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Art in Athens & Attica

A crash course

Trawsnewid Addysg; Trawsnewid Bywydau
Transforming Education; Transforming Lives



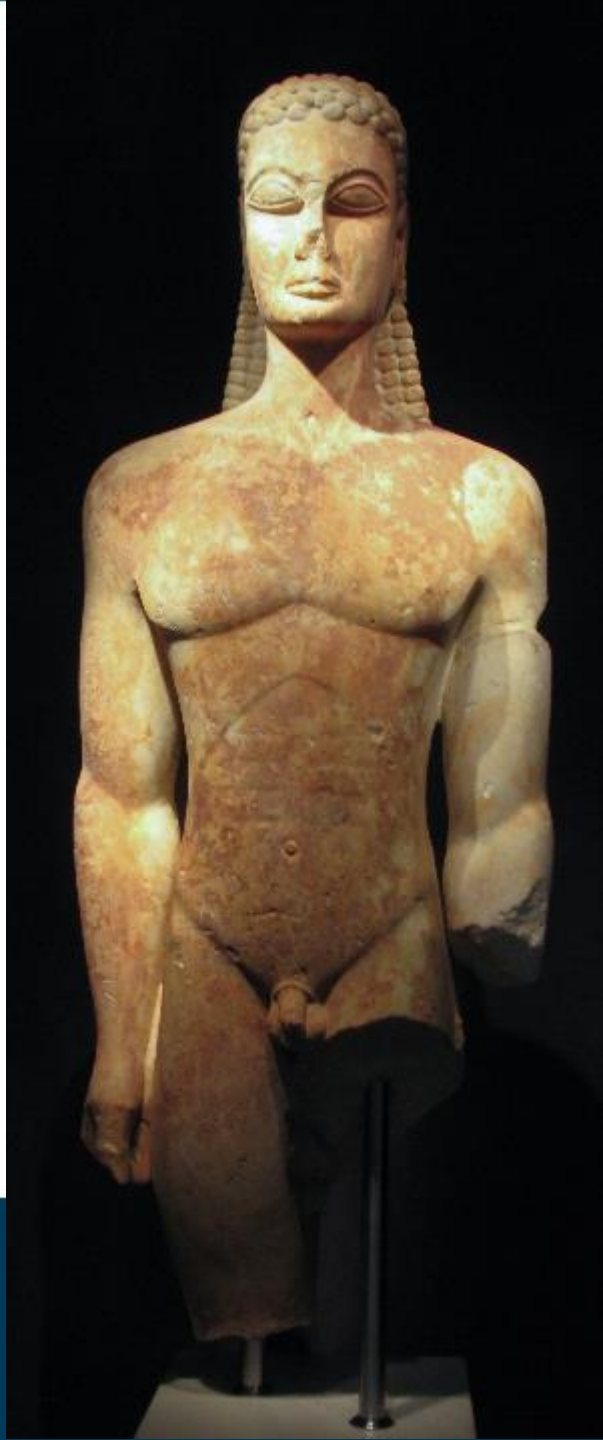
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Approaching art

- Materials: raw materials and technique
- Use and re-use
- Commissioning and sale, creation, ownership, viewing
- Content: contemporary discourse and identity – interpretation of specific objects vs interpretation of trends and patterns
- Typologies and chronological development



"The lady of Auxerre", statue of goddess, Crete, mid-6th C BCE



Above: torso of a marble kouros, early 5th C BCE. NAMA. Found on the banks of the Ilissos.
Left: "The sacred gate kouros", 600-590 BCE.



Kouros from
Sounion, c. 600
BCE. Votive to
Poseidon. NAMA.



Calf bearer, Acropolis
museum, c. 560 BCE



Kritios boy. Acropolis
museum, c. 480 BCE.



Above: bronze statue of Zeus, late archaic, possibly from Athens. Found in the Artemision ship wreck. NAMA.



Right: Clay votive tablet dedicated at Brauron: Artemis with a hound, c. 490-480. Brauron museum.



Artemis
bronze in
the Pireaus
museum. 4th
C.

Over life-
size,
influenced
by
Praxiteles.

Paired with
a similar
Athena
statue.



Base of a grave marker: found near the Academy. Early 4th C BCE: between Classical and Hellenistic in style. Multiple media: where are the reins?



Aphrodite, Eros and Pan: 1st C BCE. Found on Delos, now in the National Archaeological Museum.



Votive relief found at Eleusis: a drunken Herakles sleeps it off. 1st C BCE.
Drunkenness and ugliness often themes of Hellenistic art.



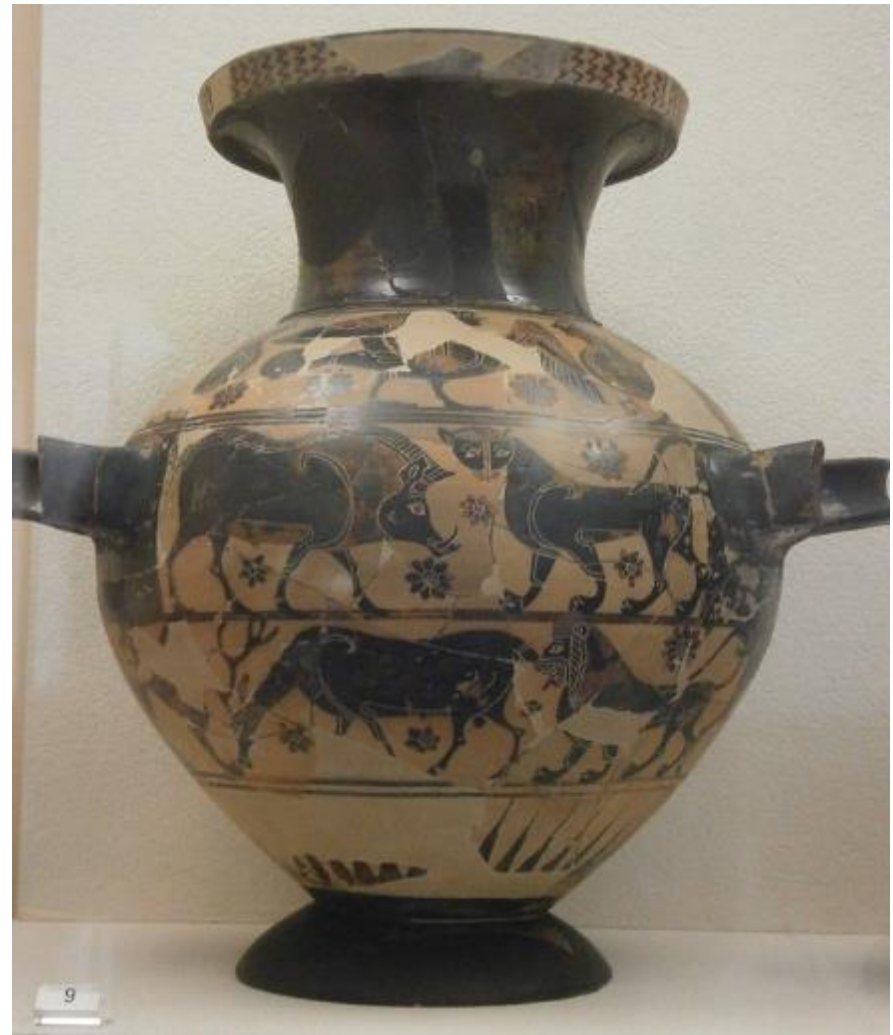
Attic late geometric krater from Dipylon. NAMA.
750-735 BCE. Black figure, yellow clay.



Late geometric attic amphora: probably made in Athens. 720-700 BCE. NAMA.



Kerameikos museum: black figure tripod, c. 740-730 BCE.



Kerameikos museum (offering pit R): Hydria with animal bands, c. 660-580 BCE)



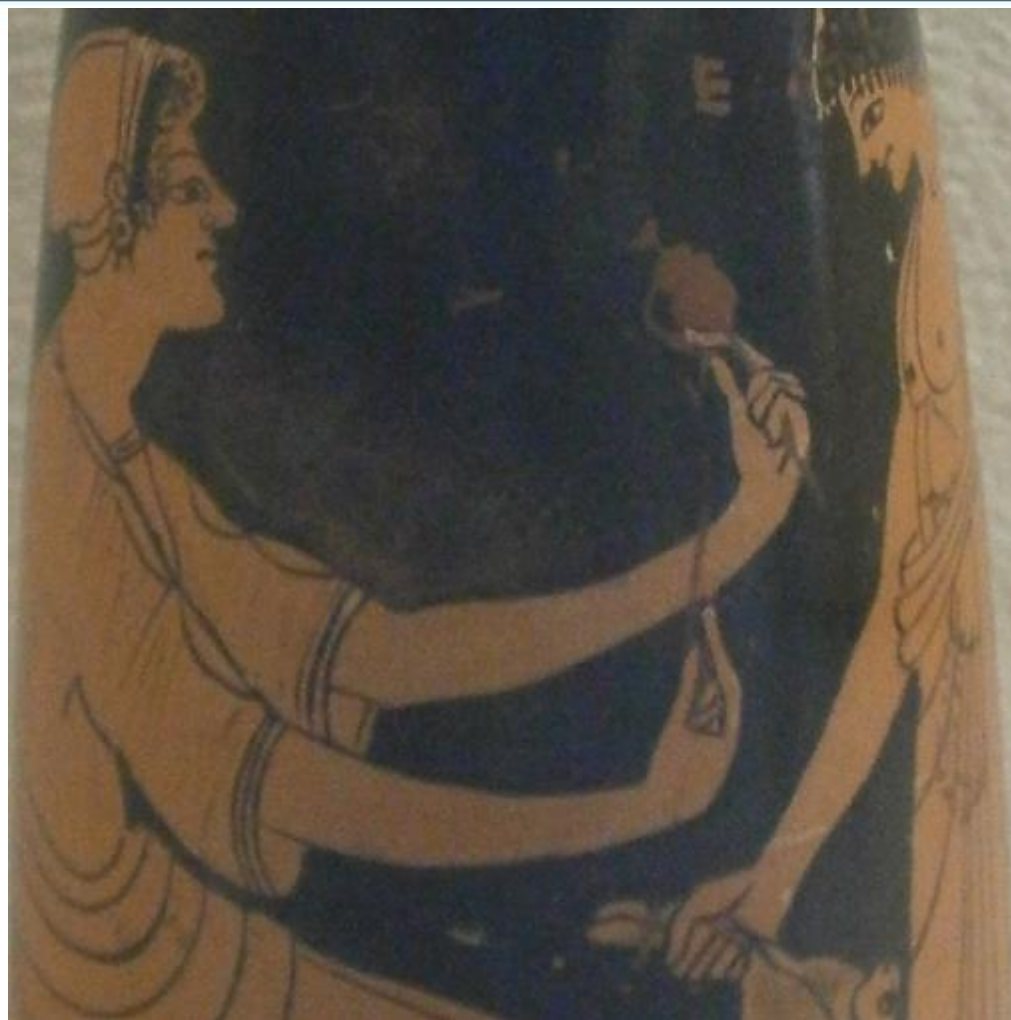
Kerameikos museum: fragment of dish by the Lydos painter, c. 550 BCE.
(Lydos active in Athens)



c. 550, Eretria. Heracles and the hydra. NAMA.



Black figure:



Kerameikos museum: red-figure alabastron with “flirtation scene”.



Red-figure hydria on tripod in the Kerameikos museum, with scenes of a bride's wedding preparation.



Above: Harmonia is a bride with other deities. Below: Alcestis after her wedding.



Epinetron (knee pad for wool combing) from the late Classical period, c. 430-420 BCE.

Developments in late vase painting



Pelike from c. 340-330 BCE.

The bride, seated, surveys her gifts the day after the wedding.

Unknown provenance, National Archaeological Museum.

Key takeaways

- Chronological developments:
 - Technical ability, and resources (including time!)
 - Increasing interest in movement: from potential to explosive expression
 - Range of motifs changes over time: how do they spread?
- Diachronic issues:
 - Presence of and attitudes to earlier art
 - Art as shaping the identity of a community
 - Need to be mindful of practice of copying in different forms – e.g. from monumental to portable