

AP Art History

Unit 2B: Ancient Greece and Rome

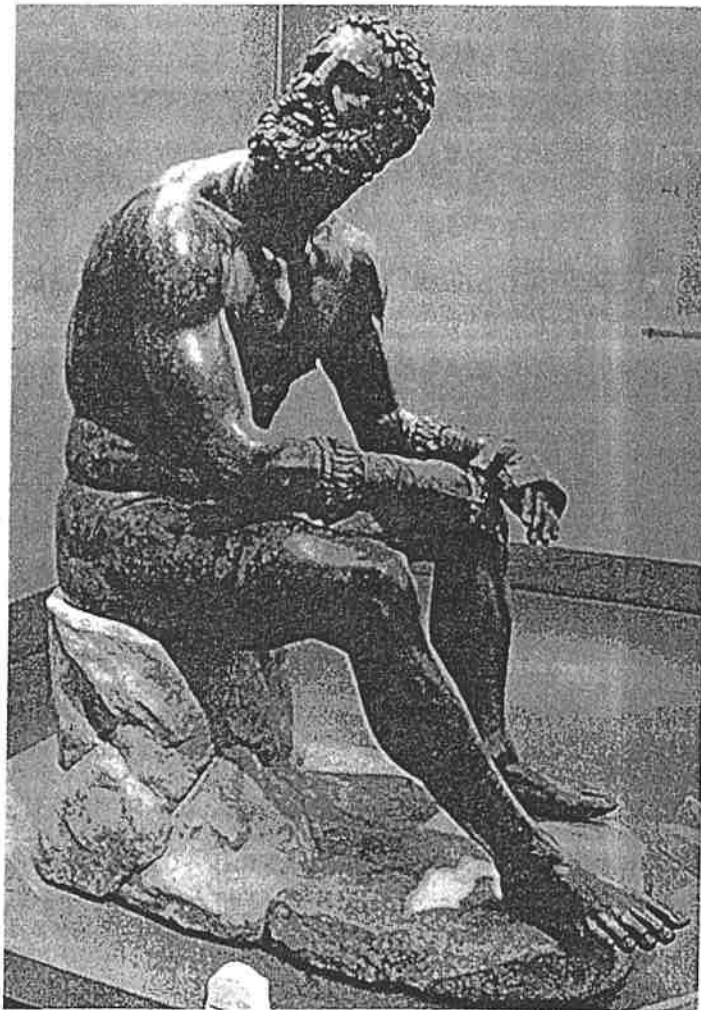
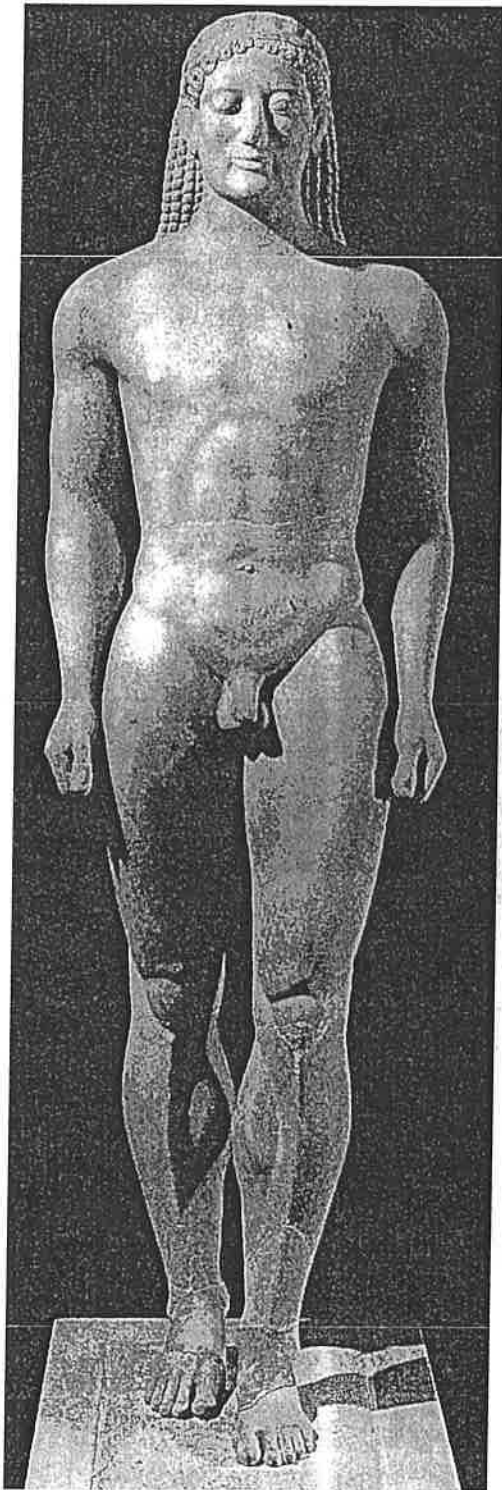


Image Set

Stylized
Hair



Free standing sculpture in
the round - Not high relief

Egyptian
stance

Grave marker

- Heroic youth sculptures
- Smaller votive styles exist
- More realistic than Egyptian forms
- Iron chisels allowed the carving of marble
- Development of steel chisels - Allowed increased realism from artists - more detail
- More accurate depiction of human features
- Not only for Royalty (like Egypt)

Content Area 2: Ancient Mediterranean. Anavysos Kouros. Archaic Greek. c. 530 B.C.E. Marble with remnants of paint.

Archaic
Smile

Female equivalent of
Kouros

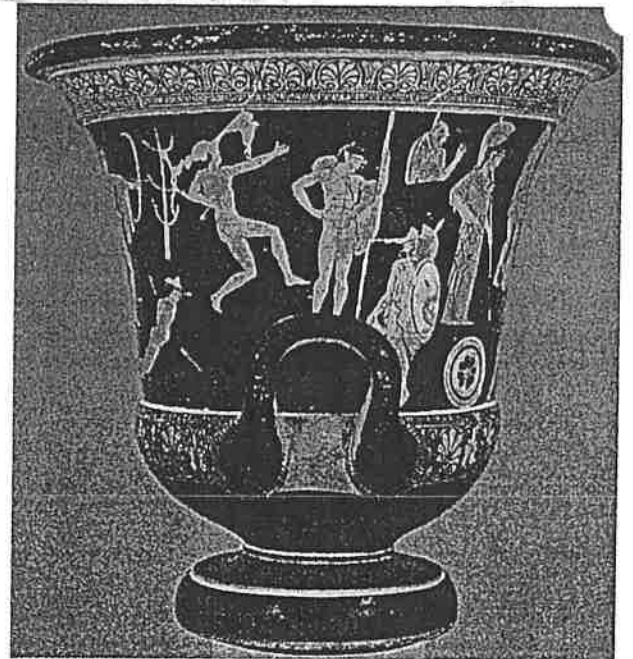
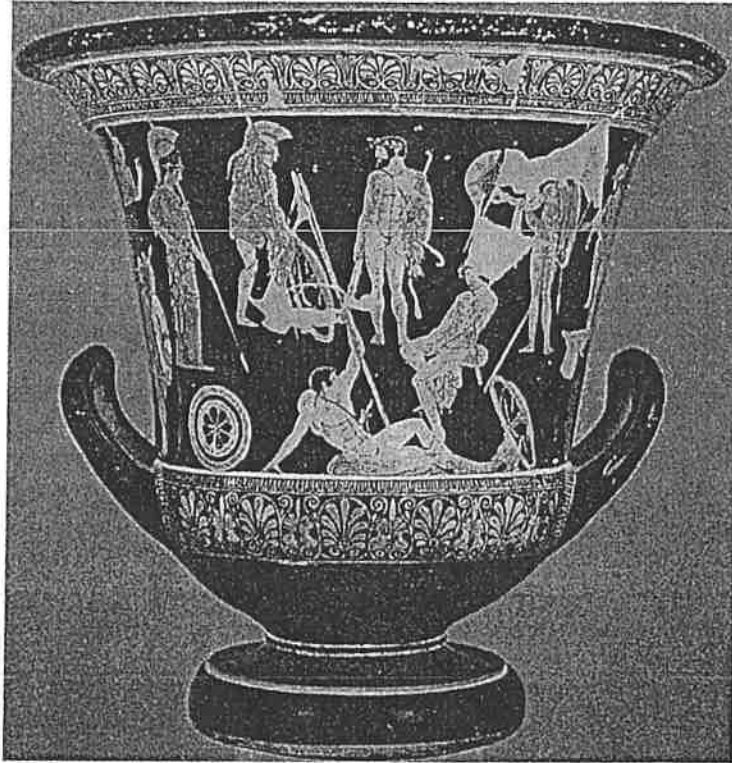


Archaic era
Dedicated to Athena

Found @ the Acropolis

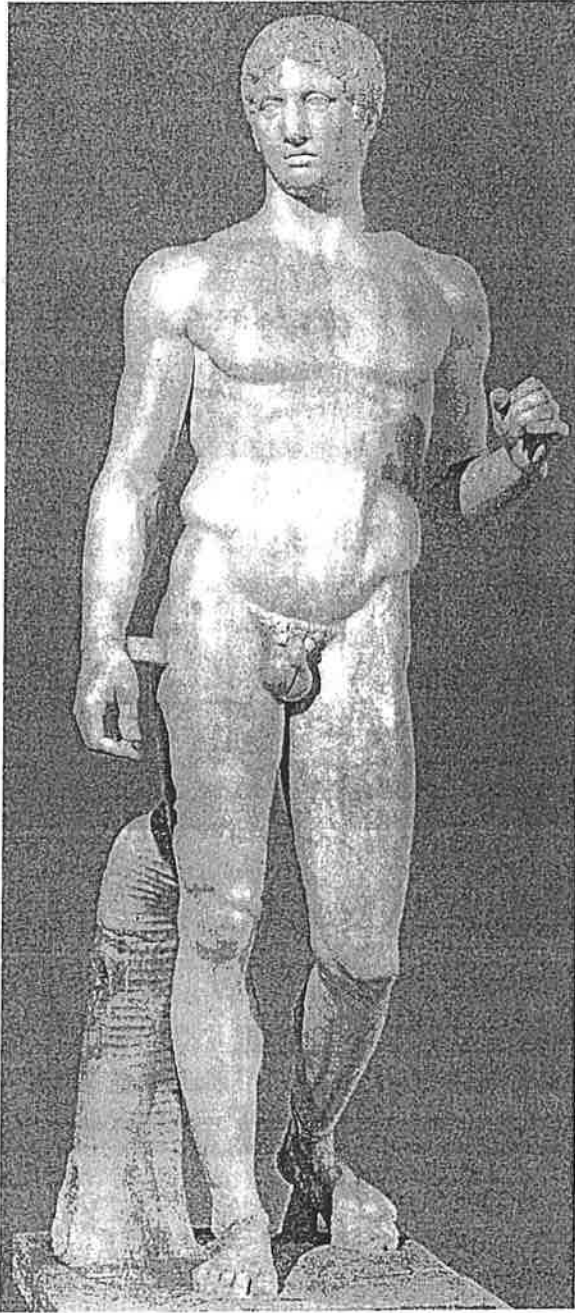
— Details in clothing

Content Area 2: Ancient Mediterranean. Peplon Kore from the Acropolis. Archaic Greek. c. 530 B.C.E. Marble, painted details.



Content Area 2: Ancient Mediterranean. Niobides Krater. Anonymous vase painter of Classical Greece known as the Niobid Painter. c. 460–450 B.C.E. Clay, red-figure technique (white highlights).

"Classical Greece"
Post-Persian Wars



Roman Copy - Bronze Original (now lost)

Representation of an athlete or god

Idealized

Polykleitos - Believed to be
artist.

Canon of ideal proportions.
- Mathematical Formulations

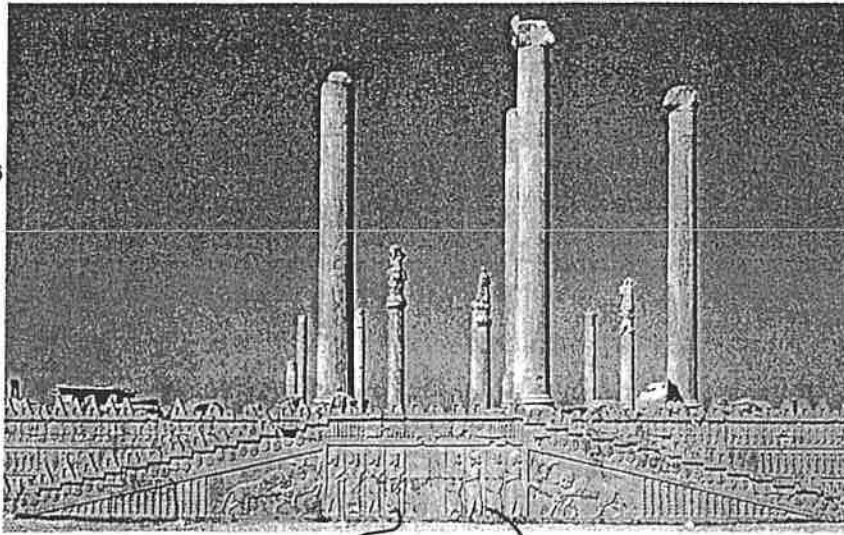
Contrapposto

- Balance

- Body is not on a horizontal
axis.

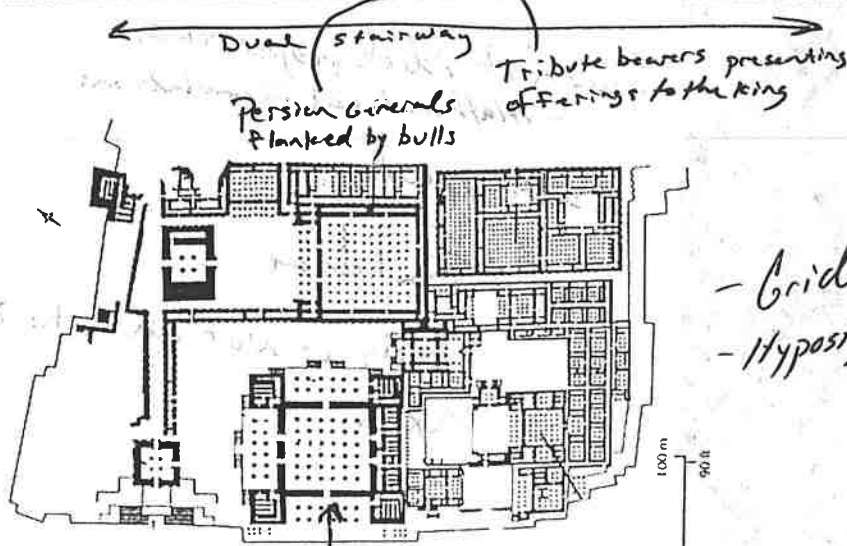
- No Persian Temples
- Rituals were outdoors
- Palaces were most elaborate structures

13 of
72 columns
still stand
Wooden ceiling



Towering, orderly structure
- Reflects power of Persian rulers.

- Impressive from a distance - visual impact.

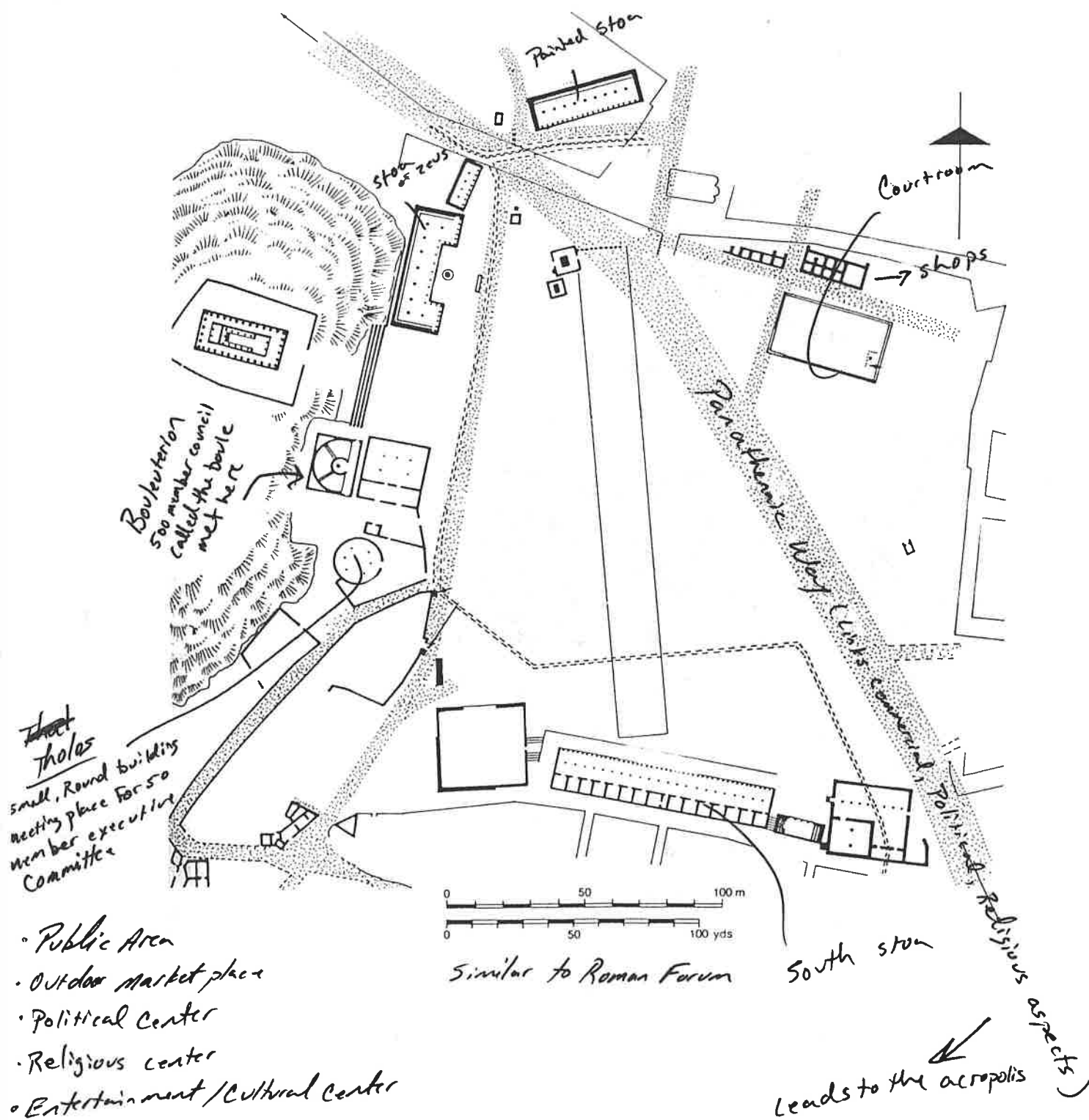


- Gridlike pattern
- Hypostyle halls

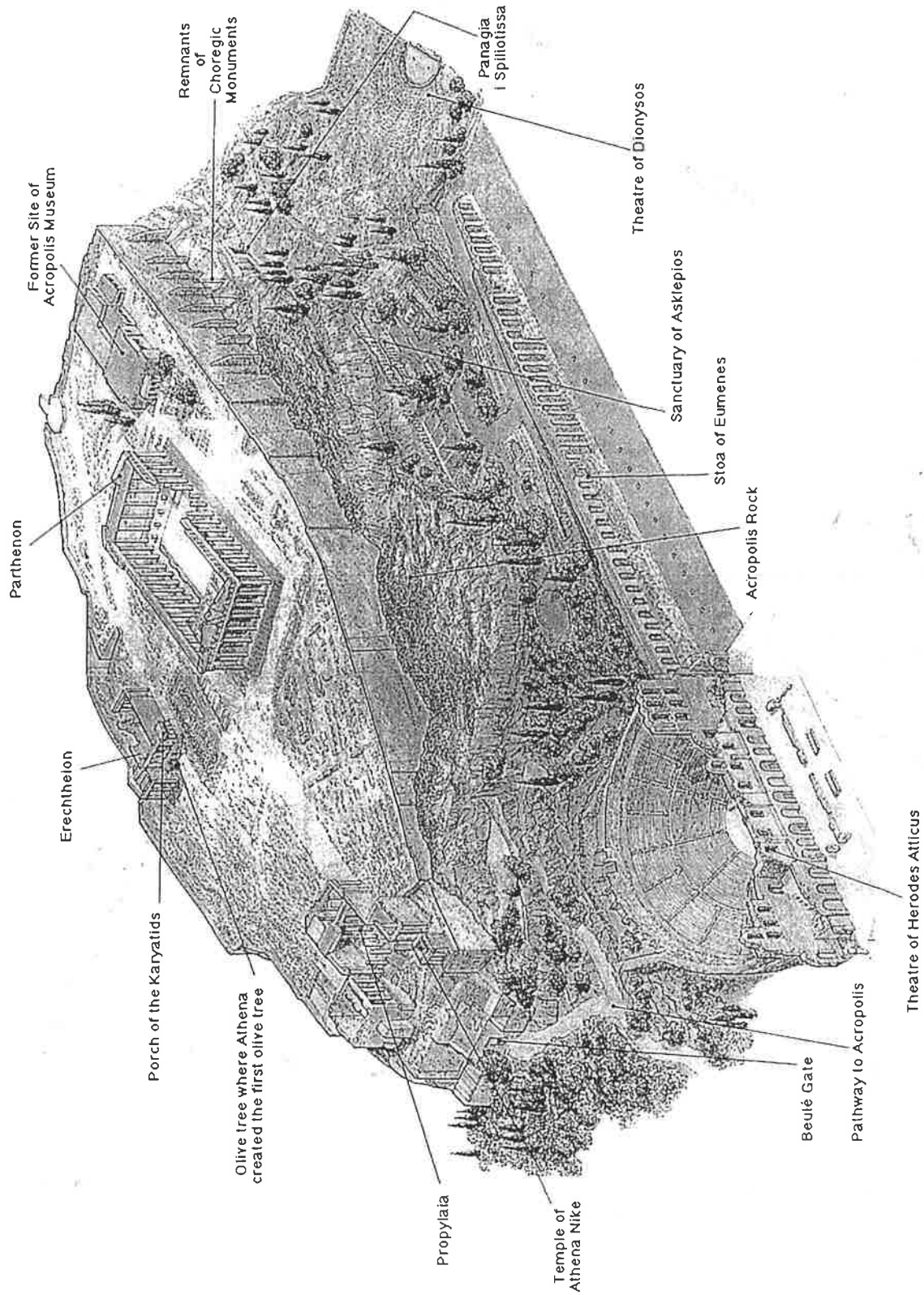
Apadana sits above the rest of the palace - open portico (porches) on 3 sides - could hold several thousand people.



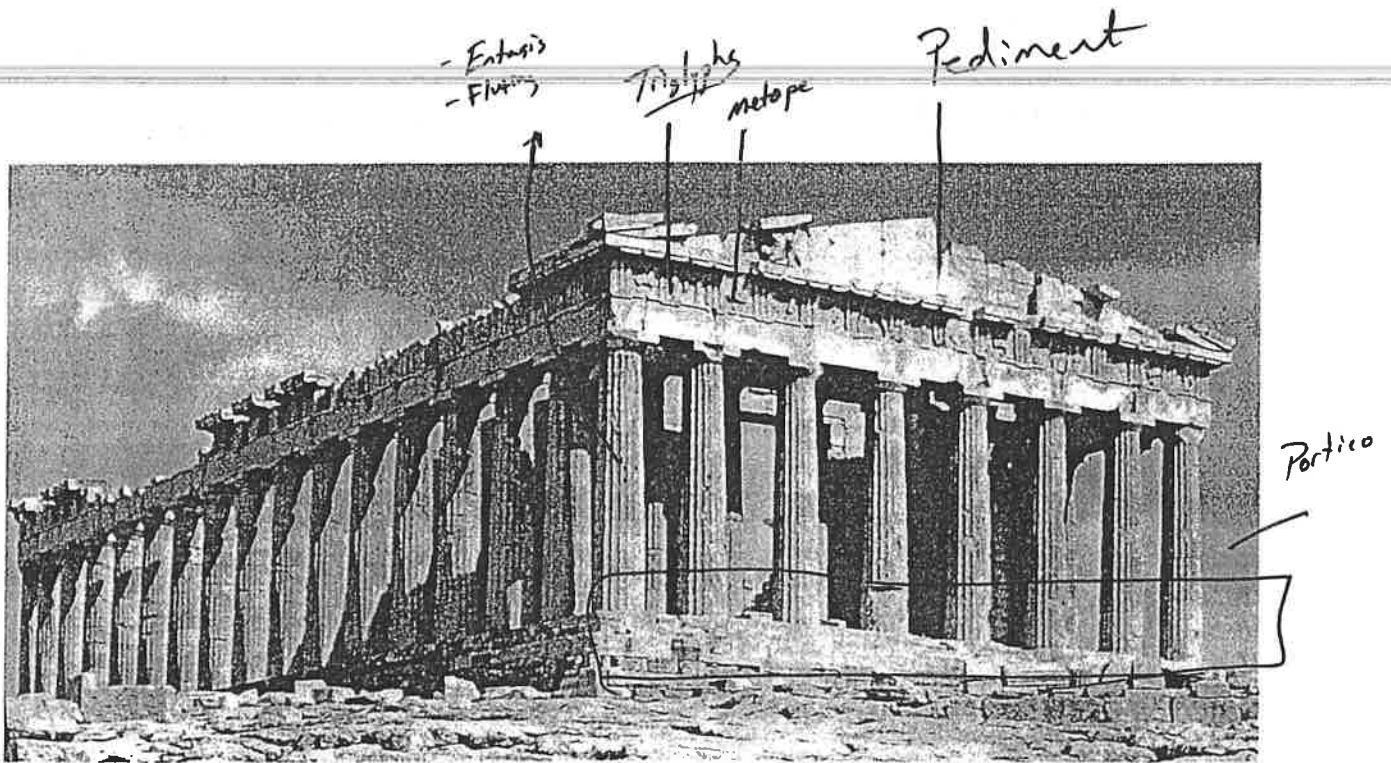
Content Area 2: Ancient Mediterranean. Audience Hall (apadana) of Darius and Xerxes. Persepolis, Iran. Persian. c. 520-465 B.C.E. Limestone.



Content Area 2: Ancient Mediterranean. Athenian agora. Archaic through Hellenistic Greek. 600 B.C.E.–150 C.E. Plan.



Content Area 2: Ancient Mediterranean. Acropolis. Athens, Greece. Iktinos and Kallikrates. c. 447–424 B.C.E. Marble.



High Classical Period.



Reclining male nude

Development of drapery

32 metopes - sack of Troy

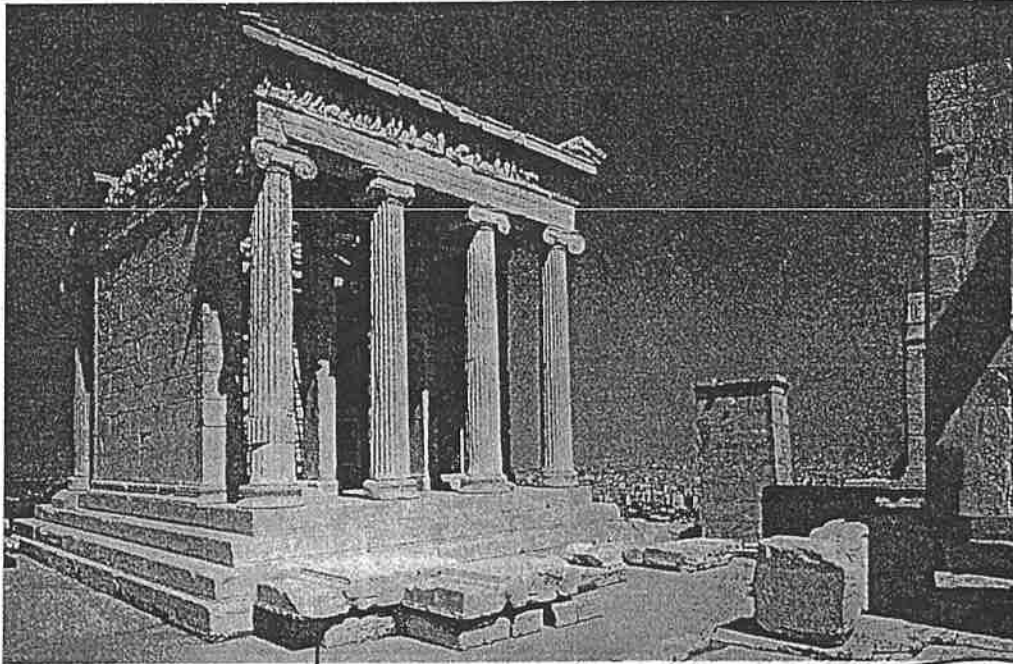
Interior Frieze = Panathenaic Procession — Humans ~~is~~ represented in a sacred space.

East pediment - Birth of Athena

West Pediment - Contest Between Athena & Poseidon

Ionic Building - Dedicated to Athena Nike (Goddess of victory)

- Temple's main theme is victory in war
- Reliefs depict victory over Persians in battle - Humans again represented in sacred space.



Temple of Nike.

Wings balance unstable pose.

- Awkward pose

Further development of human figure & anatomy.

Wet drapery style

Nike adjusting her sandal

Linear and abstract design.



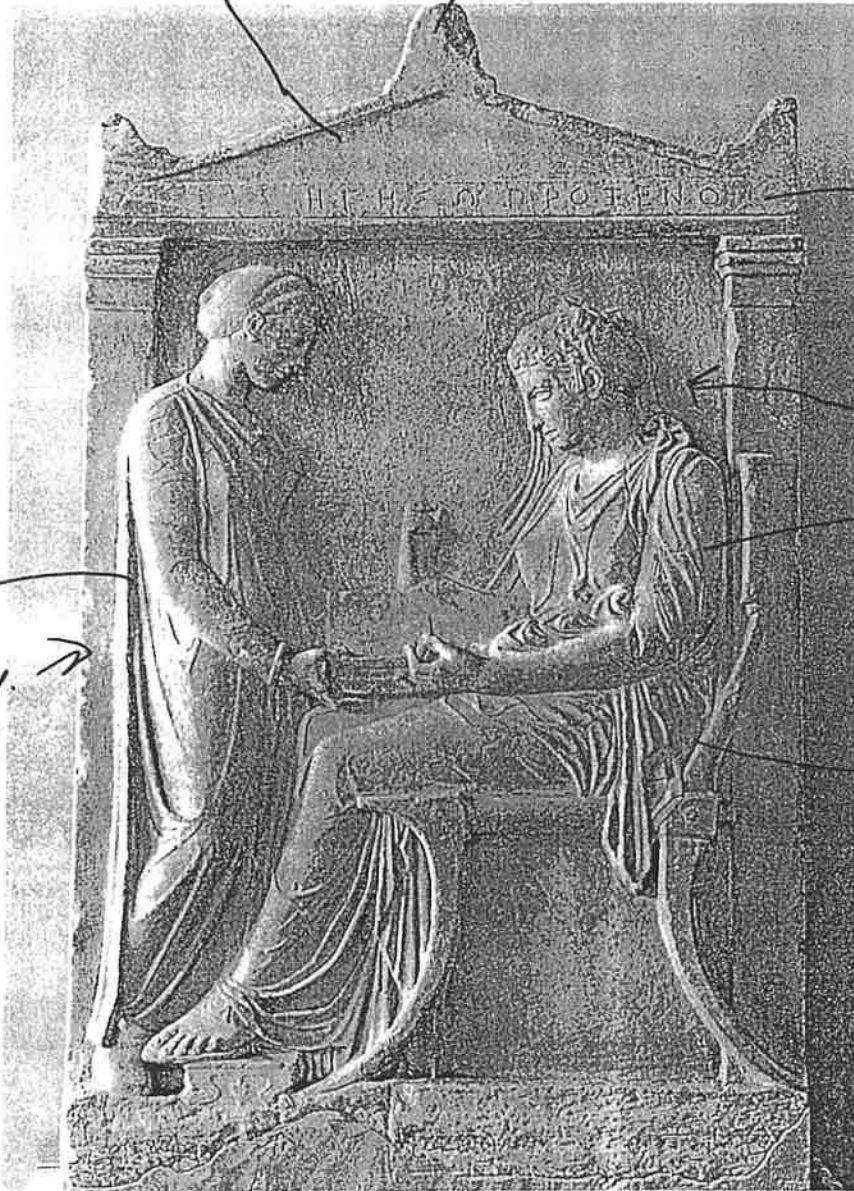
316''

Content Area 2: Ancient Mediterranean. Acropolis. Athens, Greece. Iktinos and Kallikrates. c. 447-424 B.C.E. Marble.

pediment

AKROTERI

Classical



"Rich style"

• shape of a small temple

Cornice with name of deceased - Hegeso

Chiton (style of dress) Transparent head dress

Somber mood - look @ faces

Clothing isn't sticking in wet-drapery style - No sexual connotation

slave

Barbarian dress & hood

- Aristocratic Burial
- Originally painted

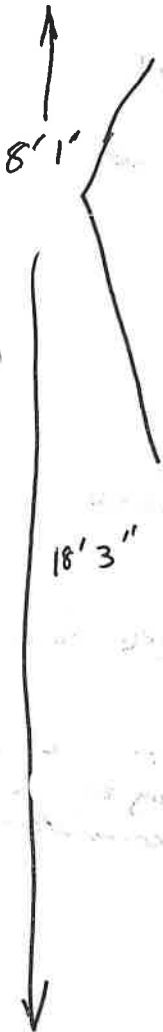
Content Area 2: Ancient Mediterranean. Grave stele of Hegeso. Attributed to Kallimachos. c. 410 B.C.E. Marble and paint.

Hellenistic

Commemoration of a victory - probably a naval victory

Nike - winged Victory

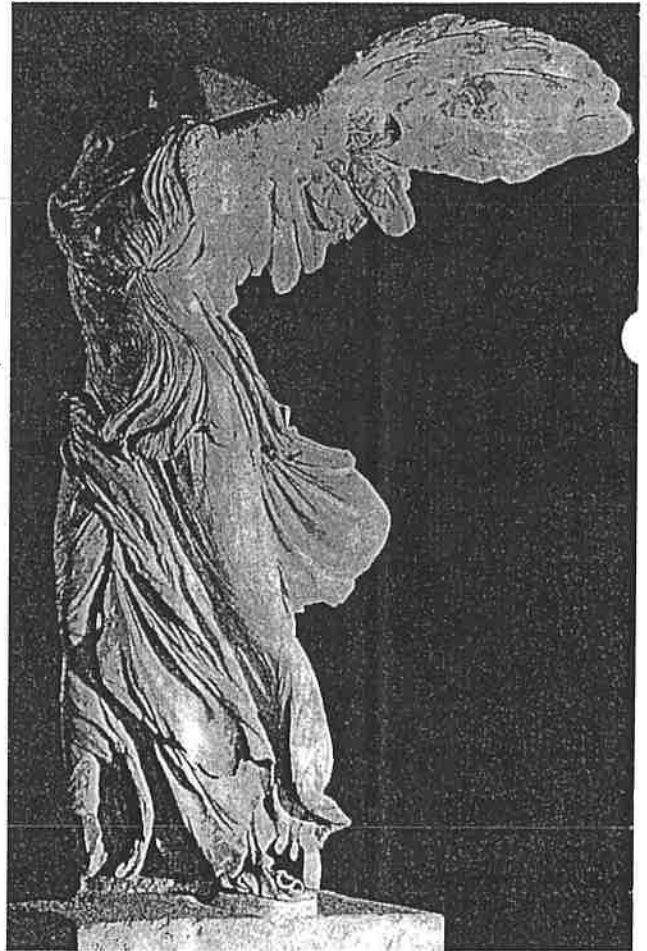
- Originally set high on hillside above sanctuary of the Great Gods on island of Samothrace



Forward movement

Contrasting textures

Wet Drapery



Base in form of a ship

- Classical influence in drapery

Hellenistic Characteristics

- Vigorous movement
- Dramatic, theatrical
- Rich texture, contrasting texture
- Use of light & dark
- Emotional

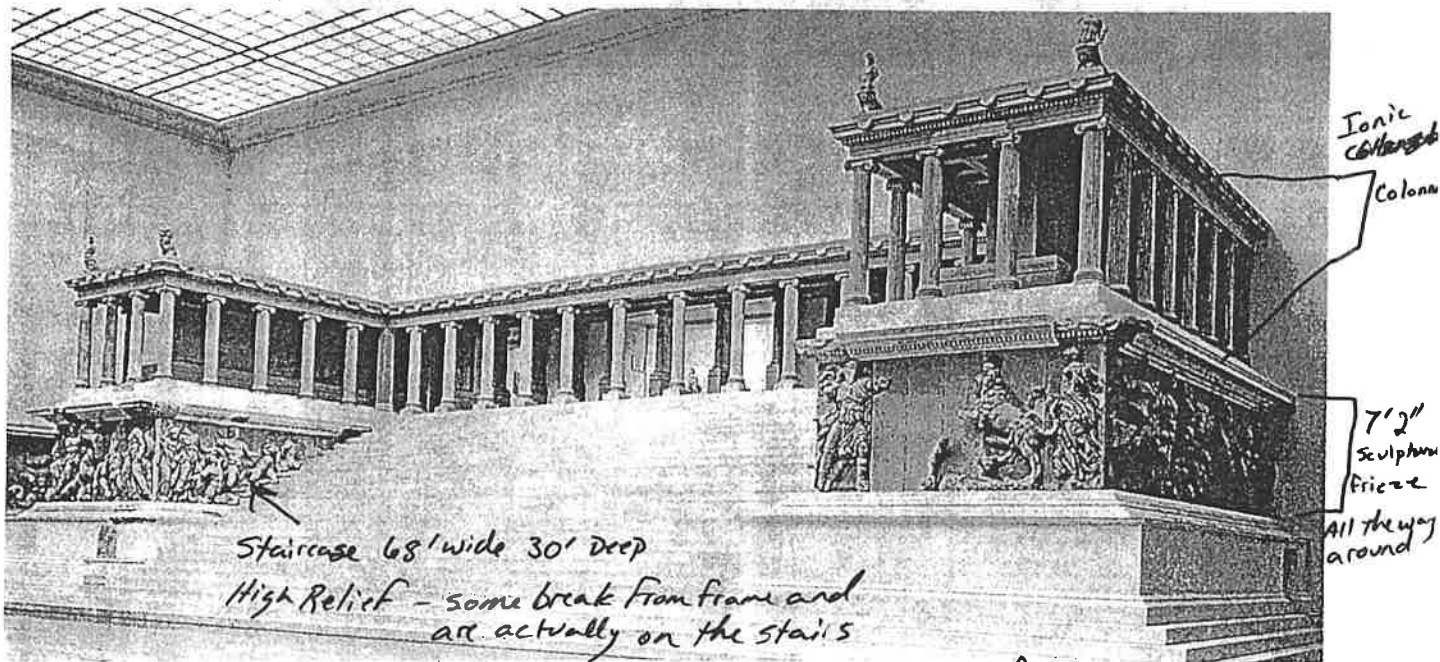
- Hellenistic statues "interact" with their environment.

Pergamon - Aegean kingdom (Modern Turkey), Part of a governmental/Religious/palace
Complex on the acropolis of Pergamon

- Shows struggle ~~between~~ between Gods & Giants
- symbolizes victory of Pergamon over barbarian Gauls.



Writhing, Twisting, Violence
Deep cutting relief - strong lights & darks
Criss-Crossing diagonals



Hellenistic interaction of space and form

Largest sculptural complex created in the ancient world.

Content Area 2: Ancient Mediterranean. Great Altar of Zeus and Athena at Pergamon. Asia Minor (present-day Turkey). Hellenistic Greek. c. 175 B.C.E. Marble (architecture and sculpture).

Realities of athletes' lives

Dark bruise under right eye
made with applied dark alloy

- Broken nose
- open wounds on forehead, nose
and cheeks.



Seated boxer. Hellenistic Greek. c. 100 B.C.E. Bronze.

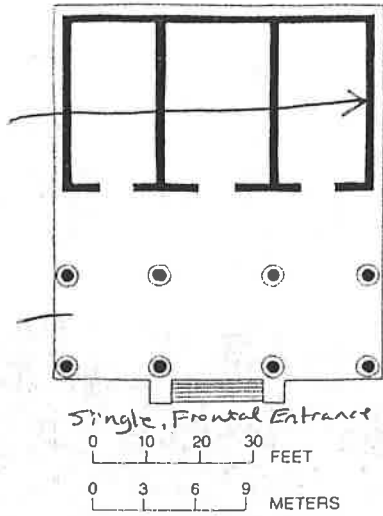
Highly influenced by the Greeks

closed back & sides

Pediment contained no sculptures

Edges of Roof held statues

Triple Cella

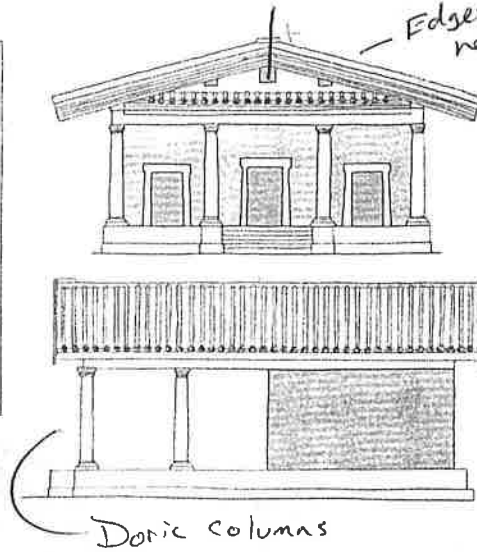


Front Portico

Single, Frontal Entrance

0 10 20 30 FEET

0 3 6 9 METERS



Materials: Mudbrick, Wood Terra-cotta

Models based on descriptions, not ruins



- Similarities to Archaic Greek kouros?
- Differences?

- greater movement than Archaic Greek sculpture

- Vulca as sculptor?

Sculptures placement may have symbolized a mythical event.



- Multiple sculptures decorated the temple
- Assimilation of Greek gods

Content Area 2: Ancient Mediterranean. Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo. Master sculptor Vulca. c. 510-500 B.C.E. Original temple of wood, mud brick, or tufa (volcanic rock); terra cotta sculpture.

• Cinerary urn - Terra cotta

• Informal pose - Married couple

Reclining as if @ a banquet

- They ate ~~was~~ lying down

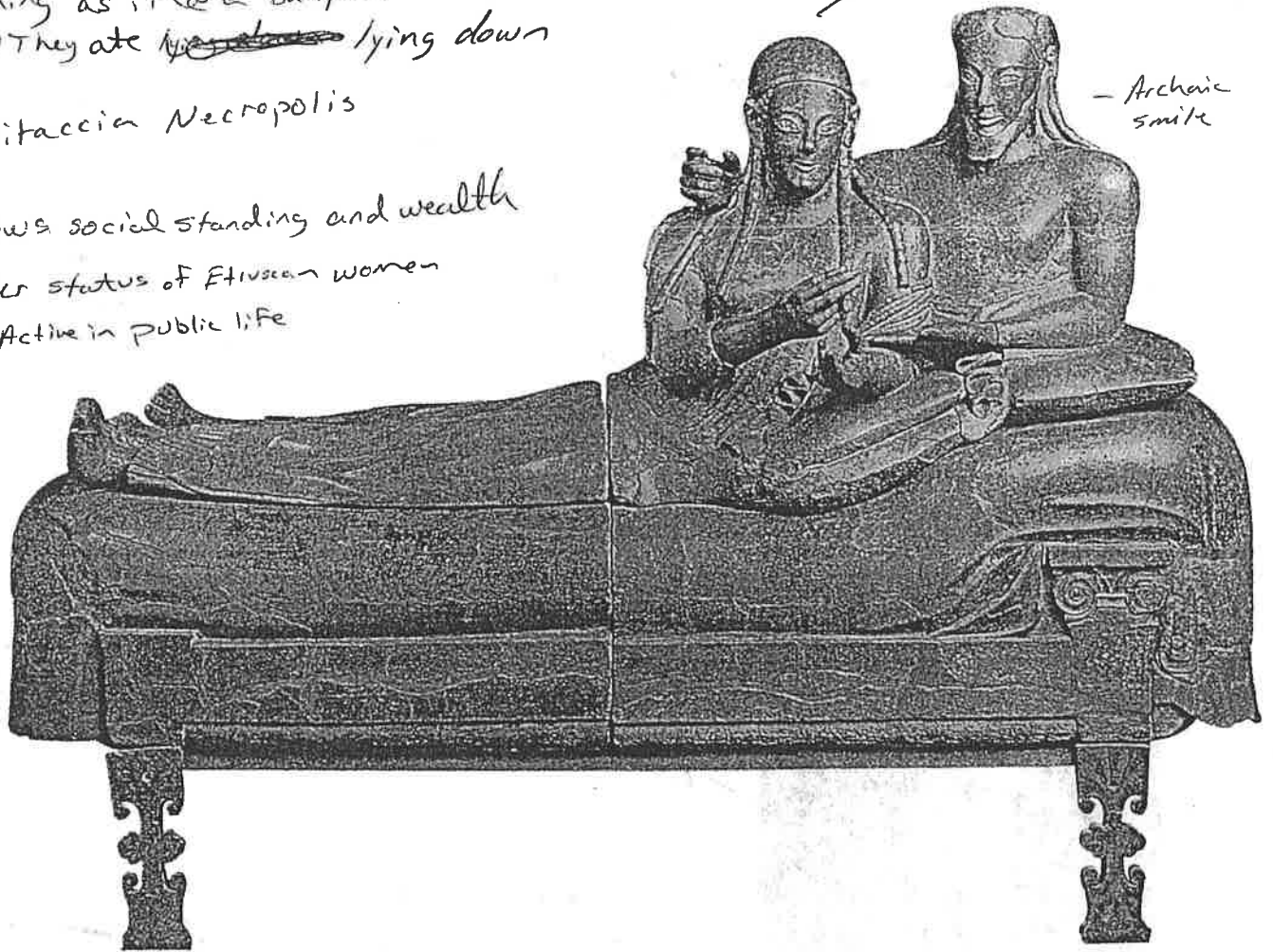
Banditaccia Necropolis

• Shows social standing and wealth

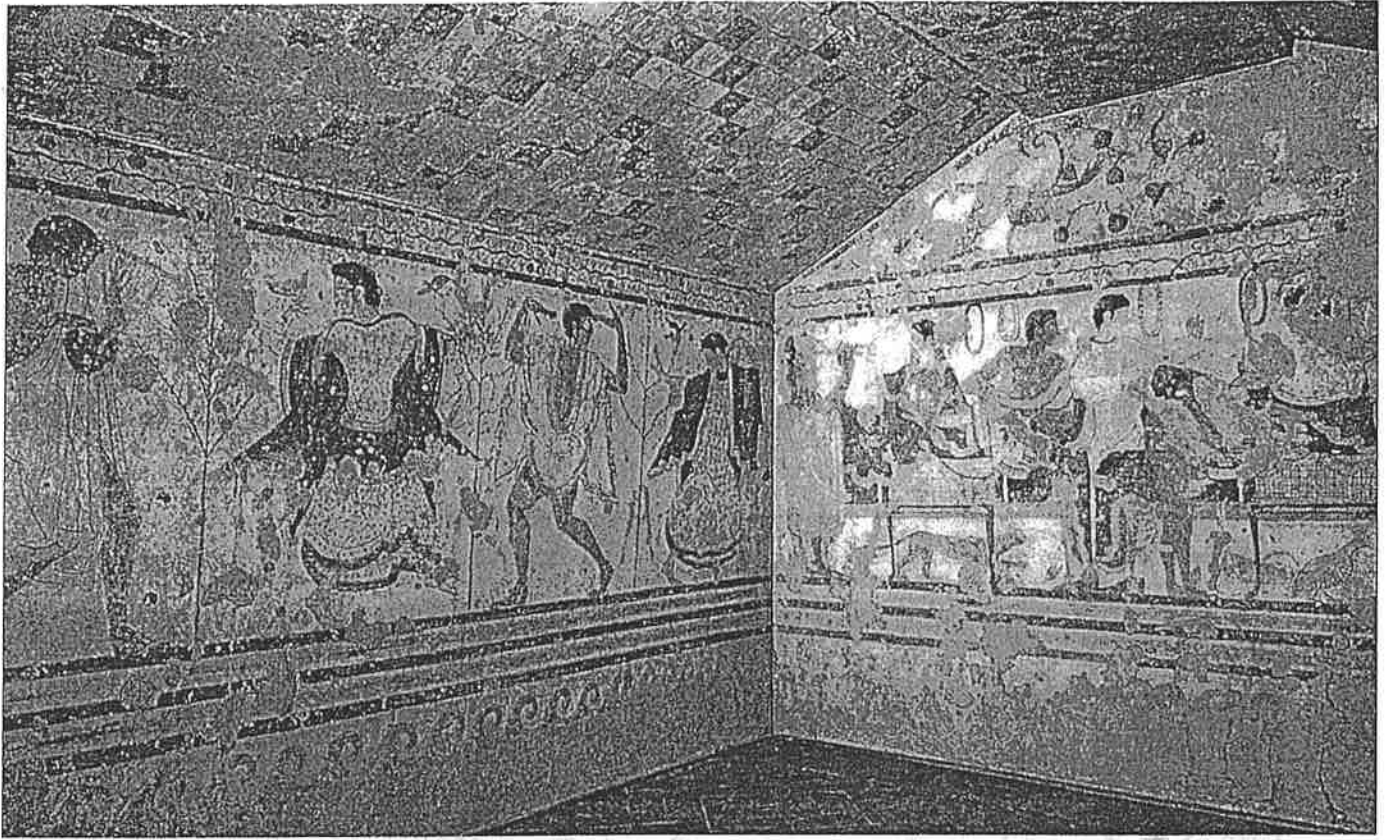
• Higher status of Etruscan women

- Active in public life

Man and woman



- Archaic
smile



Chamber tomb cut into rock below ground
Remains and offerings to the dead

• fresco

• Banquet scene

• Elite status

• light skinned females, dark skinned males

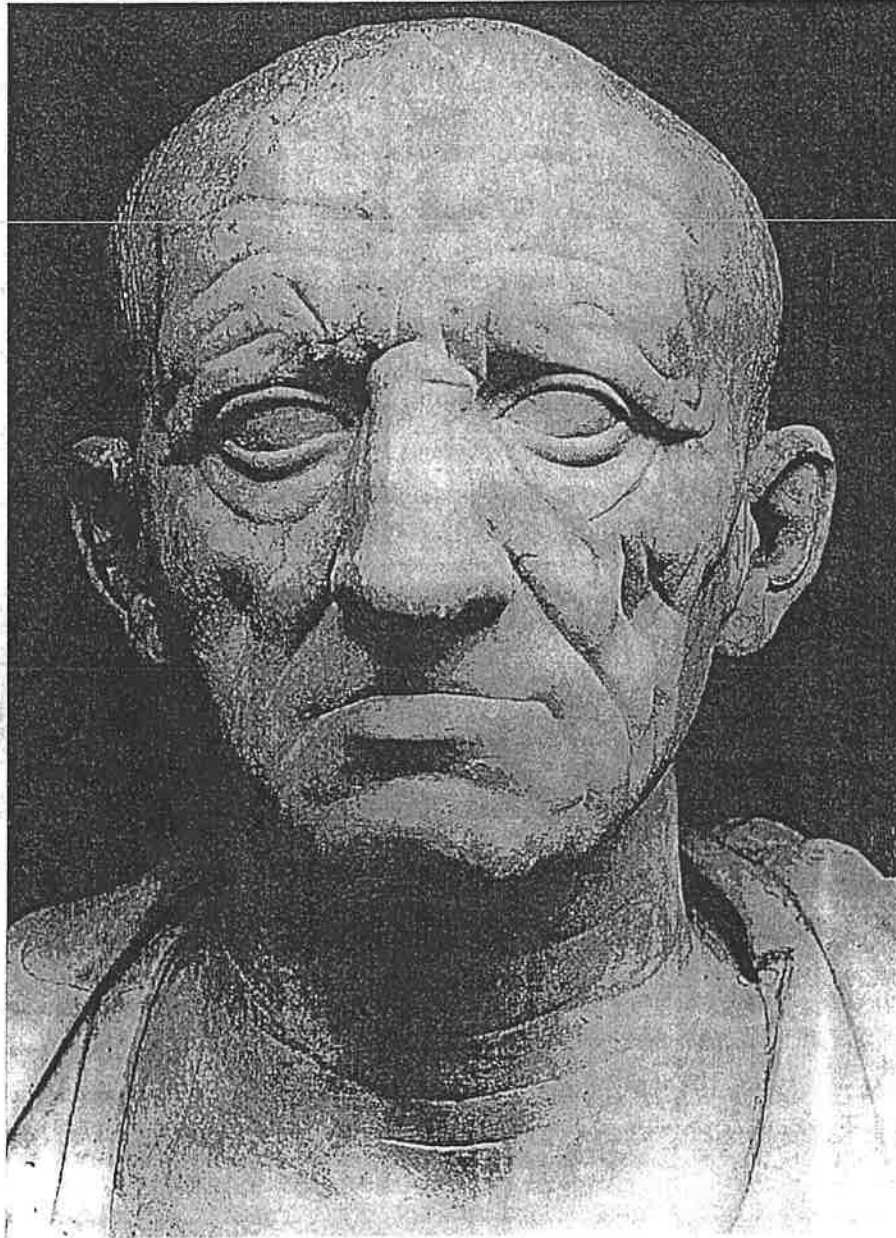
• Insight into Etruscan
Funeral rites - Festive
• celebration of life

• similar to ~~Archaic~~
Early Archaic Greek painting

Roman Republic

- Values virtue, seriousness, Experience
- Dedication to the public good.
- Determination

Images intended to project this



Verism

- Exaggerated natural features - often not flattering
- Lack of emotion
- Hyperrealism - Emphasizing natural signs of age.

- Reflect practice of wax death masks among patrician families
- Marble reveals patrician wealth

Content Area 2: Ancient Mediterranean. Head of a Roman patrician. Republican Roman. c. 75–50 B.C.E. Marble.

Royal Image = Propaganda

God-like image of Augustus

• Youthful, vigorous, powerful, capable

• Borrows styles from Doryphoros
by Polykleitos



- Idealized, perfect proportions

- Calm face

- Contrapposto

• Reminder of military leadership

- Cuirass = armor
- stylized to show accomplishments

- Right hand raised as if addressing troops

Pax Romana - Roman peace

Cupid on back of Dolphin

- Reminds viewer that Augustus is descended from the gods

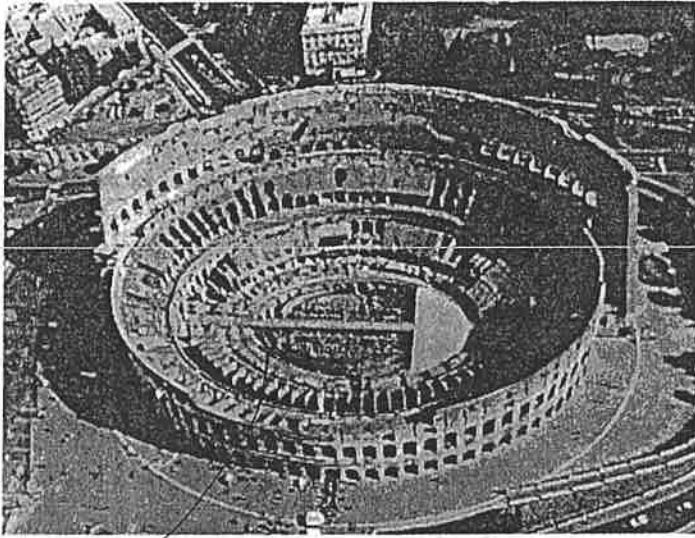
- Links to Venus

Concrete core and Foundation

Power of the Roman Empire

- Regular shaped true Arches around the perimeter

Seated
50,000
spectators

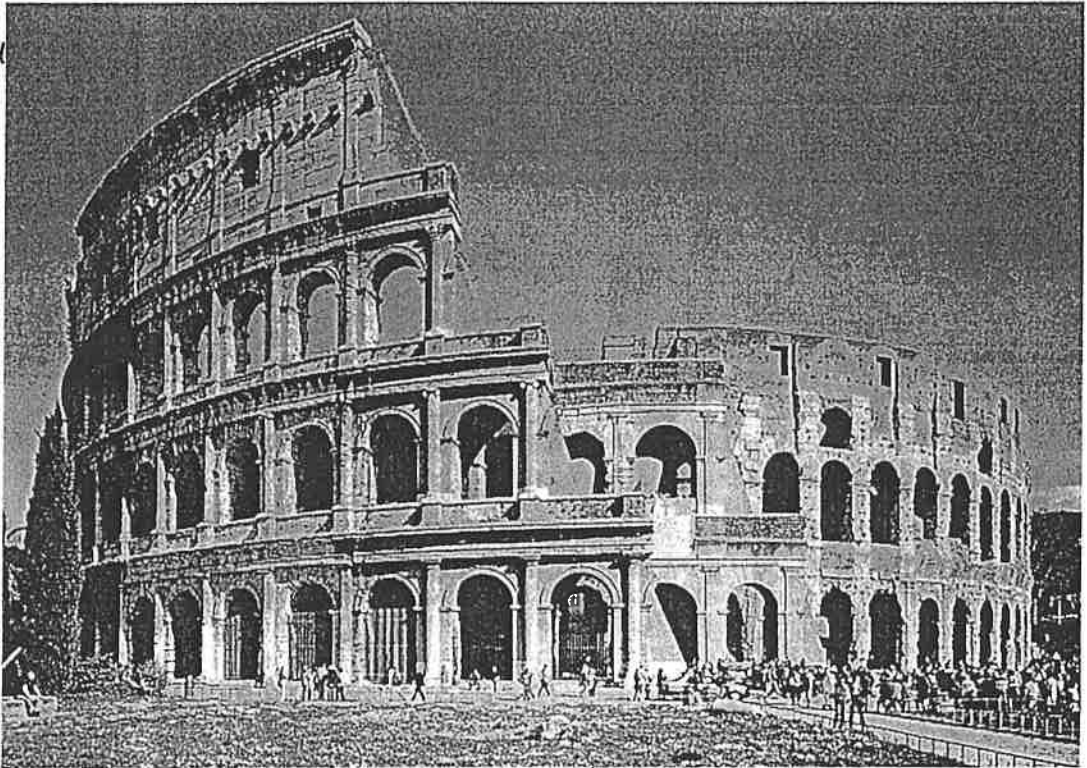


Marble used
in interior

- Concrete was inexpensive strong and able to be poured into shape with wooden molds
- Brick & limestone used to dress up the interiors
- Limestone blocks used to decorate the exterior - Most removed for Renaissance and Baroque churches

Arch - 2D - Become essential elements
Vault 3D - in Roman Architecture

Hypocaust - Area under
arena floor - mechanical
lifts to raise things
to floor level



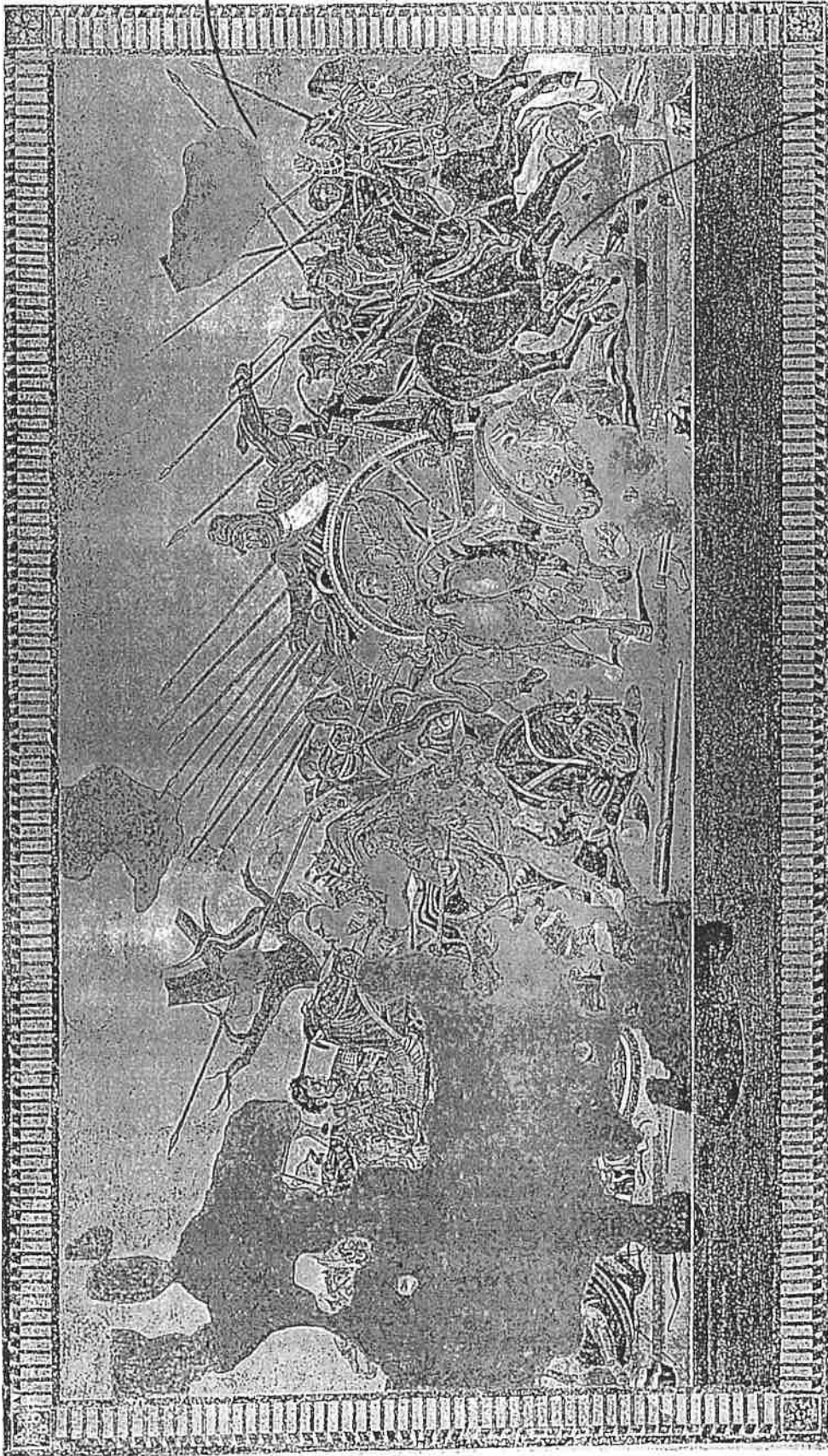
Columns serve no
structural function

Decorative and
attached to the walls
Engaged columns

3 levels of Arches
different orders
Corinthian
Ionic
Doric/Tuscan

Largest arena ever built before the 20th century

Barrel vaults and
intersecting groin
vaults



Chaos
Zigzags
Diagonals

3/4 View of
horse - Innovative
depiction

Battle of Issus: Mosaic
Tesserae - Tiny pieces of stone or glass cut to the desired shape

Note the use of light & shadow, foreshortening

Dramatic Narrative = Hellenistic

- Defeat of Darius at Battle of Issus

- Copied from Greek paintings

- specific moment when the battle turned.

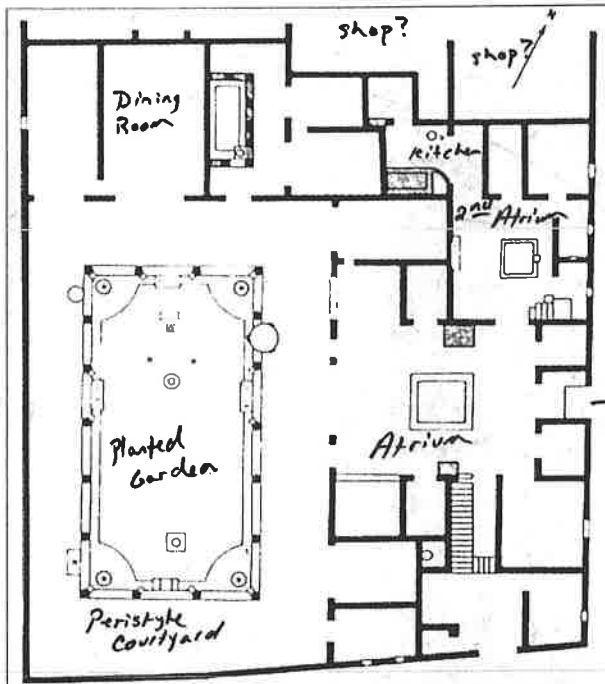
Roman Republic but reflects
Hellenistic traits.

Content Area 2: Ancient Mediterranean. Alexander Mosaic from the House of Faun, Pompeii. Republican Roman. c. 100 B.C.E. Mosaic.

House of the Vettii;

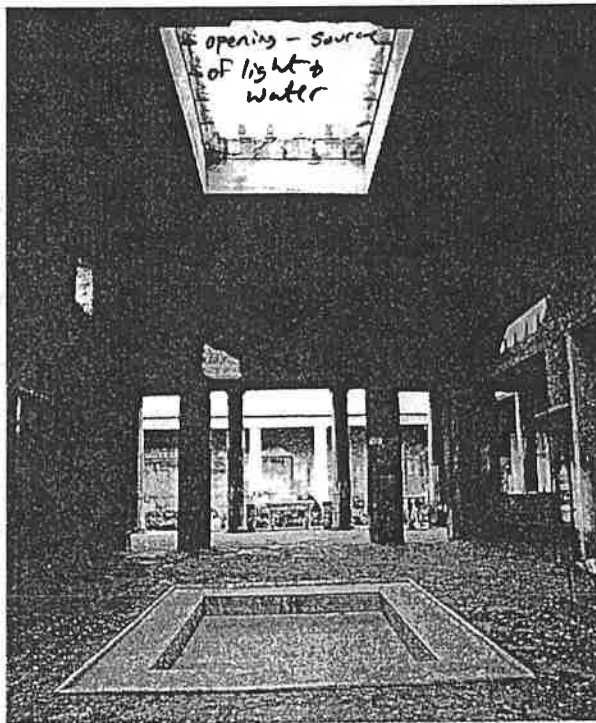
- Built by 2 Freedmen (former slaves) brothers
- Became wealthy merchants

• Domus



- Status symbol - Display of wealth
- Rooms for entertaining.

Entrance



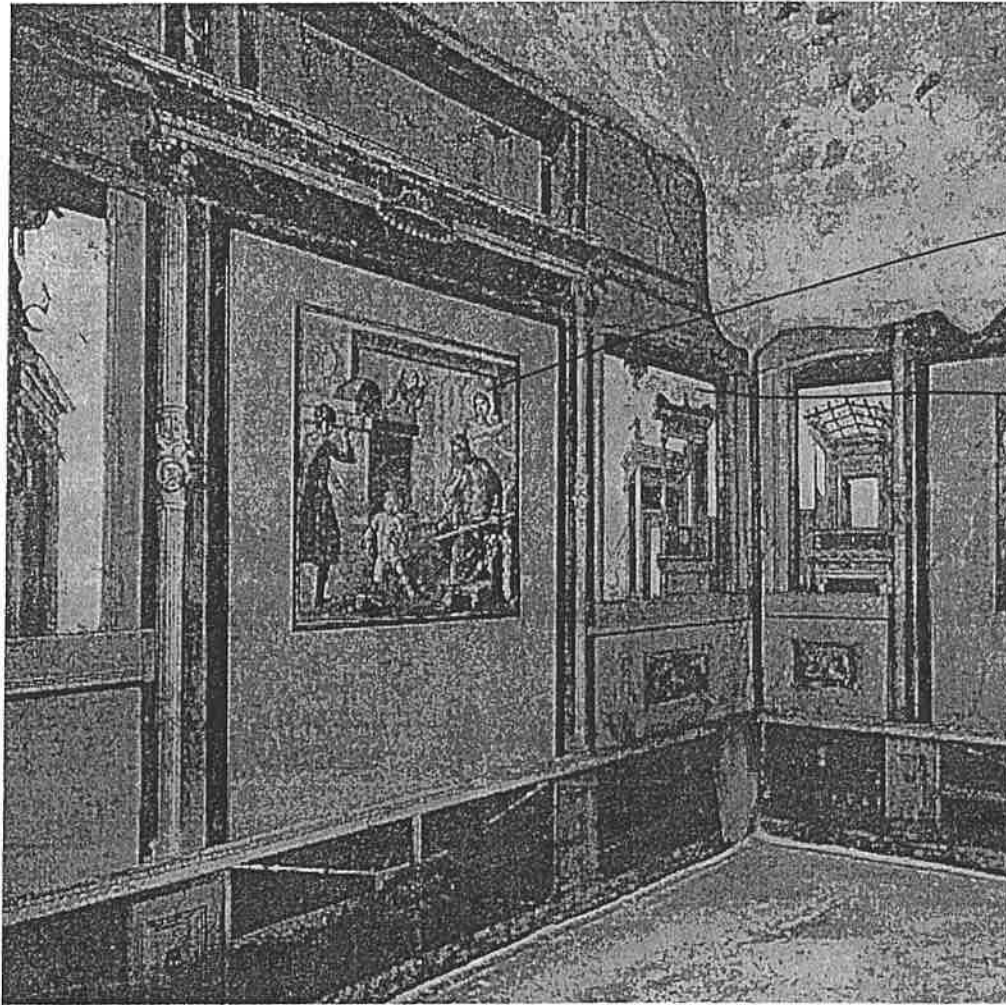
Atrium

Wall paintings throughout the house.

Content Area 2: Ancient Mediterranean. House of the Vettii. Pompeii, Italy. Imperial Roman. c. second century B.C.E.; rebuilt c. 62-79 C.E. Cut stone and fresco.

Wall paintings reflect influence of Greek paintings

"Fourth style" wall paintings



"openings" in walls
like picture windows
3D scenes of
mythology or nature

Architectural
Views show
Familiarity
with linear
perspective

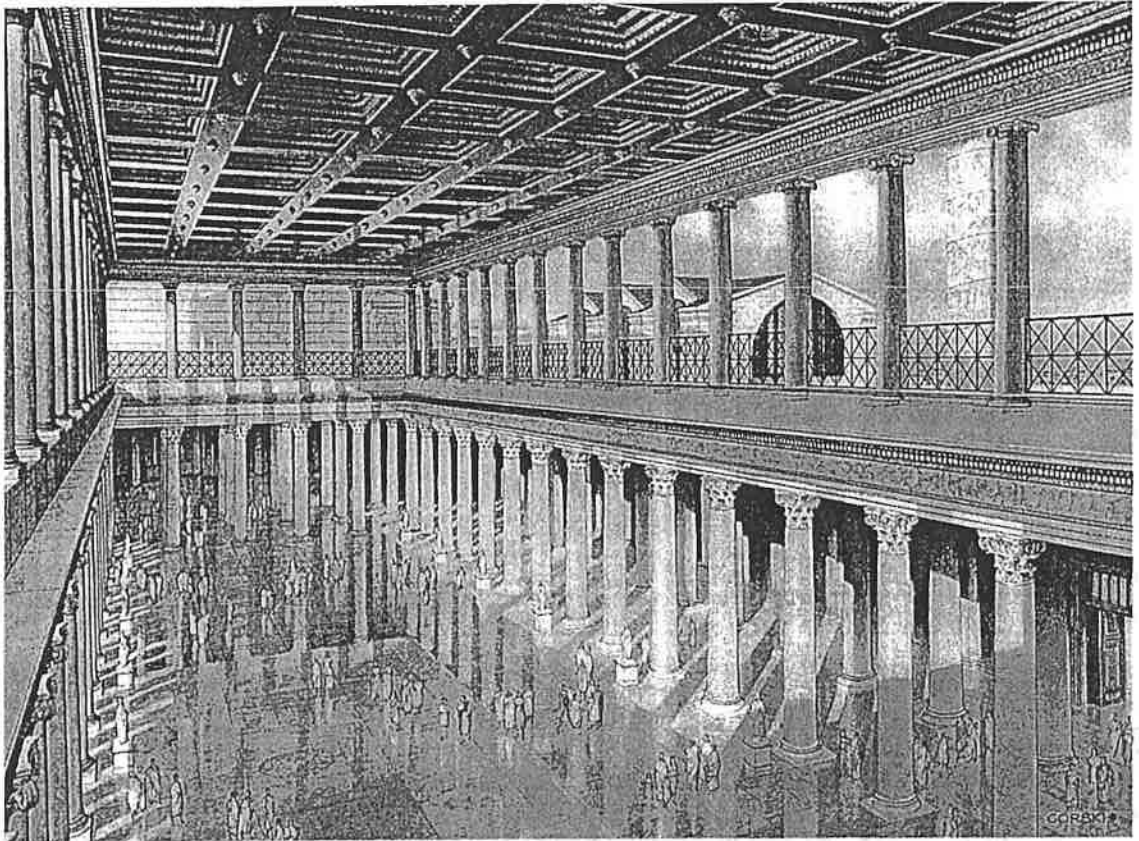
Band at base
of wall combines
illusion of 3D detailing
with shadows &
areas of painted
stucco meant to
look like polished
marble.

Wall is Flat - Illusion of Columns & Depth
Use of light & shadow

Glorify & memorialize Trajan's achievements - symbolizes the power of Rome

Apollo's domus of
Damascus = Architect

Interior of
Basilica Ulpia
(law court and
government center)



Market & Forum Complex = Monumental civic center

Column of Trajan
Spiral Relief frieze - narrative



Content Area 2: Ancient Mediterranean. Forum of Trajan. Rome, Italy. Apollodorus of Damascus. Forum and markets: 106-112 C.E.; column completed 113 C.E. Brick and concrete (architecture); marble (column).



- Markets built of concrete & brick
- Turned slope of Quirinal Hill into 6 level commercial complex
- 150 individual shops
- Use of arches & vaults



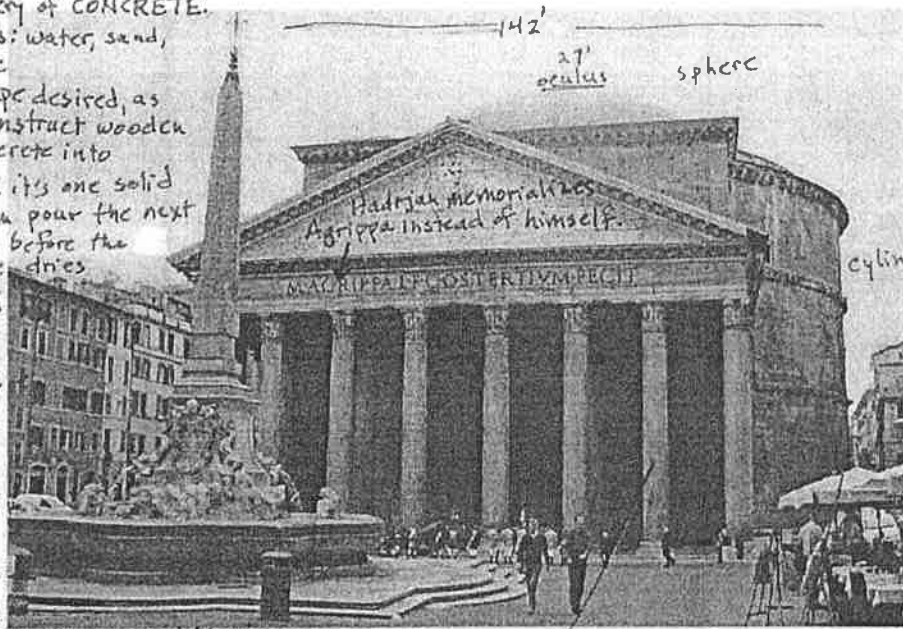
- Continuous band of painted Relief sculptures to commemorate conquest of Dacia
- Marble
- 125'
- Frieze spirals 23 times
- Bas Relief
- Trajans cremated remains placed in base of column
- Continuous Narrative
- Originally painted

Content Area 2: Ancient Mediterranean. Forum of Trajan. Rome, Italy. Apollodorus of Damascus. Forum and markets: 106–112 C.E.; column completed 113 C.E. Brick and concrete (architecture); marble (column).

Built as a temple to all the Olympian gods (pantheon) on site of an earlier temple built by Agrippa (later destroyed). Present structure built during reign of Hadrian.
 • largest domed structure in the world for 1300 years
 • STILL the world's largest unreinforced concrete dome.

Structure shows mastery of CONCRETE.

- Inexpensive materials: water, sand, crushed rock, lime
- Can make it any shape desired, as long as you can construct wooden molds to pour concrete into
- Structural stability: it's one solid piece, as long as you pour the next bucket of concrete before the previously poured one dries
- Recipe can be adjusted acc. to how much weight it must support: lower part of walls have more rock rubble, less as you go up. Dome itself lightest of all due to coffers; use of pozzulana, sand made from pumice. Putting oculus in center also dramatically lessens weight of dome.



Exterior's interior surfaces originally covered w/ marble veneer.

Ceiling of portico was covered in gilded bronze doors. Pope Urban II order bronze f/ portico ceiling removed in 11c. Used for a cannon.

Originally, approach would have been much diff. Ground level was lower, so you would have been looking up at portico on a podium. Also, a colonnade forced restricted entry to one direction facing temple, if you wouldn't have been able to see dome. Element of shock & awe on entering.

Monolithic granite columns on massive granite bases. Granite brought f/ Egypt.

What takes your breath away when you go in is the SPACE.

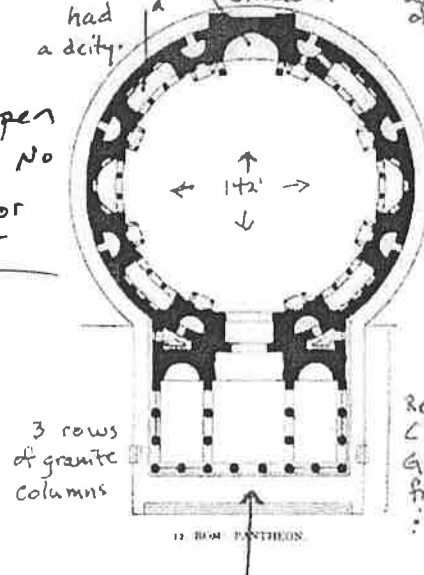
"One passes from a world of hard confin[ing] angular forms into one of spherical infinity" creating "the visual excitement & feeling of sudden elation." HF

Perimeter alternates between pedimented niches and colonnaded recesses



Huge open space! No cella or Naos

Each of the 7 niches had a statue of a deity.



142' high sphere within a 142' wide cylinder

Rectangular porch (PORTICO) recalls Greek Classical temple front w/ colonnade & pediment.

One of the world's most influential structures.

M. K. Russell
St. Andrew's Episcopal School, Austin, TX

In earlier times, the Romans had cremated their dead, but by the 3rd c. CE, most had begun placing them in tombs or graves. Wealthy families commissioned marble sarcophagi (coffins) decorated w/ relief carving

By the 3rd c. CE, the stability & prosperity of the Pax Romana had been replaced by instability and unrest: high unemployment, high inflation, urban riots, political chaos w/ assassinations, military defeats by Persians in the east & Germanic tribes in northwest.

We don't know what battle this is, but prob. between Romans & Goths

Forehead shows emblem of Mithras, suggesting he was a believer in this religion promising life after death

Roman soldiers above, recognizable w/ helmets, breast plates, tunics

Calm & order of disciplined soldiers on Column of Trajan reflect stability & prosperity of Pax Romana, while THIS reflects the time of troubles in 3rd

Rome:

- "writting, twisting figures"
- "dense mass of intertwined bodies"

- crowded space:
"Space, mastered thru centuries of Greek & Roman effort, has been swallowed up. Neither depth nor height is rep'd; the wall of bodies is piled in the foreground plane."

→ "extreme rejection of classical perspective"

- high relief much more dramatic than bas relief of C of T. Bold projection & deep undercutting = strong contrasts of light/dark

- CHAOS:
- overlapping, criss-crossing diagonals
- movement going in different directions
- no space for movement to go into
- exaggerated emotional gestures: facial expressions
- soldiers climbing over piles of corpses
- extremes of active/passive



Barbarian soldiers below, recognizable w/ long loose pants, lots of curly hair & heavy beards

47 Content Area 2: Ancient Mediterranean. Ludovisi Battle Sarcophagus. Late Imperial Roman. c. 250 C.E. Marble.

1. Lewis: Lewis

17c. Cardinal who bought it after 1621 discovery in Rome

Had to be outside city walls on private property
Marsha K. Russell

St. Andrew's Episcopal School, Austin, TX

"Early Christian art" = earliest preserved works of Christian art; most of which come after 200 C.E. So mainly 3rd & 4th centuries.

mainly found in the catacombs, vast underground cemeteries carved out of the tufa as Etruscan tombs had been. THIS one - Catacomb of Priscilla - has 8 miles of corridors, mostly lined with rows of rectangular horizontal slots to place bodies in. Those would be sealed w/ pieces of tile or marble. The paintings are found in small rooms called cubiculi - here, these were tombs for Christian masters or for wealthy families. Paintings are like secular Roman paintings in style and technique, diff. only in content.

Ceiling fresco:

Shows Jesus as good Shepherd w/ sheep in center medallion.

Outer circular frame has 4 lunettes around edge. Lines connect those to the central medallion, creating a cross w/ arms of equal length.

story in lunettes is Old Testament.

story of Jonah & the whale. Jonah, who came out of the whale's belly after 3 days, is seen as a prefiguration of Christ, something foretells a future event. Subject matter in all the paintings mainly comes from either

the Old or New Testament in the Bible.

"In the middle, the Good Shepherd is painted in the Garden of Paradise, amid peacocks & doves. Catacomb Priscilla

Just outside entrance, scene shows Jonah coming out of whale, sacrifice of Isaac, & 3 Jewish boys who didn't burn when put in furnace in Babylon. All are frequent motifs in catacomb paintings, prefigurations of release/salvation from death that comes w/ faith in Jesus's Resurrection.



Good Shepherd fresco



Greek Chapel: long bench for people to sit on during funeral banquets held in honor of the dead

painting in arch shows 7 figs eating, one on far L is breaking bread. Most scholars agree the figs are women, based on clothing & delicate features.



The Orant Chapel: looking at wall & ceiling. Orant = person praying w/ arms lifted. This one is female. Fig on right = woman nursing a baby. Some wonder if this is earliest depiction of Mary & baby Jesus.

"Here the realistic tradition of Roman art... is combined... with signs & metaphors that suggest a life and a condition that go beyond the earthly horizon.... romapedia

Early Christian artists take images of other traditions and give them new meaning."

Orants = praying figures, are found in pagan & Jewish art.

Christ as good Shepherd comes from pagan images of Apollo, Orpheus among the animals, or Hermes the shepherd