

ART 208 REVIEW

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1. INTRODUCTION

What is art history? A practice of empathy. Placing objects, images, and architecture in contexts:

- material/physical
- social/historical
- theoretical/philosophical

Why should we study ancient art? Problems of style, relative and absolute chronology, periodization, geography, and diversity of Mediterranean world.

2. AGEAN BRONZE AGE. 3000-1000BCE

Late Helladic art and island of Agina. Mycenaean Culture. Linear B and written language. Critical problems: When is the "Age of Heroes" Homer is talking about? Homer's *Iliad* and its relationship to archaeological Troy. What can myth and art tell us about history? Do they preserve certain historical memories? H. Schliemann. Homer's "catalog of ships" lists real Mycenaean cities. Warrior-Aristocratic culture: time and kleos, citadels. Gold trade, Gift exchange. Ca. 1200 BCE: attackers from the sea? Internal collapse?

Religion and cultural artifacts. Material culture: how do we evaluate it as evidence. Burial practices: inhumation or cremation? What is in the tomb and why?

The problem of seeing what you want to see. Modern perspectives shape ancient objects. Agean "Bronze" Age. Ca. 3000-1000BCE. Sir Author Evans. Greeks: not the first "great" civilization and not the first people in the Aegean. Troy was the major maritime urban center.

Cycladic islands. Folded arm figurines. Havoc of looting and forgery for understanding the ancient world. Polychromy.

Minoan "Palace Culture". Large administrative, ceremonial, economic complexes. How to interpret "mute" evidence. 1628BCE Major "climatic event" Knossos, 1700-1400BCE. Conservation vs. "restoration". Problem of myth and history. Akrotiri. Frescoes!

Art as "historical document" or "don't be textist". "Descriptive Naturalism" vs. "Descriptive Chauvinism". The "uses" of classicism.

3. GEOMETRIC PERIOD 1100-700BCE

"Dark Ages" and "Greek Renaissance". Iron. Critical role of the Near East. Rise of the polis: cemeteries & sanctuaries.

Athenian Pottery. Protogeometric 1050-900BCE. Early Geometric period 900-850BCE. Middle Geometric 850-760BCE. Late Geometric 760-690BCE. Human figures. Art as an expression of social status in a new kind of aristocracy city-state. What does "community" mean in this culture? A preoccupation with order, courage in battle, individual excellence admired by others. Can a pot reflect the "world-view" of a society? Dipylon cemetery.

The principle of reciprocity at the heart of ancient Greek religion : Mantiklos Apollo.

Body as metaphor. Monuments and memory. "...memory as a resource, precious as gold". Patterns are good for remembering. Kinship or community? We impose our world on the past and so did the ancients. Life sometimes imitates art. How do we think about "ornament"?

4. THE "ORIENTALIZING" PERIOD 710-600BCE

A word about "periodization". Evolution of the polis: oligarchs and tyrants. Noble birth not the only factor, now wealth matters. Sanctuaries rather than elaborate family burials. Family farm and hoplite phalanx remakes the social order: polis. Individuality is not as vital as unity integrity. Tensions between individual and community. Greek iconography coalesces: recognizable visual stories. Greeks migrate and make colonies.

Dedalic style. Egyptian technology reignites monumental Greek sculpture. Sema. Statues as "signs".

Pictures can produce myths not just depict them. In Greece, "masculine body the base state". Complexity of visual evidence.

5. THE ARCHAIC PERIOD 600-520BCE

Political centralization = increasing monumental stone architecture. Smaller shrines replaced by monumental temples, which becomes symbols of communal authority. Egyptian influence. The Temple: house of the God, not the worshipper. Religion = politics and economics. Syracuse, Corfu, Paestum, and Delphi. Importance of number and order. Harmony and proportion. Presocratic philosophy: especially Pythagoras. Temple decoration. Perhaps Greeks use mythological figures to signify the sacredness of a space that must be protected.

Why should we care about triglyphs, metopes, or volutes? Powerful metaphors of architecture. Synergy of Greek architecture and architectural sculpture. The challenges of adapting sculpture narrative to the pediment. How do you fit a visual story in a triangle?

Ideology and art. "Panhellenic" sanctuaries and treasuries: spaces beyond the individual polis. Place to come together for all Greeks. The role of competition in Greek culture. Competition is a form of worship. Olympia. Delphi. Oracle at the heart of religion and politics. Treasuries like small temples but erected by city-states to house offerings and statues contributed by its wealthy citizens. Siphnian Treasury 525BCE. Ionic frieze. Caryatids. North frieze: new conceptions of pictorial space. Gods vs. Giants visualizing epic form of combat in contrast with more communal hoplite infantry. Class consciousness.

Using one story to tell another. Mythology and ideology/politics.

6. ARCHAIC ATTIC POTTERY 600-520BCE

What did Greek painting look like? Painters and potters. Symposium ritual. New ways of thinking about space: porthole scenes. Greek preoccupation with moderation and restraint, fame and shape. Great artists: Kleitias, Kexekias, and Amasis painter. Moments of quiet, before the storm.

What do "gender" and "sexuality" look like in ancient Greece? Male bonding rituals: ritualized drinking, lyric poetry, intellectual conversation, sexual activity. Power defined by sexual access/dominance or activity/passivity. How do artists give visual shape to social status? Figure/ground.

7. FREESTANDING SCULPTURE IN THE ARCHAIC PERIOD 600-520BCE

The return of monumental sculpture: kouroi & korai. A "principle of interchangeability". Line rather

than volume dominates sculptural aesthetic. Symmetry and geometry. Aristocratic associations with kouroi/korai. Private display in public sacred spaces. If you are an ancient Greek, be young! Case study from Kerodotus.

Body as metaphor. Images as role models. The problem of nakedness: why are men depicted nude and women depicted always with clothes? Spartan exceptions. Polychomy in ancient sculpture: what "should" it look like? Iconographical flexibility and style. Reading facial expressions: the archaic smile, an artistic convention. Why is there rapid stylistic development and change over a relatively short period in Greek art?

Sappho. Temple of Aphaia at Aegina. "In 480 the Greeks became Greek." Persian wars. Mythology as a form of visualizing politics and identity. Herodotus's "ethnography." Trojans get cast as Persians.

Late Archaic Attic potter 530BCE: Red-figure allows light figures on a dark background. Foreground/background. Visual paradoxes. Neer: social context and physical context interact. Penchant for paradox. Pioneer group coincides with democratic reforms in Athens and the expansion of citizenship. Role-playing in self-representation. Sexuality and gender defined by power. Images of "erotica" or "sexual slavery"?

How do we define "art"? How is that different from how the Greeks defined "art"? How do we separate the "art" from the content/subject matter/what it is that is being represented or depicted?

8. EARLY CLASSICAL 480-440BCE

Persian Wars and Greek Sculptures: Greek vs. "Barbarian". Rare examples of wall painting. Neer: "integration" defines Early Classical. Greek art and Greek drama: analogies with Greek Chorus; Greek preoccupation with moderation. But also new emotion and psychology is present. Temple of Zeus at Olympia: integration of sculpture and architecture; sequential narrative; psychological depth; naturalism. Privileged view of the spectator.

Bronze free-standing sculpture. Problem of Roman "copies" of Greek sculpture. Delphi Charioteer. State-sponsored statue groups engage the spectator. Artemision God. Argive Style: Riace warriors. Canon of Polykleitos. Ratio, number, symmetry, proportion, "rhythmos". Engaging the spectator in dramatic ways. Multiple viewpoints. Narrative group sculpture.

9. HIGH CLASSICAL 440-400BCE

Periclean Athens: imperialist democracy. Parthenon: Is it a temple, a victory monument, a "sacred strongbox"? Optical refinements. Combination of orders. Sculpture of the Parthenon: fusing past and present; Architecture of the body. Symmetry effect. Pyropylaia. Temples of Athena Polias and Athena Nike. Panathenaic procession.

How to read the combination of Doric and Ionic? What is Neer trying to say about the complexities of imagery that evokes both "aristocracy" and "democracy"? What

should art look like at a time of "Golden Age" or crisis and social disintegration?

Periclean Athens. Pyropylaia. Mixture of orders again. The effect of Symmetry is what counts. Temples of Athena Polias: focus on local cults. Built in compressed space on an unlevel site. A "classical ground zero". Temple of Athena Nike. A frieze with specific historical events? A snapshot approach to narrative; Violence and visual representation? "Classical Greeks could not resist thinking of military domination in sexualized terms".

Changing representations the female body.