

CONVERSATIONS ON CLASSICISM

INCLUDE

YES

1.0

SUBJECT (Title of app, one in a series)

SUBJECT #

8/1/2013

Intro to Classicism

1 one

CONVERSATION (a chapter within a SUBJECT)

OF CONV

ARTIFACT

ARTIFACT PROPERTIES

ARTIFACT TYPE IMAGE TEXT QUESTION

TITLE (the name of the ARTIFACT)

Apollo Instructs a Muse

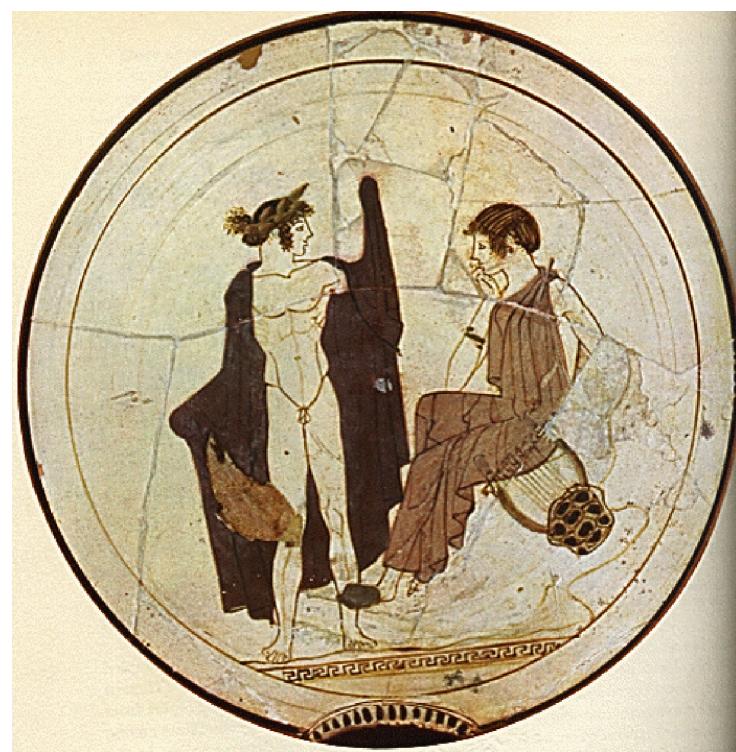
CAPTION

Pottery drinking cup with painting of Apollo and a Muse, 5th century BCE, Greece

IMAGE

DESCRIPTION

Balanchine's Apollon Musagete (Apollo leader of the Muses) shows the newly born god immediately becoming a man in late adolescence, and he promptly starts teaching three of his nine Muses the skills by which each is known. The idea for the ballet goes back to at least 5th century Greece, as in this drinking cup where the young god teaches a Muse whose special skill is, like his, playing the lyre and singing words as she plays. This Muse is probably Cleio, the muse of epics like the Iliad. Note the strange combination, to us, of Apollo's nudity and his robe. As a god of the perfection of human form, he is most often depicted nude. Recent studies have shown that the abdomen or 'six-pack' of Greek male gods is depicted as something larger and more developed than any human achieves. So he may also be displaying his divine six-pack.



for internal use -additional description

Attic kylix

inventory #

0001

sequence #

001

question

How can a dancer become a choreographer's Muse?

SOURCE

Credit (the creator of the ARTIFACT) Attic kylix

Year of the work: ca. 450 B.C.

ARTIFACT in the collection of: image source, Mythmedia Project at Haifa University
http://www-lib.haifa.ac.il/www/art/MYTHOLOGY_WESTART.HTML

entry edited by

source:

8/16/2013 12: Elizabeth Kidera

Editor



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ARTIFACT**ARTIFACT PROPERTIES**ARTIFACT TYPE IMAGE TEXT QUESTION

TITLE (the name of the ARTIFACT)

Artemis with Dress and Bow

CAPTION

Apollo's Twin Sister

IMAGE

DESCRIPTION

Artemis was Apollo's twin sister, and they both had bows of gold or silver. Artemis used her bow for hunting and for sending death by illness to individuals. At the same time, though a virgin goddess, she aided women in childbirth, and cared for the very wild beasts she hunted. Apollo also was a god of contradictions. With the curved strung instrument we call a bow, he gives death, while with the curved strong instrument we call a lyre he gave the Greeks the very flower of life: music, dance and song. The Greeks painted their statues and temples in vivid colors; ancient Greece was not all white. In this statue, modern technicians have reconstructed the original paint on plaster casts. This statue comes from the century before the those of classical Fifth Century Athens, in an art style called 'archaic'. It rejoices in elaborate patterns, as on her dress, rather than the classical style's aim at reducing forms to their simplest essence.



for internal use -additional description

The Peplos Kore is the best known exhibit in the Museum of Classical Archaeology. It is a plaster cast of an ancient Greek statue of a young woman (kore means young woman or girl in ancient Greek), wearing a garment called a peplos. She is painted brightly as the original would have been, which was set up on the Acropolis in Athens, around 530 BCE.

inventory #

0002

sequence #

002

question

How do colors enhance a dancer's beauty?

SOURCE

Credit (the creator of the ARTIFACT)

Reconstruction of the polychrome decoration of Peplos Kore under the features of Artémis, by Vicenz Brinkmann, 2004

Year of the work:

ca. 530 B.C.

ARTIFACT in the collection of: Staatliche Antikensammlungen und Glyptothek.

entry edited by

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TITLE (the name of the ARTIFACT)

Apollo Stares Down at Marsyas

CAPTION

Myth of Apollo and Marsyas, painting by Perugino, 15th century.

DESCRIPTION

Marsyas, a mere mortal, played a wind instrument, and challenged Apollo to a musical contest as to whether he played his instrument better than Apollo played his lyre. Since the Muses were the judges they naturally gave the prize to their chorus-leader from whom they had learned everything, Apollo. Apollo then promptly flayed Marsyas for his presumption. In this Renaissance painting by Perugino, Marsyas has no goat-features, and may be a faun, not a satyr. While both are half-animal, half-human, Satyrs are wild bearded drunks and rapists, fauns are shy adolescent boys. Over time the Greek myths, as reinterpreted in Rome and the Italian Renaissance, took on many other fascinating interpretations. Perugino meant the serene Apollo here to be the Sun, presiding over order of the heavenly bodies, and he flayed Marsyas for challenging the cosmic order.

for internal use -additional description



IMAGE

Inventory #

0005

sequence #

004

question

What if you worship gods as perfect nude humans?

SOURCE

Credit (the creator of the ARTIFACT) Pietro Perugina

Year of the work: 1495

ARTIFACT in the collection of: Musée du Louvre, Paris, France

entry edited by

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source:

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ARTIFACT**ARTIFACT PROPERTIES**ARTIFACT TYPE IMAGE TEXT QUESTION

TITLE (the name of the ARTIFACT)

Exterior of the Temple of Apollo Bassae Looking West

CAPTION

IMAGE

DESCRIPTION

The most famous Greek temple is the Parthenon, and the same architect who designed it designed the Temple of Apollo at Bassae not much later. Bassae means 'The Gorges', and the temple was built on a wild height overlooking many gorges, with no other human settlement in sight. Its formal name was the Temple of Apollo Epikourious, the 'healer', in thanksgiving for the departure of a plague, thought to have both been sent by Apollo and removed by Apollo. On a good day you can see from it all the way to the distant seas to the west and to the south. Iktinos' Parthenon is the ultimate temple at the center of a great city; his Bassae Temple is the ultimate temple in the wilds. What does this suggest about classicism in context?

**for internal use -additional description**

Located on a remote mountainside in the Peloponnese, the Temple of Apollo Epicurius at Bassae is an exceptionally large, well-preserved and mysterious Classical temple. It is unique in many ways, not least in its daring combination of Doric, Ionic and Corinthian elements. Its single Corinthian capital is the oldest known in the world.

inventory #
0009

sequence # 005

question**What can a rectangle say to a wilderness?****SOURCE**

Credit (the creator of the ARTIFACT) Peloponnesus, Greece, late 5th century BC, designed by Iktinos

Year of the work: ca. 450-400 B.C.

ARTIFACT in the collection of:

entry edited by

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source:

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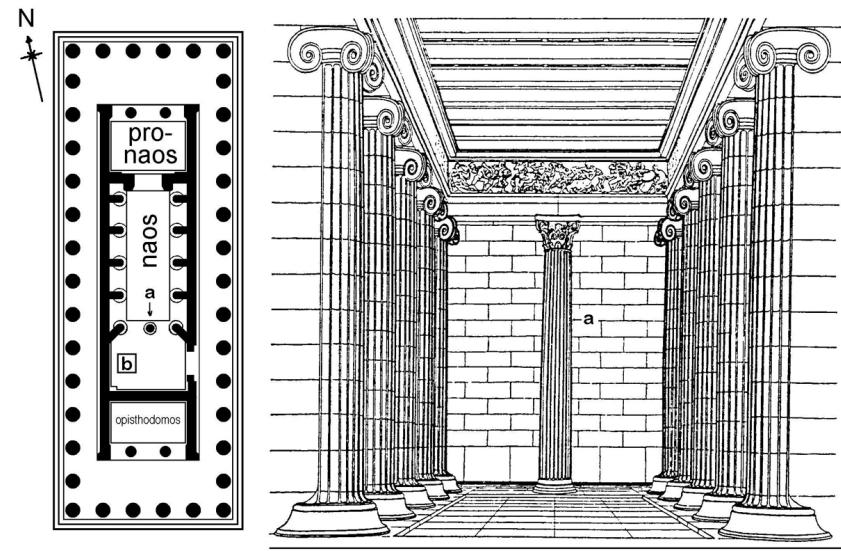
Interior of the Temple of Apollo Bassae Looking and Plan from Above

CAPTION

IMAGE

DESCRIPTION

The Bassae temple is the temple we know to combine all three types of classical columns in one building. The Doric type of column is severe, no ornament the top, 'masculine', like a soldier marching into battle. The Ionic column, has a graceful scroll ornament at the top in the form of a spiral, is 'feminine', graceful, more slender than the earlier Doric. The Corinthian column, which is known to us for the first time in this temple, has a more ornate scroll at the top, with acanthus leaves. The Greeks saw their temple columns as trees in a sacred grove, but also as people with generic personalities expressed both by their costume and their posture.



for internal use -additional description

Interior of the Temple of Apollo Bassae Looking and Plan from Above.

inventory #
0010

sequence # 006

question

How can parts of a building be like dancers?

SOURCE

Credit (the creator of the ARTIFACT)

Year of the work: ca. 450-400 B.C.

ARTIFACT in the collection of:

entry edited by

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source:

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1 one

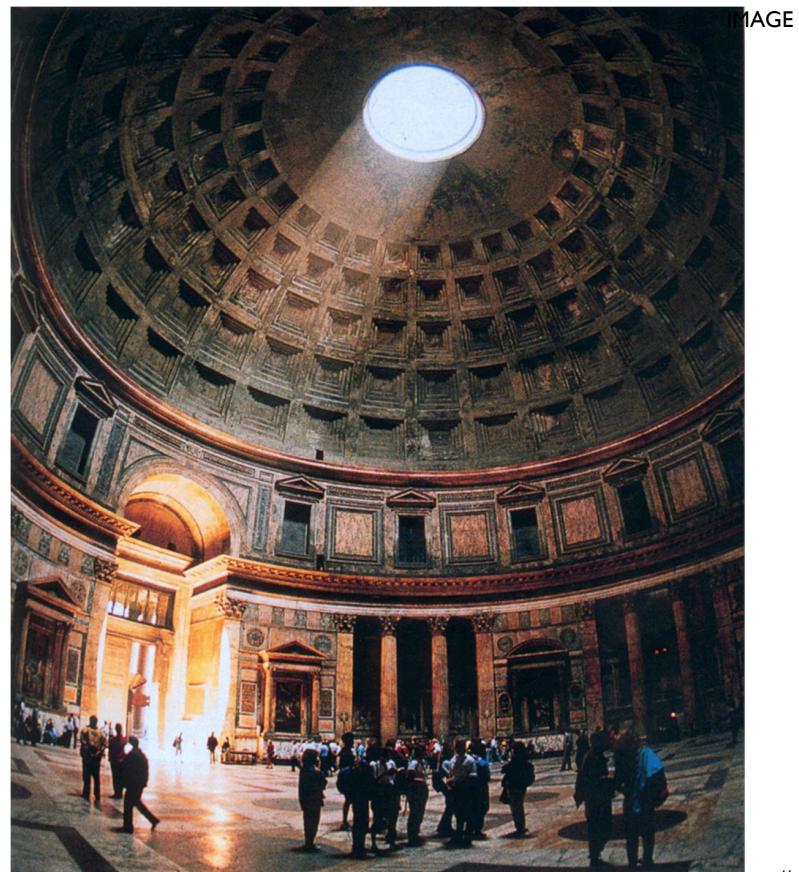
CONVERSATION (a chapter within a SUBJECT) # OF CONV

ARTIFACT**ARTIFACT PROPERTIES**ARTIFACT TYPE IMAGE TEXT QUESTION

TITLE (the name of the ARTIFACT)

Pantheon Shaft of Light from the Eye in the Sky

CAPTION



IMAGE

DESCRIPTION

As the Parthenon in Athens is the most famous Greek building, the Pantheon in Rome is the most famous Roman. As rebuilt by the Emperor Hadrian from an earlier temple, with a sublimely simple geometrical design. Its appearance from the outside is a dome, the upper part of which, if continued round to the ground by the mind's eye, is a perfect hemisphere, and its lower part is the beginning of a cube whose upper half has been cut away to allow the sphere of the dome to emerge from it. It is supremely classical in that it strips its elements down to the simplest possible geometrical components, the cube and the sphere. The dome has an 'oculus' or 'little eye' at the top, a small space open to the sky through which the sun's shafts descend on different parts of the ornate interior at different seasons and different times of day. That mysterious shaft of light can be whatever you make of it, since Hadrian left no clues. Some say it symbolizes the sky of the whole world funneled down on the ordered space of the Roman Empire, which was at its largest around the time Hadrian was emperor. A backdrop of it in a ballet would be the ultimate stage setting.

for internal use -additional description

Rome, built in present form by the Emperor Hadrian c. 126 AD

Inventory #

0016

sequence #

007

question

What happens to us when a building lets in the sky?

SOURCE

Credit (the creator of the ARTIFACT)

photo by Paul Chesley.

Rome, built in present form by the Emperor Hadrian c. 126 AD.

Year of the work:

125 A.D.

ARTIFACT in the collection of:

entry edited by

source: Getty Images gty.im/784776-002

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Villa Rotonda in Spring

CAPTION

IMAGE

DESCRIPTION

The architect Palladio's most well-known private residence was as admired in the Renaissance as Emperor Hadrian's Pantheon temple was admired in ancient Rome, and is modeled on it. The central part of the building is a set of rooms in the form of a square, and they give on to a central hall in the form of a circle, originally with an oculus in its dome to let in light, just like the Parthenon. The building is perfectly symmetrical, and on all four sides you see the same 'portico', an ancient Greek roofed porch, often with columns, and Palladio, aiming at reviving the antiquity of Greece and Rome, went all the way and added triangular pediments on each, as in the Parthenon, and statues of Greek deities. The building's mathematically precise symmetry, as at the Apollo Temple at Bassae but not quite so wild, faces out of its four symmetrical sides in four directions, each toward a different kind of landscape—a forested slope, a gradual hill slanting downwards, a valley, and a distant view. This picture of it in springtime, with fruit-trees in blossom, reminds us that its name in Italian, villa, originally meant a farm with a handsome main residence. It is a deep instinct of classicism to put mathematically precise formed buildings in the wilds or among fertile landscapes. Thus geometrical beauty created by man is set next to organic forms given us by nature—as in the stage settings of The Sleeping Beauty.



for internal use -additional description

Villa Capra "La Rotonda", Vicenza, Italy

inventory #

0017

sequence #

008

question

What can ballet learn from trees and columns?

SOURCE

Credit (the creator of the ARTIFACT) Andrea Palladio, Vincenzo Scamozzi

Year of the work: 1567

ARTIFACT in the collection of:

entry edited by

source: internet, unsourced

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Epidaurus Theater

CAPTION

IMAGE

DESCRIPTION

Still used for outdoor dramatic performances, the Theater at Epidaurus seats 15,000 spectators. Like most ancient Greek theaters—and also like the Apollo Temple at Bassae—it is designed so that the spectators will look down on circular dancing floor called the orchestra ('space for dancing'). It was used by the chorus, dancers who moved to the same rhythm both while dancing and chanting words-- a central feature of ancient drama. The spectators would see above the orchestra a slightly elevated rectangular stage set, and beyond it a natural landscape meant by the designer to be part of the larger view. Tragic and comic plays were performed from dawn to dusk in the daytime only, starting in spring and ending in winter. This picture shows the summer sun setting at the end of an ancient day's dramatic performances.



for internal use -additional description

Epidaurus, north-eastern Peloponnesos, Greece, 4th century BC.

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009**question***What is dance like in a building open to wilderness?***SOURCE**

Credit (the creator of the ARTIFACT)

Year of the work: 4th C B.C.

ARTIFACT in the collection of:

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source: unsourced, from internet

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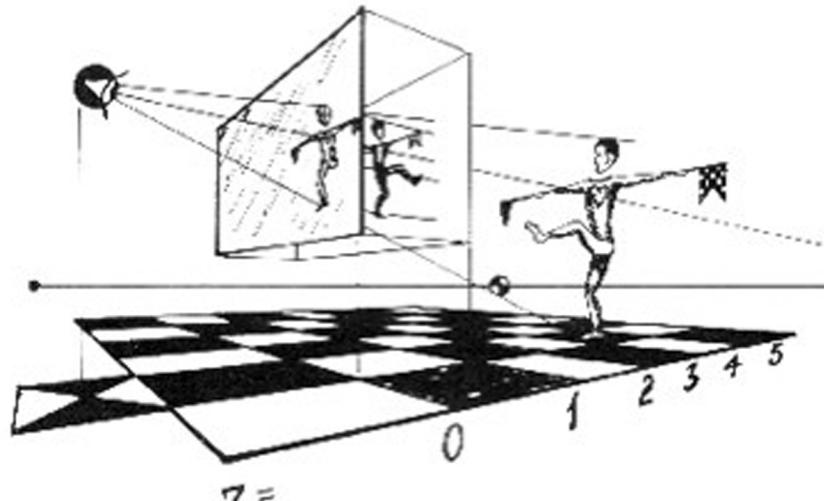
Perspective with Igor Dancing

CAPTION

IMAGE

DESCRIPTION

Italian architect and art theorist Leon-Battista Alberti gave the West perspective theory in his book *On Painting* written in 1435, in the early Renaissance. This illustration of "Igor Dancing", from a book published in 2006 will give you the basics if you just spend a couple of minutes with it. Happily, the subject of the painting is an imaginary dancer, a stick-figure named Igor, holding some kind of long thin bar as he dances. At the upper left is the eye of a viewer look at a painting. The checkerboard floor and the large stick figure Igor dancing on it is what the artist would have been looking at when he or she reduced his three dimensional dance in real time to a frozen two-dimensional image on a canvas. Look at how the eye of the viewer has three lines going out from it through a three-dimensional rectangle. You will see on the largest visible side of the rectangle the image of Igor dancing as he appears on the canvas. He is smaller than the Igor actually on the checkerboard in real time, but the angle of his feet and hands and bar are the same. That smaller Igor on the front side of the three-dimensional rectangle is Igor as he appears on the canvas when painted using Alberti's perspective system.



for internal use -additional description

Excerpt from "The Topological Picturebook" (Springer Verlag 2006), visible online at <http://new.math.uiuc.edu/math403/public/perspective/alberti/alberti.html>

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0019

sequence # 010

question

What's a dance when framed by straight lines?

SOURCE

Credit (the creator of the ARTIFACT)

Year of the work:

ARTIFACT in the collection of:

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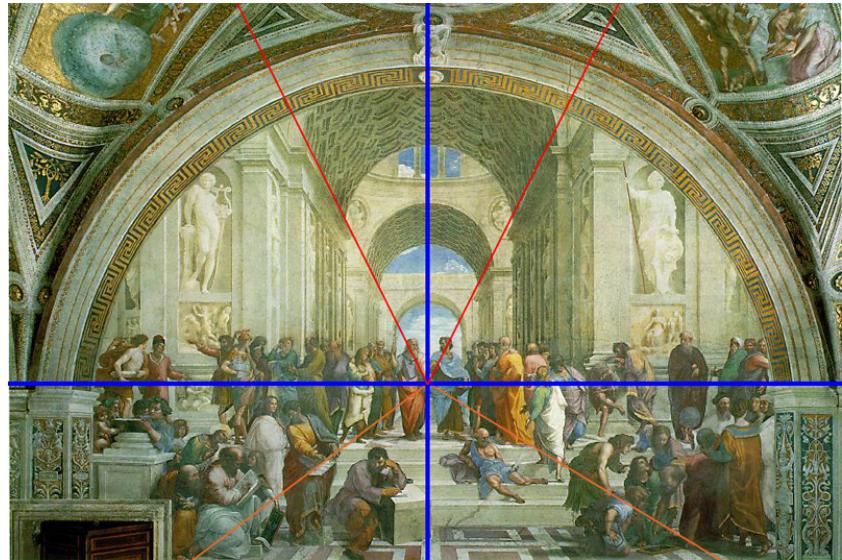
Raphael's "School of Athens" with vanishing point

CAPTION

IMAGE

DESCRIPTION

This fresco in the Vatican depicts most of the great thinkers of Greek antiquity, against a vast noble architecture backdrop presented in perfect perspective. In this image a set of straight lines in three colors has been added to show the vanishing point on the horizon line, on which the blue and the red and the orange lines all converge. The vanishing point doesn't point to any figure in the painting; it points to a place right between the two most important thinkers in the picture, Plato and Aristotle. The two top red perspective lines follow the architecture of the great space, a perfectly symmetrical temple. The 21 thinkers all have expressive postures, and against the architectural backdrop they resemble dancers occupying the space of the stage against the some painting of a classical building. It is like a ballet with 21 principals on stage and no *corps de ballet*.

**for internal use -additional description**

Fresco painted 1510/1511 for a wall in the Vatican Palace in Rome
<http://www.webexhibits.org/sciartperspective/raphaelperspective3.html>
 Reconstruction of the central vanishing point within the full architectural scope of Raphael's 'School of Athens', which measures 8 m wide by 6 m high. Note that the vanishing point, though accurate, does not fall on any significant feature of the scene, such as Aristotle's outstretched hand nearby.

inventory #
0020

sequence # 011

question

How can bodies be made nobler by spaces they stand in?

SOURCE

Credit (the creator of the ARTIFACT) Raphael , Raffaello Sanzio da Urbino

Year of the work: 1510-11

ARTIFACT in the collection of: Apostolic Palace, Vatican City, Rome, Italy

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Mariinsky Theater, Czar's Box

CAPTION

IMAGE

DESCRIPTION

Ballet as evolved in Europe from the 16th through the 19th century was mostly a court art, and a privileged central viewing point was always reserved for the monarch. A French king or a Russian Czar would sit in a special central box on what we nowadays call the first tier. This photograph shows the Czar's box directly opposite the center of the stage. From that box the Czar would view the ballet the much the same way the eye of a spectator looks at a painting in Alberti's perspective system would look at the real life scene the painting depicts, as reduced to a two-dimensional space on the canvas. The Czar would see a three-dimensional dance, but like a painting it would be framed by the proscenium. The intricate patterns of the dancers would be best seen from his perspective, and the choreographers had that fact in mind when they choreographed for him. Classical ballet takes its place along with Renaissance painting as an intelligible ordering of buildings (background) and figures (foreground) in rationalized space. The first known treatises on Ballet were also written in Italy during the Renaissance, extolling the same principles.



for internal use -additional description

Mariinsky Theater, opened in St. Petersburg, Russia, in 1860.

inventory #
0021

sequence # 012

question

What is ballet when a king is watching it?

SOURCE

Credit (the creator of the ARTIFACT) Alberto Cavos

Year of the work: 1860

ARTIFACT in the collection of:

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TITLE (the name of the ARTIFACT)

Apollo and Dionysus

CAPTION

God of Order, God of Chaos

IMAGE

DESCRIPTION

Another immortal son of Zeus who forever remained a young man was Dionysus, god of wine, transformation, masks, and theater. Whereas Apollo was always depicted as a paragon of athletic fitness, Dionysus came to be depicted as softer and more voluptuous, often with grapes in his hair, as befits his perpetual revelry, with his female followers called Maenads ("Maddened Women"). The philosopher Plato in his old age reflectively joins the two gods and the Muses as gods who accompany our mortal dancing: "The gods, in pity for us, have granted to us as fellow dancers Apollo and the Muses, and with them a third, Dionysus." Apollo's dances are ordered, Dionysus' are wild.



for internal use -additional description

inventory #
0022sequence # **003****question***How can postures show different ways of being godly?*

SOURCE

Credit (the creator of the ARTIFACT)

Apollo on West Pediment of Temple of Zeus at Olympia;
2nd C Roman statue of Dionysus after a Hellenistic model

Year of the work:

ca. 475-425 B.C.

ARTIFACT in the collection of:

Musée du Louvre, Paris, France

entry edited by

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source:

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