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**EXAM: Mid-Semester**

**Q1. TRUE AND FALSE:**

- a. Amphora is funerary object of geometric period. **(True)**

- b. Phidias was a renowned sculptor of Greek civilization. **(True)**
- c. The Nile was the source of the Ancient Greek wealth. **(False)**
- d. In the first stone temple ionic column styles were used for architecture. **(True)**
- e. Mesolithic humans lived a nomadic lifestyle in small groups. **(False)**
- f. The lion gate is a famous sculpture of Cycladic art. **(False)**
- g. Architecture is more dramatic and theatrical in corinthian order. **(True)**
- h. Ancient Aegean garment is known as peplos. **(True)**

## Q2: Fill in the blanks:

- a) Humans were dependent on animal prehistoric in early ages.
- b) Heads of states and the religious leaders of ancient Egypt were called Pharaoh.
- c) Terracotta clay is used to produce ceramic pottery and sculptures.
- d) In prehistoric time priests constructed Celts for sacrificial ceremonies.
- e) Palette for king Narmer was used to prepare make-up.
- f) Minoan culture was located on the island of Crete.
- g) The Paleolithic Art time period is also called the old stone age.
- h) In Greek civilization they have a good knowledge of muscular anatomy.

### Q2.(A): Who were Scribes?

**A2.(A):** Scribes were people in ancient Egypt (usually men) who learned to read and write. Although experts believe that most scribes were men, there is evidence of some female doctors. These women would have been trained as scribes so that they could read medical texts. Scribes usually wrote on papyrus with reed brushes dipped in ink. The ancient Egyptians made ink by grinding brightly coloured minerals into powder, then mixing the powder with liquid so that it was easier to apply. A scribe is a person who serves as a professional copyist, especially one who made copies of manuscripts before the invention of

automatic printing. The profession of the scribe, previously widespread across cultures, lost most of its prominence and status with the advent of the printing press.

**Q2.(B)** Write details about fresco technique?

**A2.(B) Fresco Technique:**

**Fresco** is a way of painting pictures. A *fresco* is a kind of mural, a painting that is done on a wall. A wall painting is sometimes called *afresco* by mistake. A true *fresco* is painted onto plaster that is fresh. The plaster has been laid on the wall that day and is still damp. The word *fresco* comes from the Italian for "fresh". *Fresco* is a very good way of painting pictures on walls. It is much easier than painting on dry plaster because paint sinks into dry plaster immediately. Painting on fresh plaster means that the artist can spread the paint much easier. Also, fresco is permanent because the paint joins with the plaster so that the colours will not rub off. Frescoes last for hundreds of years. If they are kept clean and dry, the colours will stay bright for a very long time. Fresco does not use dangerous chemicals. The water, the calcite and the colours do not cause pollution.

**TYPES OF FRESCO TECHNIQUE:**

There are three main types of fresco technique: Buon or true fresco, Secco and Mezzo-fresco.

**History:** Fresco was practised as early as 2000 BCE by the Minoans during the bronze age civilization of Crete. Famous Cretan buon fresco wall paintings include "The Toreador". Early frescoes were also painted in Morocco and Egypt, with Egyptian artists preferring the secco method for their tomb murals. It was also common in Greece. In the 1400s many other artists in Italy were given the job of painting churches or chapels. They were paid by *patrons*, rich people who could afford an artist. The most important patron was the Pope. Pope Sixtus 4 had built a new chapel in the Vatican in Rome. In 1481, he got some of the best artists in Italy to decorate the walls for him.

**(C) Explain the difference between obelisk and sphinx?**

**OBELISK:** Obelisk is a tall, four-sided, narrow tapering monument which ends in a pyramid like shape or pyramidion at the top. Originally they were called *tekhenu* by their builders, the Ancient Egyptians. Obelisks played a vital role in their religion and were prominent in the architecture of the Ancient Egyptians, who placed them in pairs at the entrance of the temples. The word "obelisk" as used in English today is of Greek rather than Egyptian origin because Herodotus, the Greek traveller, was one of the first classical writers to describe the objects. A number of ancient Egyptian obelisks are known to have survived, plus the "Unfinished obelisk" found partly hewn from its quarry at Aswan. These obelisks are now dispersed around the world, and fewer than half of them remain in Egypt.



### **SPHINX:**

Sphinx is God Of Sun. In Greek tradition, the sphinx has the head of a woman, the haunches of a lion, and the wings of a bird. She is mythicised as treacherous and merciless. The Great Sphinx of Giza, commonly referred to as the Sphinx of Giza or just the Sphinx, is a limestone statue of a reclining sphinx, a mythical creature with the body of a lion and the head of a human. Facing directly from West to East, it stands on the Giza Plateau on the west bank of the Nile in Giza, Egypt.



**(D)Which type of stencil work was introduced in history?**

**STENCIL:** Stencil is both the resulting image or pattern and the intermediate object; the context in which stencil is used makes clear which meaning is intended. In practice, the stencil is usually a thin sheet of material, such as paper, plastic, wood or metal, with letters or a design cut from it, used to produce the letters or design on an underlying surface by applying pigment through the cut-out holes in the material.

**STENCILLING:** produces an image or pattern by applying pigment to a surface over an intermediate object with designed gaps in it which create the pattern or image by only allowing the pigment to reach some parts of the surface. The stencil is both the resulting image or pattern and the intermediate object; the context in which *stencil* is used makes clear which meaning is intended. In practice, the (object) stencil is usually a thin sheet of material, such as paper, plastic, wood or metal, with letters or a design cut from it, used to produce the letters or design on an underlying surface by applying pigment through the cut-out holes in the material.

The key advantage of a stencil is that it can be reused to repeatedly and rapidly produce the same letters or design. Although aerosol or painting stencils can be made for one-time use, typically they are made with the intention of being reused. To be reusable, they must remain intact after a design is produced and the stencil is removed from the work surface.

**STENCIL WORK IN HISTORY:** Stencilling has a long and rich history. The art of stencilling has existed since the Upper Palaeolithic era, approximately 40,000-10,000 years ago, with the earliest known example of “stencil” use dated to 32,000 years ago. Painted wall art reached high artistry during this period and some of the best-known uses of stencils are found in

cave paintings in Lascaux, France and Altamira, Spain. A common motif in cave paintings were hand tracings. Hands were placed on rock walls and the artist would spray pigment from his mouth around the outline of his hand. Primitive blowpipes made from hollowed-out reeds and bones may also have been used to dispense pigments. In Ancient Egypt stencils were used for the decoration of tombs. Artists stencilled hieroglyphs, figures and animals onto tomb walls. The resulting images were then incised around the outer edges of the design by sculptors to make a low relief, which would then be plastered and painted. Strong vibrant colours such as red oxide and yellow ochre were characteristically used in tomb decoration.