

## Archaeological Horn Form and Contemporary Art Applications

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**Abstract:** In the historical process, archaeological finds of past ages are objects that show aesthetic features of that day. Although these products, which are used to sustain daily life, are not called art objects, each tool played a role at the beginning of the ages. There is no record of life to be watched again. However, by following the traces of the produced objects, traces of the past can be made. Art products are, in a sense, the product of the cultural geography in which they emerged. It can be seen that there is not much difference between today's art and the artist's understanding of production, with the effort of human beings to beautify and the understanding of production adapted to life in the past. The research consists of application examples of seeing the aesthetic trace of the horn shape in archaeological finds hidden in the details of life forms and how the artist interprets it in his or her own contemporary applications.

**Keywords:** Archaeology, Fine Arts, Ceramic Arts, Contemporary Art.

### Introduction

When the figures chosen for art production are examined in order to learn the purpose and form of use in the past, it can be seen that the meanings they carry can still be the same despite thousands of years having passed. Primitive man takes a keen interest in the appearance and characteristics of animals, wants to possess them and control them as useful and edible objects; sometimes felt admiration and sometimes felt fear (Malinowski, 2000:40-41).

Man is constantly intertwined with myths, a piece of advice given, a tale of the season told carries traces of the past, and every myth that is told always contains a subtext. Societies have made all these myths permanent with proverbs and idioms. In addition, they have introduced the words of myths into their daily lives with their symbols and motifs.

### Horn as Symbol

It is almost impossible to make precise dates on where and when mythologies were firstborn. However, it is seen that these mythological stories, which were expressed with the invention of writing, tell very old periods.

It is understood that the symbolic lines were not produced to satisfy the desire of the ancient people to make art and that they transferred a certain theme, namely the theme of formation, to the temple walls by using the elements of nature in a unique way. As a result, these caves are a kind of religious school in which sacred mythologies are revived, mythological meanings and symbolic expressions are staged (Ateş, 2002:71-72-74).

Primitive sources of items such as pearls, oysters, cows, and bulls, which were considered sacred in the Neolithic period, and the mythologies related to them date back to the Upper Paleolithic ages (Ateş, 2002:50). The horn carried by the Venus of Laussel, one of the female figurines unearthed in the excavations of the Palaeolithic Period, is one of the first horn motifs and the fact that it's in Venus's hand must be a symbol of abundance and fertility (Alp, 2009:50).

When we look at the application examples of the horn figure in art, many mythological elements are encountered. It is thought that the emergence of the animal style in art, which is influenced by the culture of the geography in which it lives, is natural. It is seen that the animal style brought by daily life covers all areas of life over time.

The fact that there is a custom of sacrificing in the human belief system, and that healthy and strong animals are sacrificed to spirits that are accepted as good, brings to mind the idea that societies actually want to respect the strong and possess it, rather than fear the bad.

#### **Artistic Ceramic Applications Using Horn Form**



Figure 1. Artistic Ceramic Production. Mine Ülkü Öztürk, 2020



Figure 2/3. Artistic Ceramic Production. Mine Ülkü Öztürk, 2020



Figure 4/5. Artistic Ceramic Production. Mine Ülkü Öztürk, 2021



Figure 6/7. Artistic Ceramic Production. Mine Ülkü Öztürk, 2021

## Discussion

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## Conclusion

Since prehistoric times, people first shaped ceramics by hand in order to meet their daily needs. Later, they made it on the wheel, and when religion became an important element in their life, they started to make religious pots out of ceramics. Among these, horn figures have developed continuously in ceramic art until today.

The horn, which is the defensive and offensive weapon of mammalian ruminant animals such as antelope, gazelle, deer, mountain goat, ox, ram and bull, has been the source of art products of Anatolian people throughout the ages.

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