



Las raíces del arte: El arte prehistórico

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Curso: Arte



No es fácil determinar la fecha a la que se pueden remontar las primeras manifestaciones artísticas del hombre.

Los objetos más antiguos que los hallazgos arqueológicos han sacado a la luz son piedras talladas e instrumentos de hueso que fueron fabricados hace decenas de miles de años.

Se trata de objetos necesarios para la supervivencia, que ciertamente no se fabricaban con propósitos decorativos o estéticos.

Sin embargo, en la prehistoria el hombre aprendió a trabajar la arcilla y los metales y empezó a grabar y a pintar las paredes de las grutas donde vivía.

En los objetos de uso cotidiano fabricados por nuestros antepasados comienza a manifestarse además una búsqueda de la armonía en líneas y formas (Fig. 1). Determinados objetos, por otra parte, no tenían ninguna función práctica.

Es probable que algunas estatuillas femeninas (Fig. 2) o algunas escenas de caza (Fig. 3) tuvieran para el hombre prehistórico un significado mágico y ritual.

Podemos utilizar estas primeras manifestaciones como punto de inicio de nuestro viaje a través de la historia del arte.



ARTE MOBILIARIO

- Se llama arte mobiliario (Arte mueble), es decir formado por objetos que pueden ser transportados, pequeños objetos tallados en hueso, marfil o barro.



Arte Prehistorico Y Primitivo

Juan Antonio Ramírez



Arte Prehistorico Y Primitivo:

Arte prehistórico y primitivo Juan Antonio Ramírez,1989 **Arte prehistórico en Uruguay** Mario Consens,2007
Historia de las artes Arte prehistórico Arte prehistórico Artes prehistóricas en Uruguay Expresiones visuales en la prehistoria del Uruguay La perspectiva antropológica Introducción al epílogo **Arte paleolítico en la región cantábrica** César González Sainz,Roberto Cacho Toca,Takeo Fukazawa,2003 Base de datos elaborada por el Departamento de Ciencias Históricas de la Universidad de Cantabria que recoge documentación gráfica sobre el arte paleolítico en el norte de España *EL ARTE EN LA PREHISTORIA* , Este libro pretende acercar al alumno de una forma clara y actualizada los principales conceptos del arte durante la prehistoria periodo de tiempo que conoció manifestaciones diversas dentro de unos parámetros de cierta homogeneidad para cada una de las grandes divisiones prehistóricas Muestra las grandes líneas de arte en los cinco continentes aunque tenga mayor peso el arte europeo y de la península Ibérica **El arte prehistórico y primitivo** Andreas Lommel,1979 *Tres miradas sobre el arte* Rafael Argullol,1985 **Contribuciones a la historia del arte en el Ecuador: Arte pre-histórico ecuatoriano. Cultura artística de España al tiempo de la conquista de América. El arte español en el Nuevo Mundo. Formación y excelencia del arte colonial en Quito. El arte colonial en las fundaciones franciscanas** José Gabriel Navarro,2006 Arte e identidades culturales ,1998 *El arte rupestre prehistórico de África nororiental* Alfonso Fraguas Bravo,2009 El presente estudio revisa el arte rupestre nororiental a la luz de los conocimientos teóricos y técnicos actuales poniendo especial énfasis en el arte del Cuerno de África Lejos de tratarse de una compilación de información se han analizado hipótesis interpretativas propuestas sobre el origen Neolítico en la región Se han aplicado teorías novedosas para intentar comprender mejor el surgimiento social del arte combinando todo ello con datos etnoarqueológicos sobre los pueblos pastores del Sahara y NE de África Asimismo se ha implementado la primera Infraestructura de Datos Espaciales IDE arqueológica uno de los más recientes avances en informática aplicada a la información geoespacial

Historia del arte en todos los tiempos y pueblos: Arte cristiano primitivo y medioeval Karl Woermann,1924 **O mundo da arte** , Relaciones formales entre la escultura primitiva y el arte popular en Ávila Elena GONZÁLEZ SÁNCHEZ,2012-06-01 The universal and timeless nature of the shape and its duration over time together with the popular design offers a new approach to the identity and sense of the human being all of which has been put forward in this thesis from the particular point of view of the city of Avila The language of the shape the sculpture shows itself as an innate and necessary creative process for our nature Sculpture can stay throughout time as witness and connection among people beyond time and space This is the bottom line of this thesis that starts from a specific place Avila offering some conclusions with universal effects as it proposes a journey to the feeling emotion and reason from the thoughtful meditation that arises with the necessity for the universal creative process I have chosen two marginal moments with regard to the traditional artistic conception officially accepted since this may enable us to come closer to the essence of concepts such as identity

survival and creation We are talking about the original primitivism that starts in the ancient times with the first plastic movements of the human being until the integration of the culture developed in these territories into a wider and more guided context of the roman culture As an artistic discipline sculpture allows a different view from the scientific one Sculpture enables to study elements of remarkable artistic value by its beauty concretion poetry expressiveness of the shape the purpose and materialization of fate Aspects that change visibly insipid objects beyond its historical and testimonial value into sources of contemplation knowledge and artistic enjoyment that exceed even the initial functional validity in those cases in which they existed We are talking about the vitality that we perceive out of its mere presence as artistic elements We are conditioned by our own cultural attitude when we look at an object We are heirs of the classicism but also of an identity less recognized and transmitted among others by manifestations like the popular art that arose with the first artistic manifestations and that has been continued until today It is therefore the most extended artistic style in any culture whose creative essence has maintained the same ancient and primitive sense which step by step we have forgotten and which we have resumed in light of the contemporaneity Three topic paths lead us to study the topic in depth until the final conclusions Techniques and materials subject matters and formal aspects In all of them we can study the inner essence in depth which is common either to the primitive and to the popular as a result of the particular human relations of both moments with reference to the natural surrounding and also to the socio economic arena which is characterized by a self sufficient economy According to the cultural aspect the unusual acquisition of materials and elements that we can call exotic will provide decorative and symbolic prominence as compared with the more useful work conditioned by the feasibility of materials and a greater development of its own techniques These materials are also influenced by a common subject matter which came to produce formal characteristic results which were passed on from generation to generation and were sought by the author in each new creation The easiness of techniques like incision or engraving as well as the simplicity and force of some shapes give a faster and deepest assimilation into the formal unconscious These characteristics determine a formal conception that flows freely between the abstraction and representational art without achieving high levels of realism and which in some occasions become more prominent in their relations with the materials proposed by conceptions and movements of great plastic vitality of the twentieth century The concept and the subject matter merge completely to develop a more or less complicated game of various iconic interpretations depending on the case The vitality of the shape changes over time with each new look and eventually can cause confusion and impoverishment by the loss of original models The subject matter assumes the suitability of the shape to its utility either in connection with the functionality of everyday s life or with the most intangible aspects of the existence from the author s artistic personality and by extension of the community in which he lives in the same way as we are creating today From a deeper analysis we can infer the various values and elements in which authors from different times and places converge above the conscious level This idea formulates some very interesting and

not so well known human relations whose testimony lasts throughout the popular art We are talking about an artistic manifestation that was born from the beginning of time which brings together concepts and subject matters despite the distortion already mentioned due to the loss or transformation of the original code This isn't the case with the design of shapes and drawings which have been passing on in a quite pure formal state despite the modifications of the individual making or the adaptation according to the moment and its circumstances A fundamental event is presence of a milestone elements that will be even adopted to transcend the very best expression as recognized symbols as well as timeless stimulus though materialized under different advocations It could be claimed that although the popular art is quite faithful to the shape and design it is by far more faithful to his inner essence which explains the persistence in the same personality through pieces with different stages of a process of becoming baroque We can conclude by telling that our creative experience is universal but we need to return to the origins of our current formulations in order to return to our own human nature to understand our creative needs to appreciate the artistic values and the importance of the creative fact giving strength to the knowledge and thereby growing as a particular and global community

BCSP Centro camuno di studi preistorici,1993 *Caminos hacia la complejidad* Roberto Ontañón Peredo,2003 La aspiración global de esta obra es establecer el desarrollo histórico entre el final del Neolítico y los inicios de la Edad del Bronce primeros siglos del IV milenio finales del III mil BC una época de profundas transformaciones económicas y sociales a escala continental en el marco geográfico delimitado por la región natural de la Cornisa Cantábrica

Paleopsicología del arte rupestre Luxio Ugarte,2023-01-19

¿Qué es lo que nos querían comunicar los pintores de Ekain al realizar aquellas maravillas de signos y figuras animales? ¿Cuál era la comunicación consciente y cuál la inconsciente? Por qué o para qué lo pintaron? ¿Cuáles eran sus deseos, sus ideales, sus problemas? ¿Cómo comunicaban o de qué hablaban? ¿Cómo es posible que tengamos dudas en cuanto a su capacidad intelectual y artística después de comprobar la perfección con que están realizados los dibujos? ¿Qué secretos guardan las pinturas? Es posible que el arte paleolítico perdurara sin grandes cambios estilísticos y simbólicos durante miles de 30 000 años. Después de comprobar que la mayoría de las personas de nuestra sociedad actual no son capaces de realizar dibujos o pinturas de esa talla, cómo sería posible negar la calidad psicológica de ese ser del paleolítico después de haber visto los tiles elaborados, la producción técnica tan perfecta y detallada para desarrollar la función a la que fueron designados. En esta obra, basada en las pinturas de la cueva de Ekain como modelo, el autor aplica una novedosa metodología estadística y psicodinámica de análisis basada en test proyectivos. De este modo, lleva al campo del arte rupestre una técnica estadística experimental y del psicoanálisis con la que se puede conocer en profundidad tanto las pinturas como el carácter de esta sociedad paleolítica

New Perspectives on Prehistoric Art Günter Berghaus,2004-04-30 Following the discovery of Franco Caribbean cave art in the nineteenth century standard interpretations of these works usually revolved around hunting magic and fertility cults. Orthodox positions such as these have weighed heavily on later generations of art historians, archaeologists

and anthropologists even those whose views dissented from those of their predecessors In the last few decades however new approaches to cave art often based on discoveries made in Africa Asia Australia North America and the Arctic region have produced new insights into possible meanings and functions of prehistoric paintings and sculptures This new collection of essays explores these insights gathering the observations of eight experts from a variety of disciplines and examining some of the social and spiritual functions of a variety of artistic genres ranging from 40 000 B C to 5 000 B C These insights which derive from evolutionary biology feminist scholarship ritual studies and new modes of anthropology argue collectively that prehistoric art was a culture specific form of communication that should be interpreted in the social context of early hunter gatherer societies and should not be measured with the criteria and paradigms of modern art Essential reading for anyone interested in prehistoric art or its cultural implications this volume represents a bold step forward in the research and analysis of the very first artists

Las aventuras de la vanguardia Juan José Sebreli, 2011-06-01 Sebreli descubre el acceso a uno de los relatos más apasionados de la actualidad la historia de los movimientos y las vanguardias artísticas del siglo XX Su incursión no solo invita a transitar las distintas tendencias sino a pensar acerca de las conductas y los acontecimientos que las hicieron posibles Entre el logro técnico y la impostura exhibicionista entre la conformidad crítica y el prestigio clandestino entre la operación solitaria y la megalomanía Sebreli advierte los síntomas de malestar en la cultura los matices de hastío de quienes determinan el valor de la obra de arte museos mecenas y otras instituciones y los reclamos de orden y jerarquías que precipitan el relevo las continuidades y rupturas Con su agudeza acostumbrada hace desfilar ante nuestros ojos diversas manifestaciones de acatamiento ante el totalitarismo estatal y la dictadura de mercado Los puntos de vista del autor de *El asedio a la modernidad* y *El vacilar de las cosas* nos persuaden por su atrevimiento y su riqueza intelectual tanto cuando adopta una posición firmemente argumentativa como cuando sostiene hipótesis riesgosas El estilo de Sebreli es ya una de las definiciones más certeras e imprevisibles de nuestra época

Sin miedo a las ruinas Luis González Barrios, 2024-07-25 Al hablar de vanguardias artísticas o vanguardias históricas no es extraño el empleo del adjetivo calificativo anarquico que a veces ambiguamente alude a cierta atmósfera rupturista en el primer tercio del siglo XX En el caso español esta situación remite a la coexistencia durante la Segunda República 1931-1939 de ismos estéticos muy politizados y un importante movimiento anarquista Donde convergen o se distancian el vanguardismo de galerías pabellones o revistas y las acciones revolucionarias de la Confederación Nacional del Trabajo CNT Hasta qué punto las prácticas del obrerismo libertario se corresponden con el teatro experimental de García Lorca el cine de Luis Buñuel o la escultura de Alberto Sánchez Y con la literatura feminista de Lucía Sánchez Saornil el grabado proletario de Helios Gómez o la pintura anticolonial de Wifredo Lam Sin miedo a las ruinas propone que la respuesta a estas cuestiones se encuentra en el común cuestionamiento por parte de vanguardias y anarquistas no ya del sistema de representación dominante sino del concepto mismo de representación y su pretendida transparencia Este ensayo collage de textos géneros y autores de vanguardia

invitara al lector a repensar la relacion entre arte y politica en la Espana republicana Y alla donde la representacion se encuentre en crisis **Estudios prehistóricos por Francisco M. Tubino** Francisco M. Tubino,1868 **El exotismo en las vanguardias artístico-literarias** José Antonio González Alcantud,1989

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