ICE AGE ART
Working With Line
The First Art

Hidden beneath the earth are images that give us a glimpse of life in prehistoric times.

ART TIME LINE

40000 B.C. - Cro-Magnon begin to emerge
35000 B.C. - Neanderthal die out
31000 B.C. - Chauvet paintings created
30000 B.C. - African San paintings created
25000 B.C. - Lascaux cave paintings created
20000 B.C. - Native Americans begin creating rock art
15000 B.C. - Great Pyramids of Egypt completed
10000 B.C. - Michelangelo completes Sistine Chapel ceiling

Have you ever camped in the woods for several days? If so, you probably brought a tent, sleeping bag, vacuum-packed food, even your iPod and cell phone. But imagine being out there without any of these things and no warm home to go back to, ever. What would you do?

These were the conditions under which the first people, called Neanderthal, had to exist. During this period, known as the Ice Age, vast frozen glaciers were advancing and retreating across the northern part of the Earth. By around 40000 B.C., a more highly developed people—the Cro-Magnon—had settled in Europe, in the area now known as France and Spain. These people made tools, built shelters, and wore rough clothing. They also created some of the most powerful and convincing images ever made.

Discovered relatively recently, the drawings in Chauvet (sho-VEY) cave in southern France shown on these pages are some of the earliest images created by human hands. They were made some 33,000 years ago, but they look so modern they might have been done yesterday. The drawing shown (opposite page, top) resembles a stampede of animals of all sizes and shapes. Done with a kind of charcoal, the panthers, buffalo, elephant, and antelope...
A negative image of the artist’s hand was made by blowing red pigments over it.

The French Ministry of Culture, DRAC Rhone-Alpes.

All these animals are arranged in a composition that “works” visually. But the sketches may have been done by many different artists over a number of years.

The French Ministry of Culture, DRAC Rhone-Alpes.

The dark cave wall was scratched away to reveal the white lines that describe this prehistoric horse.

The French Ministry of Culture, DRAC Rhone-Alpes.

(cover) are drawn with quick, sketchy, thick and thin lines. The overlapping bodies, the varying quality of the dark and light lines, and the scale changes express action and movement. And the slight foreshortening of the figures, smudgy shadows, and white highlights give a feeling of depth.

The first artists drew on cave walls. But they also incised—or scratched—their images into the rock. The even, white outline of the engraved horse (above right) is divided by a double curved line that may represent its shedding coat. The parallel lines below the horse may symbolize the scratches made on rock walls by cave bears.

These ancient images found deep in prehistoric (before the invention of writing) caves have amazed just about everyone who has seen them since their discovery. But no one can say just why the artists went to such great lengths to create them. Maybe they were made to ensure hunting success, or to capture the animals’ power. Much of the art was done deep in the caves, in places that are very hard to get to—up high rock shafts, under low overhangs, or in small niches. Perhaps these images were not meant for human eyes but created to be offered to something else—ancestors, spirits, or ancient gods.
Near Chauvet is another cave filled with ancient art. These are the famous murals of Lascaux (La-SKOW) cave. They are not as old (they were made around 17,000 years ago), but they are even larger and more colorful than the ones at Chauvet. Discovered accidentally by four teenagers nearly 70 years ago, the cave consists of a network of vast caverns, many of which are covered with animal images.

The main difference between the works in this cave and those we saw on the previous pages is that these animals were painted, not drawn. Compare the Lascaux images here and on pages 8-9 with the antelope from the Chauvet cave on the cover. The shapes in both are stylized, and the simple, spare lines capture each animal’s essence. But the artist who drew the antelope was able to scrape back and rework the charcoal lines, varying them to make them thick and thin, heavy and light. Scientists think the surfaces of many of the cave walls at Chauvet were smoothed out to prepare them for being drawn on. So the artists were able to blend and shade the charcoal when their ideas changed as they worked, just as artists do today.
frame the scene. Ghostly horses, smaller in scale, gallop to the right. And delicately painted tiny brown deer, with jagged antlers, leap to the left. The artist has added to the mural's power by painting it below a rock outcropping, adding a dramatic cast shadow to the scene.

Another cavern at Lascaux is called the Painted Gallery. Both the walls and ceiling of this space are covered with images—free-standing, overlapping, floating upside down. The four animals in this detail (left) seem to radiate around a central axis located somewhere in the space between them. The flowing, fragmented lines and repeating dots of the hooves that make up The Yellow Horse (left and on pages 8–9), perfectly capture the rhythm and gait of a horse in any century.

Hundreds of thousands of people have flocked to Lascaux ever since its discovery in 1940. But the popularity of the ancient and magical images was leading to their destruction. The carbon dioxide breathed out by all the visitors created a toxic mold that was gradually destroying the surface of the walls. In 1963, the cave had to be closed to the public.

At Lascaux, the thick, flowing, continuous lines that depict horses, cattle, buffalo, and deer are painted with pigments made from minerals found in the area. Colors—red, yellow, brown, black, violet—were blown on the surface to give soft, stippled (dotted) effects such as the color areas in the cows and horse (above). The Lascaux artists also used the bumps, holes, and slopes and the rough texture of the cave walls to emphasize the animals’ shapes. The solid, black shapes of the two bison (right) are painted on two bulges in the rock, further expressing their strength and power.

Almost every kind of line is used to paint the animals charging across the wall in the detail from The Great Hall of the Bulls (opposite page, left). Two giant aurochs (enormous prehistoric oxen), their coats marked by dots,
For many years, the caves at Lascaux were considered the place where Ice Age art first began. Then, only a few years ago, newly discovered art in the cave at Chauvet was found to have been created even earlier. Recently, even "newer" ancient rock art has been uncovered. These works are said to be nearly as old as the drawings at Chauvet.

Made by an ancient people called the San some 27,000 years ago, the animal images found in southern Africa appear to be very realistic. The shape of the antelope (below right) was created by using stone tools to cut its outline into the dark stone. The entire image was then chipped out of the rock wall. The light image becomes a negative shape. The dark brown cave wall is the positive background surrounding it.

Many examples of ancient rock art have been found in our own country. But they are much more recent than any of the other prehistoric art we've seen. Beginning around 10,000 B.C., early Native American artists started to make images. These pictures were not made in caves but on the rock walls of deep canyons located in an area that would eventually become the Western part of the United States. These images differ from earlier prehistoric art in that they depict not just animals but human beings.

These early artists created rock art in two different ways. The ghostly 12-foot-tall figures (opposite page, bottom left) were painted on limestone walls in what is now Canyonlands.

Many examples of ancient art have been found under vast rock ledges.
The first Native American artists carved these symbolic figures into the rocks more than 1,000 years ago.

National Park in Utah. No one knows the meaning of many of the symbols used in these pictographs (prehistoric symbols drawn or painted on rock walls). But the armless, hollow-eyed figures may represent spirits or deities. The wavy lines, dots, and zig-zag patterns that make up these transparent beings were created by blowing colored pigment onto the rocks.

The petroglyphs (prehistoric symbols carved or scratched into rock) shown above can be found in Dinosaur National Park in Colorado. Made by an early culture known as the Fremont people, the combination of flat, angular, geometric, and organic lines in this picture may represent a warrior holding a weapon and a shield. The circular pattern of concentric spiral lines near the center could also stand for a natural feature such as the sun. The other figures included, which are smaller in scale, are thought to be either vanquished enemies or perhaps spiritual helpers.

This image, known as the Great Ghost, was painted high on a rock wall.
THE YELLOW HORSE

“Drawing is still basically the same as it has
it brings together human beings and the world.”
FROM THE LASCAUX CAVES

been since the prehistoric caves at Lascaux.

It lives through magic.” —Keith Haring
ABSTRACTED ANIMALS

Compare the contemporary painting above with some of the cave art in this issue. The high point of view and thick, slashing brushstrokes may seem modern. But in The Chase, American artist Susan Rothenberg uses some of the same linear elements that primitive artists did. Rothenberg captures the frantic movement of a group of dogs chasing each other around a central axis set near the center of the composition. The overlapping forms, sketchy thick and thin strokes, and related earth colors (reds, yellows, tans) describe an elemental scene. The area of calm, empty—or negative—space in the middle of the swirling shapes hints at the element of danger that lies beneath all this frantic activity.
“TO DRAW YOU MUST CLOSE YOUR EYES AND SING.” — PABLO PICASSO

A SYMBOLIC BIRD

The great 20th-century Spanish artist Pablo Picasso used short, thick lines and brilliant colors to describe the crowing rooster that dominates his painting (right). In his art, Picasso often used animals as political symbols. Here, the rooster stands for France’s liberation from the Nazis at the end of World War II (1939-1945). The bird crows to celebrate the dawn of a new era of freedom. Aggressive, angular shapes make up the strong, proud rooster in the foreground. And these shapes are echoed and repeated in the jagged trees and the triangular sun that rises in the background.

“MODERN PICTOGRAPHS

A merican artist Keith Haring began his career in the New York City subway system. The young art student wanted to bring his art to the people. So he began drawing on the black paper panels used to cover up old subway ads. Most of the simplified, abstracted pictographs he created—dancing figures, flying saucers, beating hearts—formed the basis of all his later art. Haring’s aim was to make simple recognizable images that celebrate life. For the artist, the dog was a symbol of peace and love, and he often used it (above) as his personal signature. The animal’s thick, abstracted, comiclike outline made up of a single line is completely self-contained—like the artist himself. In Haring’s visual language, radiating lines stand for empowerment, meaning a barking dog has been given the power to protect itself.
When Aubrey Kupstas was assigned to create this self-portrait, her first thought was, “You've got to be kidding!” Aubrey, then a sophomore at Tunkhannock (Pennsylvania) High School, was annoyed because she was behind on a previous art project. “I'm a perfectionist. I slave over every detail,” explains Aubrey, now 17 and entering her senior year. “So I decided I was going to let go, have fun, and get this piece done quickly.”

Aubrey set to work to create a self-portrait that reflected her interest in expressionism, to surprise the viewer with the unexpected. Along the way Aubrey learned an important lesson—the best art is created when you don't labor too much and allow yourself to enjoy the process. Aubrey, who admits her first love is dance, hasn't decided yet if she'll pursue art as a career. But she's preparing a portfolio in her AP studio art class just in case. “No matter what career I choose, I'll always create art. I love expressing myself, especially when I'm not worried about everything being exactly right.”

And what did she title her self-portrait? You've Got To Be Kidding!

What were you trying to express?
I wanted to convey the feeling of struggling and barely managing to keep up. After school, I go to dance classes. I also help with school plays and create the props. When I finally get home, there's tons of homework waiting. I usually get to bed around midnight. I just collapse, exhausted.

How did you put that on paper?
I used lines that pulled in different directions, which was how I was feeling. The lines are chaotic and all over the place—ragged and stretched thin—just the way I was at the time.

How did you first get involved in art?
As a child, I constantly doodled and made funky art projects. When I was 6, one of my jobs was to brush the dogs. I got the idea to use their hair for the clouds in one of my paintings. My mother loved it! Since then, I've kept taking classes and expanding on it.

What made you do this award-winning piece?
During my sophomore year I had to create a self-portrait in oil pastel. Everyone was doing the sit-there, look-at-myself-in-the-mirror, serious-self-portrait. I wanted to do something different.

What did you use for the background?
Orange was perfect for the background because it's so vibrant. It reflected my mood perfectly.

Why did you compose your self-portrait the way you did?
I used only my face because I didn't want any other distractions. I wanted my face to be in the viewer's face. They can't get away from my look or how I'm feeling.

How did you go about creating the piece?
After I set up a small mirror, I made a face and saw what I wanted to do. On a big 2 by 3-foot piece of orange oak tag, I used a pencil to sketch out the rough shape of the head, the nose, and the mouth. Then I worked with the oil pastels to add detail and color. I know there's a certain way to

“A used lines that pulled in different directions, which was how I was feeling. The lines are chaotic and all over the place—ragged and stretched thin—just the way I was at the time.”
do portraits. But I tried to forget the rules and go with how I was feeling. I did my eyes first to anchor the piece. I drew one eye bigger than the other because it reminds me of the way people get when they're really angry—their eyes seem to pop out. Then I did the raised eyebrow and the twisted mouth. It almost looks like I'm shouting, "I can't take it anymore!" Finally, I did the hair going every which way.

What did you do next?
I stepped back and looked at my work. I decided the background needed something else. I went along with the crazy, stressed feeling and made strong marks with lots of different colors.

How long did it take to create this work?
Only 45 minutes. I sketched in a frenzy, then it was done. Most of the class seemed afraid to draw a big self-portrait. I'm a perfectionist and could have been timid too. But this time I just let my emotions spill out on paper. I didn't worry about every detail being exactly right. The experience was like medicine. Because I had so much fun, it made me feel a lot better.

What advice do you have for other young artists?
Art can be frustrating sometimes, especially if you're a perfectionist like me. Try to have fun while you're doing art. If you think of art as work, you can get sick of it. You can get stressed. This is one of my better pieces. Letting go and having fun led me to that. I found I make my best art when I enjoy the process.

To find out more about The Scholastic Art & Writing Awards, ask your teacher to write to The Alliance for Young Artists & Writers, Inc., 557 Broadway, New York, NY 10012-3999, phone 212-343-6892, or go to www.scholastic.com/artandwriting.
SCHOLASTIC ART WORKSHOP

CREATING PERSONAL SY
Create window murals that can be enjoyed by everyone.

MATERIALS

- 18 x 24 in. 30 lb. Newsprint paper (for drawing exercises)
- Vine charcoal and/or compressed charcoal
- No. 2 School pencil
- Drawing board
- Liquid tempera paint, black or very dark earth tones (red, brown, or orange)*
- Covered containers to hold paint (margarine/yogurt)
- #7 Watercolor brush
- Q-tips
- Single-edge razor blades**
- Water container to rinse brushes
- Paper towel
- Spray bottle or toothbrush (flick/spritz paint)
- Fixative (Inexpensive hair spray)
- Small pieces of old T-shirt fabric or wash rags
- Newspapers

* Opaque paint required; Dick Blick Premium Tempera was used (good color, opaque, dries quickly, and "erases" with Q-Tip and single-edge razor blade).
** May substitute piece of Plexiglas.

Artists working during the Ice Age used lines to abstract images of the things that were important in their lives—animals, other humans, and aspects of nature, such as the sun. They placed the symbols they created in caves or on rock walls where they could be seen.

In this workshop, you'll use lines to symbolize objects or people important to you. You'll then combine them into a large mural located in a public place.

STEP 1 Two weeks before beginning the project, identify possible windows for murals. Keep in mind—visibility, security, safety. If suitable windows are not available, you can use rolls of 40 lb. Kraft paper.

STEP 2 Since the final composition for each window will be based on a series of gesture drawings, do some practice blind contour and gesture sketches. Break the figure/object down into a few simple lines that describe the pose/shape. You do not have to do a complete outline—one line can capture position or movement. Line should be loose and flowing. Do a series of 30 second to 3-minute drawings on large newsprint of a figure, plant forms, personal objects.
The interlocking outlines of the objects in Curtis, Chitra, and Michael's mural form a single unit in the center. This area—the composition's focal point—is framed by two diagonal borders. Repeated shapes based on a watchband make up the top border. This geometric band contrasts with the curved, organic leaf shapes that form the bottom border.

In their window mural, Collin and Anna have used thick, continuous gesture lines to create a central image. Part plant, part figure, this image is surrounded by the parallel lines of the chair on the left and the repeated eyelike symbols at the top.

**MBOLS**

(watch, shoes), and classroom objects (scissors, glue, chair).
Do five sketches of each subject.
Set up model for figure drawing.

**STEP 3** Working alone or in groups of two or three, go to assigned window location. Cut around your best drawings so you can arrange and rearrange them into a visually interesting composition. Work within window dimensions. As you're arranging, try to develop a theme. You can repeat, overlap, weave, and use straight and curved lines. Balance your composition and be aware of negative space. You can incorporate letters and symbols that support your theme.

**STEP 4** Tape drawings together. Then tape your finished composition to back of window. Or, using composition as a guide, you can paint simplified images directly on the glass. You can use a damp Q-Tip to correct lines, or carefully use a straight-edge razor blade when lines are dry.

**SOME HELPFUL HINTS**

**AS YOU BEGIN:** When working from the model, break the figure down into several simple lines that describe the pose. Stress areas of tension or activity.

**AS YOU WORK:** Cut and spread out your best drawings. Develop a theme by arranging, repeating, overlapping, and adding elements to your composition.

**FINALLY:** Using your drawings as a guide, paint simple images on the window. Lines should be clean, graceful, and well-crafted.
In spite of their limited resources, Ice Age artists used a number of materials and techniques to create pictures of animals on cave walls.

Here are details from some of the drawings and paintings that appear in the magazine, as well as a list of terms, descriptions, and art techniques associated with them. Next to each word or phrase write the letter of the image (or images) you believe is most appropriate.

1. Charcoal drawing
2. Pictograph
3. Cro-Magnon
4. Lascaux
5. Native American art
6. Negative/positive image
7. Concentric spiral line
8. Engraved lines
9. Keith Haring
10. Incised lines
11. Thick, slashing brushstrokes
12. Chauvet
13. Cave bear claws
14. Stippled effect
15. Petroglyph
16. Prehistoric images
17. Smudgy lines
18. Auroch
19. Susan Rothenberg
20. Parallel lines
21. Textured shapes
22. Painted lines
23. The Great Ghost