

Ancient Greece

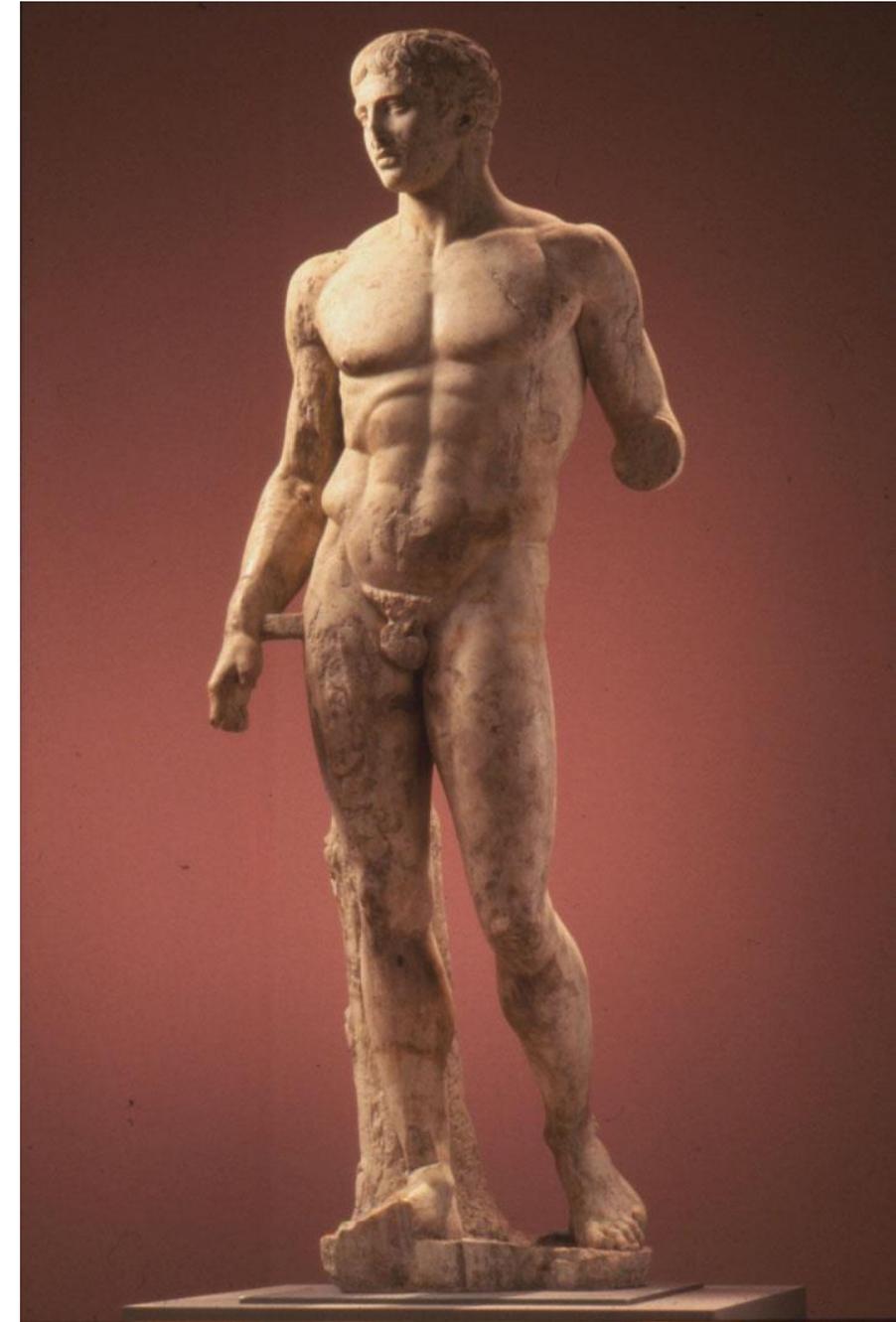
Archaic

The Greek World



Key Point #1

- **The Greeks used idealized proportions and balanced spatial relationships to express their societal values of harmony and order.**

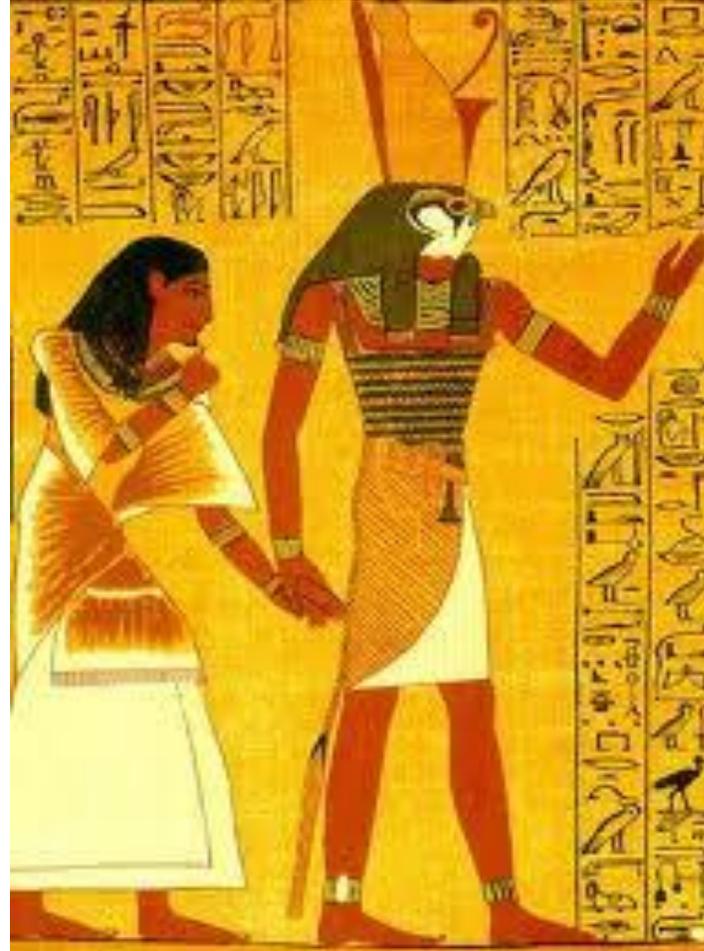


Key Point #2

- The Greeks believed that “*Man is the Measure of All Things.*” they therefore used the human body as an exemplar of perfection.
- Even the gods took human form and acted with human traits.
- They believed that both the **body** and the **mind** needed to be developed.



The Development of the Depiction of Gods



Key Point #3

- The art of Ancient Greece is grounded in **civic ideals and religion.**
- Ancient Greek art provides a foundation for later European and Mediterranean art, government, and religion.



Greek Culture (CONTEXT)

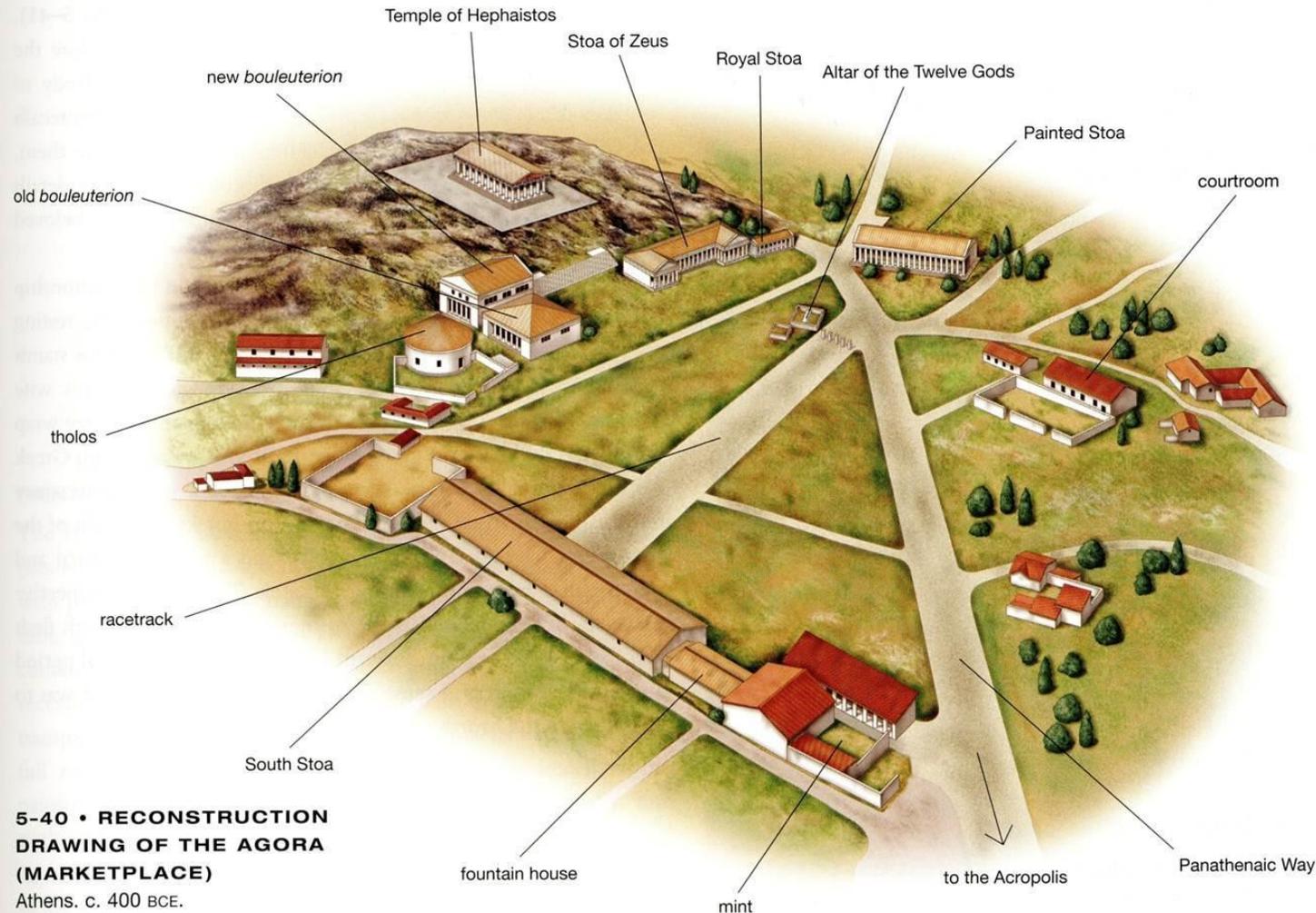
- Borrowed many ideas, motifs, conventions, and skills from the Near East and Egypt (Greece was recovering from a 400 year “dark ages” —a break in intellectual, scientific, and cultural advancement).
- They had a democratic Society although it was not defined the same way we define it:
 - Reflects a Greek sense of identity, individual responsibilities and duties/
 - Slaves were seen as natural and universal.
 - Women were secluded at home.
- City-states are at constant war with each other, which creates a cause for celebration and display of strength in architecture and knowledge through art.

Archaic Greece

THE EARLY PERIOD OF CLASSICAL GREECE

Athenian Agora

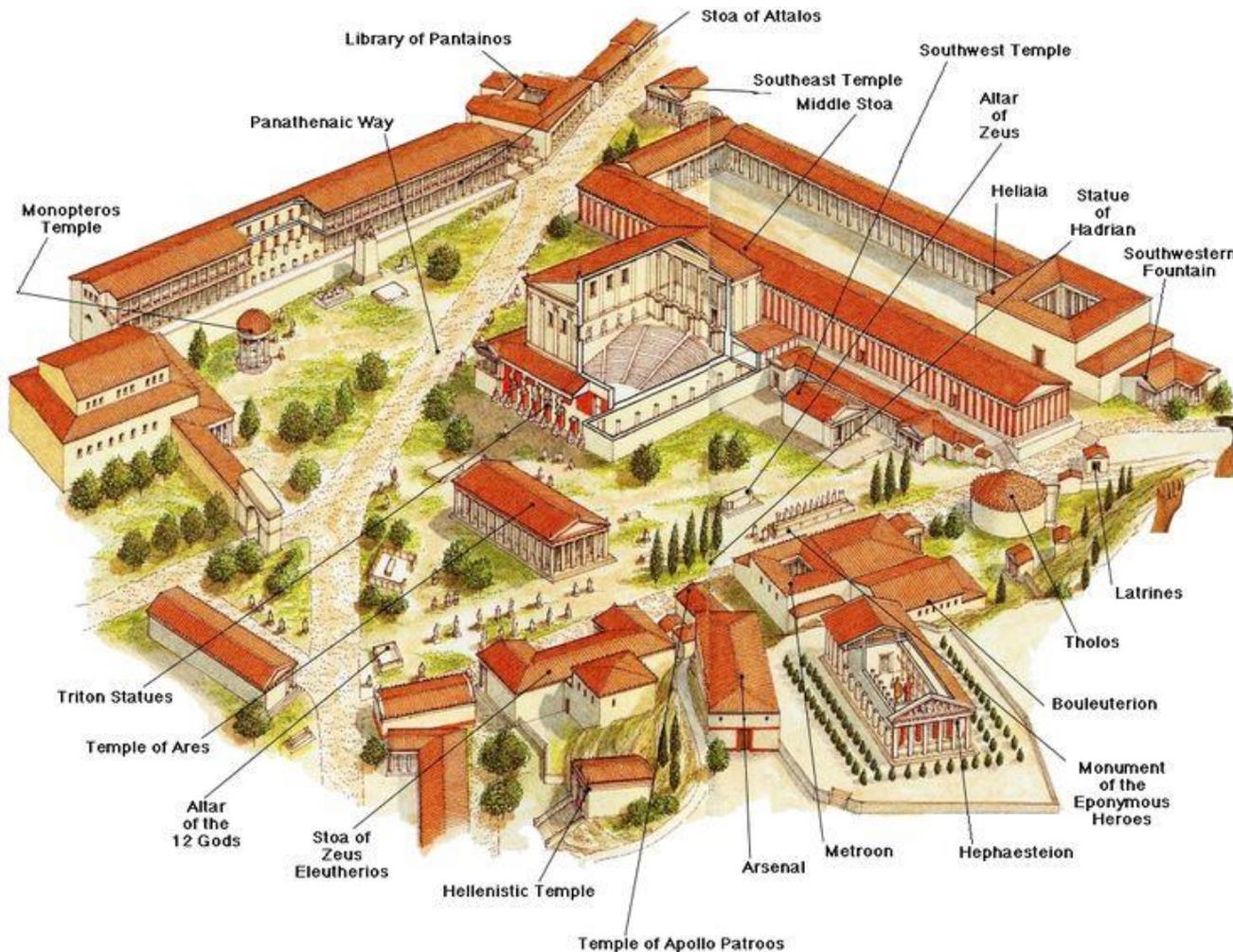
Archaic through Hellenistic Greek. 600 BCE-150 CE. Plan.



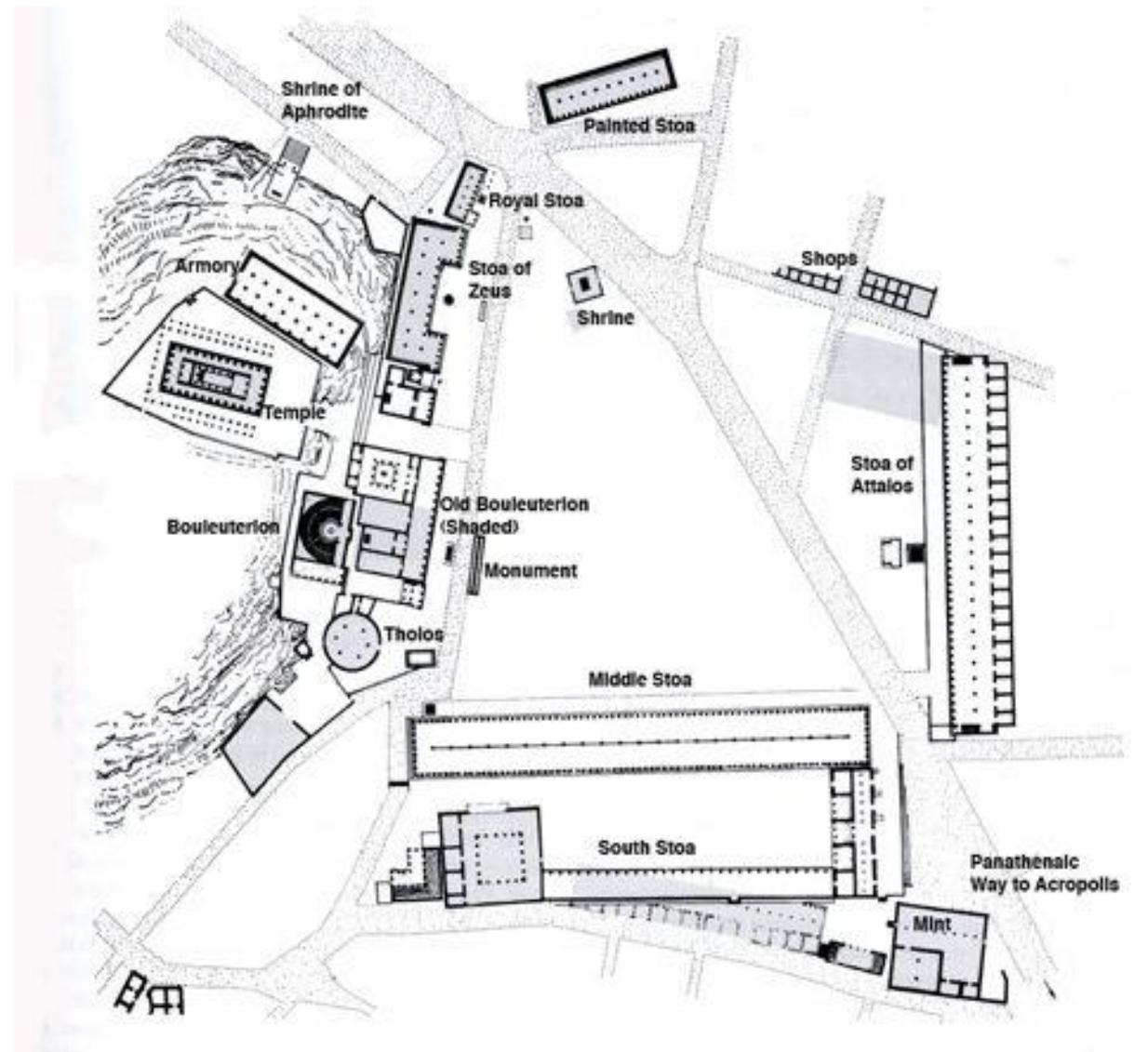
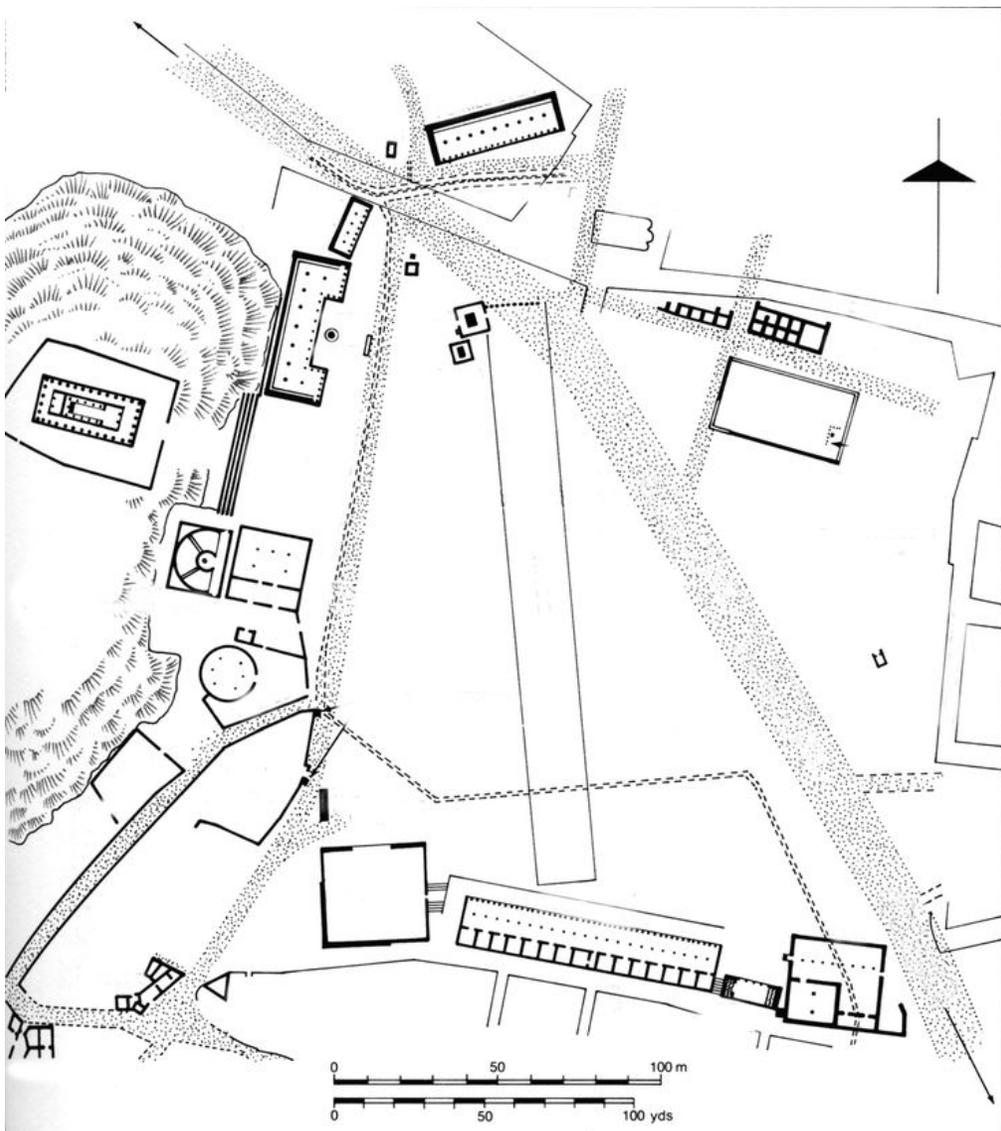
- Occupied in all periods of Athens's history although it changed purpose:
 - Mainly used as a market and gathering place (like downtown Marietta).
 - Originally for residences, then as a meeting place, and back to residences.
- Why is this an important work of art?
 - It demonstrates exchange with other areas.
 - It is an example of the unusual government (Democracy).
 - Both of these ideas (exchange and democracy) shaped Greek culture's:
 - International eclecticism.
 - Emphasis on personal responsibility and recognition.

Athenian Agora

Archaic through Hellenistic Greek. 600 BCE-150 CE. Plan.



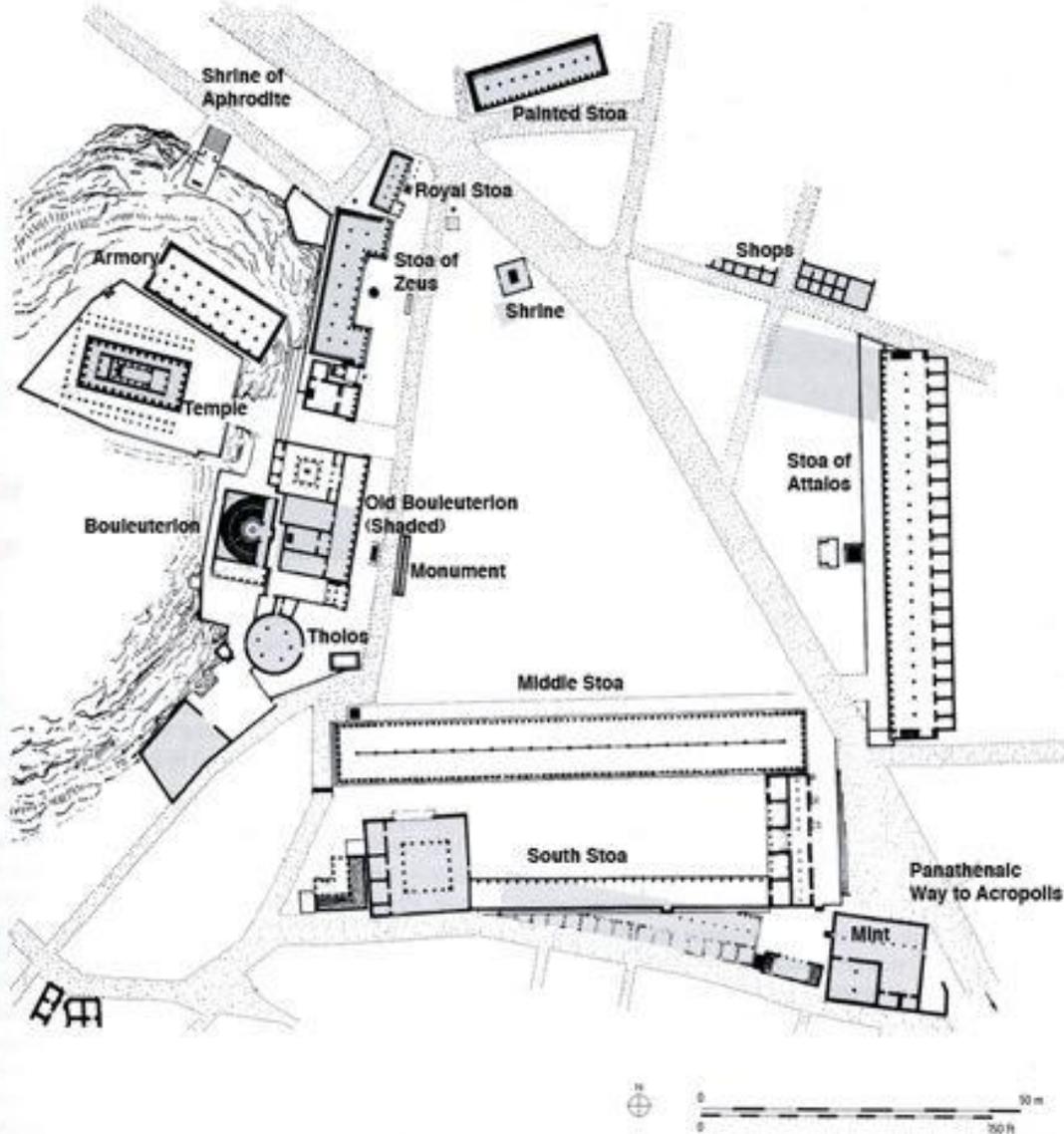
- The Agora represents the beginnings of democracy.
- Athenian representatives were chosen by lottery, so every Athenian had a chance to serve; however, in times of crisis, they elected them.
- Pericles, an important Athenian statesman and art patron, was elected general 15 times.
- This era marks the first time human beings were credited with the ability to use their reason and logic to create laws.



The Agora demonstrates the connection between religious belief and civic identity, the development of structures to facilitate private, domestic life (fountain house) and public political (bouleuterion) and market (stoa) buildings. At Athens these structures flanked the Panathenaic processional way to the Acropolis, linking commercial, political and religious life

Athenian Agora

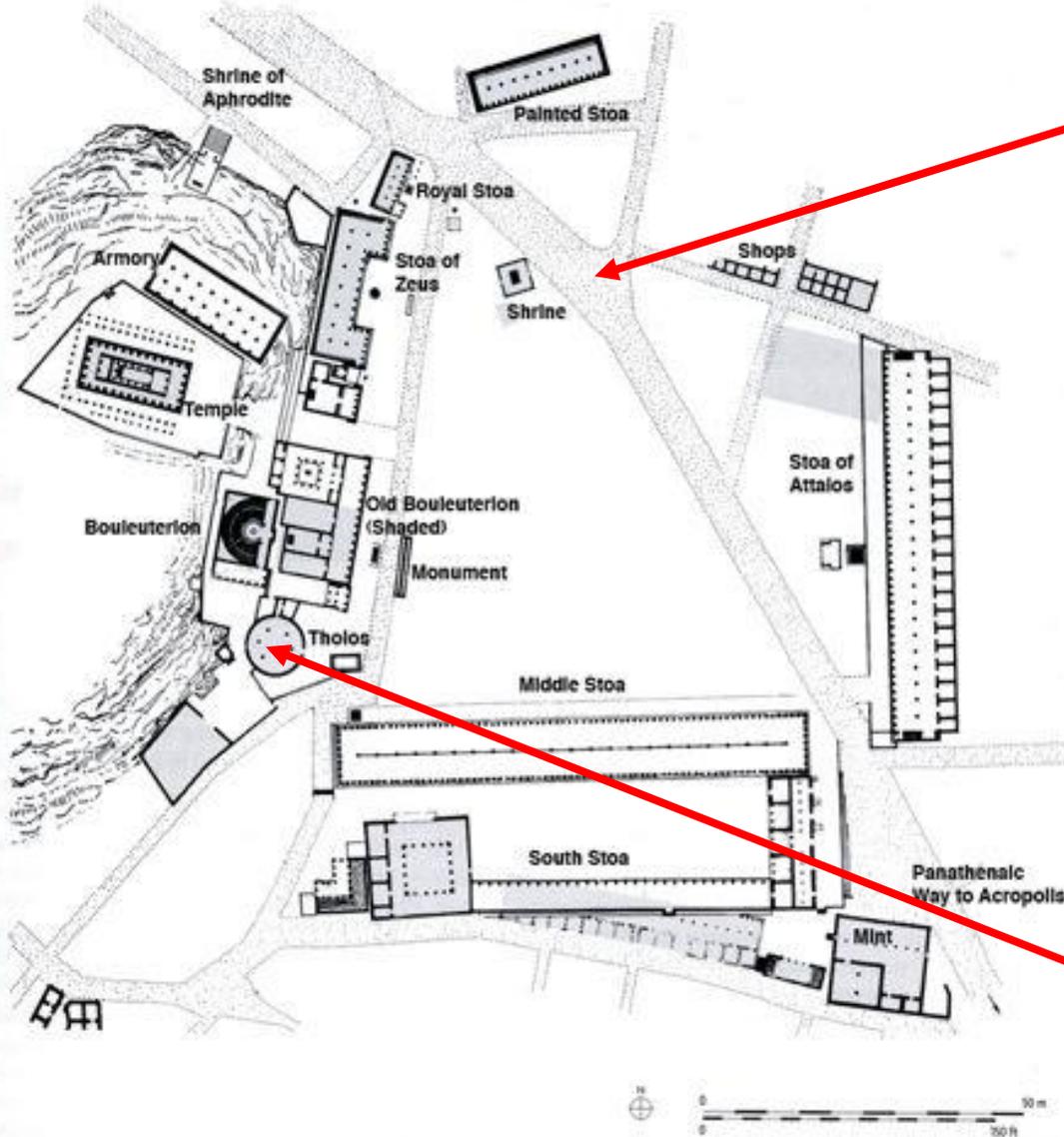
Archaic through Hellenistic Greek. 600 BCE-150 CE. Plan.



- It was a place where people gathered for a variety of reasons but ultimately the space reflected a Greek sense of identity defined by civic life.
- The Athenian concept of democracy wasn't based on human rights and freedoms (as we define it today) but rather by individual responsibilities and duties.
- These duties were carried out here as they were aligned with commerce, law, education, religion, and so forth.

Athenian Agora

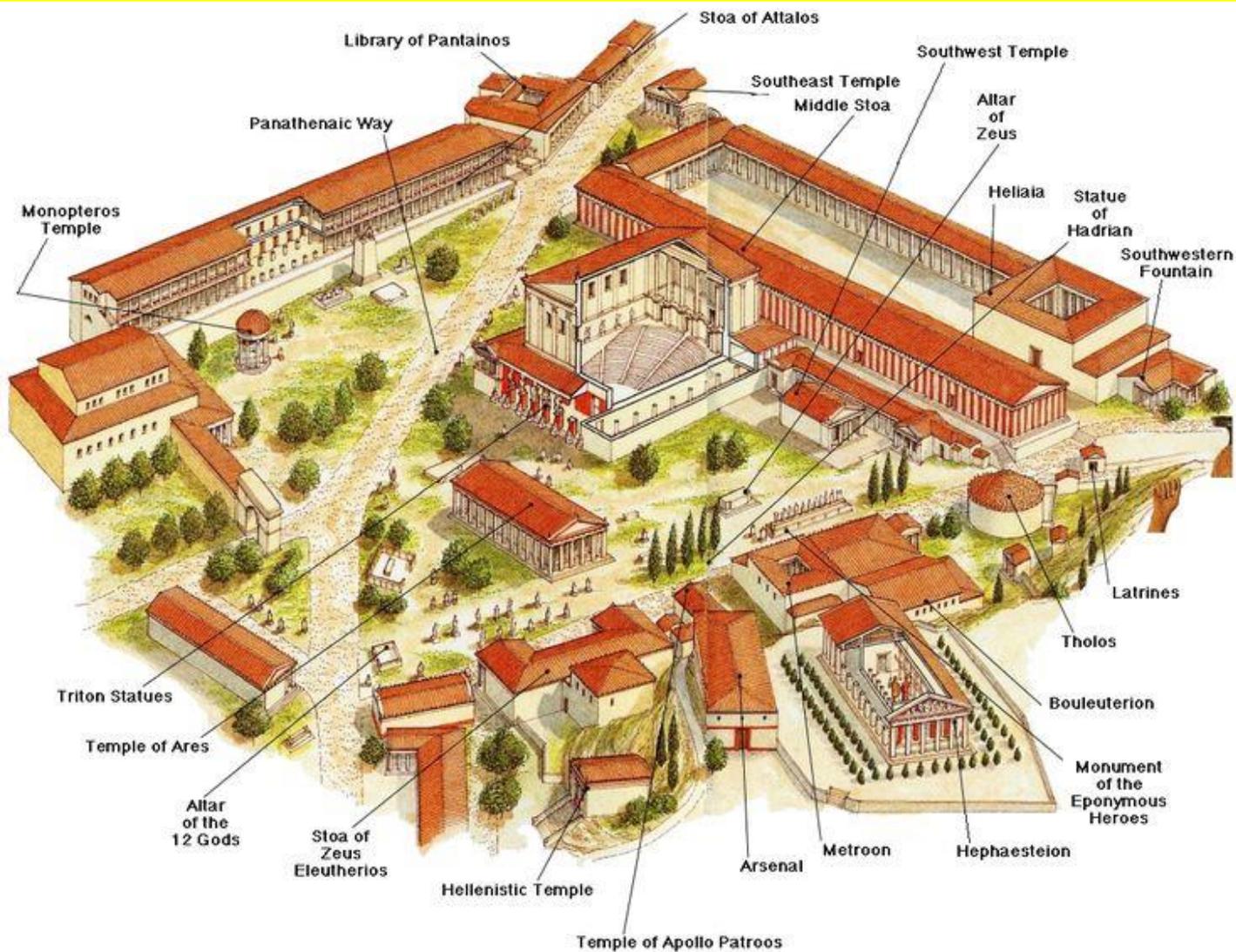
Archaic through Hellenistic Greek. 600 BCE-150 CE. Plan.



- Grey path leads from Athens's defensive gate, through the Agora, to the Acropolis, and ended at the Parthenon; the route of a major religious procession (the Panatheniac Procession), which took place yearly.
- **Agora**- a central spot or gathering place for athletic, artistic, spiritual, and political life.
- **Stoa**- A covered colonnade (shaded walkway) with a wall on other side.
- **Tholos** – a circular temple.

Athenian Agora

Archaic through Hellenistic Greek. 600 BCE-150 CE. Plan.

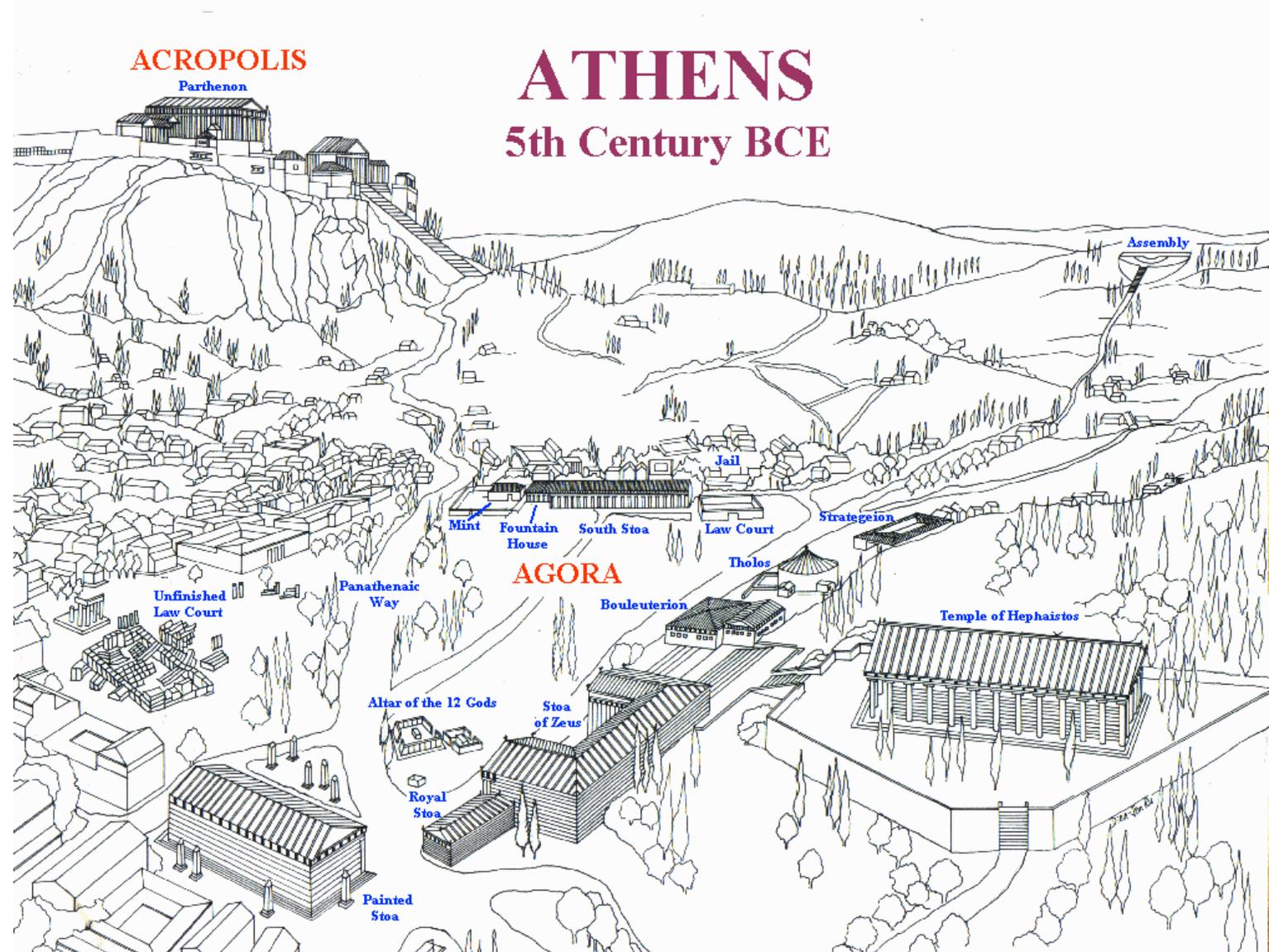


Athenian Agora

Archaic through Hellenistic Greek. 600 BCE-150 CE. Plan.

Important People:

- **Pericles**- the patron, our previously mentioned political leader who oversaw the many additions.
- **Phidias**- a sculptor who oversaw the sculptural decorations.



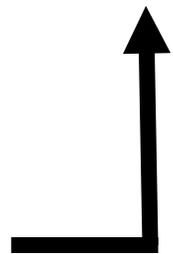
Athenian Agora

Archaic through Hellenistic Greek. 600 BCE-150 CE. Plan.

- **The Panathenaic** procession would walk through the Agora and up the sacred mountain to the Parthenon and Erechtheon.
- The purpose of this yearly religious celebration was to honor of Athena, the protector of Athens.



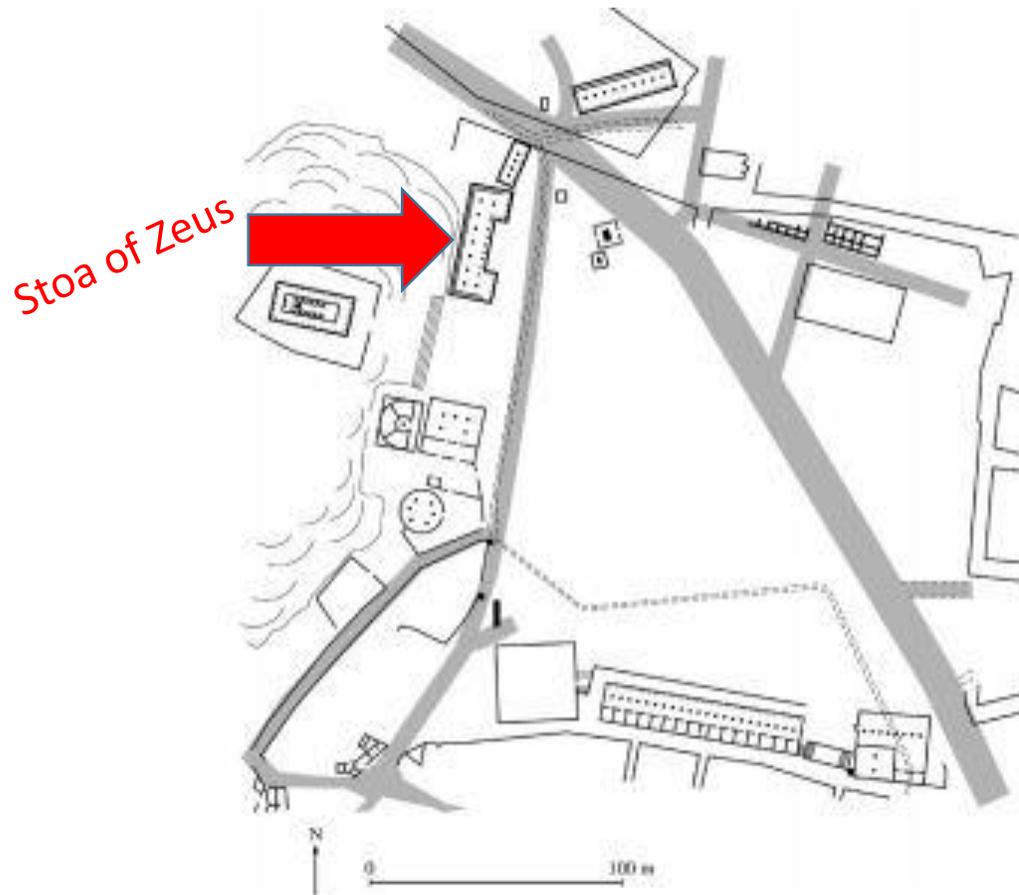
From
Agora to
Acropolis
to
Parthenon



To worship
Athena

Athenian Agora

Archaic through Hellenistic Greek. 600 BCE-150 CE. Plan.



The Stoa of Zeus, a two-story Doric building, was the most important structure.

(Very little of the Stoa of Zeus remains).

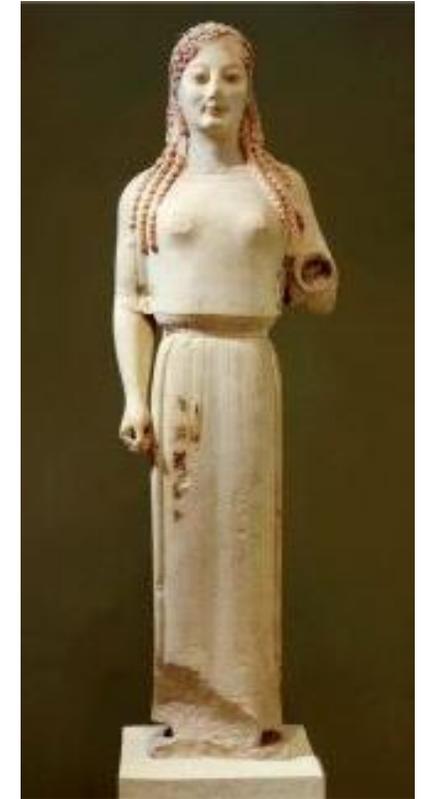


Sculpture of the Archaic Era 650-480 BCE

- Kouros and Kore statues
 - **Kouros** = a young male sometimes representing a god or a votive figure or a grave marker for aristocracy.
 - **Kore** = freestanding, **clothed** female figure.
- Bold innovations and identifiers
 - Archaic “smile,” which was included to make them more life-like (not to show happiness).
 - **Freestanding** figures (not high relief like Menkaura and Queen).
 - Nude figures.
- Also a mix of idealized *and* stylized.



Kouros



Kore

Evolution of Greek figural sculpture

750 bce



600 bce



530 bce



Consider: How have the Greeks changed traditional figural representations?

750 bce



2700 bce



2500 bce



Anavysos Kouros

Archaic Greek. C. 530 BCE. Marble with remnants of paint.

CONTENT

- **Archaic smile**- A slight smile that represents transcendence: beyond this world, aristocratic.
- This is *not a portrait*, but it is more **naturalistic** than earlier Kouros
- Ideal male youth.
 - Beardless young man represents an age when they must undergo training to become citizens of Athens.
 - Considered the elite ideology of *noble beauty*.

FORMAL/VISUAL CHARACTERISTICS

- Rigidly **frontal**.
- Was originally painted with **encaustic** (hot wax mixed with pigment for color), the best way to paint stone for adherence.
- Symmetrical.
- Little negative space.



Anavysos Kouros

Archaic Greek. C. 530 BCE. Marble with remnants of paint.

CONTEXT

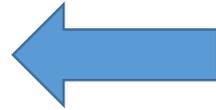
- Discovered at a grave in Anavysos (hence its name).
- **Kouros** is Greek for “youth.”
- Thousands were made.
- Used for funeral markers.
- Replaced the use of large vases as grave markers.
- Heroically immortalized the deceased in stone.

- This kouros was a boy named Kroisos, who died heroically in war around 530 B.C.E. His family had this made for him (patrons).
- The inscription at the base says, *“Stay and mourn at the tomb of Kroisos, who raging Aries slew as he fought the front ranks.”*



Anavysos Kouros

Archaic Greek. C. 530 BCE. Marble with remnants of paint.



- **Earlier Kouros**
 - larger head
 - longer face
 - stiff hair
 - narrow hips
 - hard lines on body



- **Anavysos Kouros**
 - head more proportional
 - more naturalistic
 - rounder face
 - hair falls more naturally
 - fuller hips



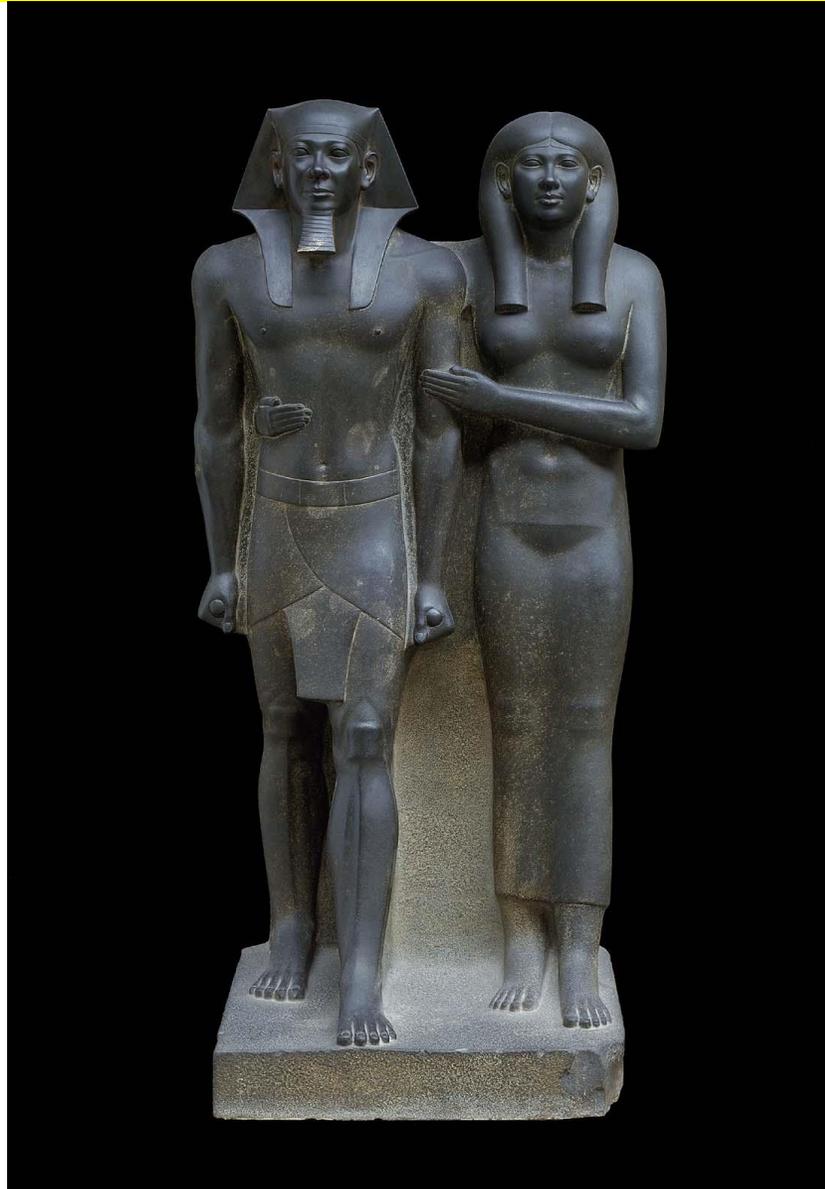
Both:

Archaic smile, knees locked, left foot forward, nude, free from block (in the round), balanced weight, rigid, fists clenched.



Anavysos Kouros

Archaic Greek. C. 530 BCE. Marble with remnants of paint.



Compare to Egyptian:

Same:

- Left foot forward.
- Arms by side.
- Fists clinched.
- Frontal.
- Symmetrical.
- Stylized hair.

Different:

- Nude vs clothed.
- archaic smile vs. no smile.
- free-standing vs. attached to block.
- More defined musculature.

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Peplos Kore from the Acropolis.

Archaic Greek. c. 530 BCE. Marble, painted details.

Kore-

- Female clothed figure.
- Counterpart to Kouros.
- Votive statues making an offering to Athena.
- Found on the Acropolis.
- The female ideal.

Fun Fact: As with many works, this one is misnamed. She was originally thought to be wearing a **peplos** (a simple, belted garment folded over on the top), but it is now believed that she is wearing the garments of goddesses (**chiton and cape**).



Peplos Kore from the Acropolis.

Archaic Greek. c. 530 BCE. Marble, painted details.

Content

- Her body shows breasts, a waist, and legs.
- The attribute that is missing from her left hand would've identified her.
- She has the archaic smile and a slight tilt of her head.

Visual

- Small statue- less than 4'.
- Stylistically similar to Anavysos Kouros but:
 - Archaic smile is softer; the Greeks are continuing to try to move from "frozen in time" to a "momentary pause."
 - Face is more naturalized.



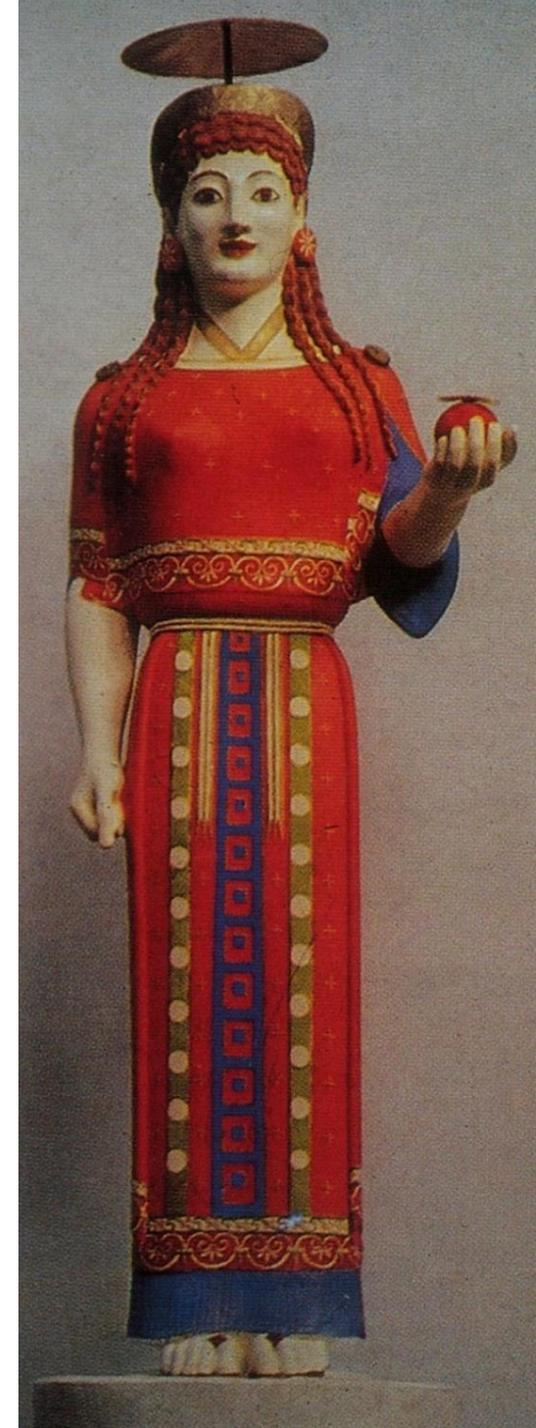
Evidence she was a goddess:

- She may have held a bow in her left hand and an arrow in her right (Artemis).
- Original coloration is that of a goddess.
- Many holes crown her head where a crown of rays came out.
- There is evidence of rod once extending from the top of her head.
- She has earring holes for bronze earrings.
- Her clothing shows signs of embroidered animals-fertility.
- [peplos kore-smart history](#)

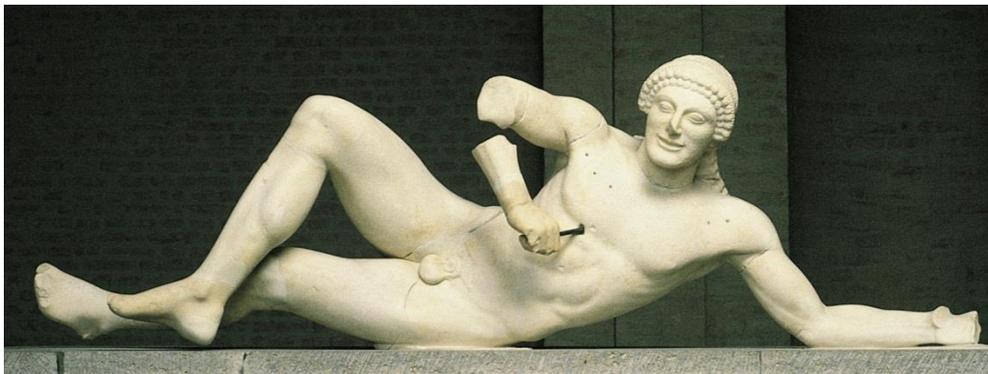
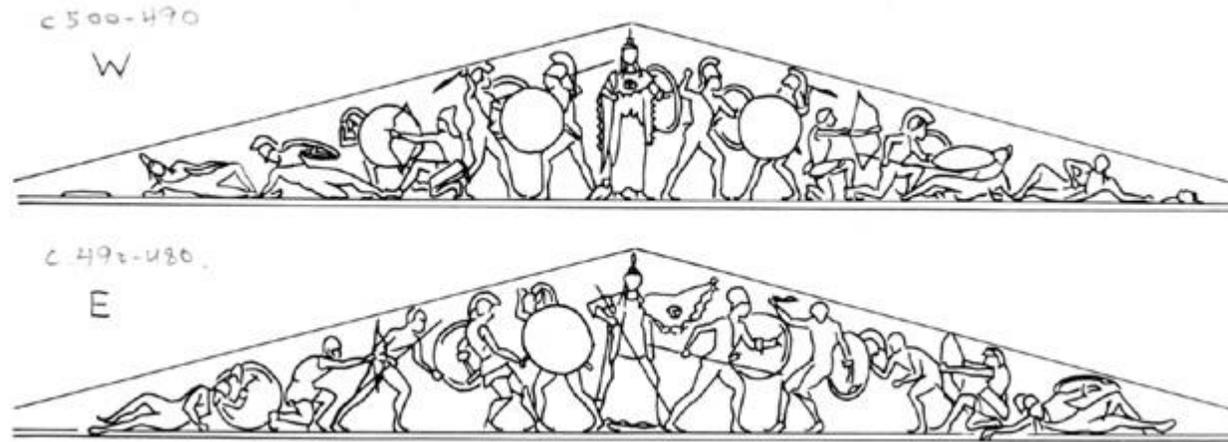
Peplos Kore from the Acropolis.

Archaic Greek. c. 530 BCE. Marble, painted details

- Here she is depicted as she might of originally appeared if she was the goddess Artemis (with bow and arrow).
- The color comes from **encaustic**: wax with pigment used to paint the sculptures.
- To the far right, we see another idea of how she might have originally looked (with different attributes/colors).



The Temple of Aphaia— demonstrates the transition from Archaic to Classical Greece



West Pediment

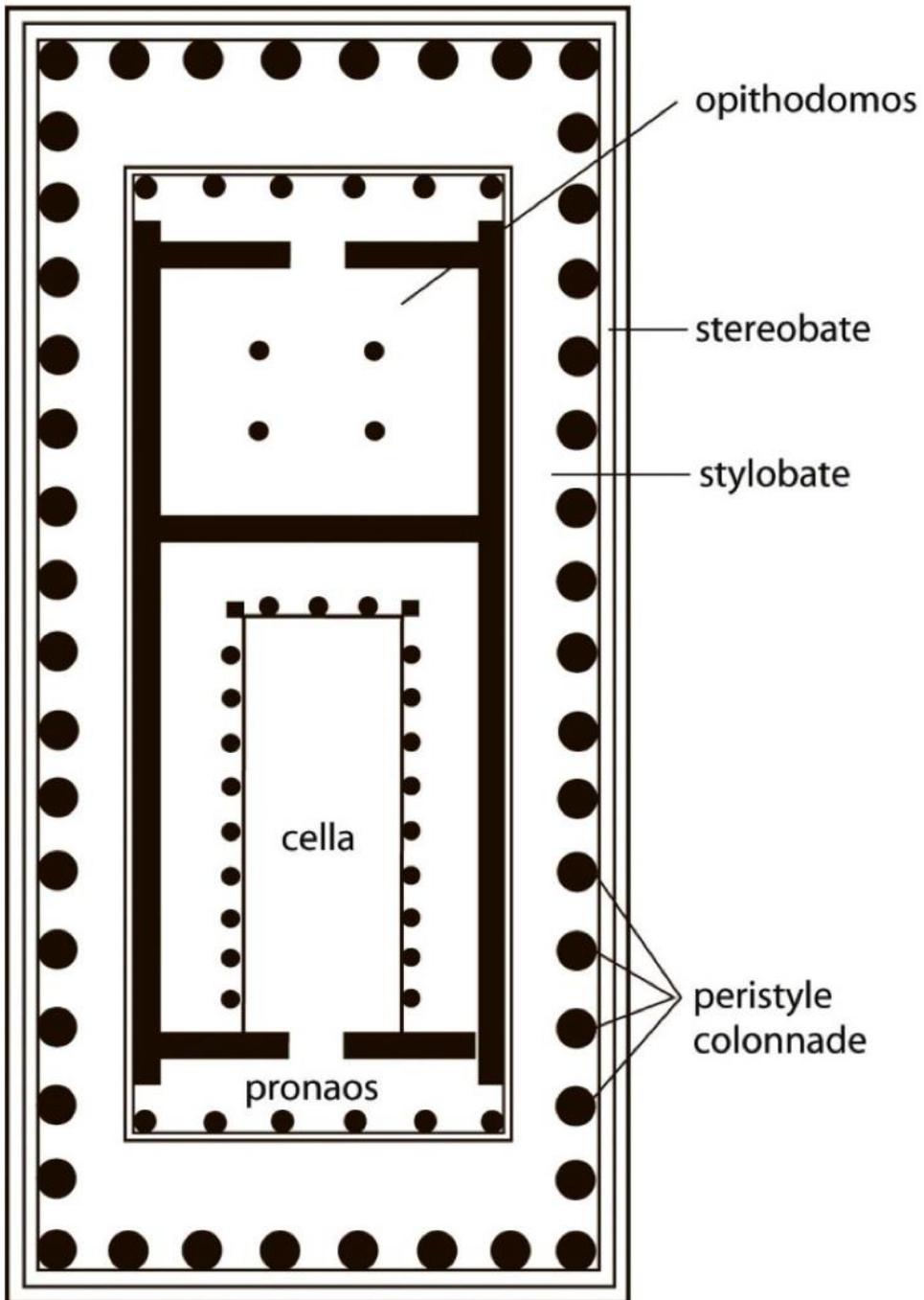
- End of Archaic Era



East Pediment

- Beginning of Classical Era

Floor Plan of a Temple



- **Colonnade**
 - A continuous row of columns
- **Peristyle**
 - When the columns completely surround a building or courtyard
- **Cella**
 - Inner sanctuary where the image of the deity is held
- **Pronaos**
 - Front porch
- **Stylobate**
 - Top step
 - Stereobate are the other steps
- **Opithodomos**
 - Rear porch
 - Usually held the treasury

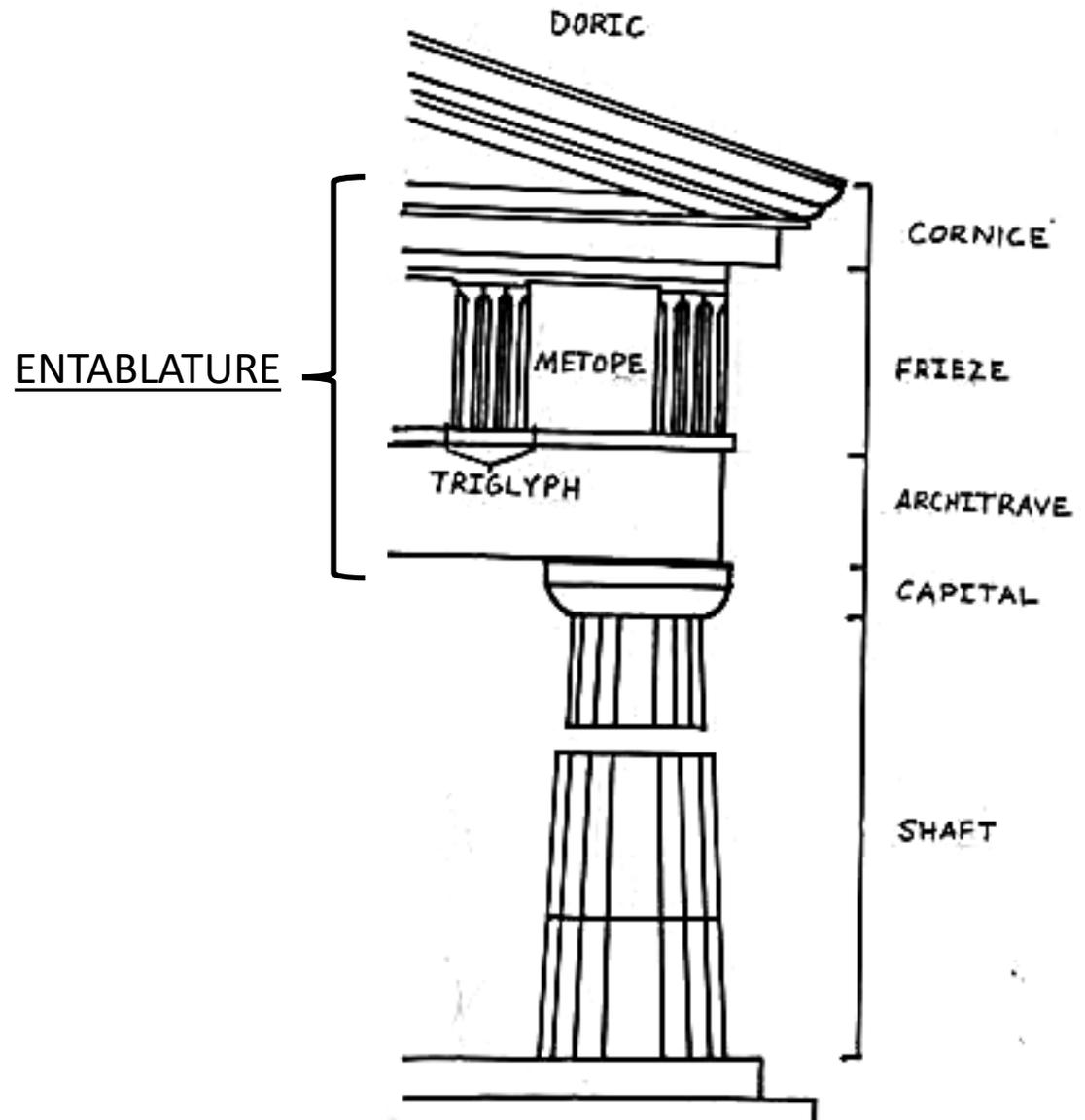
Doric Order

- **Entablature**

- Includes all horizontal elements.
- Doric is divided into 3's.
 - **Architrave**
 - Lowest part that rests on the column.
 - **Frieze**
 - Alternating triglyphs and metopes.
 - **Triglyphs** are triple grooved.
 - **Metopes** can be smooth or hold a relief.
 - **Cornice**
 - Protruding element at the top.

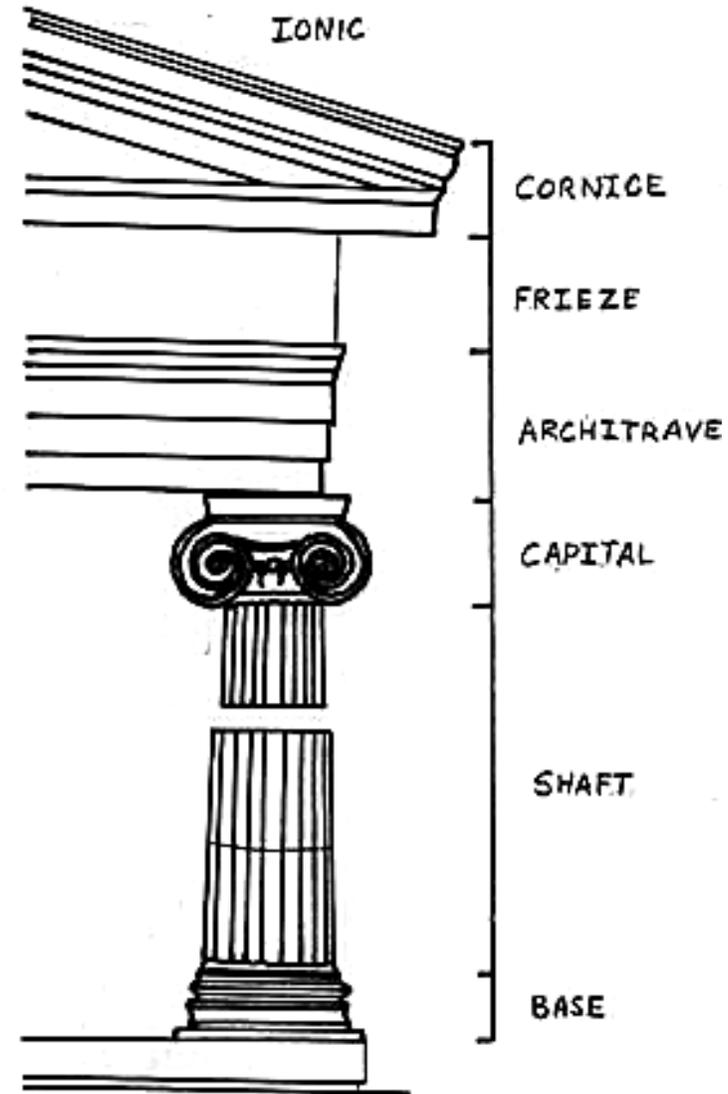
- **Pediment**

- Triangular area supported by the entablature.
- Contained sculptures.



Ionic Order

- Lighter in proportion.
 - Columns are thinner.
- More elegant in detail.
- Decorated bases.
- Volute capital.
 - Scroll like.
- Continuous Frieze.
 - Not broken up by triglyphs and metopes.



Entablatures make a difference

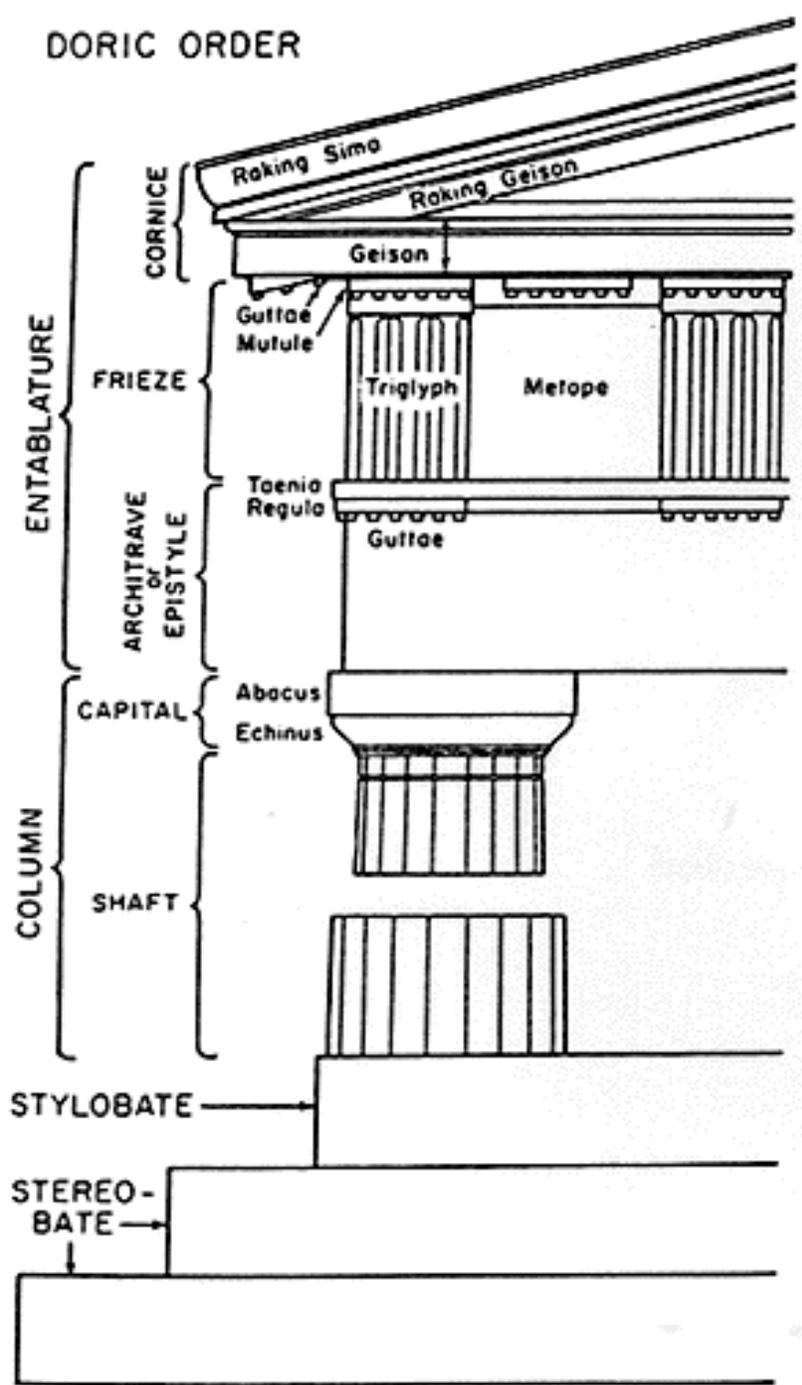
- Doric



- Ionic



DORIC ORDER



IONIC ORDER

