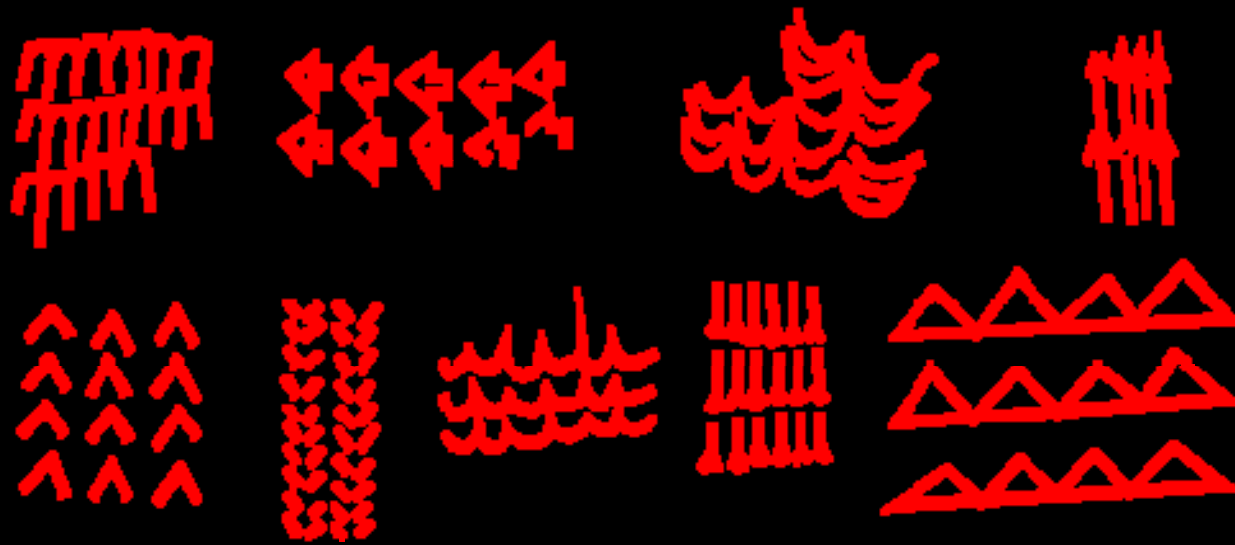


*DO YOU LIKE
PALEOLITHIC
OP-ART?*

by Slavik Jablan

The usual Paleolithic patterns

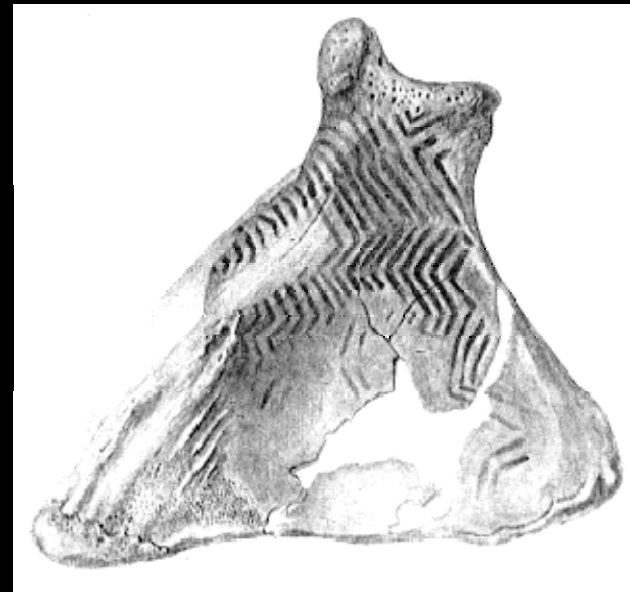


Paleolithic patterns (Ardales, Gorge d'Enfer, Romanelli caves).

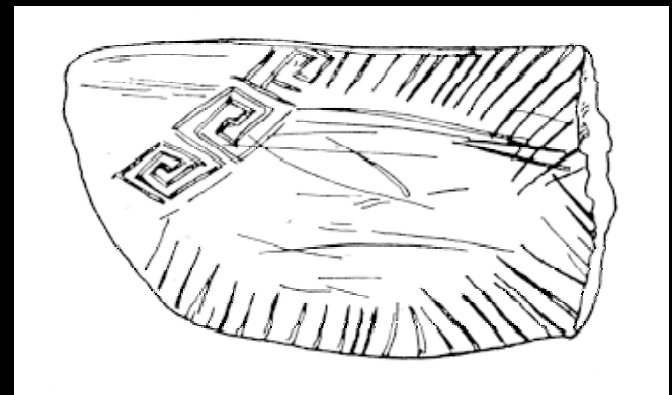
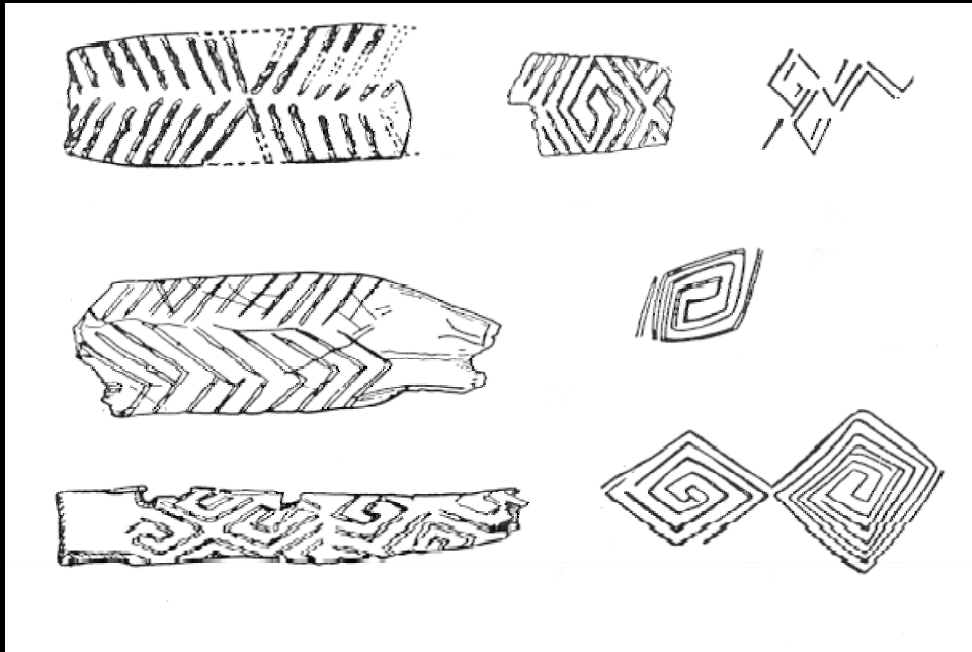
The beginning...



Mezin, Ukraine,
23 000 B.C.



“Sketches” for key patterns from Mezin



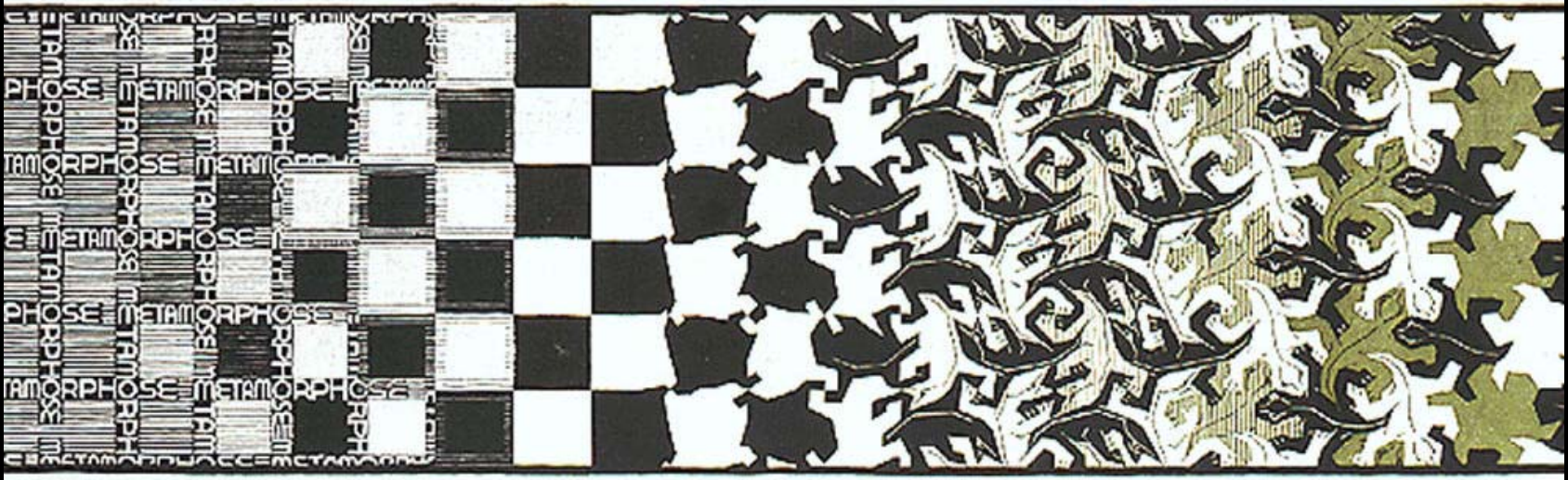
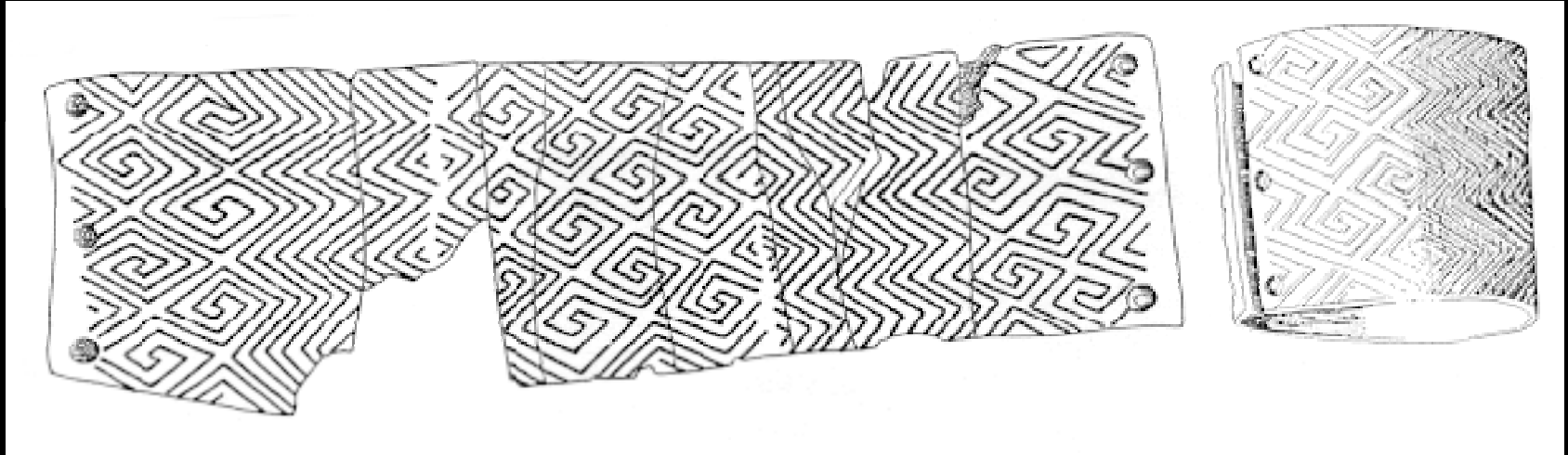
The masterpieces



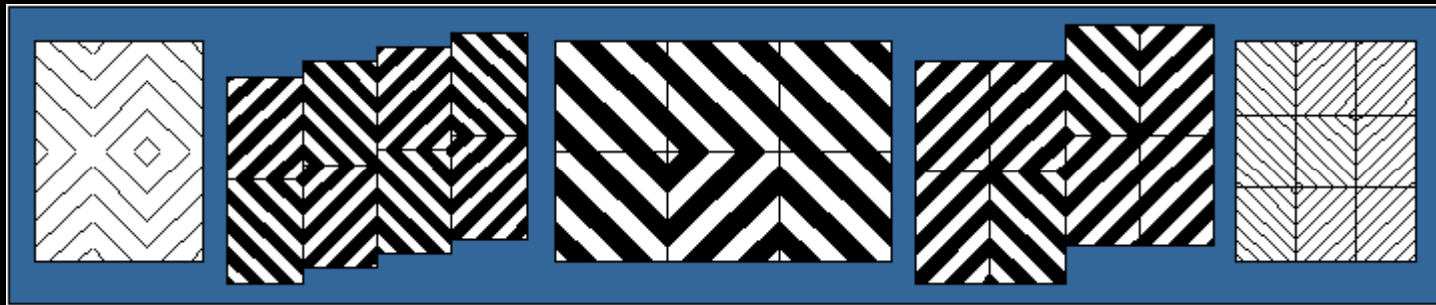
Mezin bracelet

Incised Bracelet
Mammoth ivory
Mezin, Ukraine, late
period
©Alexander Marshack

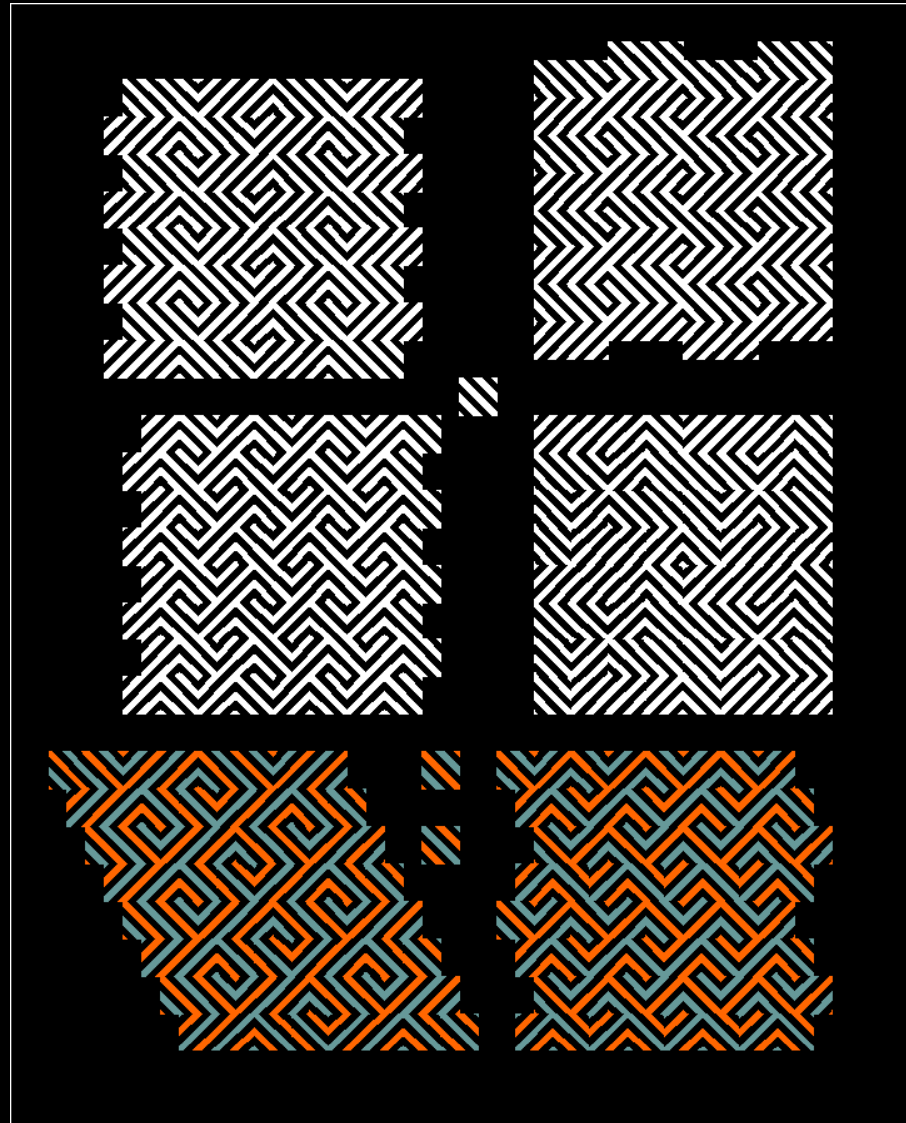
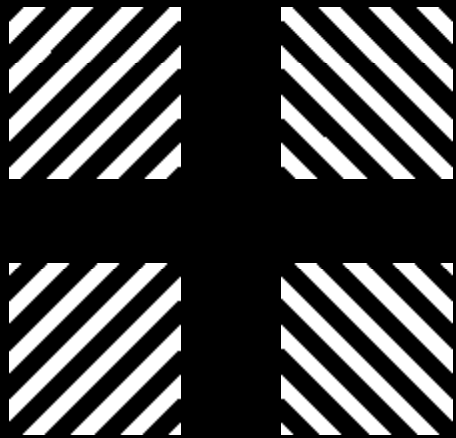




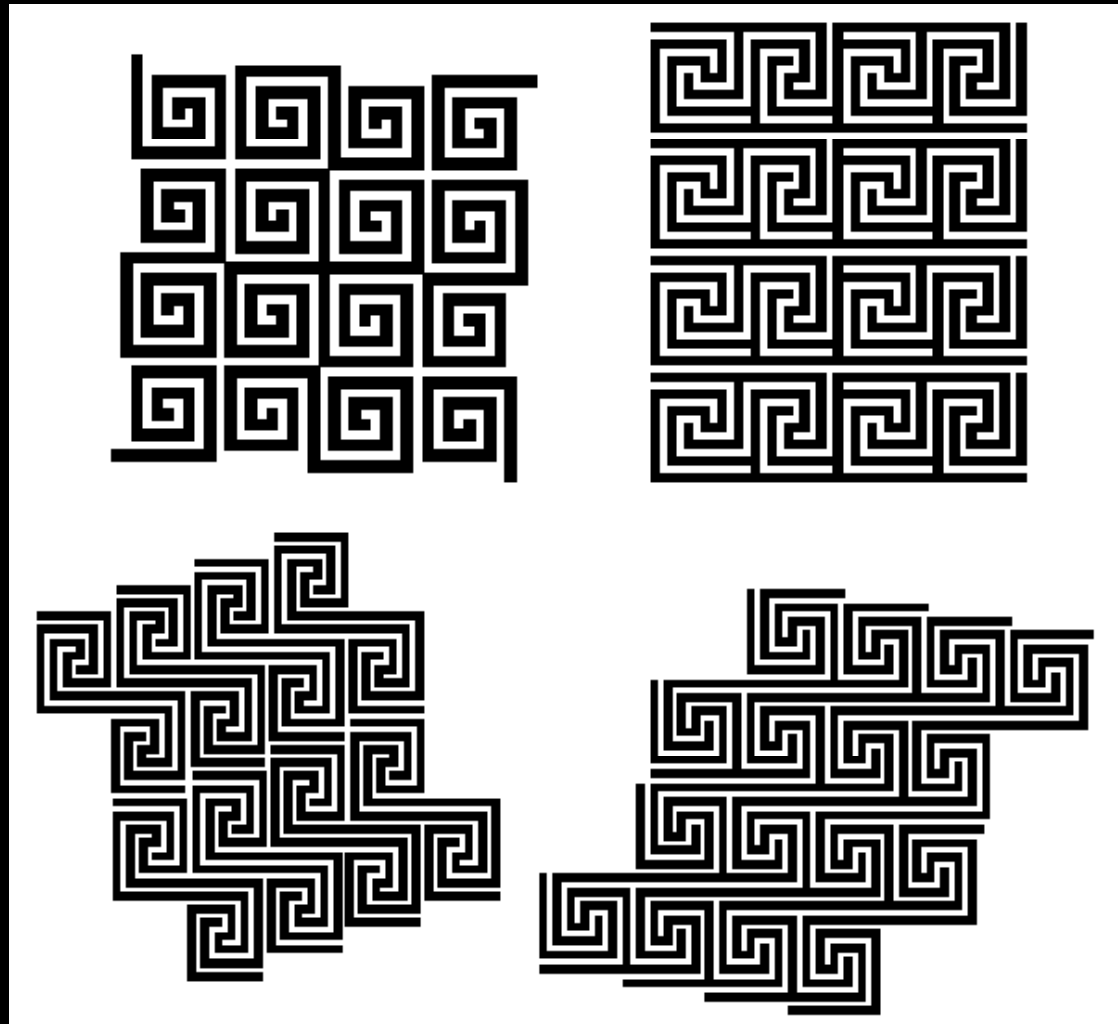
Paleolithic ornaments (Schela Cladovei, Romania)

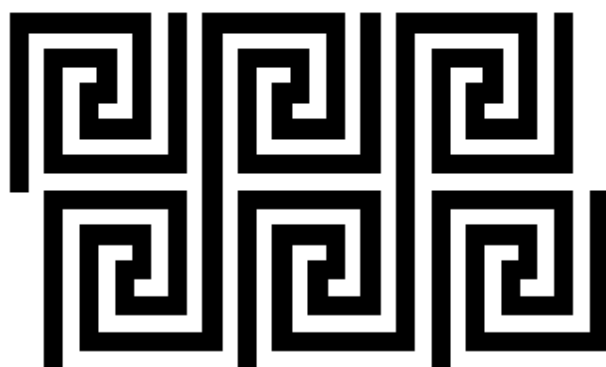
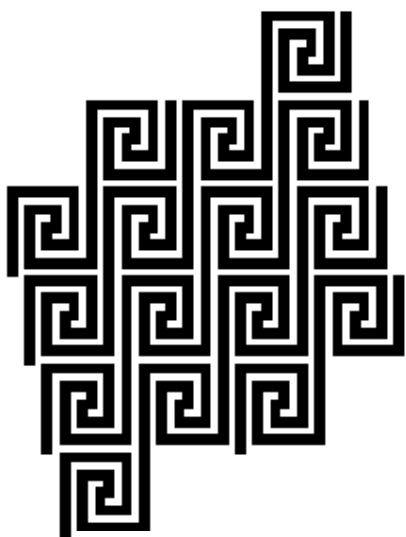
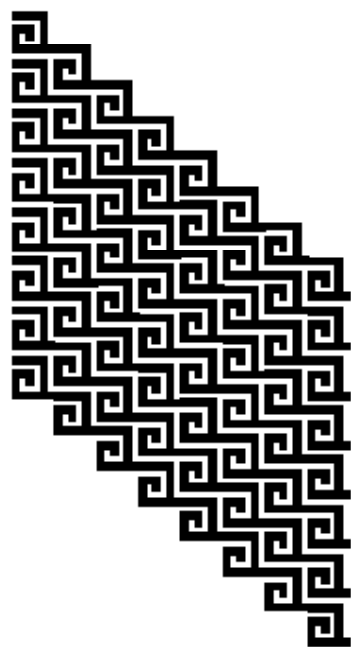
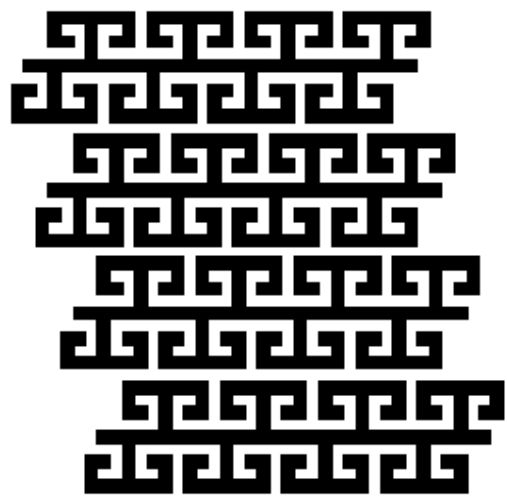


The geometrical
basis: “Op-tile”

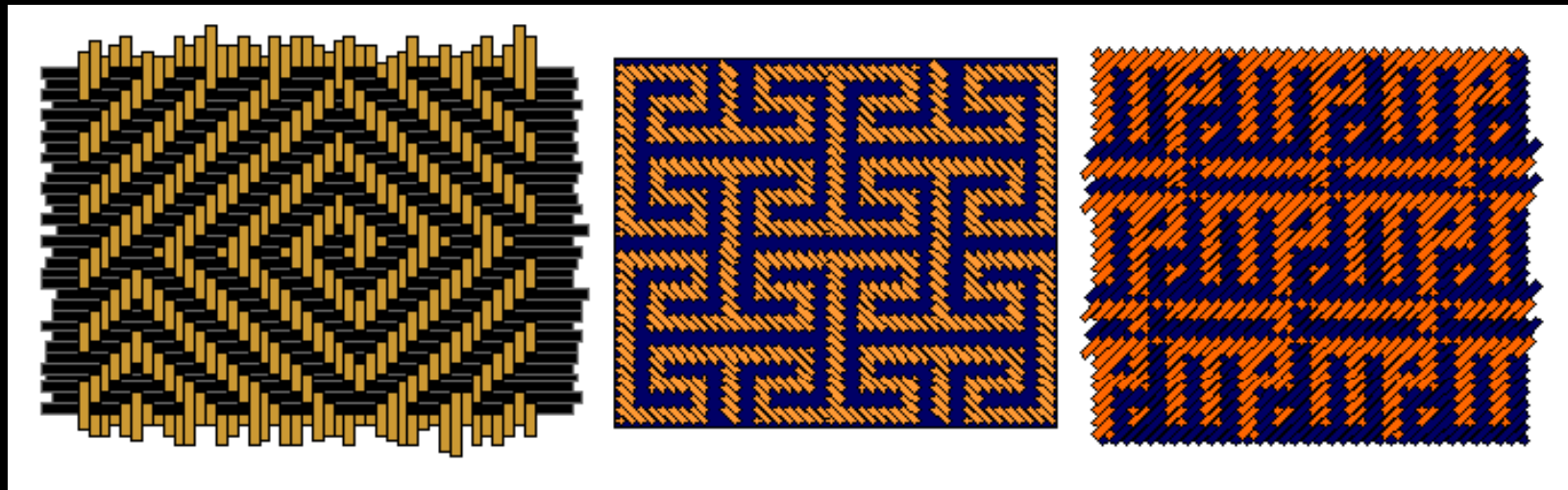


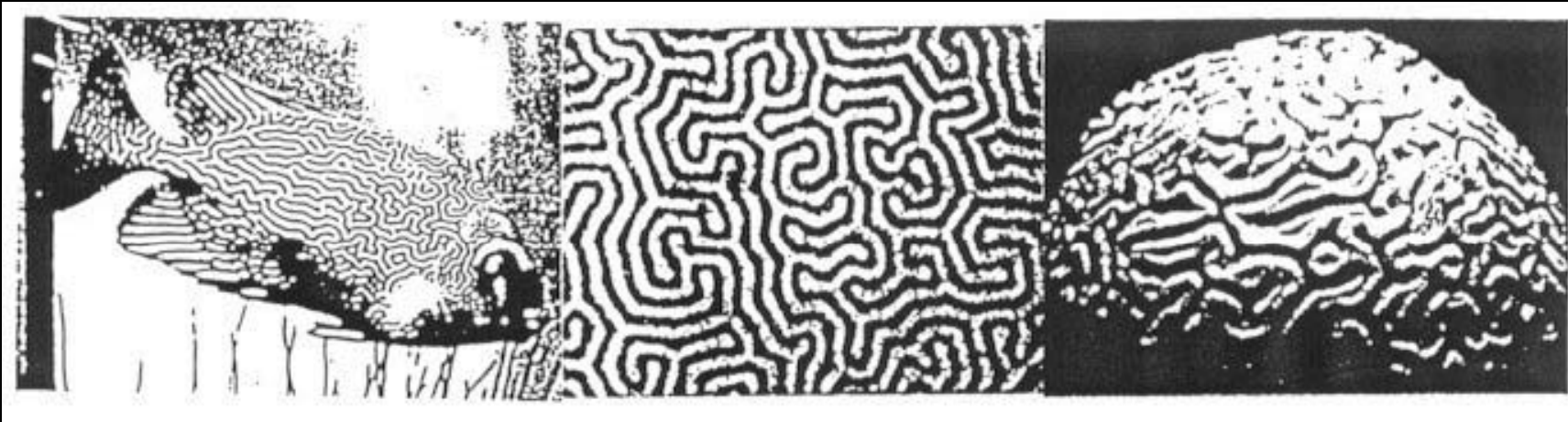
Neolithic key-patterns (Vincha, Serbia)





The origin: basketry

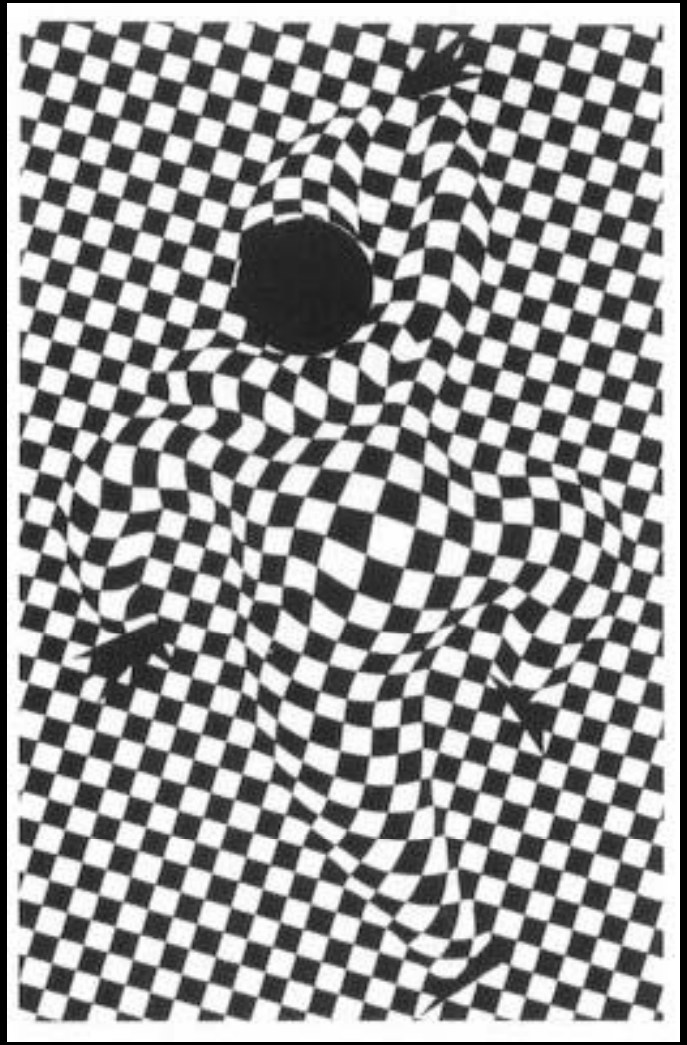




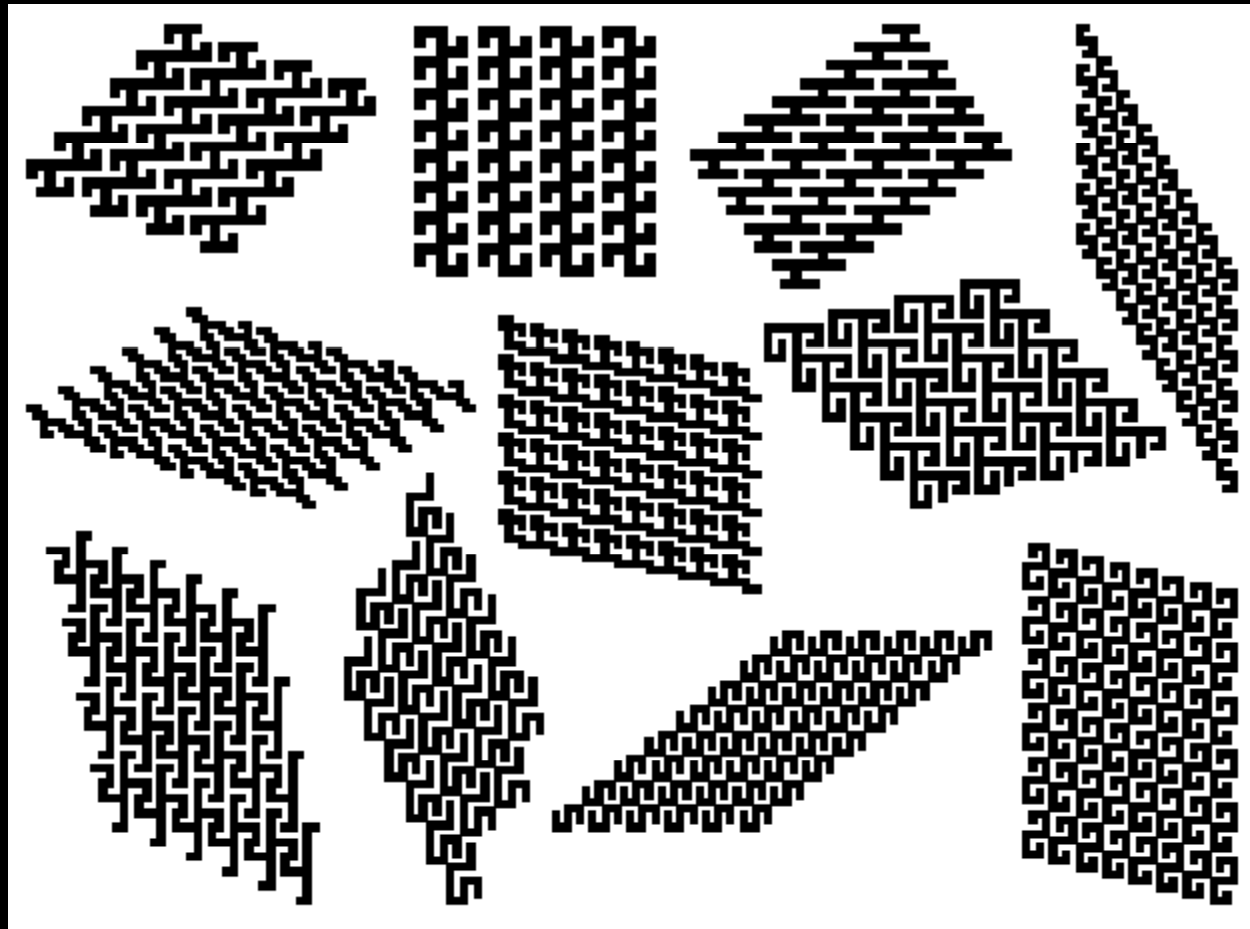
***Signus javus*, magnetic domains and brain coral**

Antisymmetry



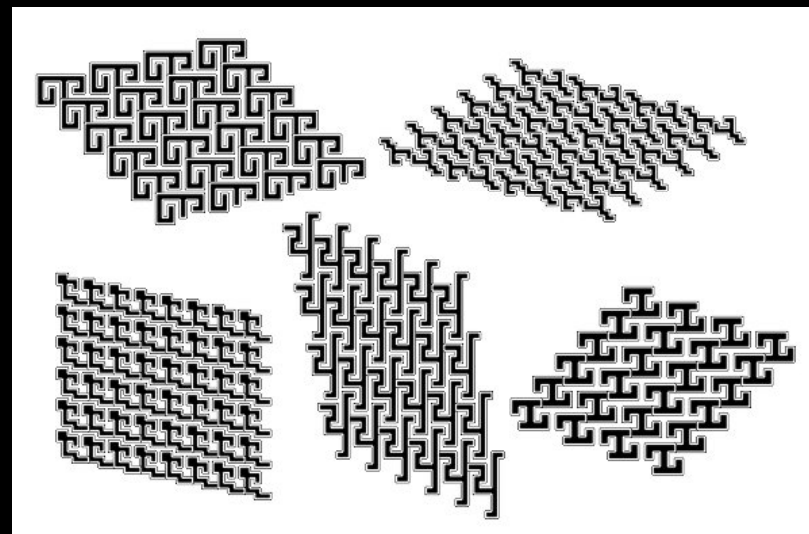
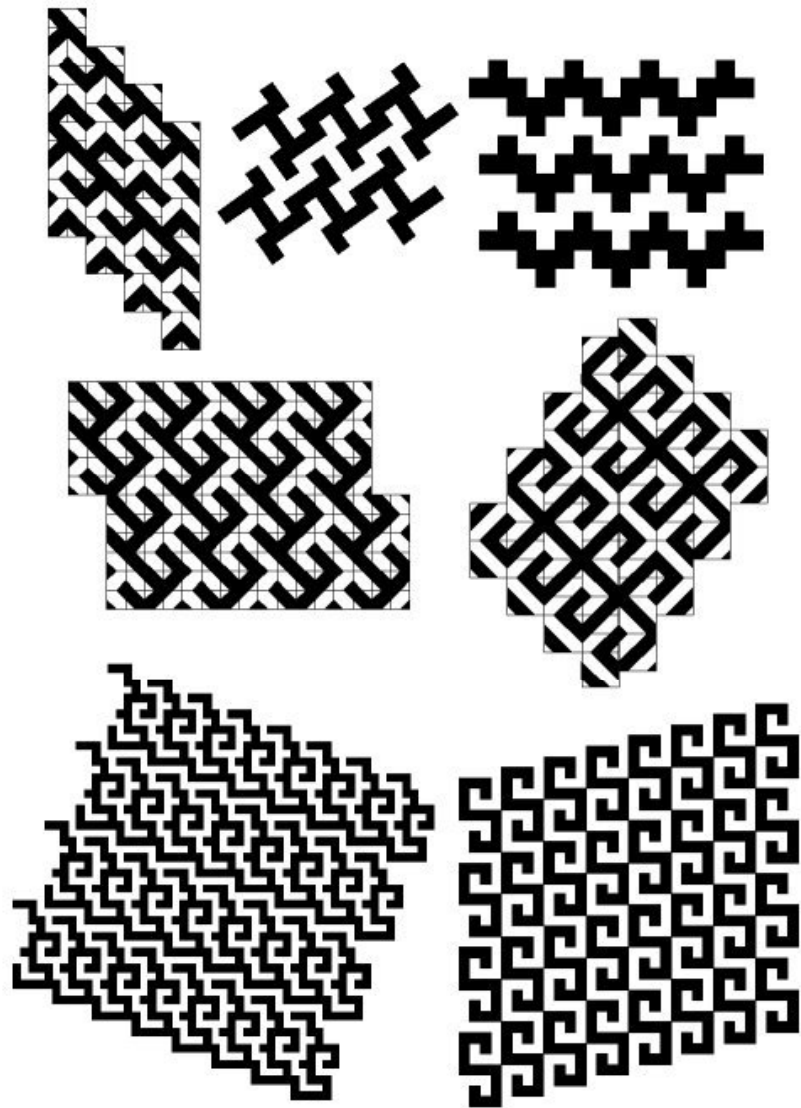


Neolithic textile



Neolithic textile patterns

(N.Kalicz: *Gotter aus Ton*, Corvina Verlag, Budapest, 1980)



A well-dressed Neolithic man



Neolithic textile



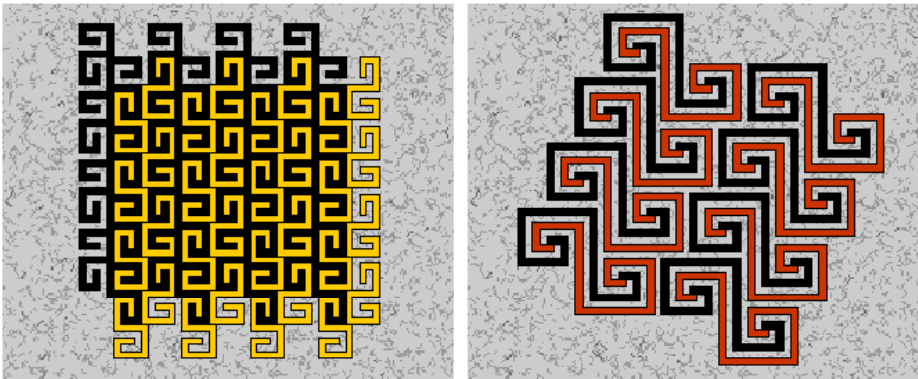
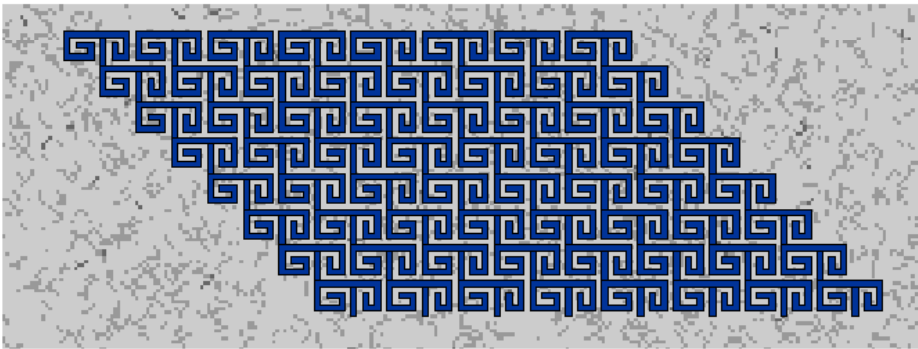
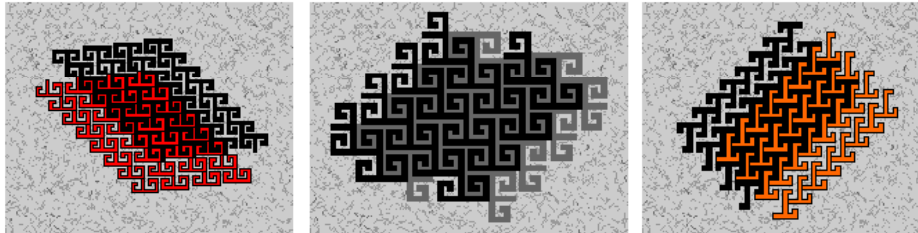
Neolithic artifacts from Vincha (Serbia), Tisza (Hungary) and Vadastra (Romania).

Neolithic ceramic



Neolithic ceramics: Tisza (Hungary), Cucuteni (Romania), Vincha (Serbia), Dimini (Grece), Tisza and Miskolc (Hungary), Serra d'Alto (Italy), Rakhmani (Grece).

Key patterns from different cultures, distant in space and time



Key-patterns:

China (Bronze P'ou, Late Shang);

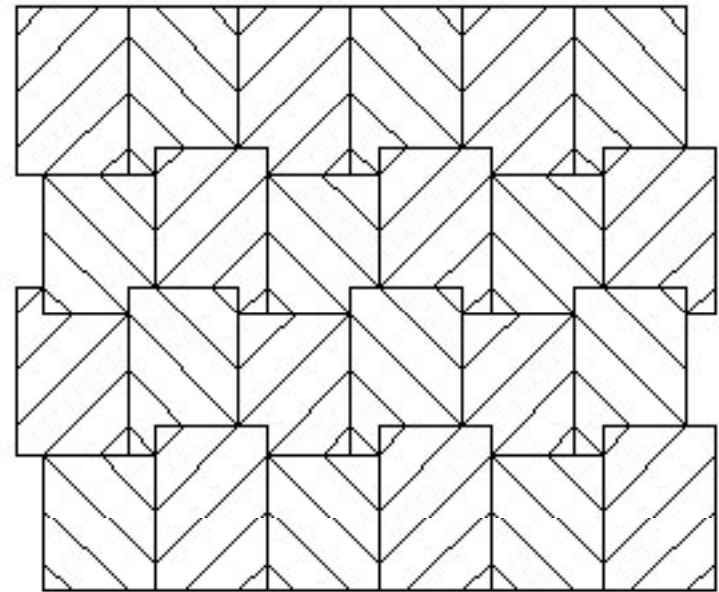
Celtic (Arm of Aberlemno Cross);

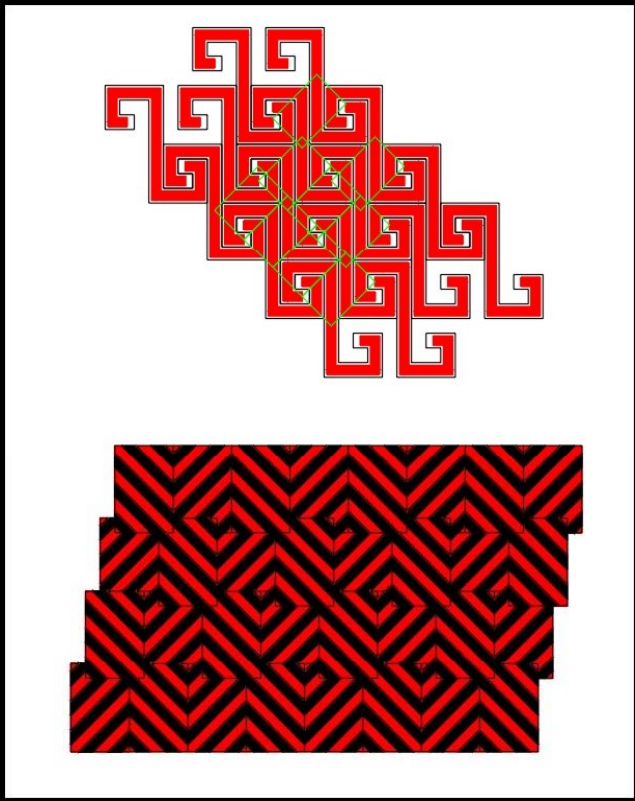
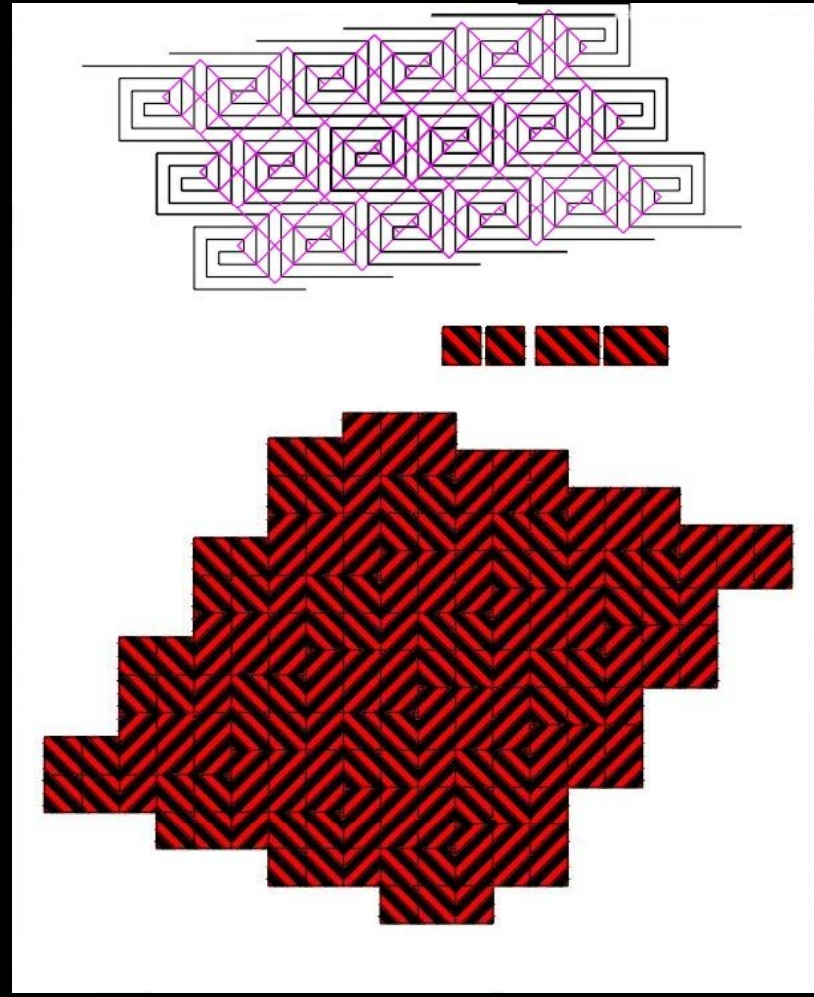
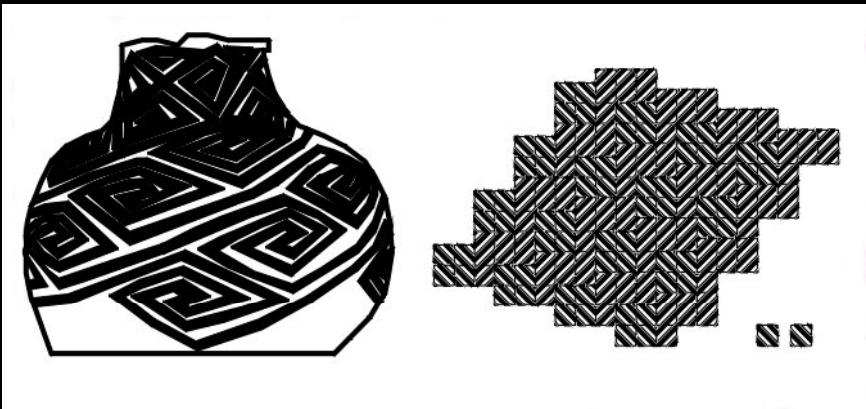
West Siberia (Tomsk, IV-I mil. B.C.);

Mexico (Mittla Palace, Zapotec);

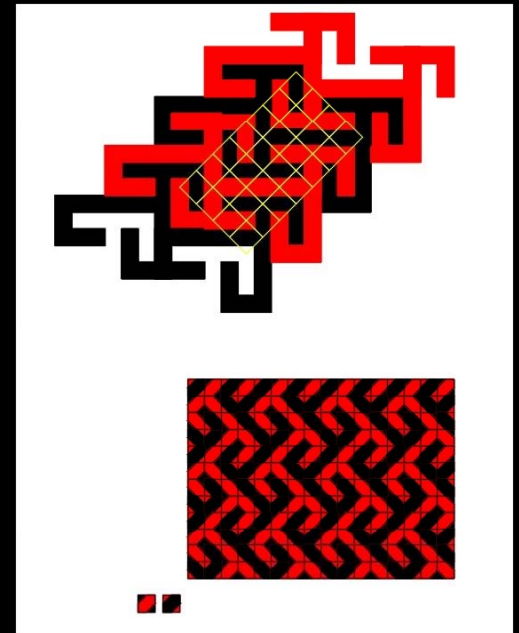
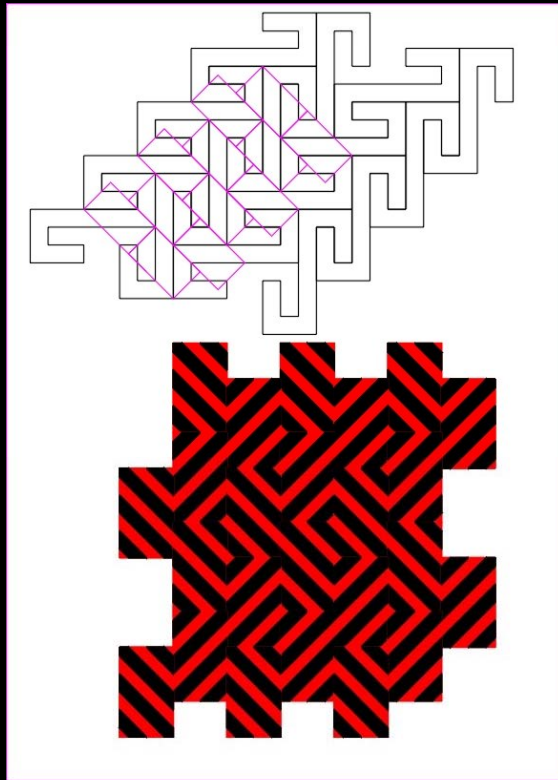
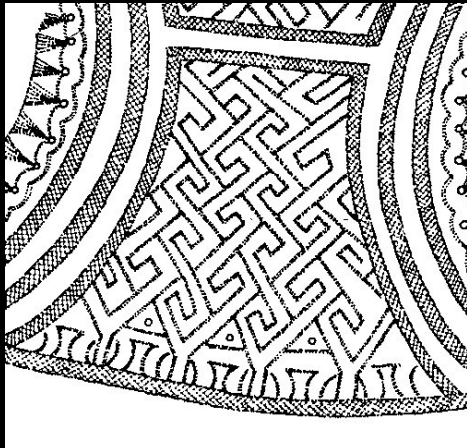
Vincha and Potporanj (Serbia, Neolithic).

ANASAZI CERAMIC





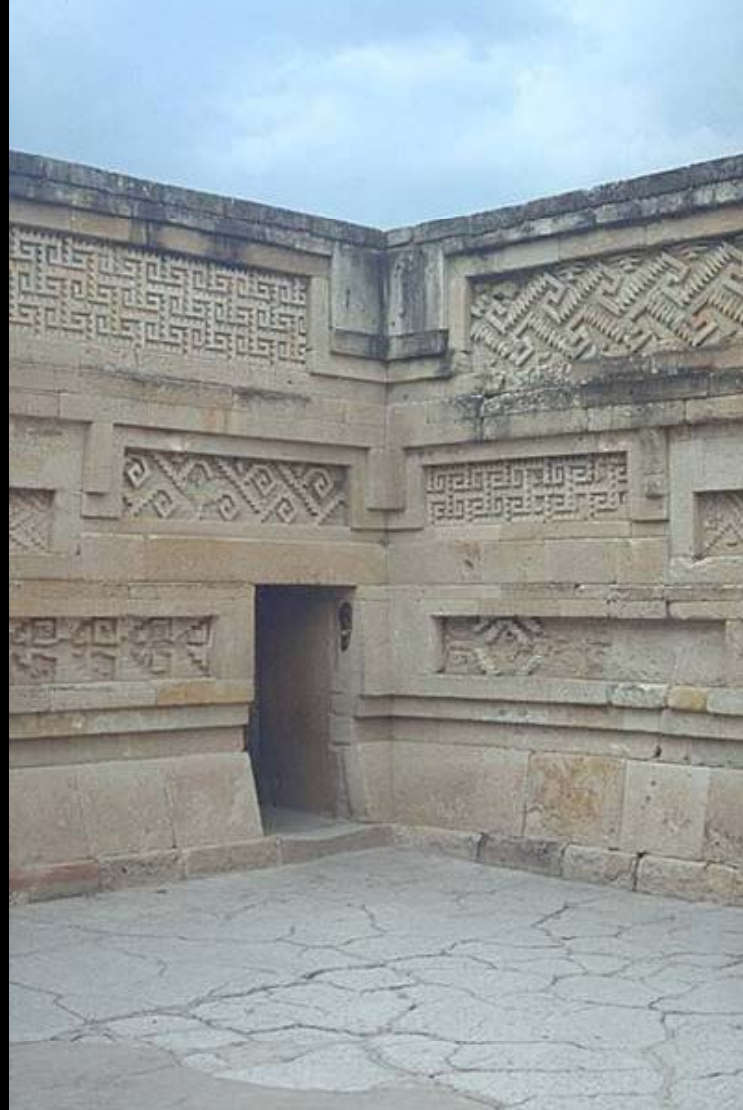
LAPITA CERAMIC (FIJI)



MITLA PALACE

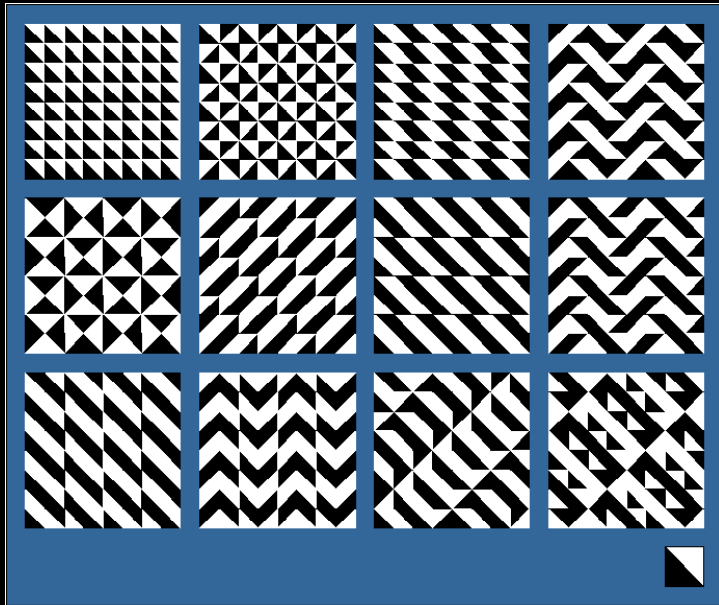
(PRECOLUMBIAN MEXICO, ZAPOTEC)



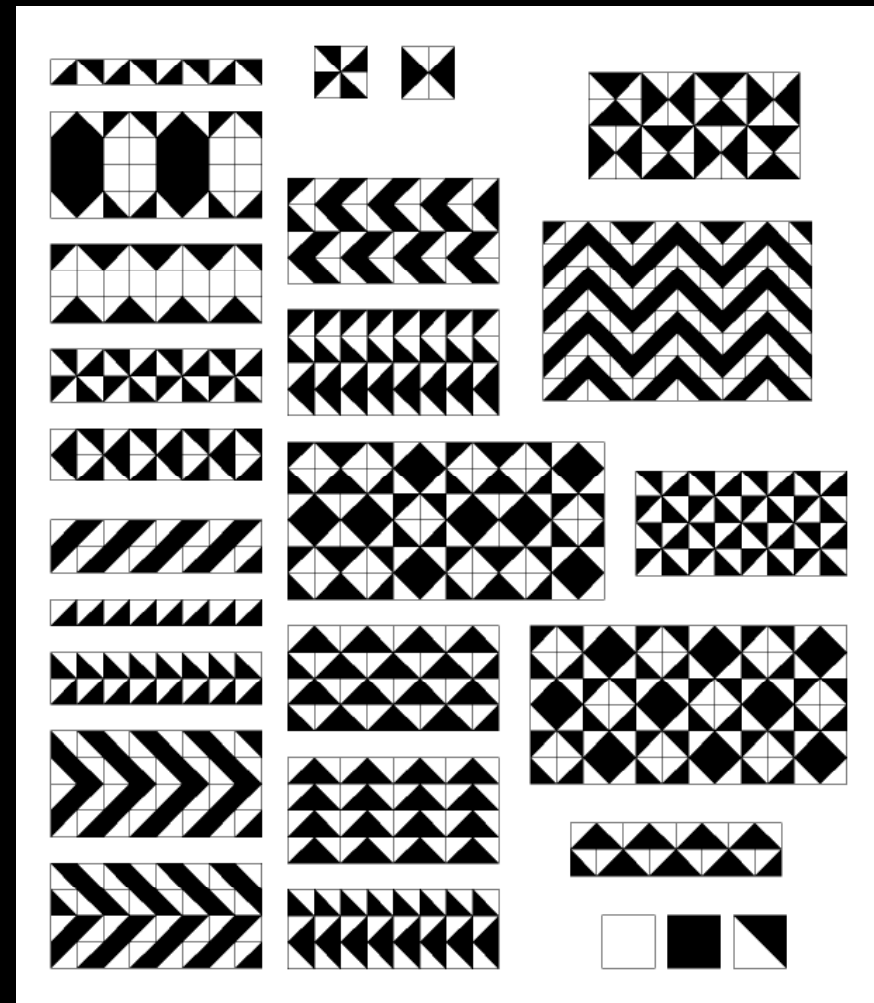


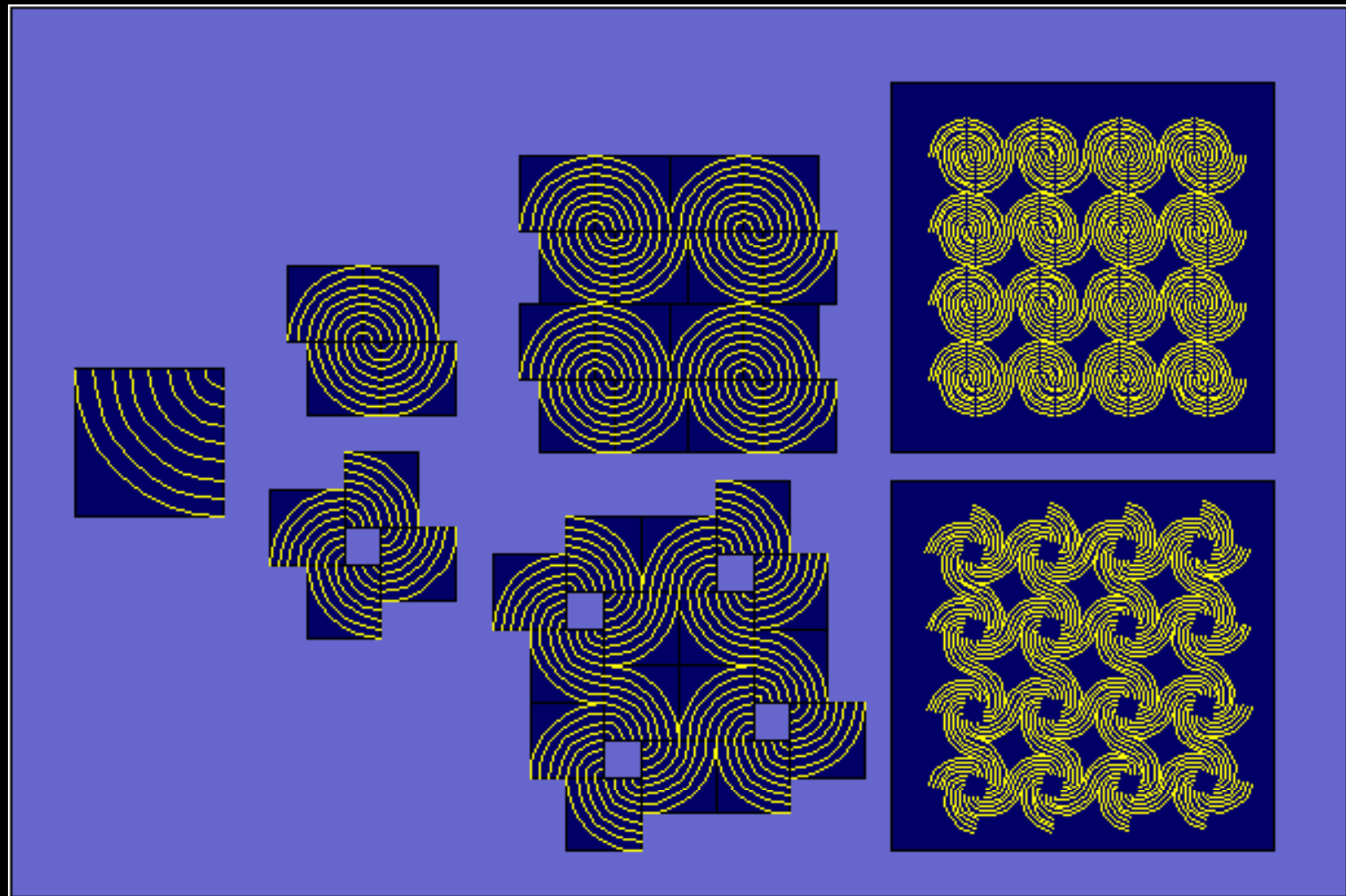


Truchet tile



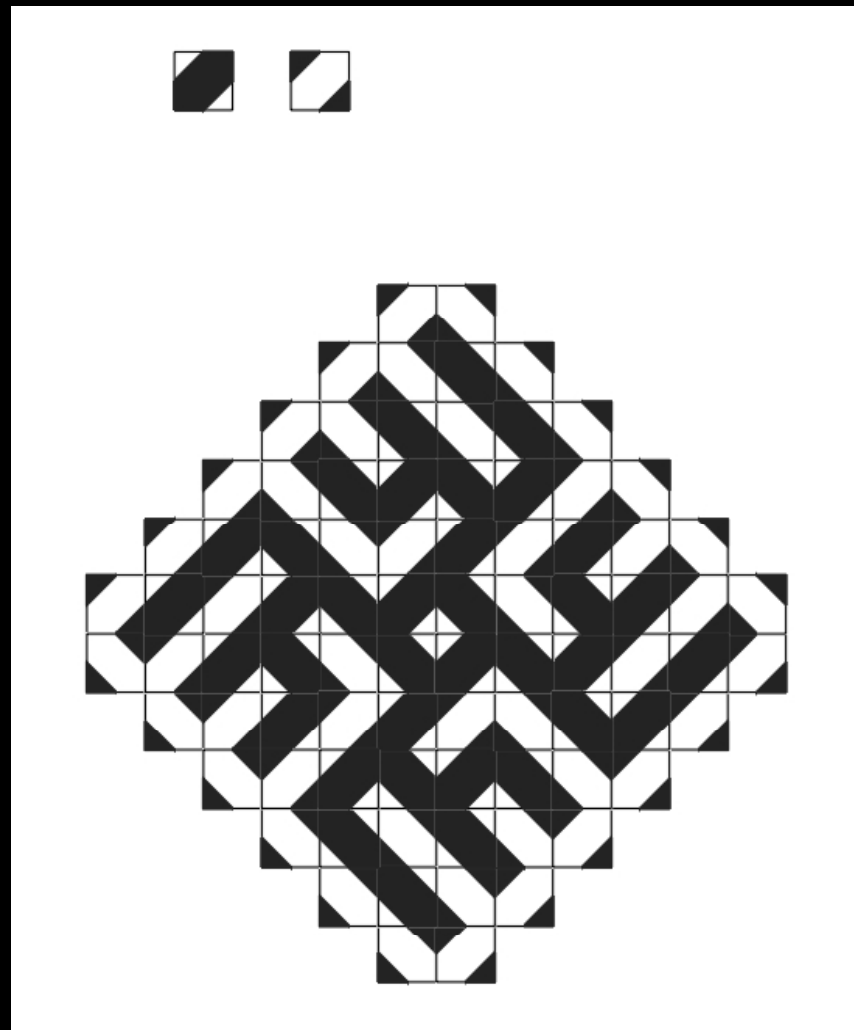
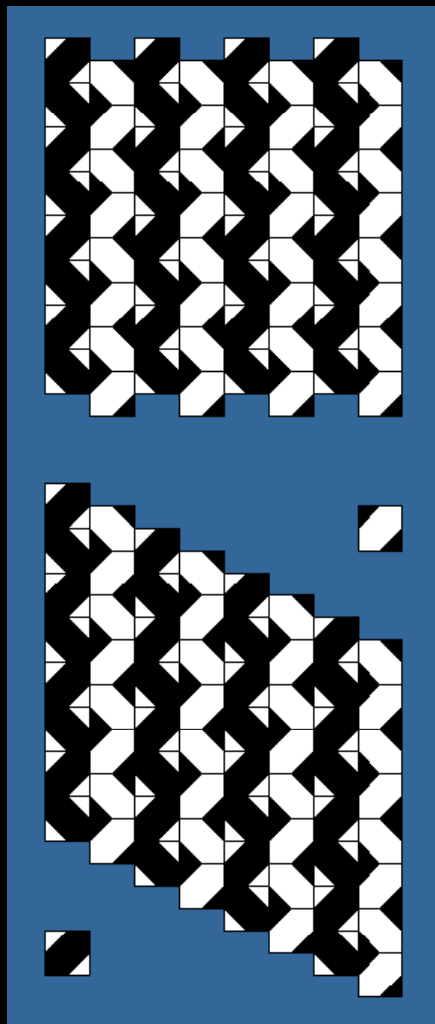
The complete set of antisymmetry tiles and patterns derived from it.

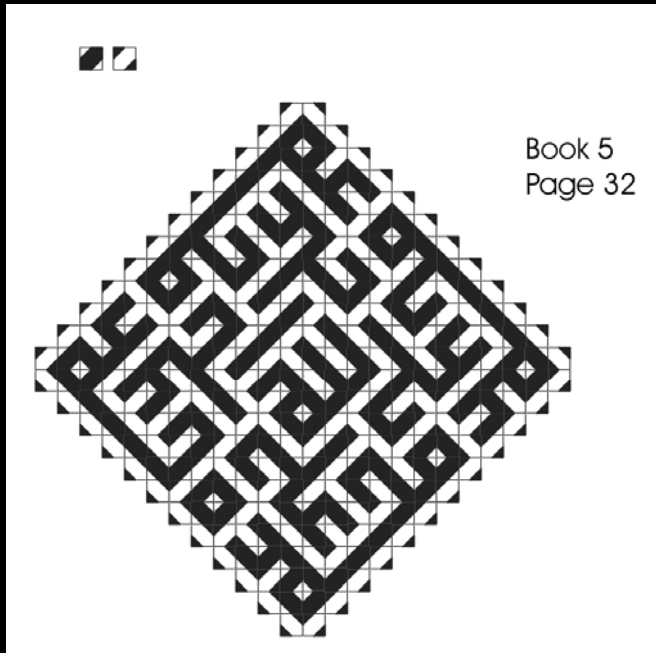




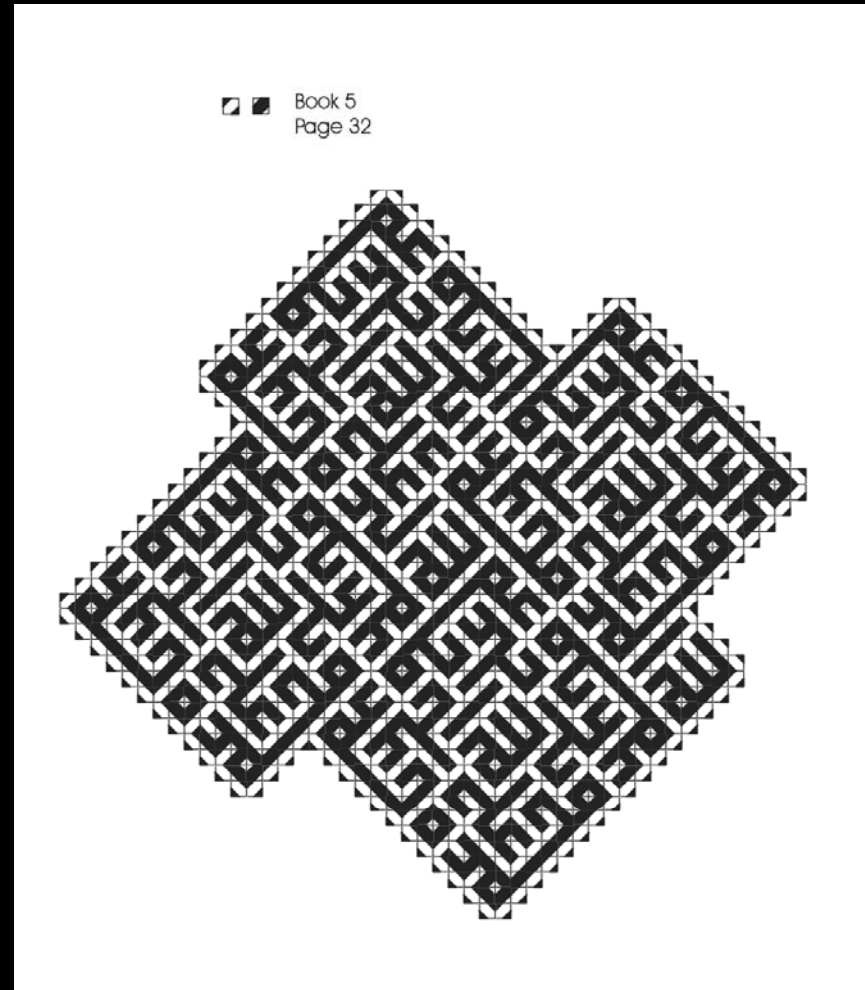
Curvilinear variation of Truchet tiles

Kufic tile



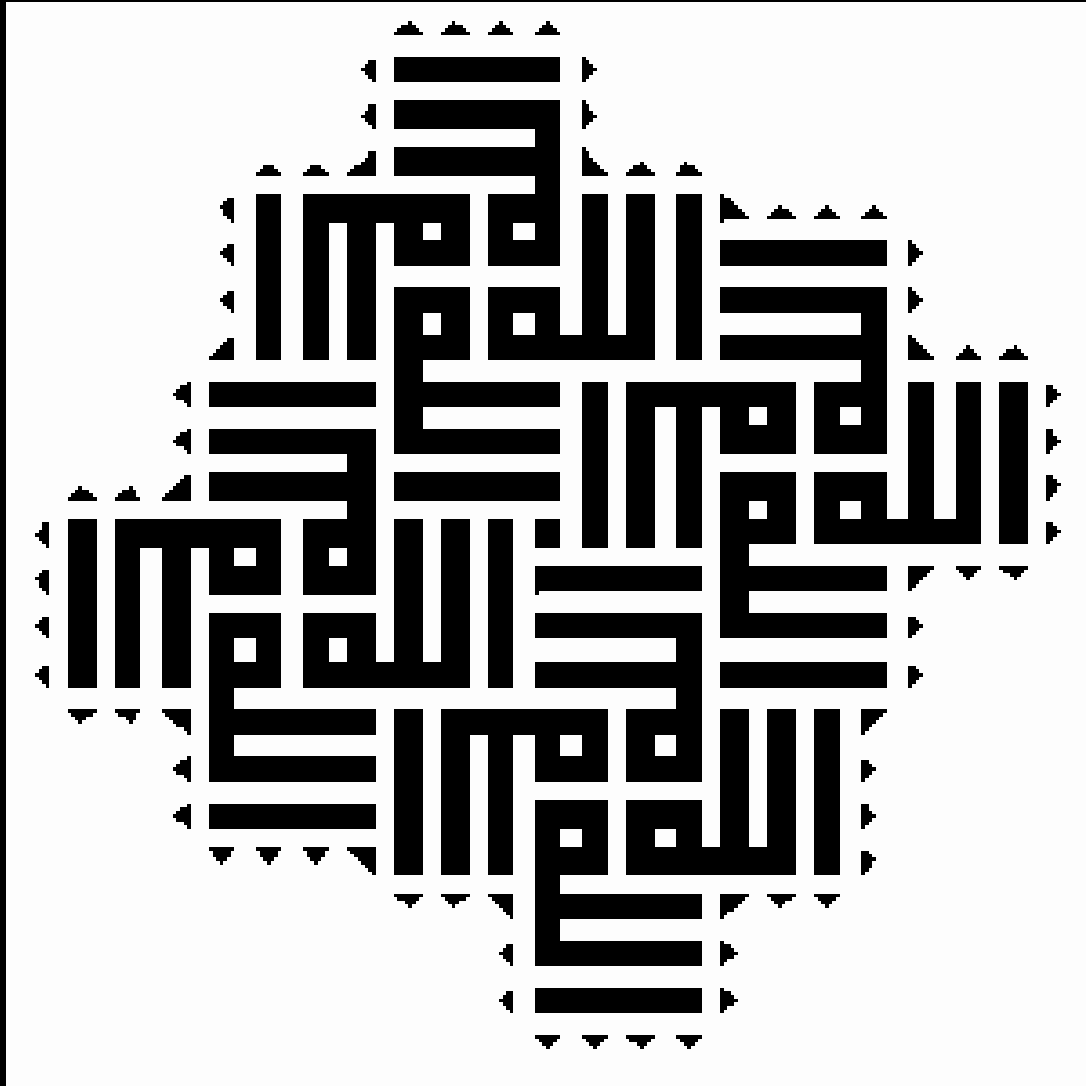


Book 5
Page 32

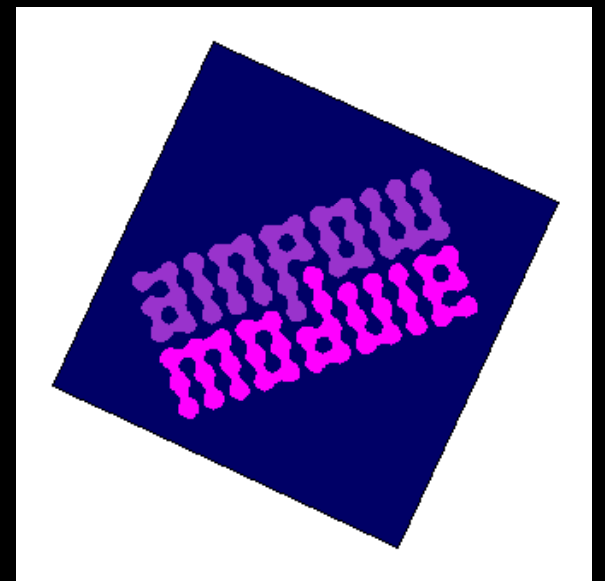
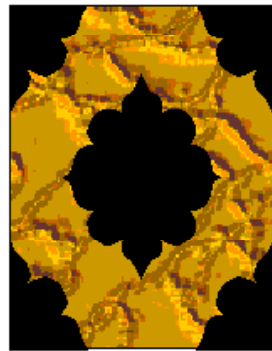
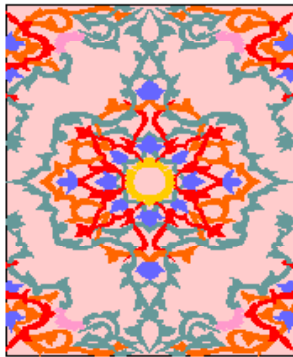


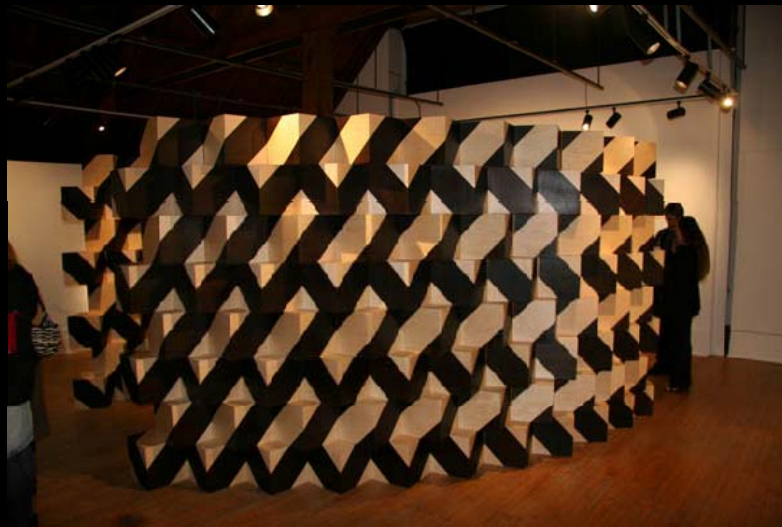
Book 5
Page 32

M. Maher AnNaghsh,
Design and Execution in Persian Ceramics,
Reza Abbasi Museum Press, Tehran, 1984.



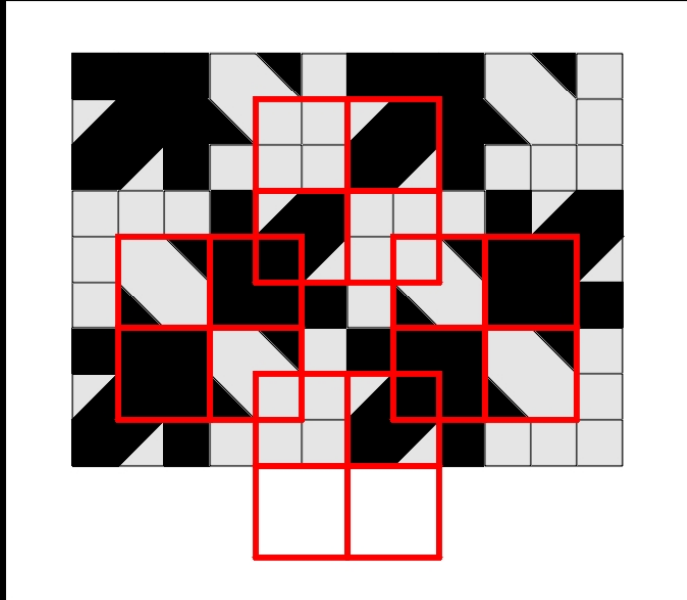
Topological variations of Kufic tile



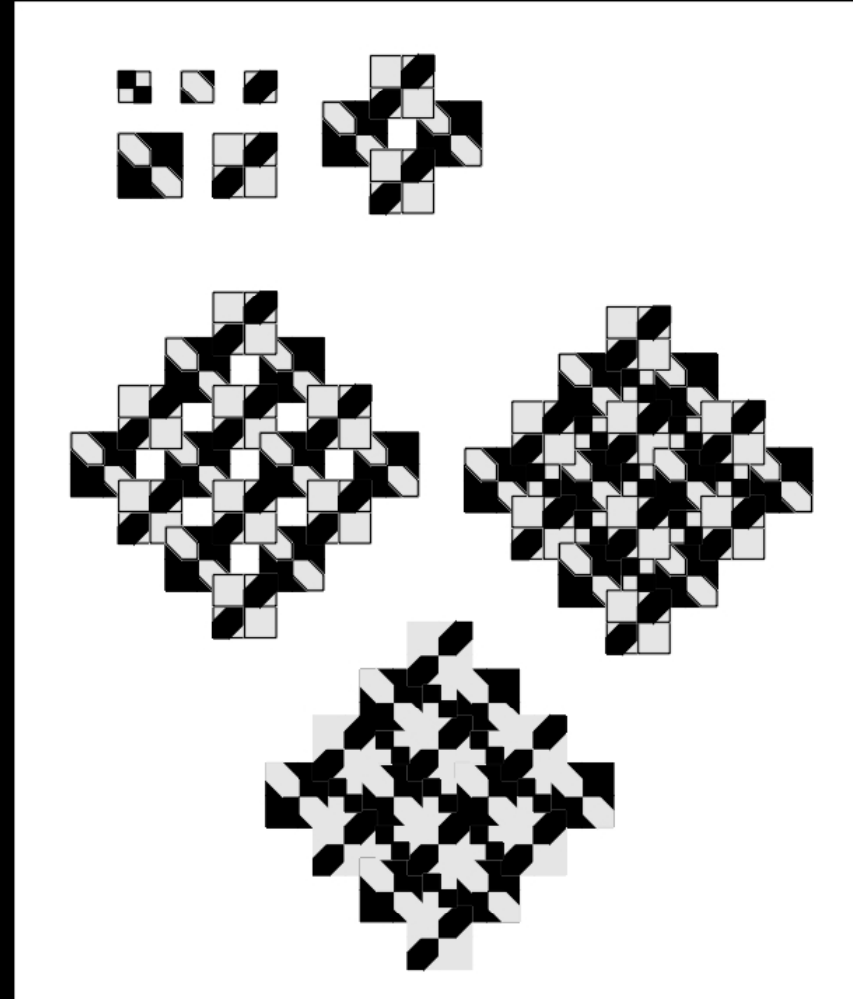


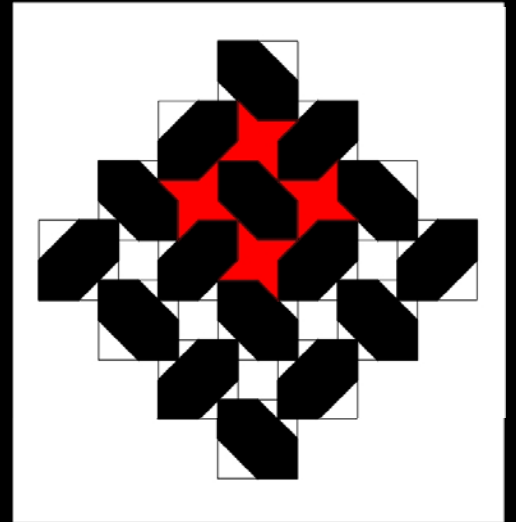
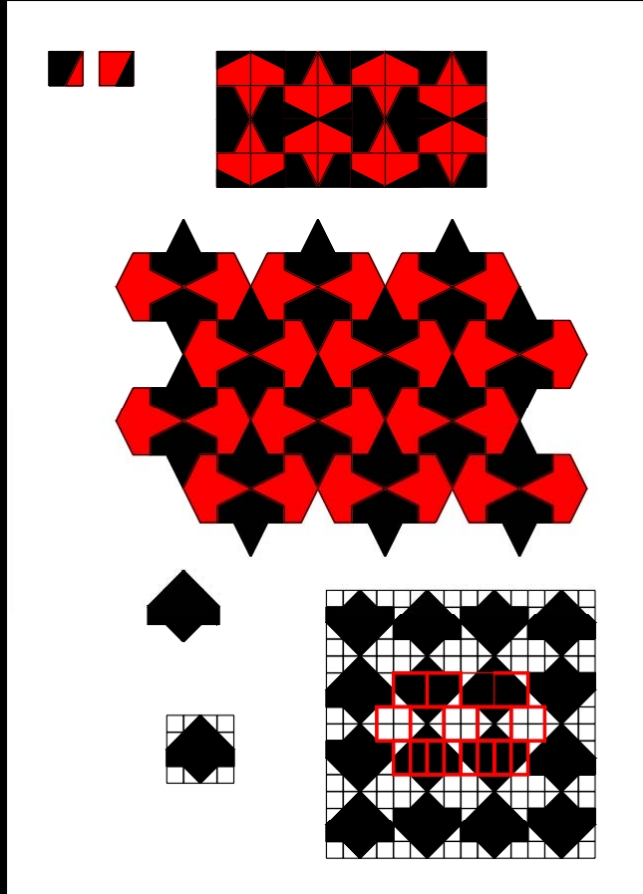
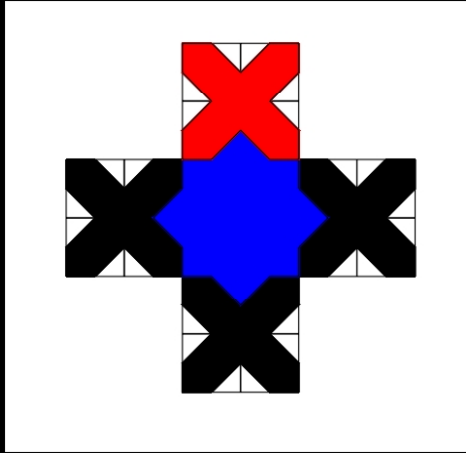
Ben Nicholson: Kufi cubes

Patterns from Alhambra

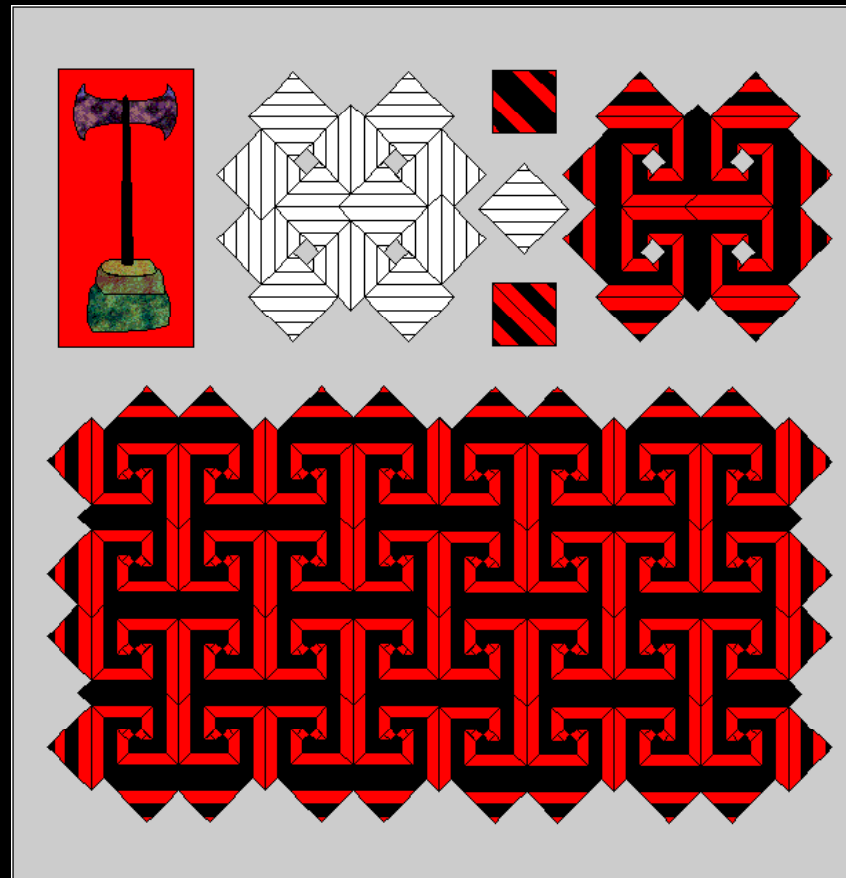


Overlapping patterns



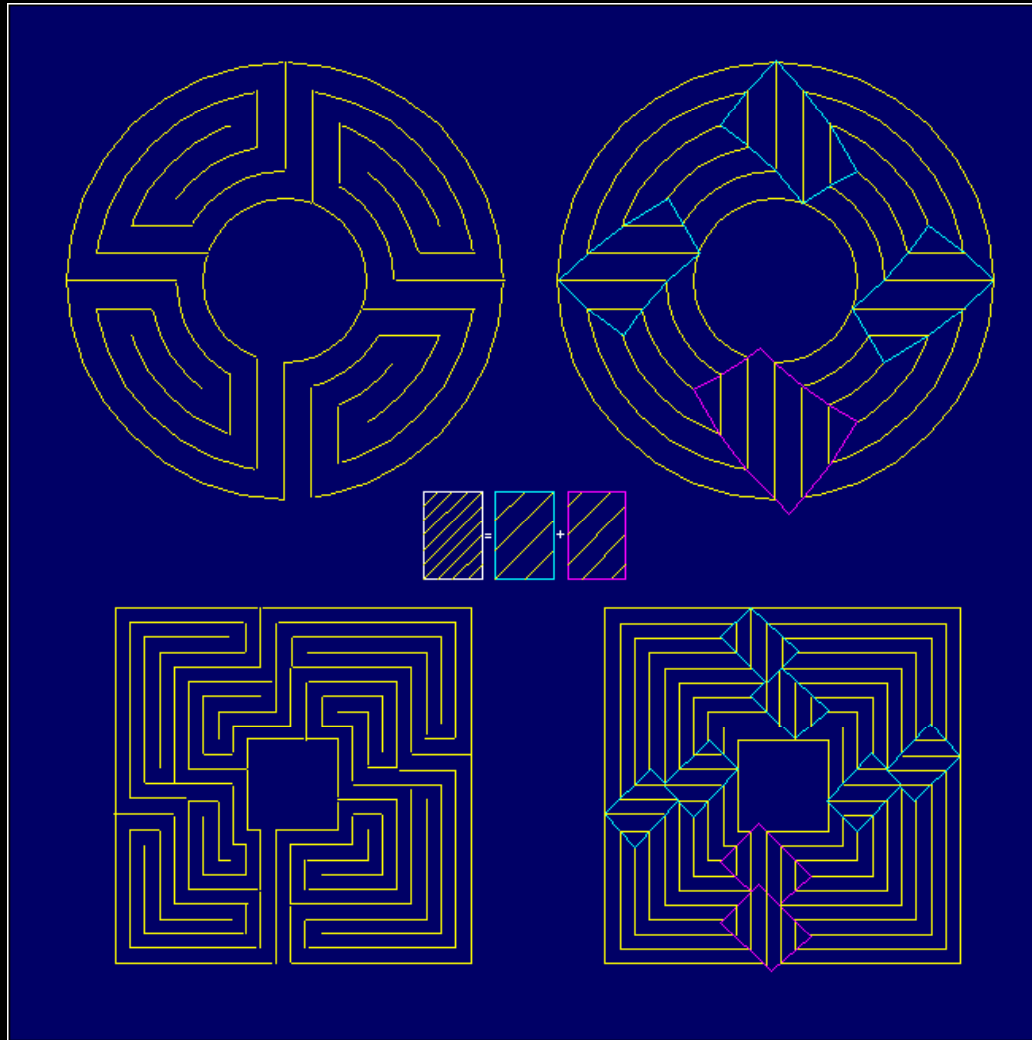


MAZES AND LABYRINTHS



Double axe from Dictean cave and the maze pattern on Wall of Palace, Knossos
(W.H.Mathews: *Mazes and Labyrinths*, Dover, New York, 1970).

Concentric square construction



Roman mosaics:

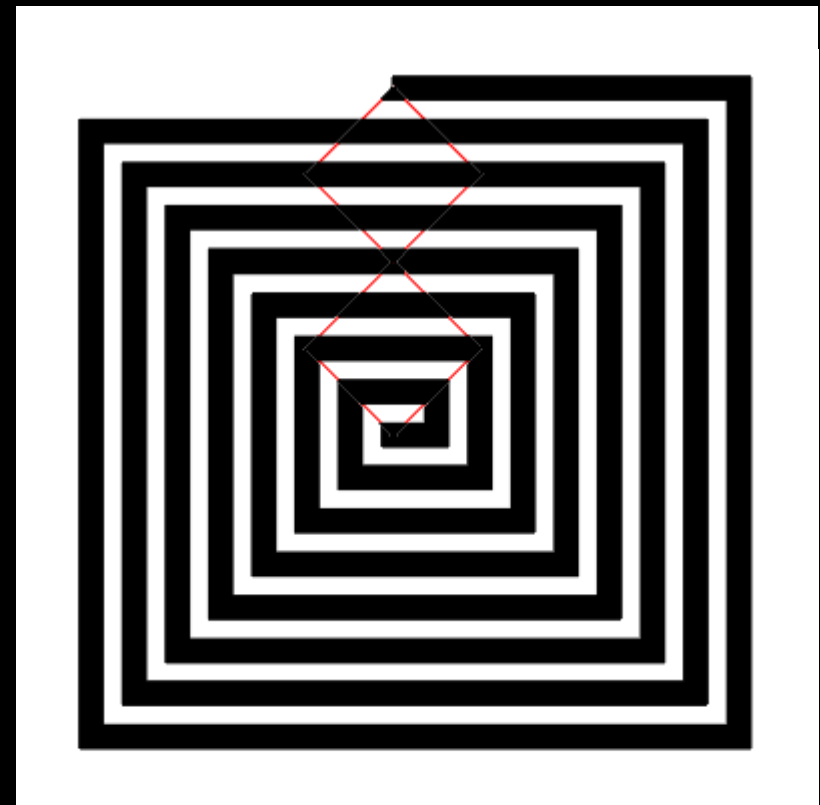
Avenches (Switzerland)

and Chusclan (Gard, France)

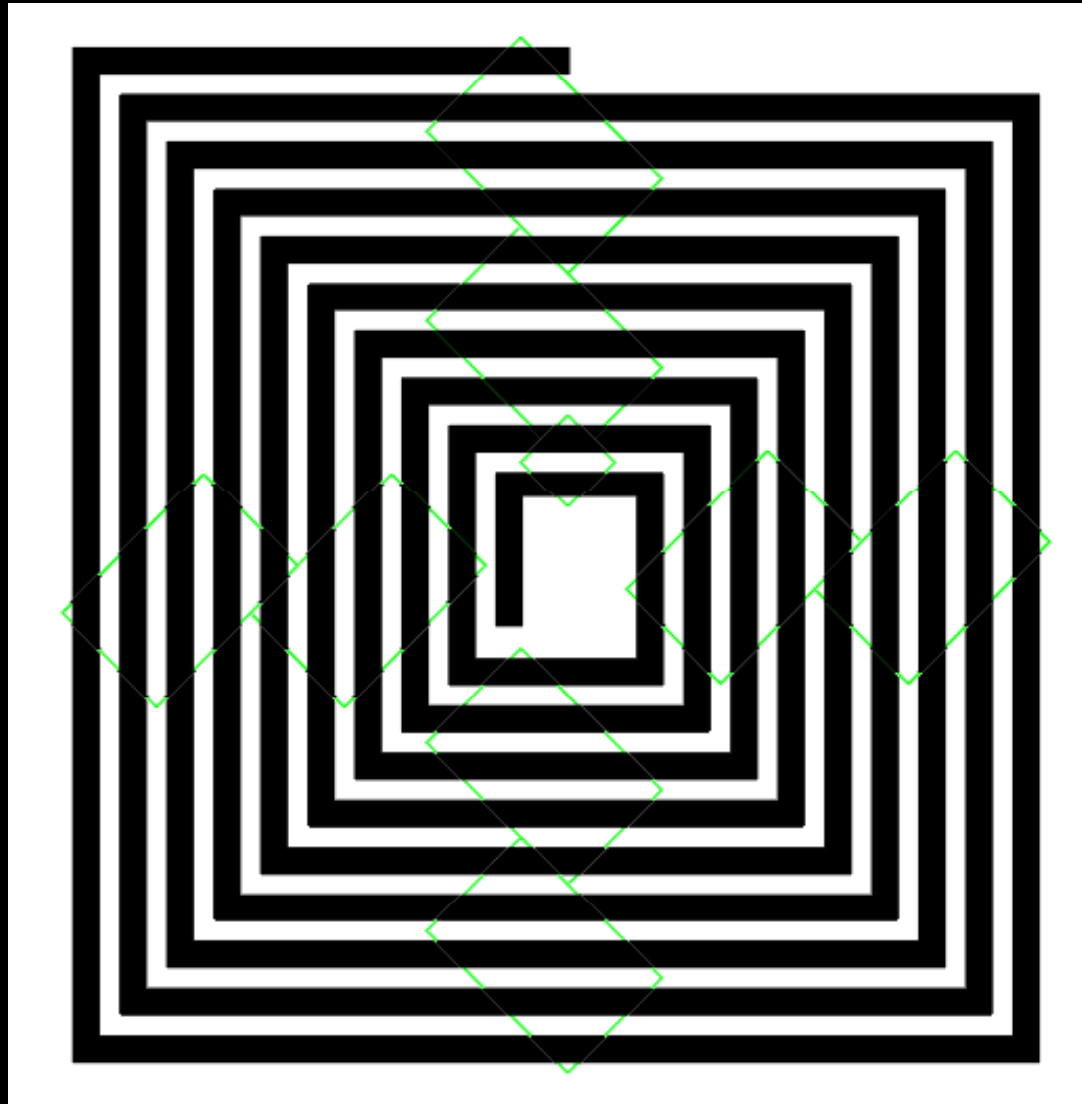
(A.Phillips:

The Topology of Roman Mazes,
Leonardo, 25, 3/4, (1992), 321-329).

The solution: spiral as a natural labyrinth



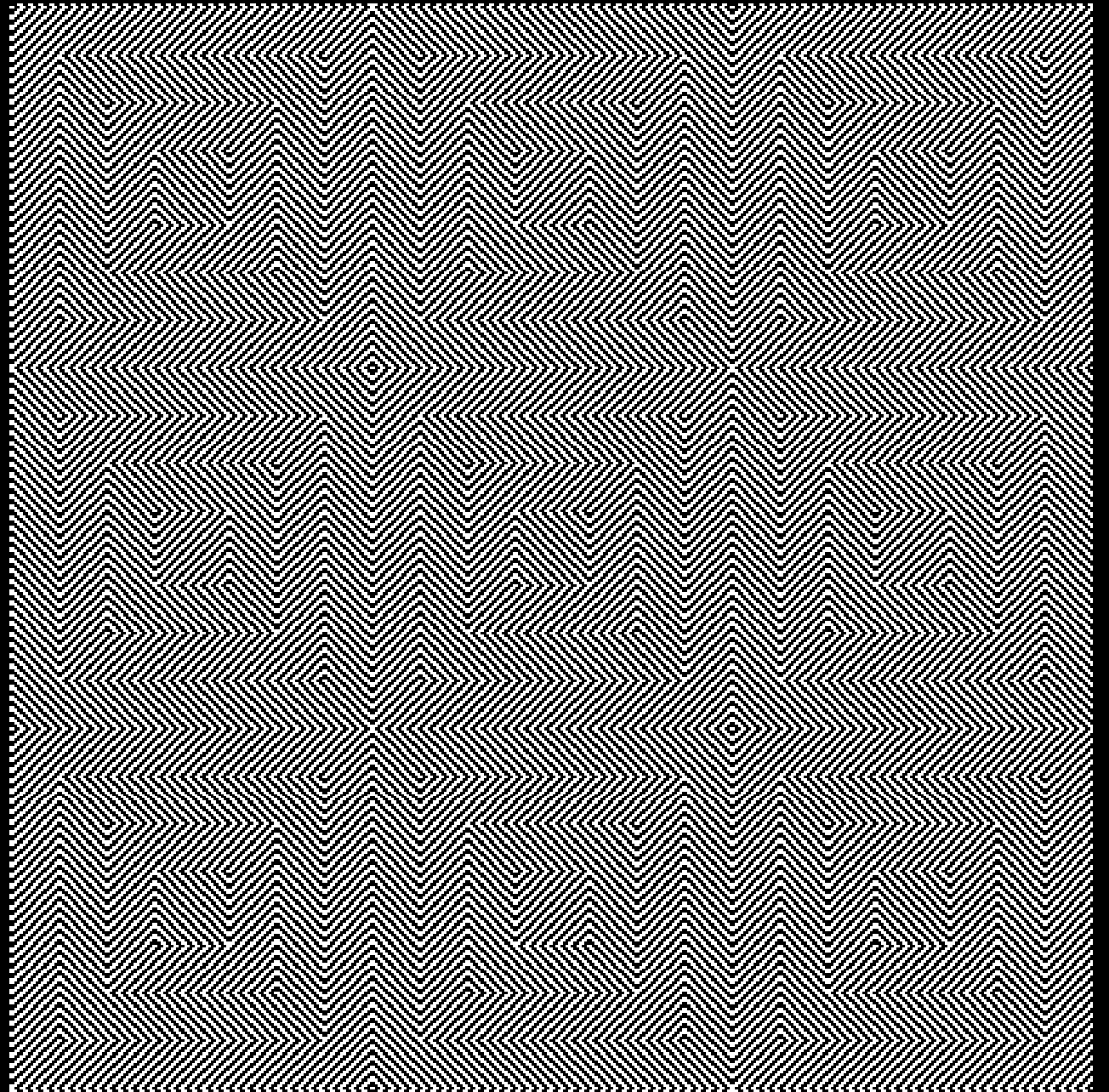
Cretan maze



Roman labyrinth

OP-art

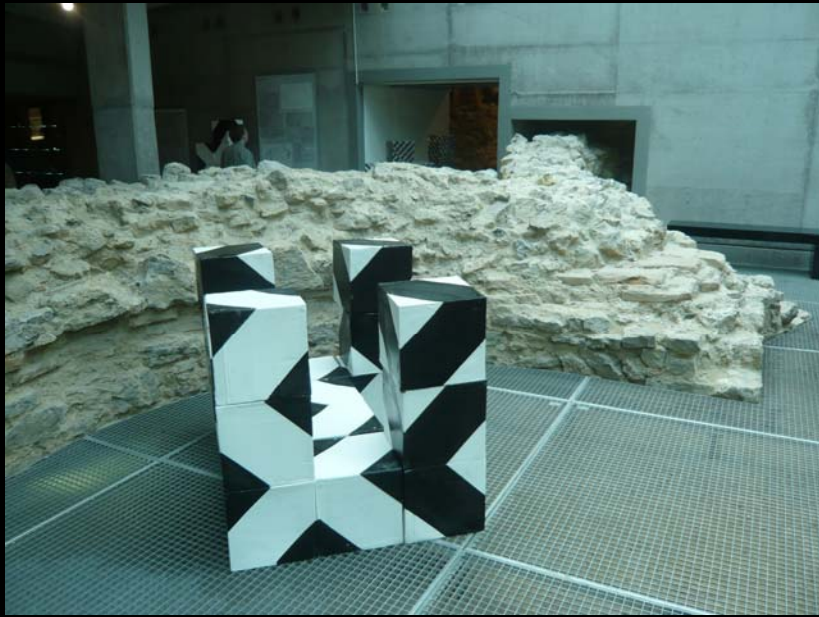
Regibald Neal:
Square of Three, 1964

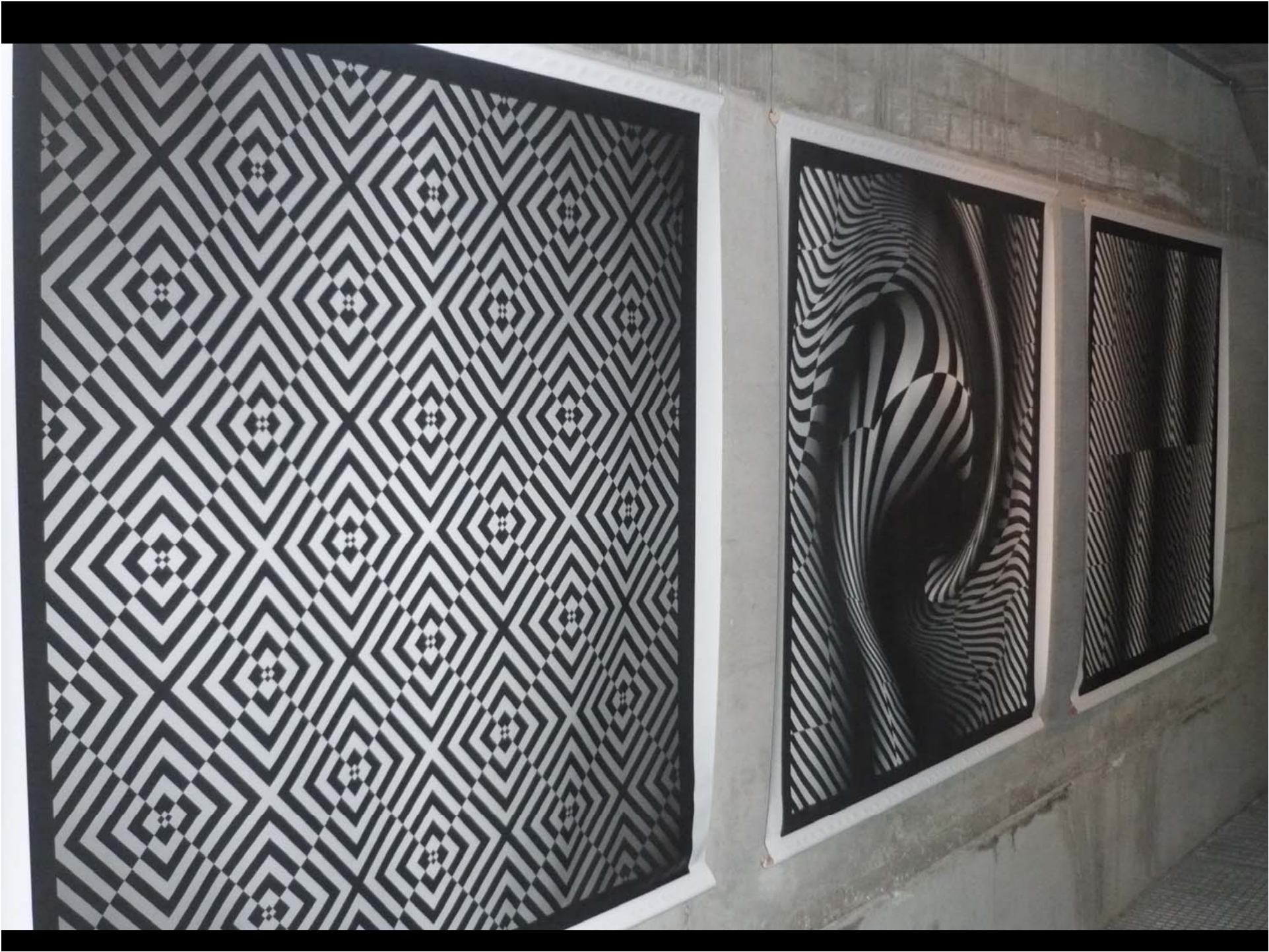


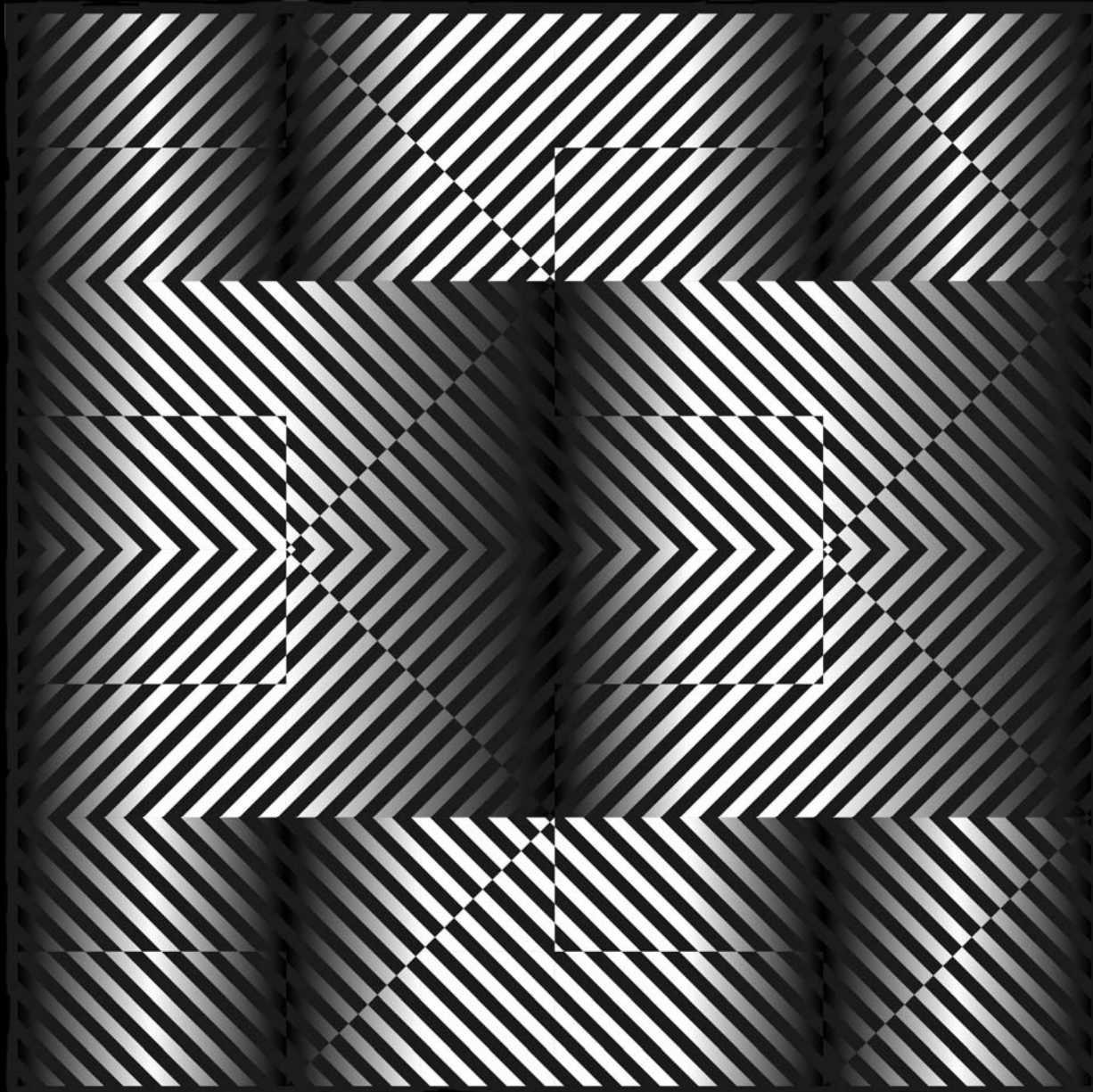


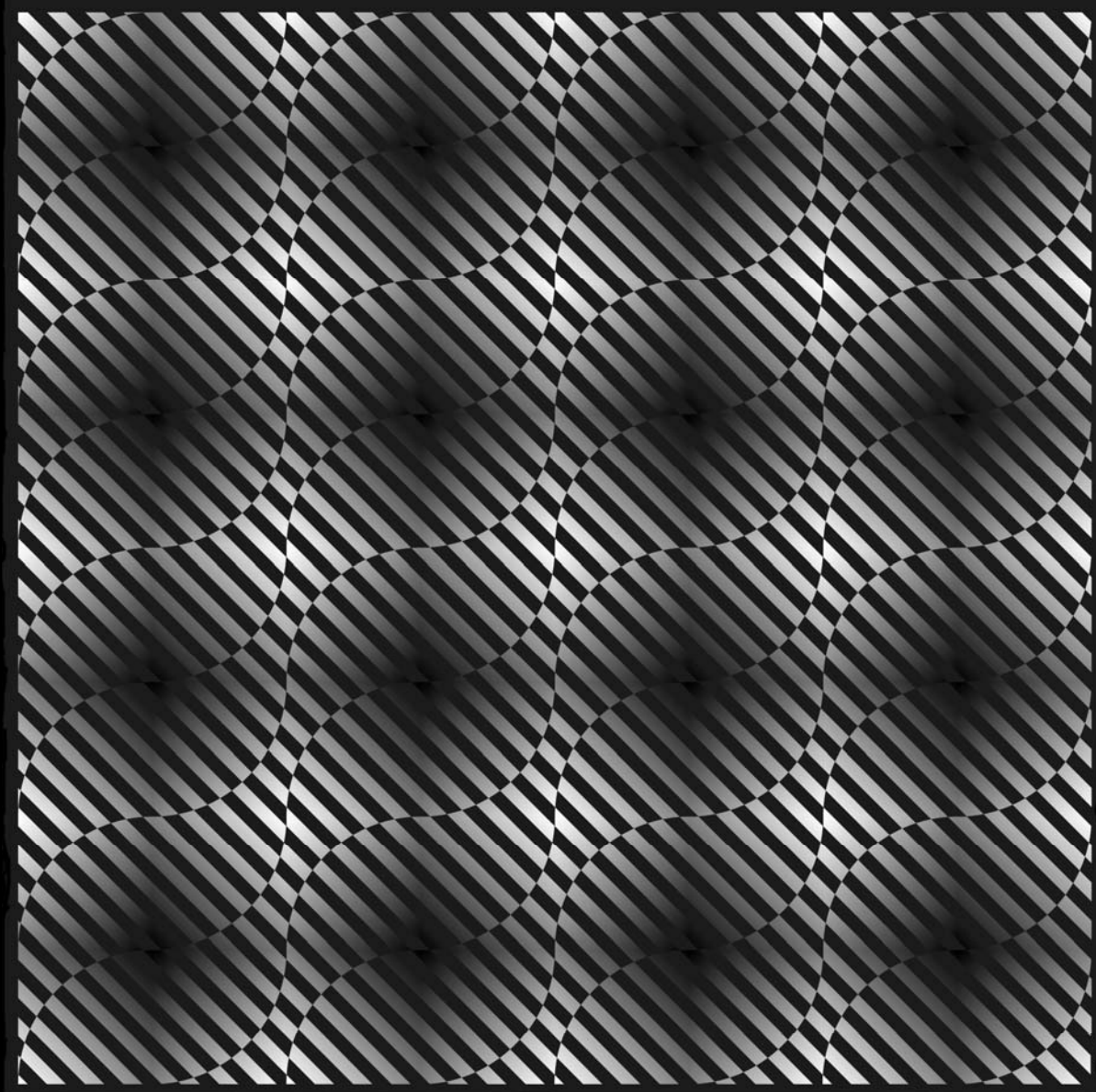


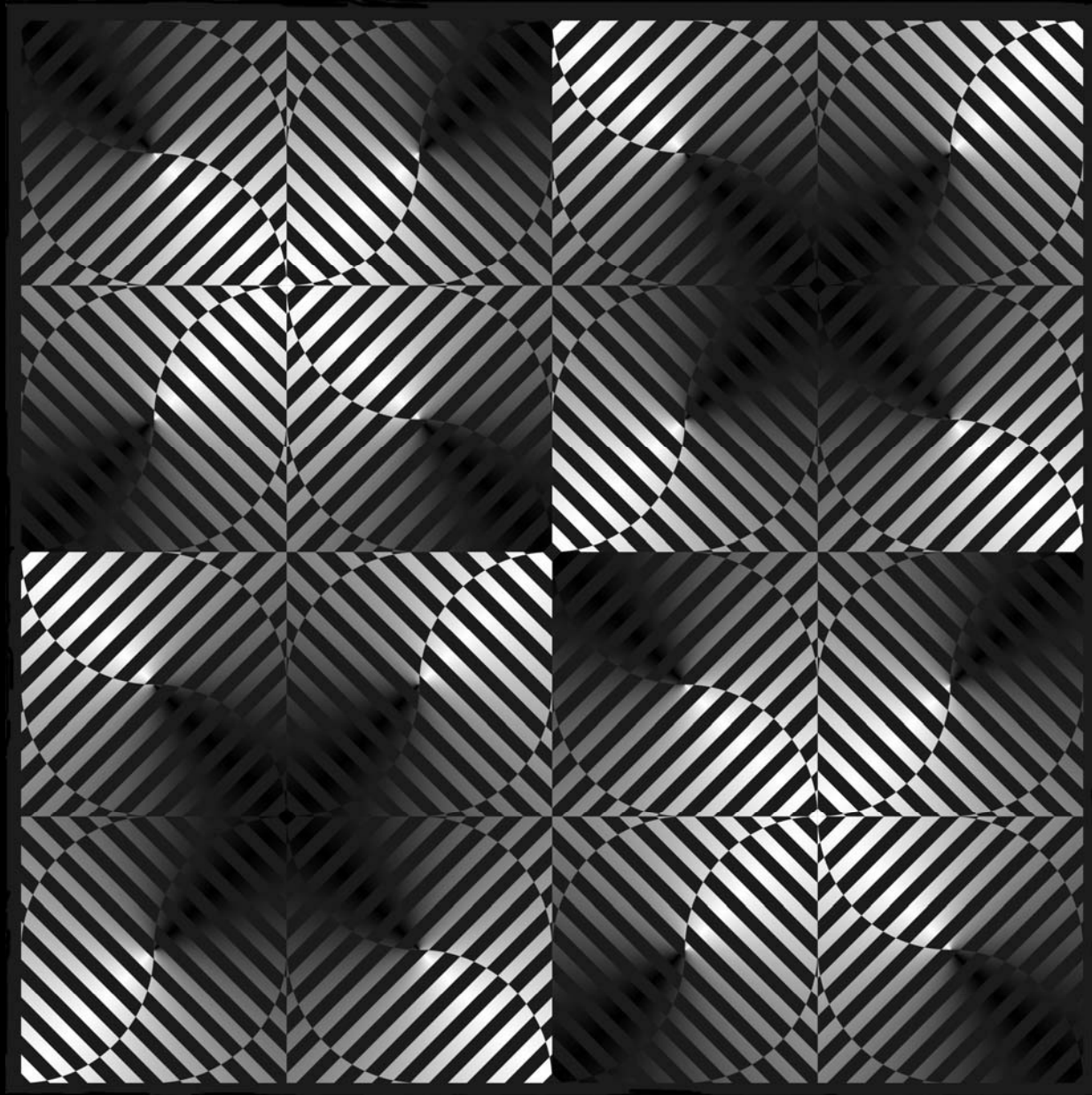




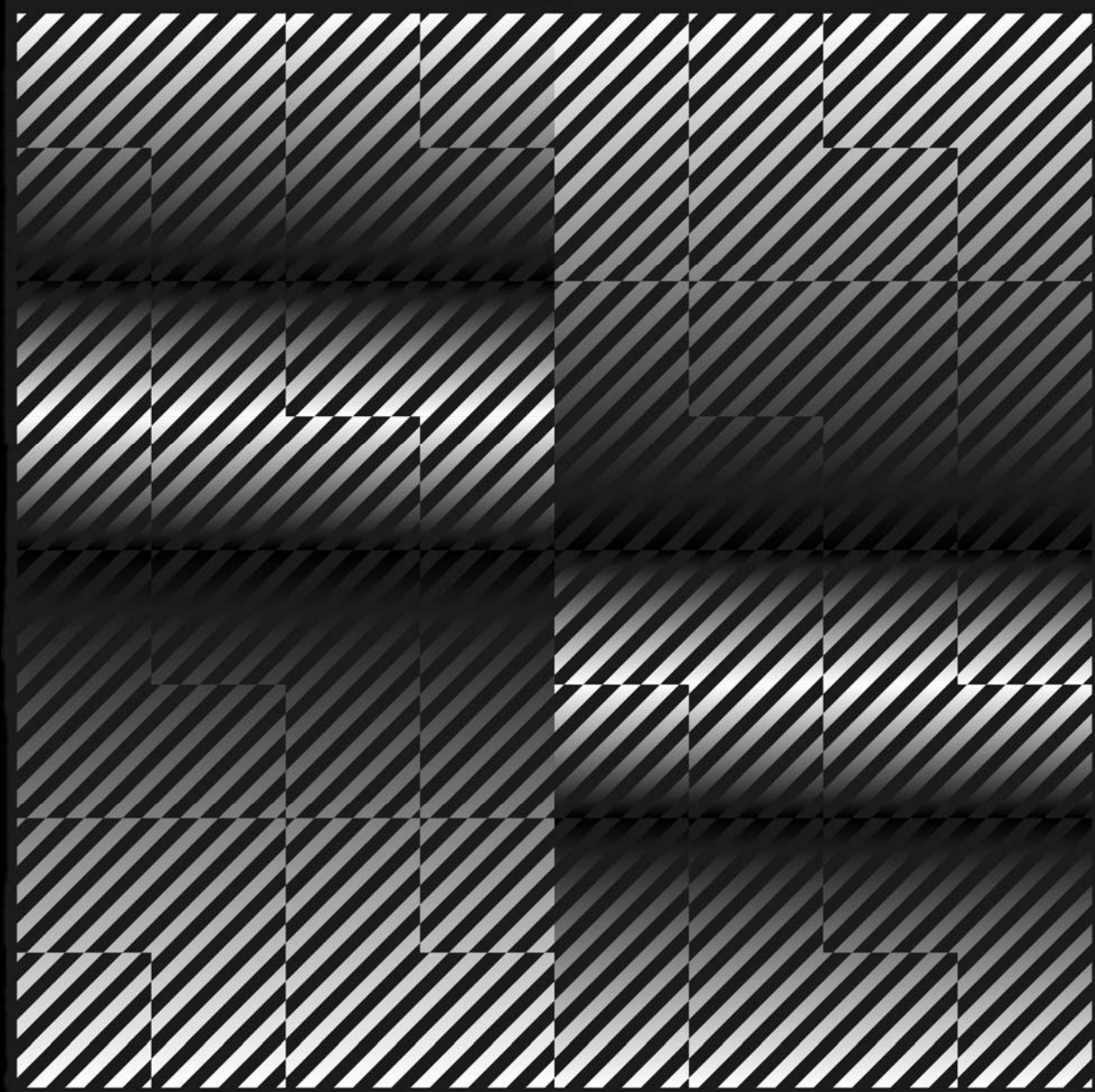


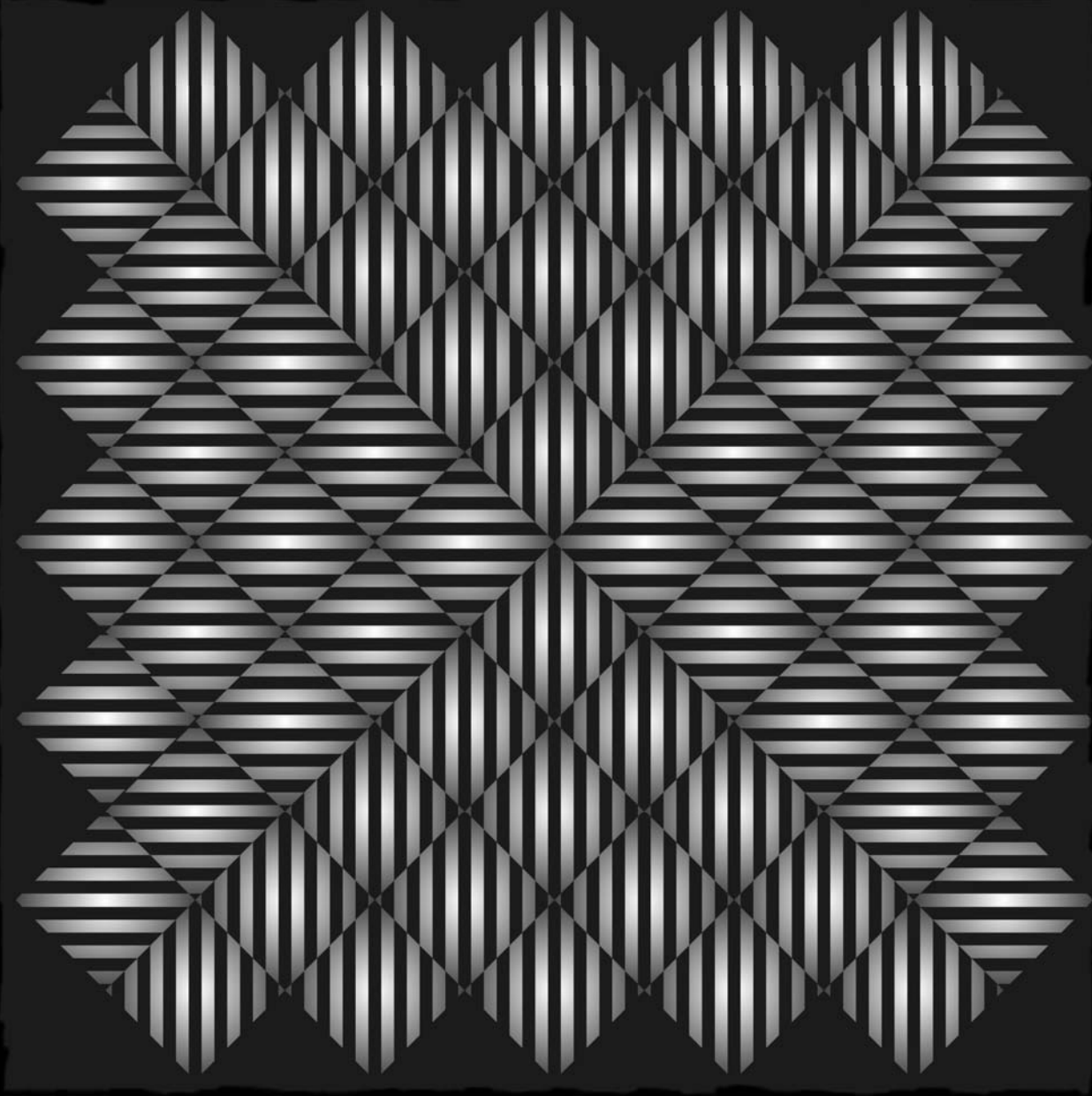


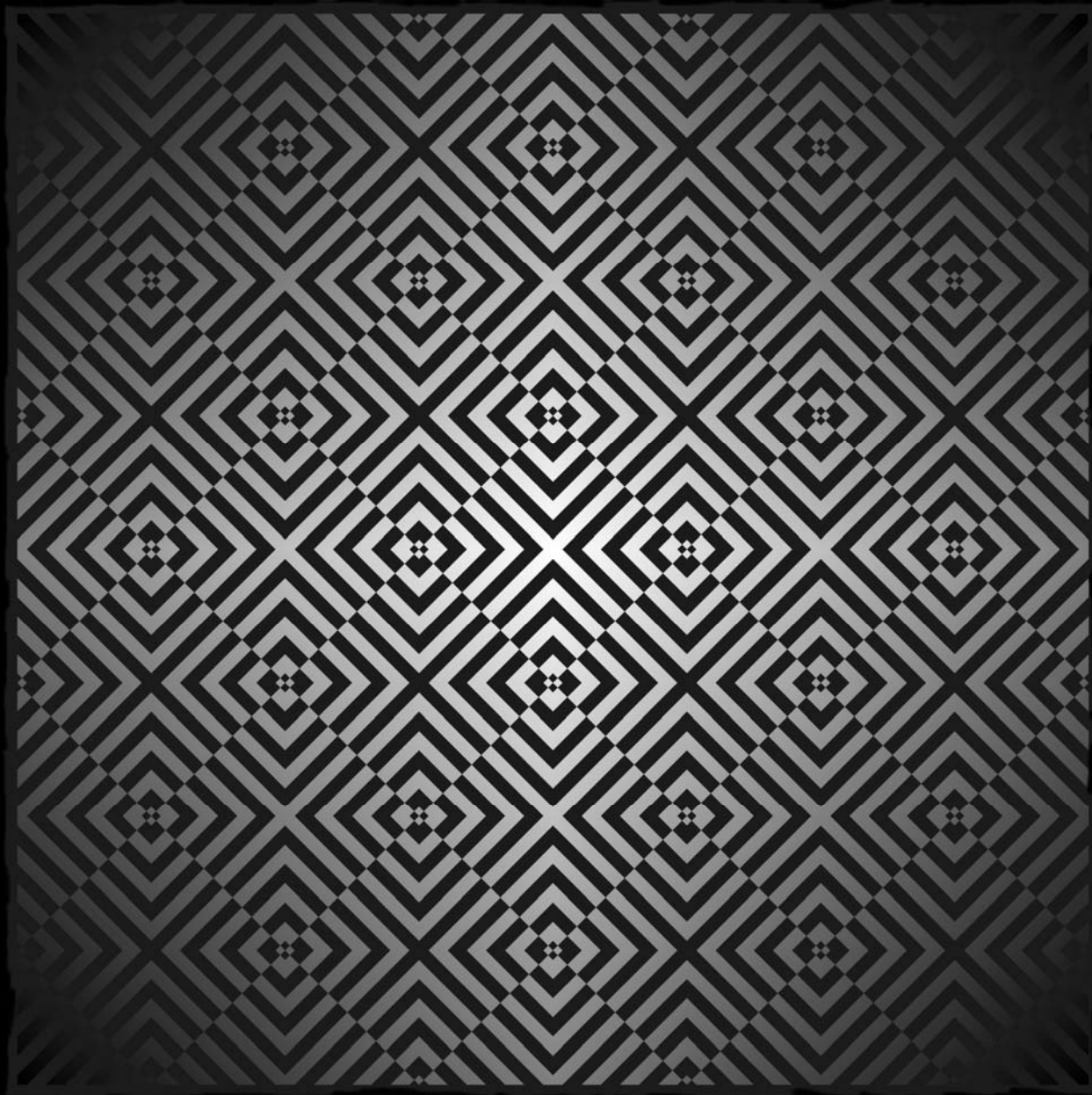


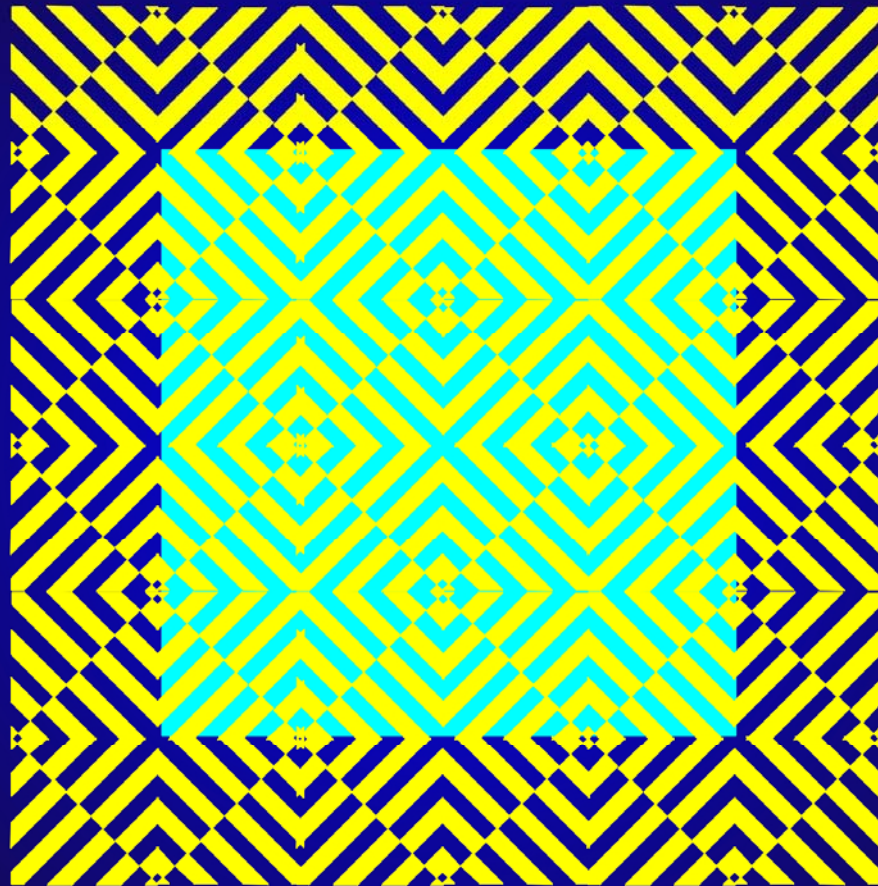






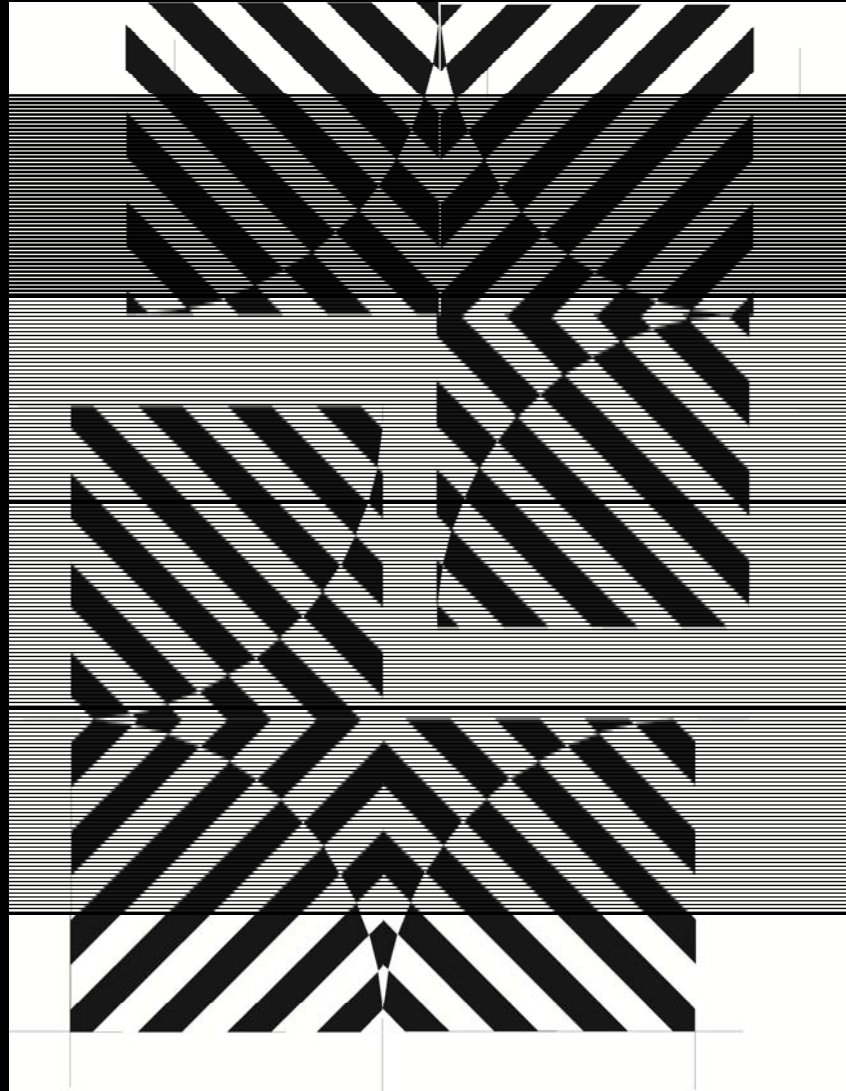


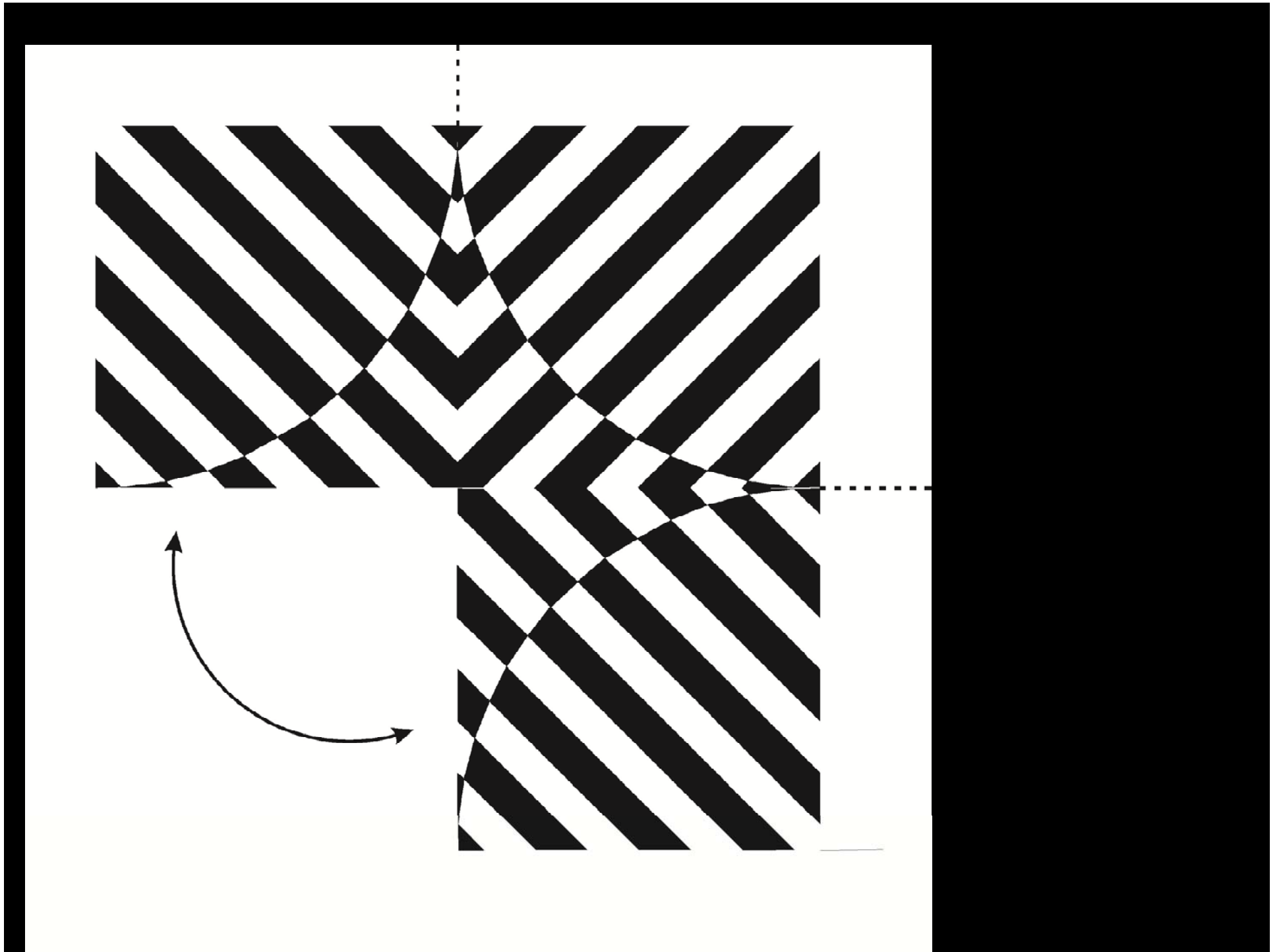


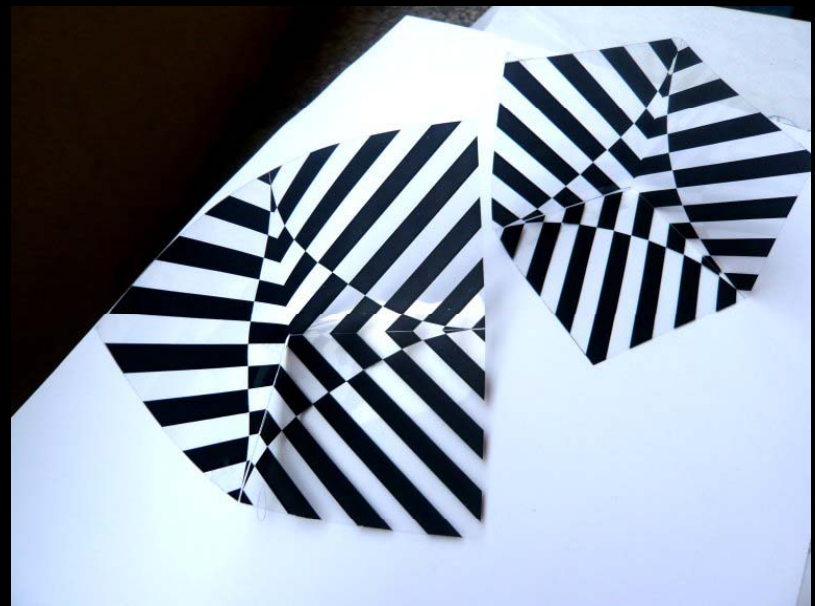
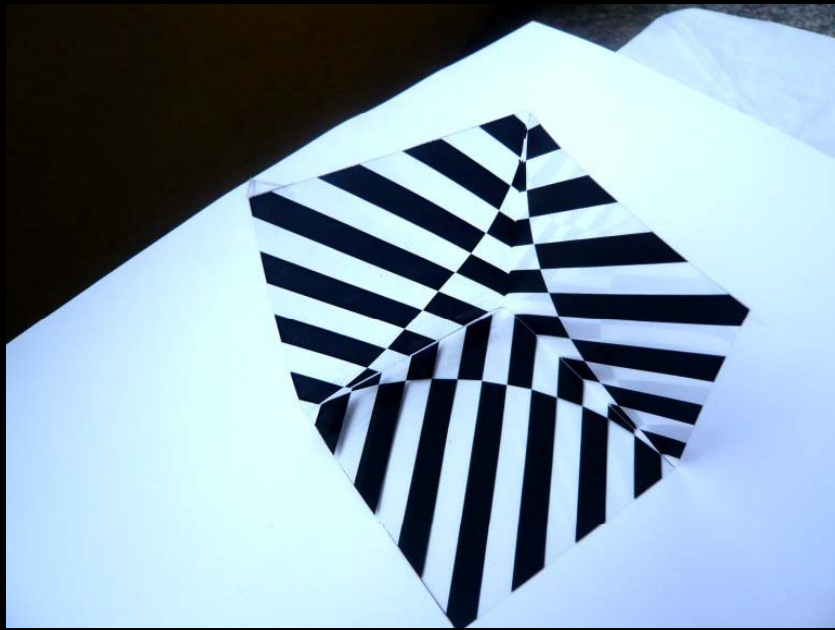




TRANSPARENT CUBE



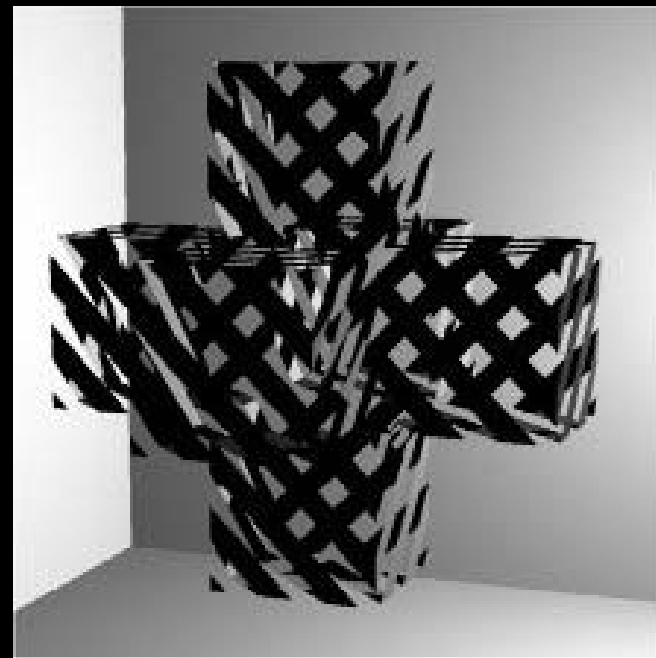








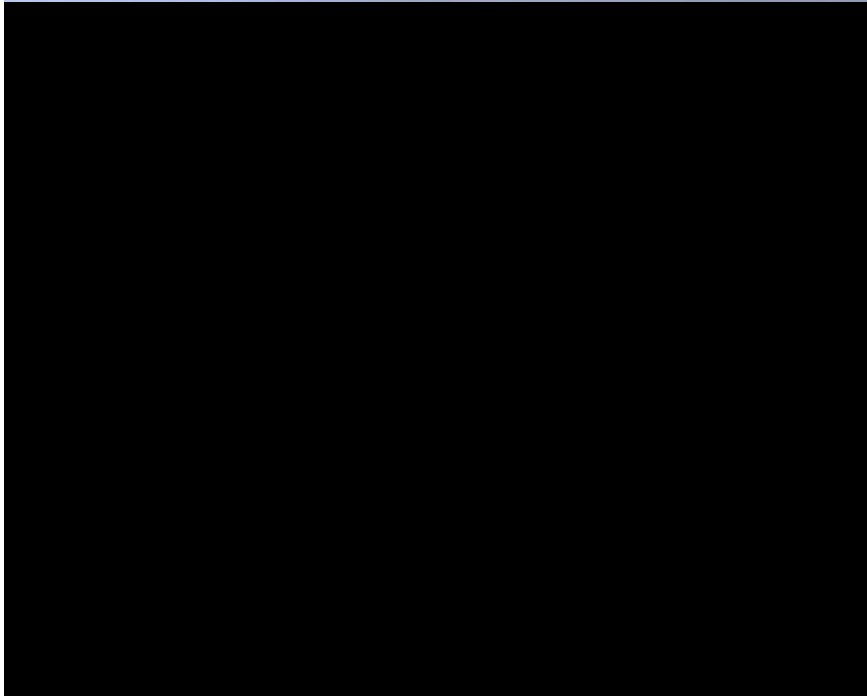
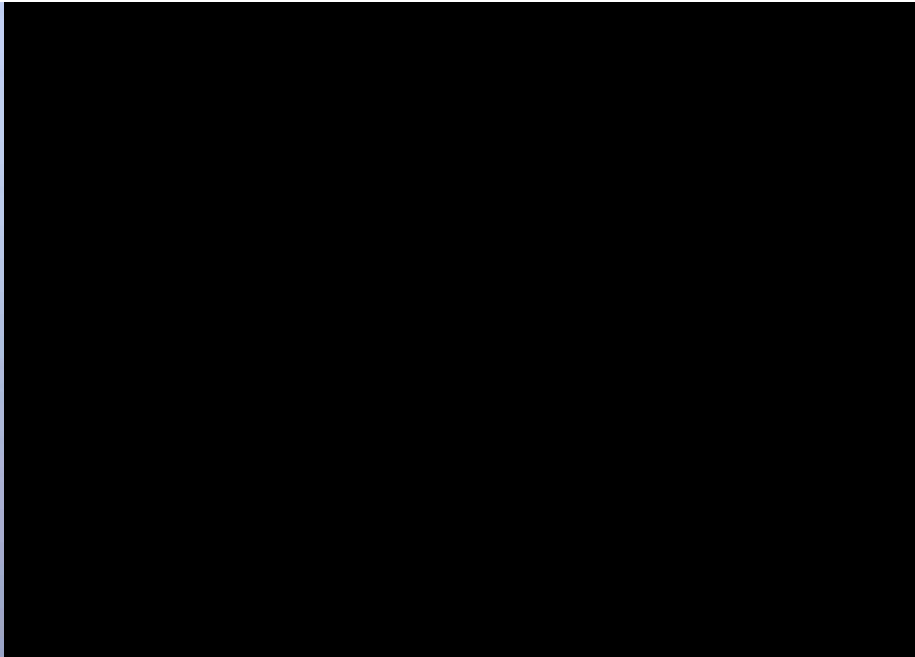
HYPERCUBE



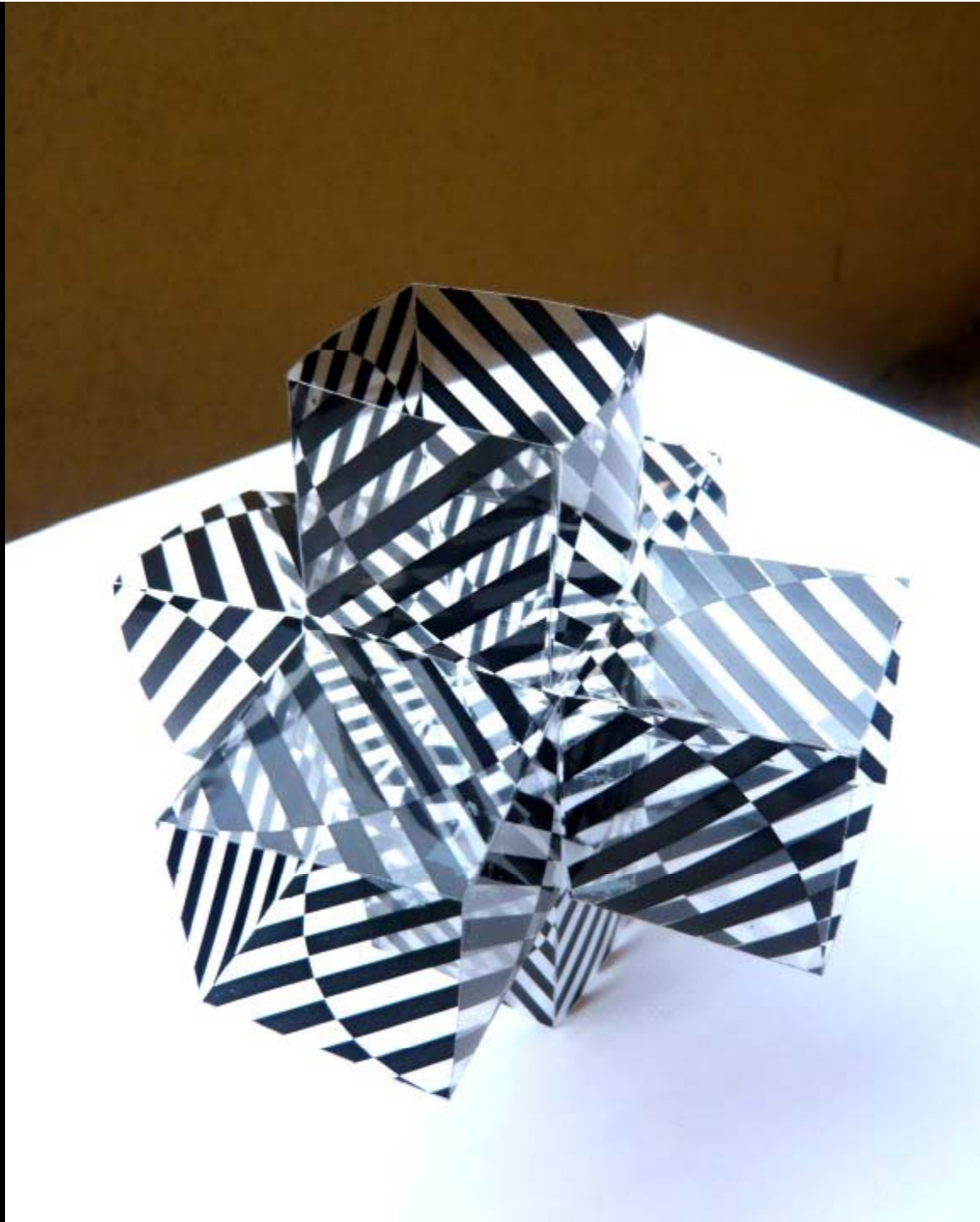
HYPERCUBE

Goal of the game: make your own
transparent hypercube

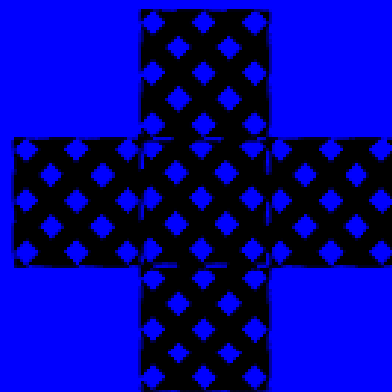












Animation by Ljiljana Radovic



Animation by Ljiljana Radovic