

The intellectual and aesthetic dimensions of the Greek art of wall painting

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Summary

This study is an attempt to detect and identify the intellectual aesthetic of the Greek art of wall painting. This paper consists of three chapters. Chapter one includes the problem, the significance and value of the study. The research problem was determined to answer the following question:

What are the intellectual and aesthetic dimensions that characterize the Greek wall painting?

The study aims to shed light on the intellectual and aesthetic dimensions of the Greek art of wall painting and the significant changes it had undergone in the human life of the Greek man intellectually, scientifically and artistically. The present study is limited to a collection of artistic works within the theoretical framework of the period of (320 B.C. – 6th C.A.D.) and also the identification of terms aesthetically and philosophically. Chapter two includes four topics, the first of which is the Greek wall painting, such as the Aegean and the Minoan Crete.

The second topic includes the intellectual and philosophical and their influence on the Greek art of wall painting while the third topic deals with the effective factors in the evolution of the Greek art of wall painting. The fourth topic includes the subject of the peculiar characteristics of the Greek art of wall painting as well as the subject of applying the perspective rules on the Greek art of wall painting, in addition to the most significant notions of the theoretical background. Finally, the paper lists the conclusions, suggestions and the recommendations of the study.

One of the most significant conclusions is that: the Greek artist became in a firm relation with the intellectual and philosophical trends of his era. This denotes the big bias to achieve free forms in the artistic work which are not subject to any type restrictions or forcible authorities through the interrelatedness of its formational components and its interest in the lines, colours and figures.

Key Words: dimensions, intellectual, aesthetic, the art of pointing wall, Greek.

Greek wall Imaging Fences:

Actually, today we are in a bad need to look back in the past to determine the factors of communication, influence and affectedness among the ancient civilizations from the point of view of art history. Almost no author relinquishes the links between the ancient artistic civilizations and their relations with each other. Instead, he finds himself driven by the horrors of the ancient era in order to identify the factors that led these contacts and artistic links to existence and, I turn, led to the submission of civilizations of certain influences. What is more important is that the art historian feels that he needs to restore the prehistoric events.

When he deals with a number of ancient civilizations or to recall the facts of the Bronze age or the Neolithic age. He has to capture the most accurate features of the transition from the Greek art in the Bronze age to the outskirts of the Aegean sea to the outskirts of the classical art.

Earlier about 3000 B.C., the population of the minor Asia came to the islands of the Aegean sea carrying copper with them. They developed its industry until they, after mixing it with tin, innovated it by producing bronze metal about 2400 B.C. They established their artistic, industrial and commercial civilization among these islands, which remained prosperous for ages afterwards.

There are many islands in the Aegean sea, the most important of which is the island of Crete and the Cycladic island group, which are, in surrounded by a semicircle around the tiny island of Delos. Mythology tells us that it is the birthplace of Apollo.

The civilization of Crete was present between 3000 B.C. and about 1400 B.C. It was hidden in the depth of what was said history until Arthur Evans, a famous explorer, began his excavations in the city of Knossos on the island of Crete in the spring of 1900 B.C. He soon discovered a remarkable discovery of the ancient and prehistoric civilization of Crete in this region.

No doubt the following flourishing of the arts their brilliance is accompanied by certain reflections on the page of human thought and the art is influenced by the contemporary ideas. It is also influenced by the sciences, industries and the theories of engineering and sports that keep pace with it. It, in turn, affects these sciences and theories. So, art affects the cultural sphere surrounding it and the works it takes including the literary, poetic, scientific and sporting works, the fact that can't be ignored.

Thus, we have to display the art achievements side by side along with the other cultural relics of the Greek epoch to illustrate the extent of the philosophical idea and the artistic idea closeness. This attempt is necessary to define the arts and the steps of transformation and change they undergo as a result of their interaction with the philosophical ideas that formulated the artist's sentiment who were influenced by the philosophical ideas and found no way to express them except by the chisel sculpture and the brush in the composition of the image. There is an argument that the convergence of the deep philosophical ideas in this way removes many of the difficulties of philosophy by putting it opposite to the whole artistic works in one era of the ages. In other sense, it is an apposition of the human mind touch and the immortal art touch.

Greeks, the man and his environment were the art principals the subject matter of their study. The late period of the fifth century B.C. attested an age of trust and peacefulness for the Athenic citizen. He was the star of his city taking up politically. The state itself became the main parton of the arts. The citizen became happy to see his country's national wealth turning into wealth's of gold encircling the neck of the goodness (Athena) and artistic design emit in the hands of (Vidias) instead of hoarding the alloys in the underground cabinets. Hence, Greece created many religions myths to the world and presented a huge constellation of gods. Greek – oriented ideology was based on the idea of materialistic superiority of concrete on the ideal abstractions.

Thus, the Greek – oriented realism went to the individual experience and the individual differences to have them as its logic. It took care of diversity and it faced serious consequences in terms of artistic technical workmanship. The Greek – oriented artist had realized the complicated problems of life which he was unable to simplify. Changes in art have been evident in the tendency to highly prominent sculpture, the exaggeration in the exploitation of shadow and light, launching the movement to the farthest extent on more than

are level and the sculpture tendency to the art of photography as the Greek – oriented thoughts went to photography.

Among the symbols of beauty in the Greek is the symbolic style in art which depends on the principle of the exchange of senses.

In this case, the taster enjoys the taste of the magnificent transformations.

These transformation, in turn, reflects everything in the symbol and gives this fantasy a metaphysical meaning. Throughout this symbol, the artist expresses by hints and signals and mixes the possible symbolic the strange, the beautiful with the strange.

The random testing of colours in the symbolic doctrine gives the subjects their magic, frees imagination and allows the fantasy to exceed the limits of time and place.

While the geometric ornamentation, because it is simply drawn, preserved the place it had among the primitive civilizations, which were described by some others as barbaric, especially the European civilizations, which in turn, had been prehistoric, despite the discovery of bronze and iron.

The civilizations of the Mediterranean Sea, which are flanked by their technical skills, have long fear to adhere to the realism spirit.

Of the most significant innovations the Greeks have developed in the field of art are three.

The first is the representations of the human body as a natural representation as well as the robe that covert it. The second is the personal portraits. The third is the three dimensional photography and sculpture.

These three innovations have evolved in equal steps simultaneously because they form part of the relentless pursuit of natural representation in art where the instinctual Greek sense of beauty is combined with their rational style.

If we follow the earlier Greeks attempts in perspective drawing, we must first present the linear prescriptive which means the contraction of the sides of the rectangular objects.

The second is the relative decline which means the three quarters and the related scenes in relation to the shapes of humans and animals and their different bodies as well as the tools such as the military gears and ships.

We can also know the extent of evolution of the Greek artist to portray the distant objects for the eyes of the viewer smaller than the pictures in the pore front scene.

Although all of these problems began to be studied in Greece 500 B.C. and shortly afterwards, the ability to explain the relative decline has been completed. The perspective is an illusion, non – realistic phenomenon. It a method of representing the depth above a level surface or above the surface of prominent reliefs that appear a surface to the human eye.

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