

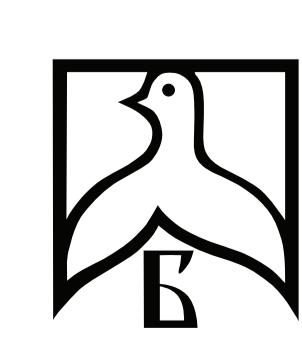


PRVA STOPNJA NEOLITSKE UMETNOSTI

Neolitska antropomorfna plastika, to je kiparsko upodabljanje človeka se začne v vinčanski (poimenovani po najdišču Vinča pri Beogradu) in bližnji starčevski kulturi (poimenovani po najdišču Starčevo). Za starčevsko upodabljanje so značilne stebričaste in falusne figurine. Vinčanske figurine so izredno številne, način upodabljanja pa kaže značilnosti razvoja. Najstarejše se tematsko in stilistično navezujejo na stebričaste upodobitve človeka z vrezanimi obraznimi potezami, kot jih poznamo iz Starčeva. Razlikujejo pa se po večji skladnosti in naravnnejših upodobitvah detajlov, težijo k verni podobi glave in telesa: obraz figurin je trooglat, roke so nakazane s kratkimi štrclji, dojke in zadnjica pa so včasih prikazani na napačnem mestu.

FIRST PHASE OF DEVELOPMENT OF NEOLITIC ART

Neolithic anthropomorphic plastic is present in the Starčevo and Vinča culture. Starčevo figurines are characterized by pillar-like, while Vinča figurines occur in a much larger number and have three phases of development. The oldest figurines thematically and stylistically preserve the Starčevo tradition of cylindrical forms with engraved details on the face. Their only difference is the more harmonic proportions and more natural representation of some details. A human figurine, still unskillfully modeled, tends to present the head and the body as closely as possible, and now the marked details include the triangular face, short stubs of the arms, appended breasts and glutei that are sometimes misplaced.



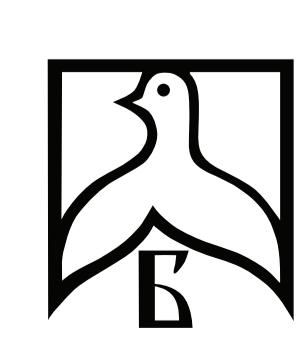


DRUGA STOPNJA NEOLITSKE UMETNOSTI

Umetniške upodobitve druge razvojne stopnje težijo k realističnim upodobitvam. Človeške figure so plastične, imajo poudarjene so podrobnosti in prepoznavne osebne poteze. Značilna je razigranost in polnost oblik. Roke so sklenjene v laktih, z dlanmi na trebuhu. Poudarjene so ženske in moške genitalije. Ponekod so upodobljene tudi različne frizure. Očitno je, da so tedanji umetniki obvladovali upodabljanje človeškega telesa v gibanju. Celotna figura je oblikovana zelo smelo.

SECOND PHASE OF DEVELOPMENT OF NEOLITIC ART

In the second phase the realist tendency gained full prominence. This phase is characterized by a three-dimensional shaping of the human figure and an abundance of details, now plastically modeled. The arms are shaped wholly, with the bent elbows and hands resting on the stomach, male and female genitals are emphasized, and sometimes different hairstyles are presented. All that leaves an impression that the artists well knew the human body and had mastered its motion, so the entire figure received a complete and boldly shaped form.



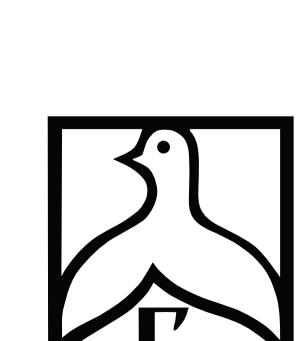


TRETJA STOPNJA NEOLITSKE UMETNOSTI

Najmlajše stvaritve neolitskega upodabljanja izgubijo sijaj in razkošje umetniškega izraza prejšnje dobe. Figure postanejo abstraktne, shematisirane in težijo k linearemu prikazovanju oblik. Podobe so bolj ali manj ploščate. Telesne podrobnosti so nakazane zgolj z vrezanimi linijami. Občutek plastičnosti dosežejo z različnimi poslikavami. Z vrezovanjem, barvanjem, skrajšanjem in poudarjanjem posameznih delov telesa umetnik doseže nenavadni vtis tridimenzionalnosti.

THIRD PHASE OF DEVELOPMENT OF NEOLITIC ART

In the latest stage of development the figural plastic loses the splendor and lavishness of artistic expression, resorting to abstraction, schematics and linear representation of form. The figurines now become flat, two-dimensional, details are engraved, and plasticity is imitated through various pictorial methods. Neolithic artist incises paints, shortens and emphasizes certain body parts to construct the impression of three-dimensionality.



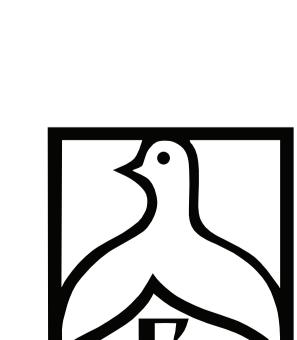


UPODOBITE NOŠE NA NEOLITSKIH FIGURINAH

Spretni prsti umetnika so upodobljali božanstva ali realne osebe v različnih nošah. Upodobitve predstavljajo izredno pomemben vir podatkov za oblačilno kulturo žena v mlajši kamni dobi. Niti dve figurici nista prikazani v enaki noši. Nekatere noše so upodobljene prepasane, z ogrinjalom, druge z ogrinjalom čez obleko ali prek krila. Morda so ogrinjala označevala različen družbeni status upodobljene osebe ali pa njeno pripadnost določeni skupini in rodu.

REPRESENTATIONS OF CLOTHINGS ON NEOLITHIC FIGURINES

The artist's deft fingers clothed the deity, either a magical instrument or a realistically presented model, in various skirts and gowns, which is an important source of information to the reconstruction of Neolithic women's clothes. Two identical aprons can hardly be found. Some are threaded on a string around the waist, some are rolled over the skirt or gown. Perhaps the aprons signified a different status or a membership in a certain group or clan.



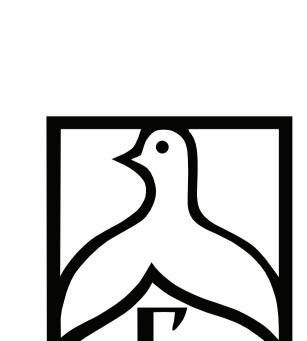


UPODOBITEV OBRAZOV NA NEOLITSKIH FIGURINAH

Obrazi najstarejših neolitskih figurin so upodobljeni zgolj z nekaj potezami, z vrezanimi očmi in brez portretnih značilnosti. Kasneje postane upodobitev človeka realistična z anatomskimi podrobnostmi. Na nekaterih figurinah lahko opazimo asimetrične obraze s portretnimi značilnostmi stvarnih oseb, nekdanjih prebivalcev neolitskih naselij. Posamezne figurine imajo obrazne poteze shematisirane, včasih upodobitve delujejo povsem nezemeljsko.

FACIAL REPRESENTATIONS ON NEOLITHIC FIGURINES

Faces on neolithic figurines were ambiguously represented, with incised eyes, and without much details. In later phases, faces were modeled realistically, with much anatomical details. Some figurines have asymmetrical faces resembling actual portrait characteristics of neolithic people. There are also figurines with completely schematized face details, almost looking as extraterrestrial beings.



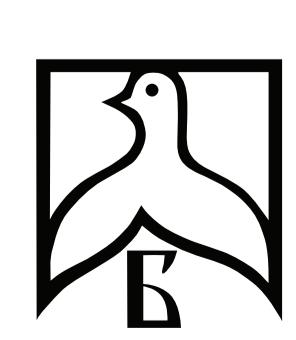


AMULETI, PREDMETI, KI SO VAROVALI LASTNIKA PRED ZLIMI DUHOVI

V skupino ritualnih predmetov sodijo tudi amuleti, katerih raba ni povsem pojasnjena. Njihove oblike in okras so zelo različne. Amuleti v obliki telesa imajo prikazana dva ali celo več udov, nekateri tudi izrastke v obliki stiliziranih človeških ali živalskih glav. Ker so domala vsi amuleti predrti, sklepamo, da so jih nosili na vrvici okoli vratu, kot nekakšne amulete, ki so lastnika varovali pred zlimi duhovi.

AMULETS

Amulet pendants also belong to the group of cult objects, whose function has not been explained fully. They have diverse shapes and decorations. The body has two or more branches, some of them with protomae formed as stylized human or animal heads. Being in most cases perforated, they were probably intended to be worn around the neck as amulets.



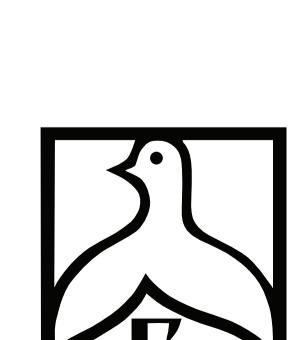


POKROVI V OBLIKI OBRAZNIH MASK ALI PROZOPOMORFNI POKROVI

Prosopomorphic lids are unusual cylindrical objects, with a representation of human or animal faces, featuring ears, nose, eyes and various decorations. It seems that they had a multiple role in the Vinča man's life, for vessel covering, but also as objects with apotropaic properties. They were used for covering amphorae containing special purposes liquid, seed or reserves of some products used on special occasions. The most striking part of the face is the large modeled or incised eyes.

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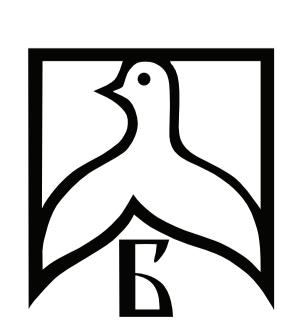


ŽRTVENIKI

Žrtveniki sodijo k obrednim predmetom, bili so v rabi kot nekakšni oltarji. Na vrhu imajo vdolbino za izlivanje daritvene tekočine med hišnim obredjem, ki so ga opravljali v prisotnosti cele družine. Žrtveniki so bogato okrašeni, na vogalih daritvenih vdolbin so upodobljeni protomi, izrastki v obliki človeških ali živalskih glavic.

ALTARS

Altars were used as cult objects at sacrifices. They have a shallow receptacle into which most probably some precious liquid was poured, or were used for some sacrifices at home, within the family. The altars are richly ornamented. The principal feature are protomae, in the shape of stylized human and animal heads, found in the receptacle's corners.





FIGURINE V OBLIKI ŽIVALI, OBREDNI PREDMETI IN IGRAČKE

V neolitiku so pogosto upodabljali živali. Največkrat so bile odkrite figure domačih živali, psa, ovce, koze, svinje in goveda. Od divjih vrst je največkrat upodobljen jelen, včasih tudi medved.

Obredni kruhki so bili najverjetneje magični predmeti, namenjeni božanskim silam, da bi si z njimi izprosili boljšo letino.

Igračke so običajno izdelane kot figurice v obliki čaš, stiliziranih glavic, ploščic, kroglic, najbrž odvisno od tega, kateri igri so služile.

ANIMAL FIGURINES, CULT BREADS, GAMING FIGURINES

Animal figures were also frequently modeled in the Neolithic. Those include mostly domestic animal figurines, the dog, sheep, goat, pig, especially the bull. As far as the wild species are concerned, the deer was most often represented, sometimes bears also.

Cult breads are most probably ritual objects which were used in agrarian cult as offerings for better harvest.

Figurines for games are of conical shapes, stylized heads, pellets and platelets appear, most probably depending on the kind of game.

