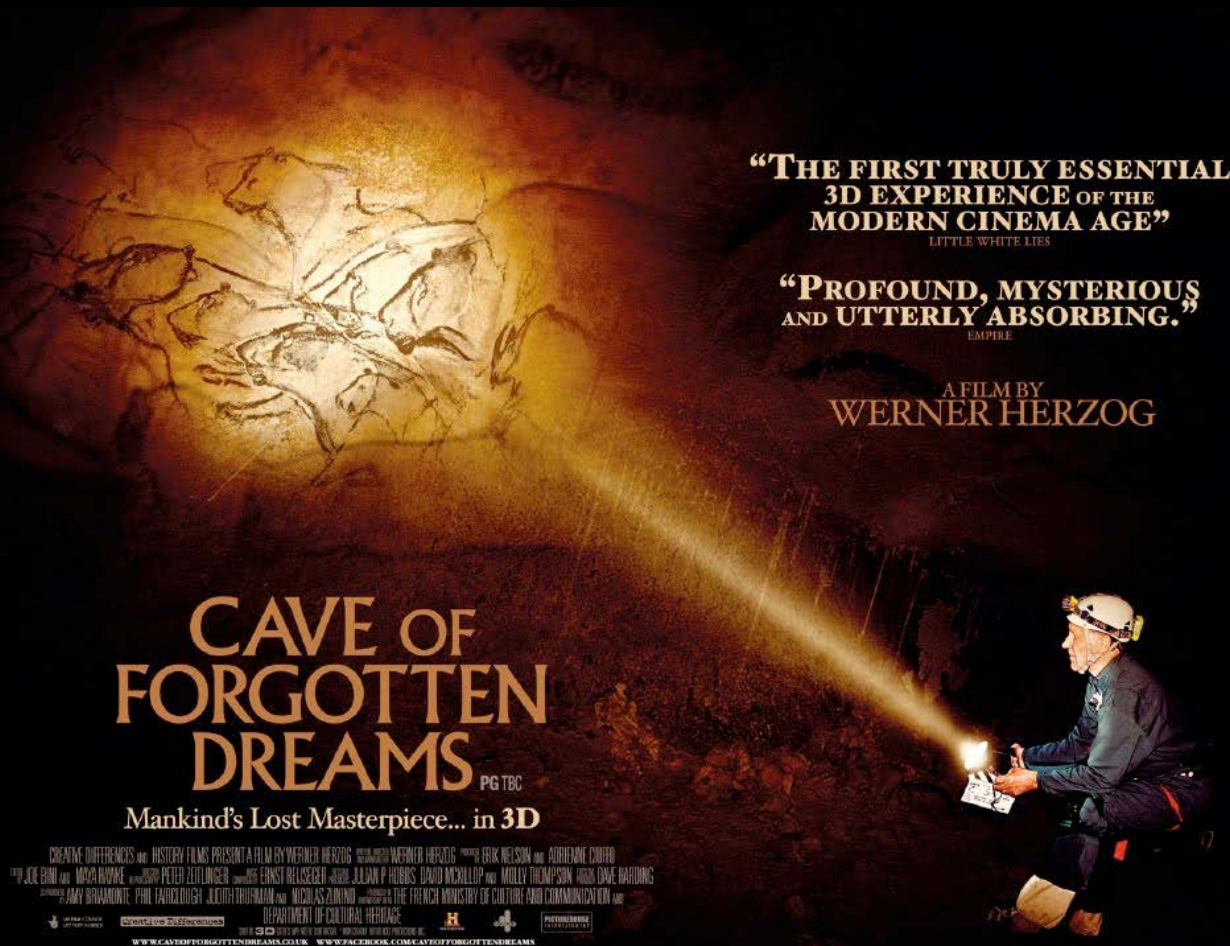


# Taste?

*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



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 and how are we to understand an “image one can enter into”?

“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”?

“In virtual reality, a panoramic view is joined by sensorimotor exploration of an image space that gives the impression of a “living” environment. Interactive media have changed our idea of the image into one of a multisensory interactive space of experience with a time frame. In a virtual space, the parameters of time and space can be modified at will, allowing the space to be used for modeling and experiment. The possibility of access to such spaces and communication worldwide via data networks, together with the technique of telepresence,<sup>3</sup> opens up a range of new options. Images of the natural world are merged with artificial images in ‘mixed realities,’ where it is often impossible to distinguish between original and simulacrum.” (7)

- 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”?