

Art of the Aegean World





Aegean World: Cycladic, Minoan, Mycenaean, and Early Greek

Seafaring people

The surrounding seas provided the needed security and resources to be self-sufficient when needed

Development of shipping and trade with the exchange of goods as well as ideas

With the exception of Cyclades, we know Aegean cultures had a belief system involving gods and goddesses who were often connected to the natural world





The Cycladic Islands

Geographically the islands are a natural bridge between mainland Greece and Asia Minor

The people who lived on the Cycladic islands farmed, made utensils and engaged in trade

Built fortified towns and hillside burial chambers

No written records

Greek, Cycladic, Female Figure, about 2000 BCE
16 ¼ inches high, 62.52





Cycladic, Seated harp player, 2800-2700 BCE



Minoan Culture

A great sea power

Crossroads linking 3 continents - Asia, Africa and Europe

Belief system/goddess controlled the natural world

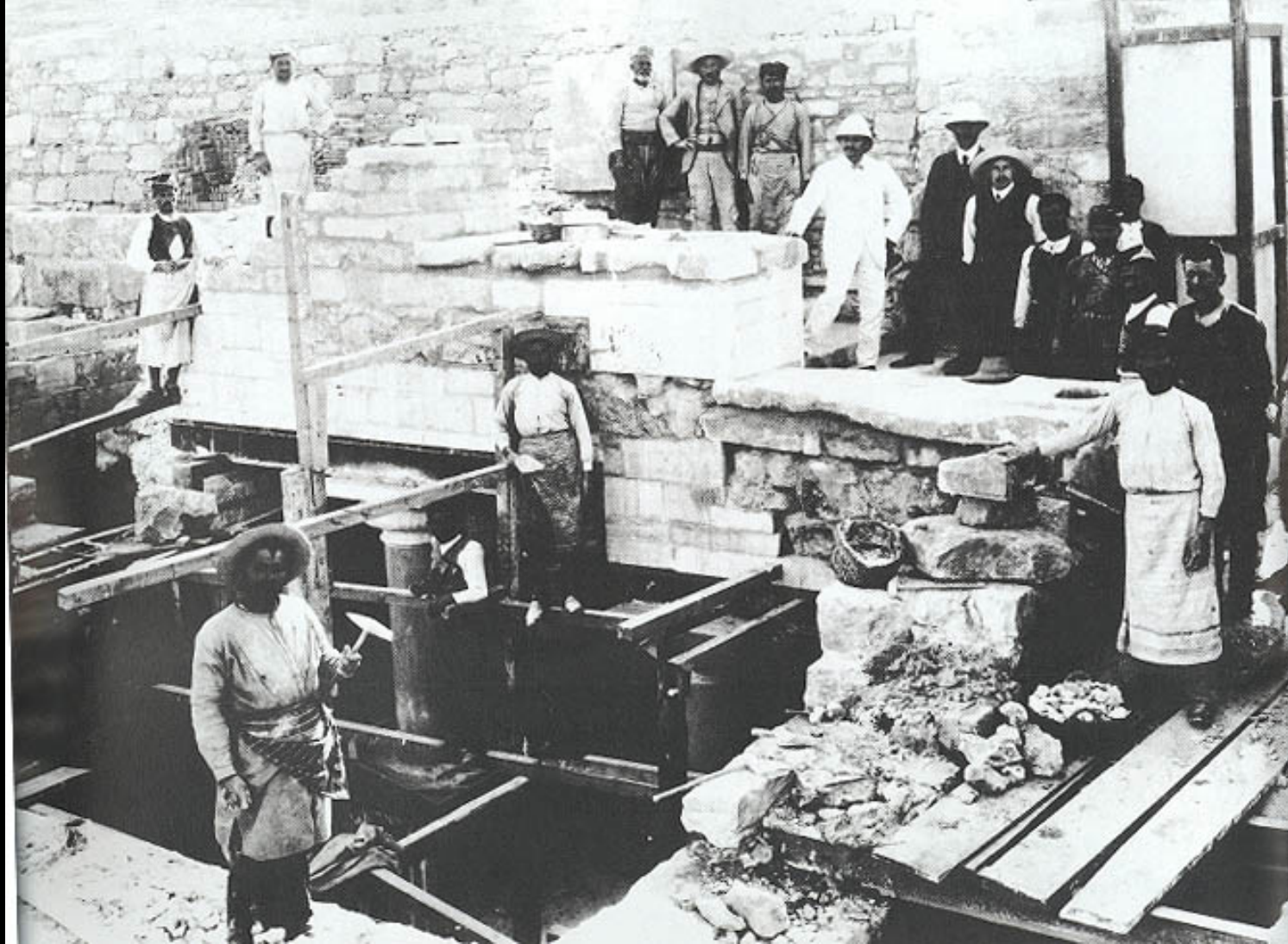
Developed a writing system

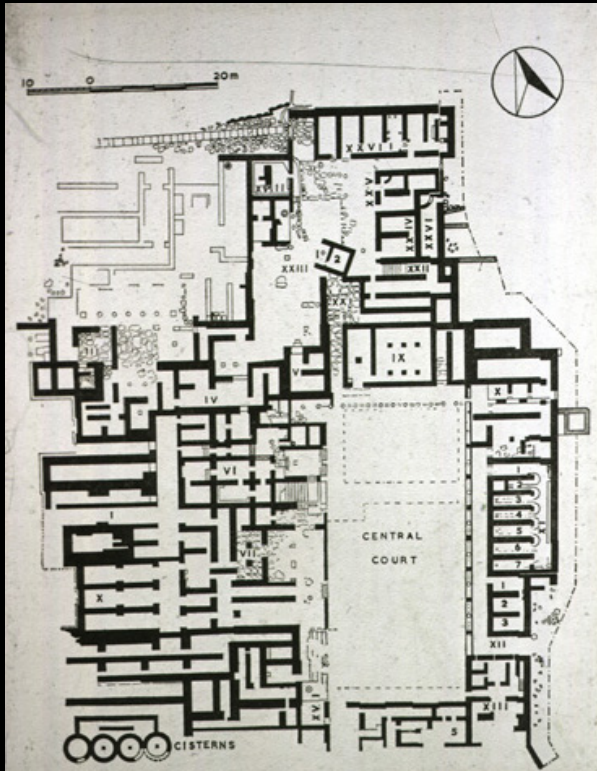
Built large communal "palace" structures



Arthur Evans with his team at Knossos (1900-1931)







Knossos





Palace at Knossos, ground level of the stairwell that joins the royal apartments, 1600 BCE



Storage area at Knossos







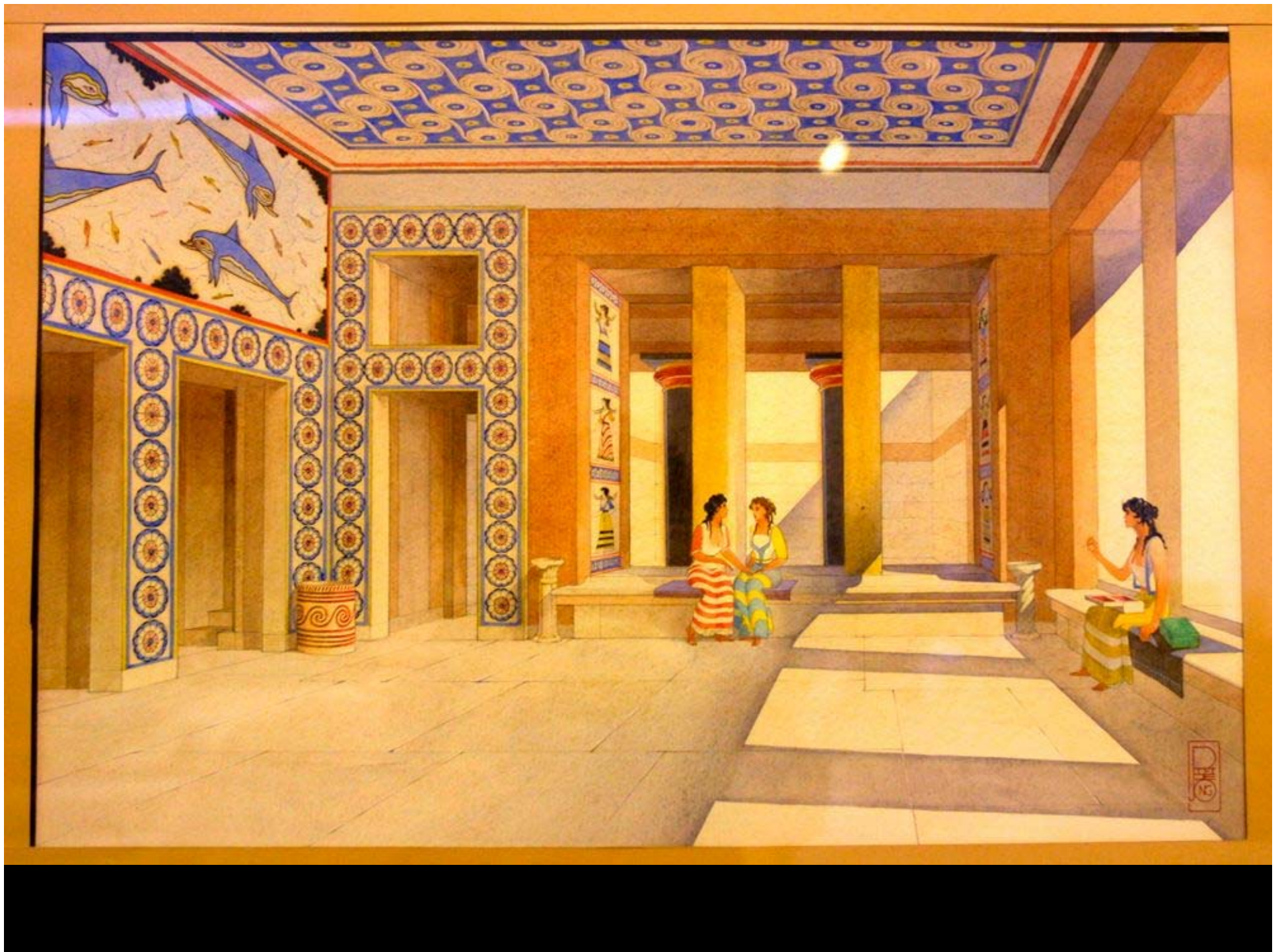
Minoan Double-headed Axe



Libation scene on a painted sarcophagus found at Haghia Triada. The priestess and her handmaiden are pouring the contents of conical vessels on an altar adorned with double-axes (*on the left*).

Dolphin frieze from the queen's apartment, Knossos, 1500 BCE





Bull Jumping, Knossos, Crete, 1550-1450 BCE



Minoan, Woman or goddess with snakes, 1700-1550 BCE, faience



Octopus Flask, Palaikastro, Crete, 1500-1450, 11 inches high



Mycenaean Culture

Helladic, from *Hellas*, the Greek name for Greece

Spoke the first form of Greek

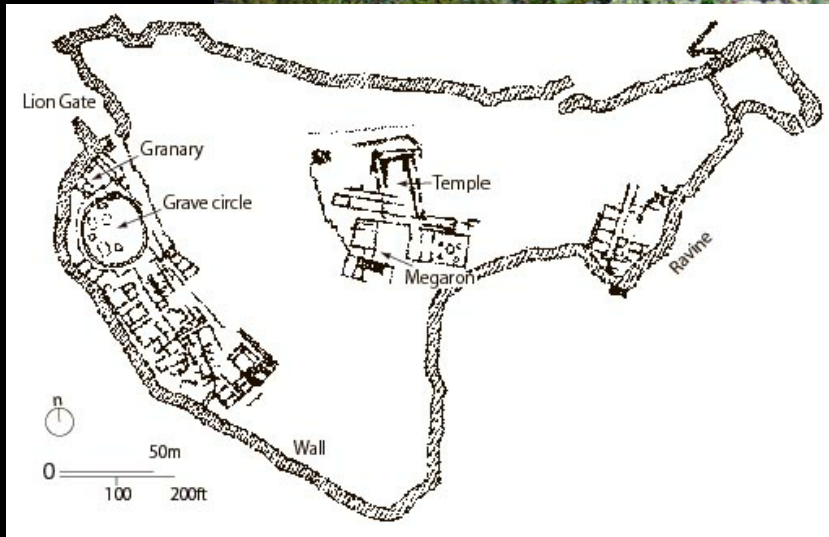
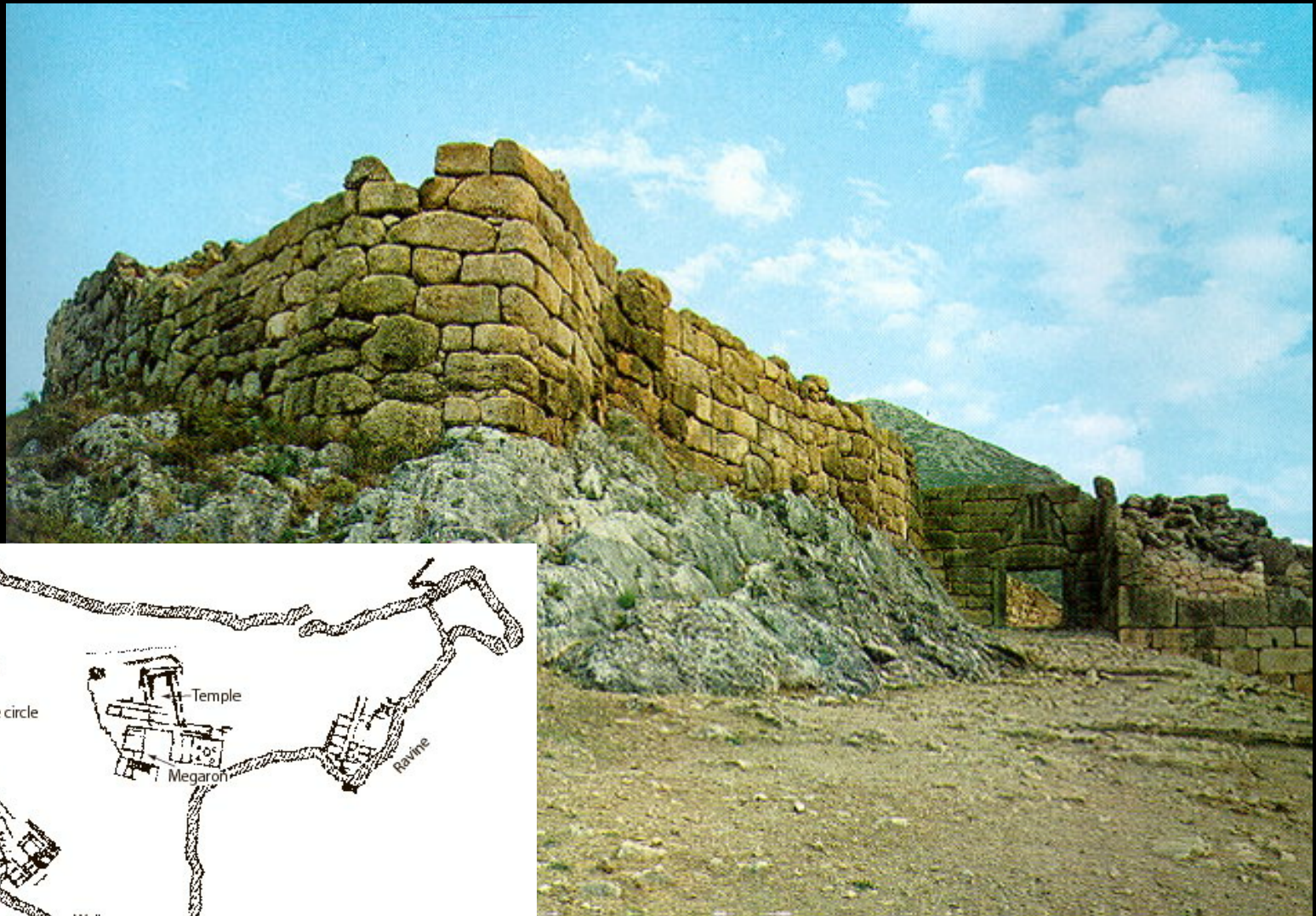
Developed advanced metalworking, ceramic production, and architectural structures

Built fortified strongholds ruled by local princes or kings

Warlords whose exploits were recorded in later Greek epics

Aerial view of the Citadel at Mycenae





Cyclopean walls, Citadel at Mycenae





Lion Gate, Mycenae, 1250 BCE



Mycenaean, Stirrup jar with octopus, 1200-1100 BCE



Ancient Greece: Proto-geometric to Archaic Period

Development of city-states and codified laws guaranteeing the rights of citizens

In contrast to the civilizations of Egypt and China, Greek society was more focused on the individual

Belief in pantheon of gods and goddesses, Greek gods themselves have human forms and foibles

Excelled in commerce and trade

Greek artists continually sought a level of perfection, which led to changes in style and approach—often toward representing the visual world as we see it

Ancient Greece

Proto-geometric 1050-900 BCE

Geometric 900-700 BCE

Orientalizing Period 700-625 BCE

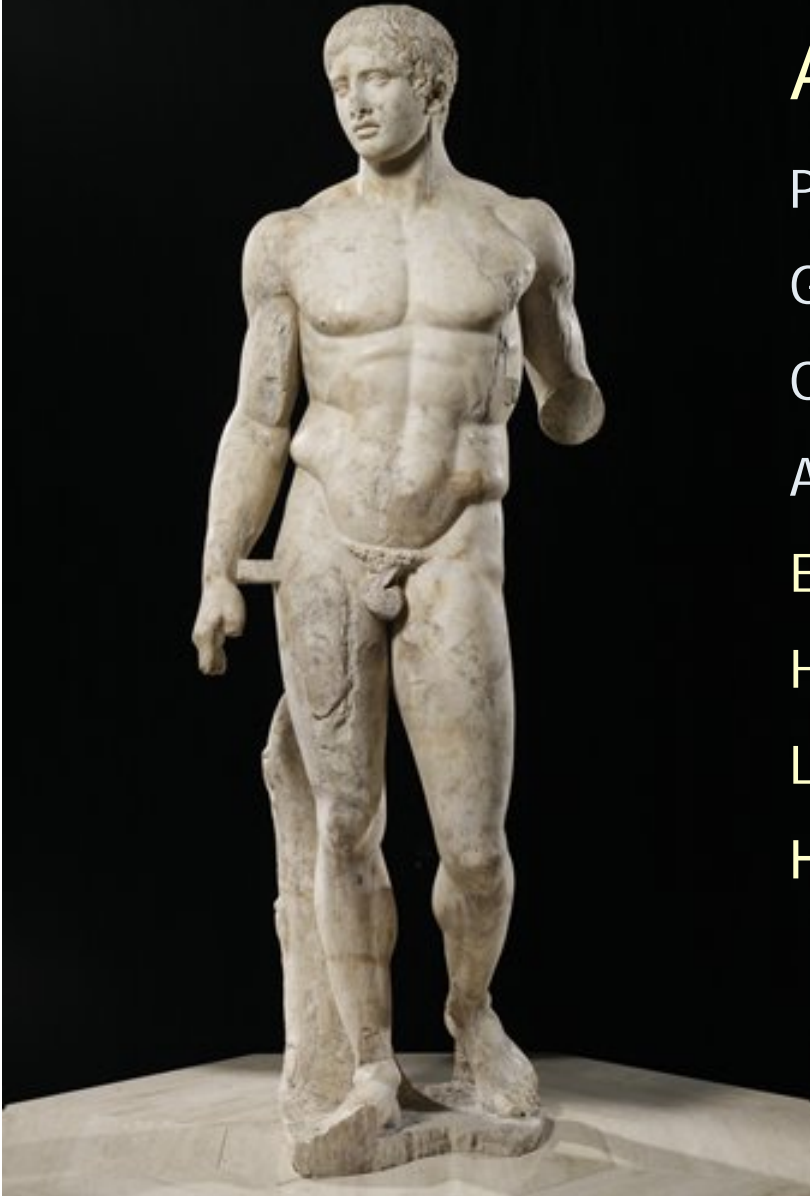
Archaic 620-480 BCE

Early Classical/Transitional 480-450 BCE

High Classical 450-400 BCE

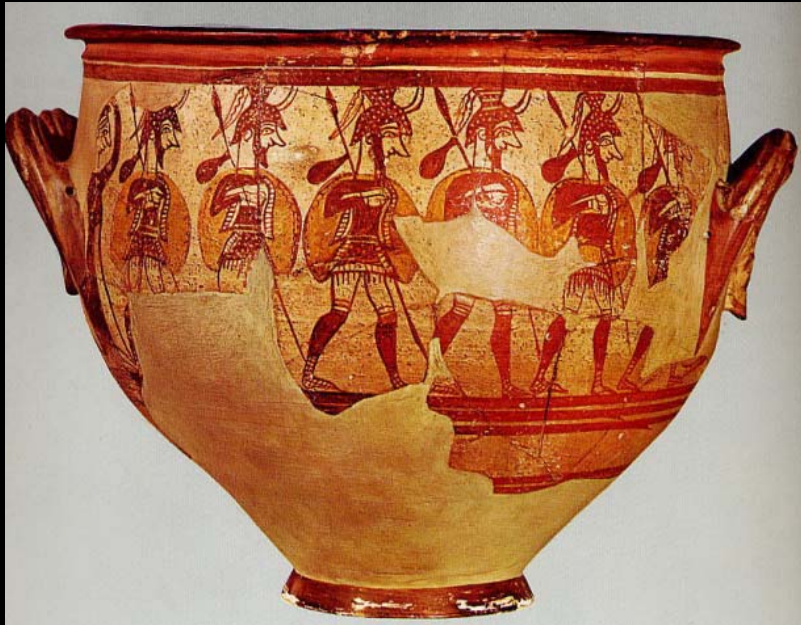
Late Classical 400-323 BCE

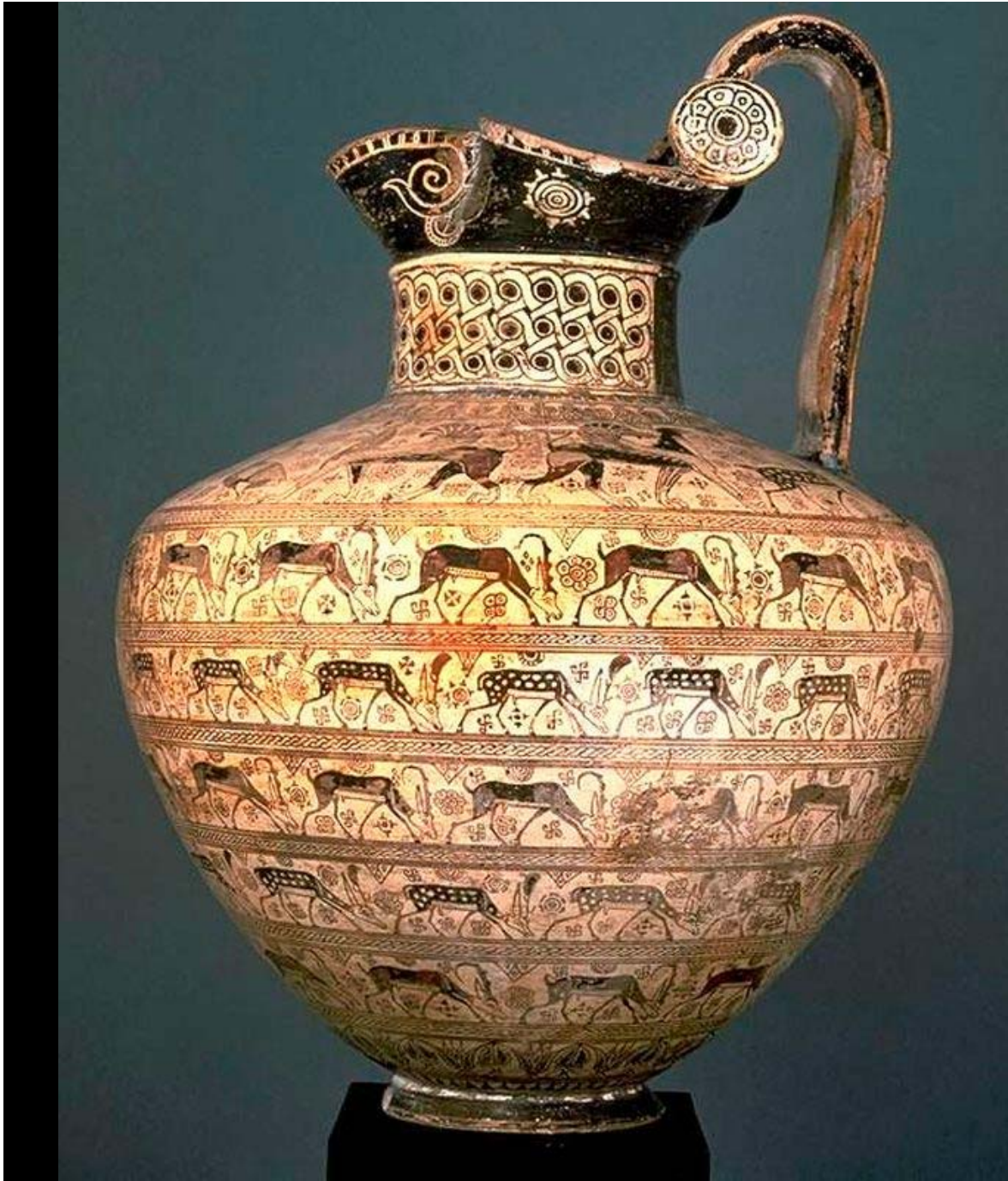
Hellenistic 323-31 BCE



Krater, from the Dipylon,
Athens, about 750-700
BCE,







Levy Oinochoe
640-630 BCE



Temple of Hera I, Paestum, Italy, about 550 BCE





ART INSTITUTE - MINNEAPOLIS

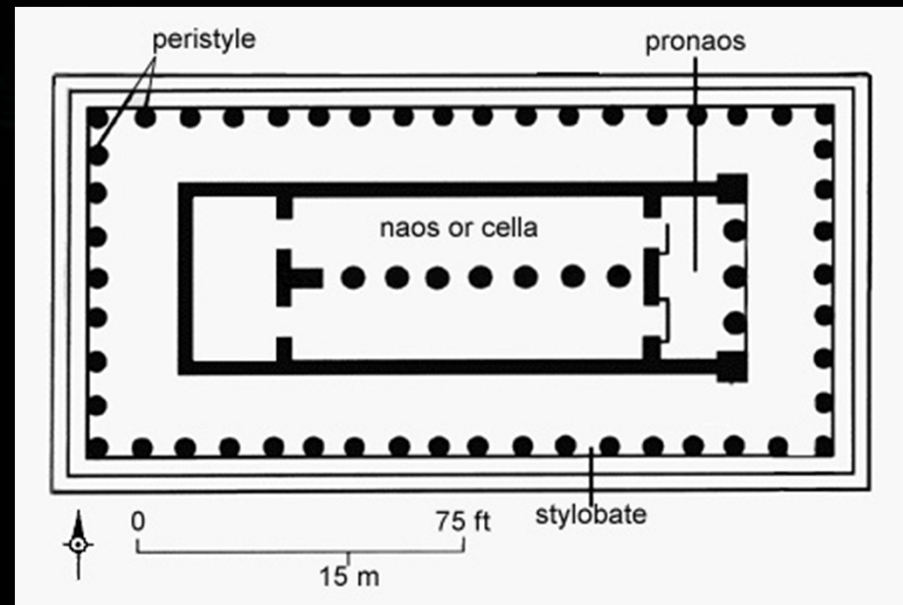
LEE BROS. MPLS. RT





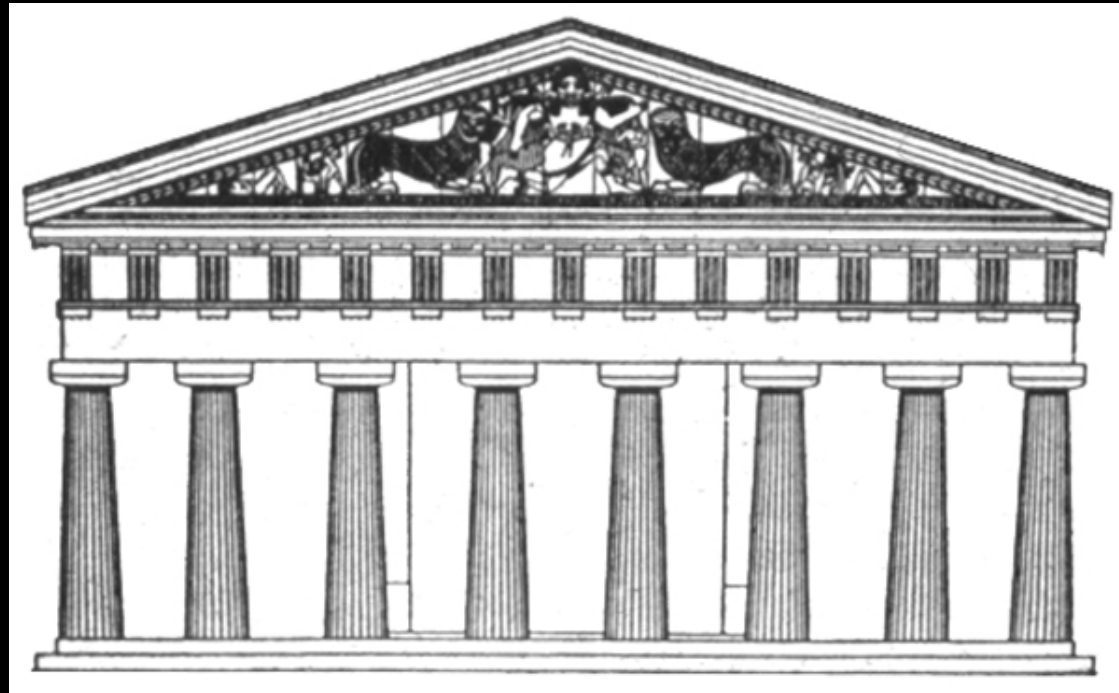
Temple of Hera I, rendering of the original structure

Floor plan Temple of Hera I





Temple of Hera I



Reconstruction of the west pediment of the Temple of Artemis, Korkyra (Corfu), about 600-580 BCE

Gorgon Medusa, detail of sculpture from the west pediment of the Temple of Artemis, Korkyra, about 580 BCE



Female statuette known as the
Lady of Auxerre, Crete, about
650 BCE, limestone, Louvre





Peplos Kore, from the Acropolis, Athens,
about 530 BCE, marble



Kouros, about 600 BCE, MET



Standing Youth (Kouros),
Attica, about 580 BCE, 6' 4"



Berlin Kore, from a
cemetery at Keratea, near
Athens, 570-560 BCE



Kouros, from a cemetery at Anavysos, near Athens, about 530 BCE





Ancient Cyprus

1000 BCE – Mycenaeans flee to Cyprus, establish Greek colonies

850 BCE – Influx of Phoenician traders and Assyrian rule

568 BCE – Egyptian domination

526 BCE – Persian occupation and rule

333 BCE – Hellenistic rule: the heirs of Alexander the Great

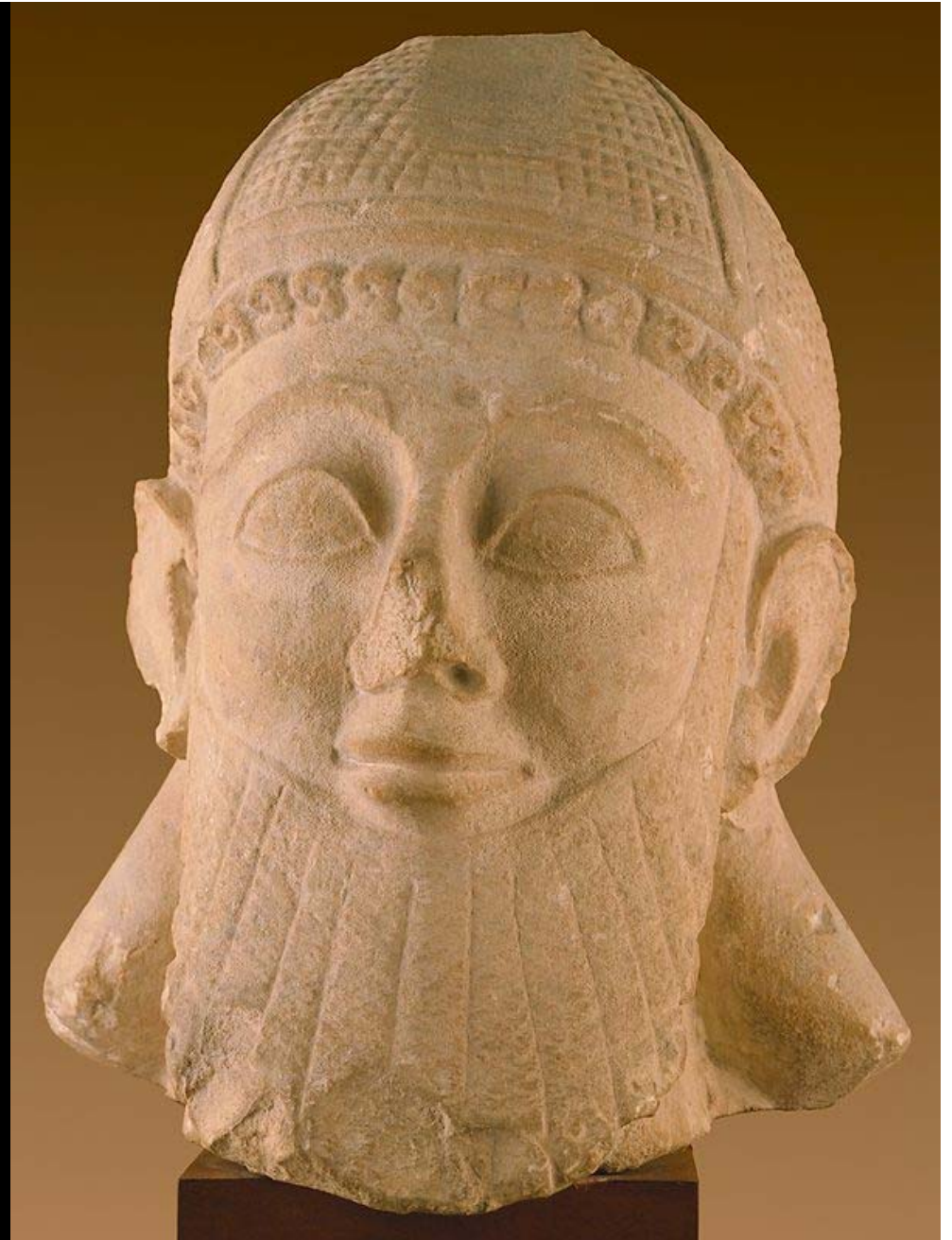
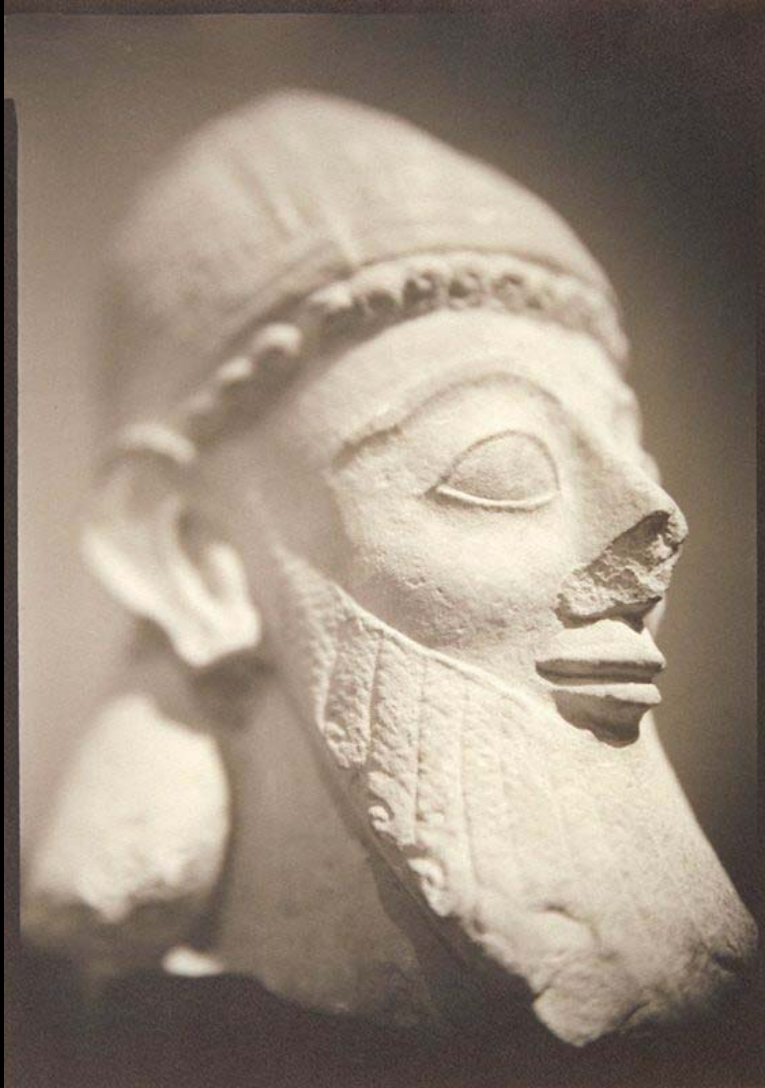
58 BCE – Roman Empire rules Cyprus



Assyrian, Winged Genius, 883-859 BCE



Cyprus, Head of a Votary, 600-500
BCE, limestone, 28.22





Head of a Votary from the Temple
of Golgoi, Cyprus, 600-500 BCE,
limestone 28.22



Cypriot, Votary Figure, about 500 BCE,
limestone, 28.23





Greek, attributed to the painter of the Vatican 359, Black-figure neck amphora, about 540 BCE, 15 ¼" high





Poseidon (trident), Amphitrite, unidentified woman, Hermes (caduceus)





THE BLACK-FIGURE POTTERY PROCESS



STEP 1:
A clay solution called *engobe* is applied to the vessel where the artist wants it to turn **black**. In this case, the horse and figures.

Various oxides, carbonates, and stains can be used to color the basic engobe solution. In the case, red engobe stain has been applied to color the figures' hair and beards, and the horse's mane.



STEP 2:
The vessel is fired in a kiln with an oxygen-rich atmosphere created with dry wood. The entire vessel turns **red**.



STEP 3:
Sawdust, manure, or moist wood is added to fill the kiln with smoke. As a result, the kiln's oxygen level and temperature are reduced, and the vessel turns **black**.



STEP 4:
As the smoke gradually clears, the kiln is re-oxygenated and the temperature rises. The unpainted parts of the vessel absorb oxygen and once again turn red, but areas painted with engobe do not absorb oxygen and stay black.



STEP 5:
After the vessel has cooled, the artist may create details or emphasize shapes by scratching through the black engobe.



RED-FIGURE PROCESS
To create a **red-figure process** vessel the artist paints engobe on the background of the design. The background turns black during firing, leaving the figures on the vessel red.



Black-figure Hydria, attributed to the Antimenes Painter, 530 BCE



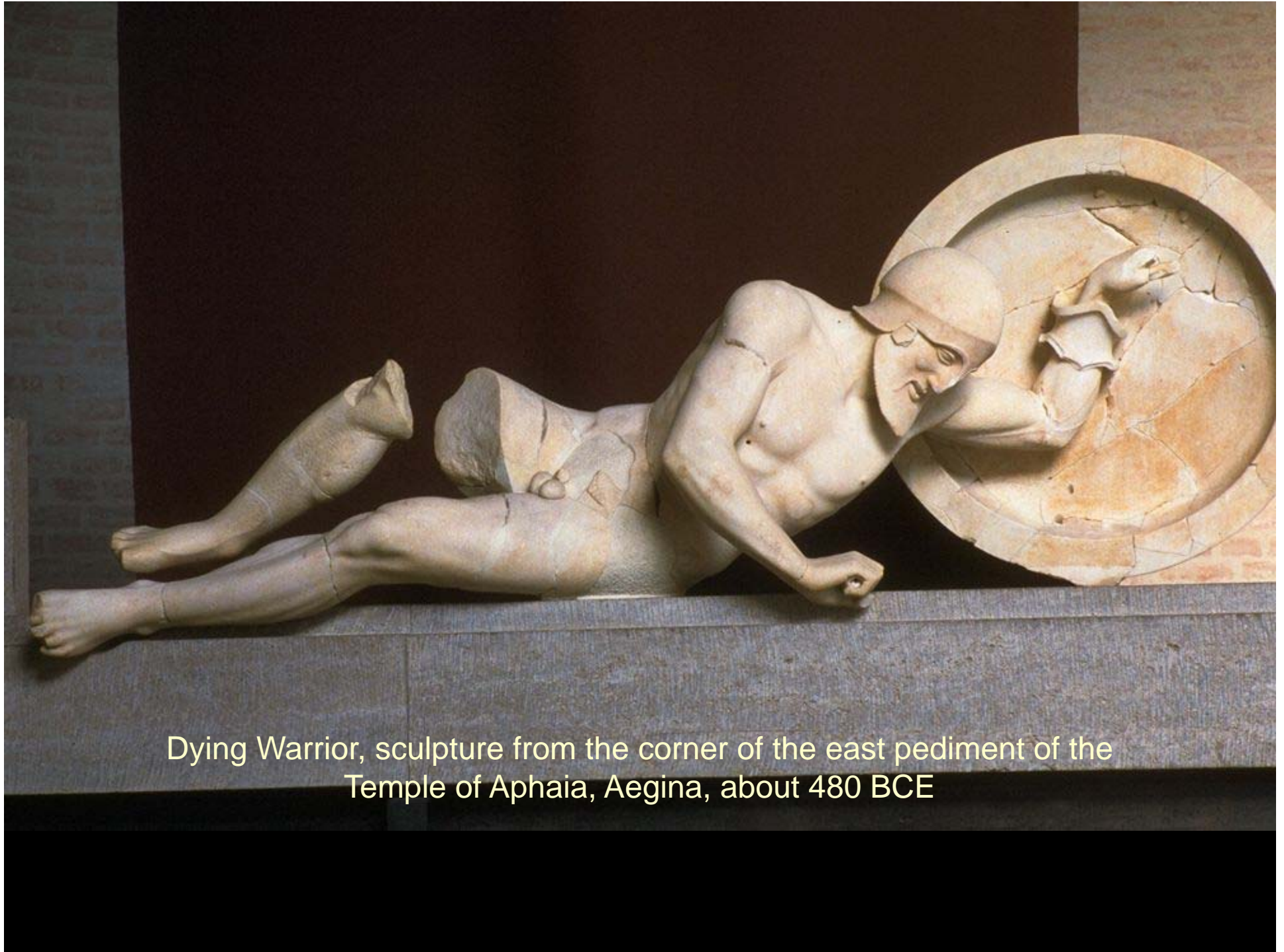


Greece, Corinthian Helmet, 540
BCE, bronze

Front of cuirass, 4th century BCE, bronze, MET, and greave





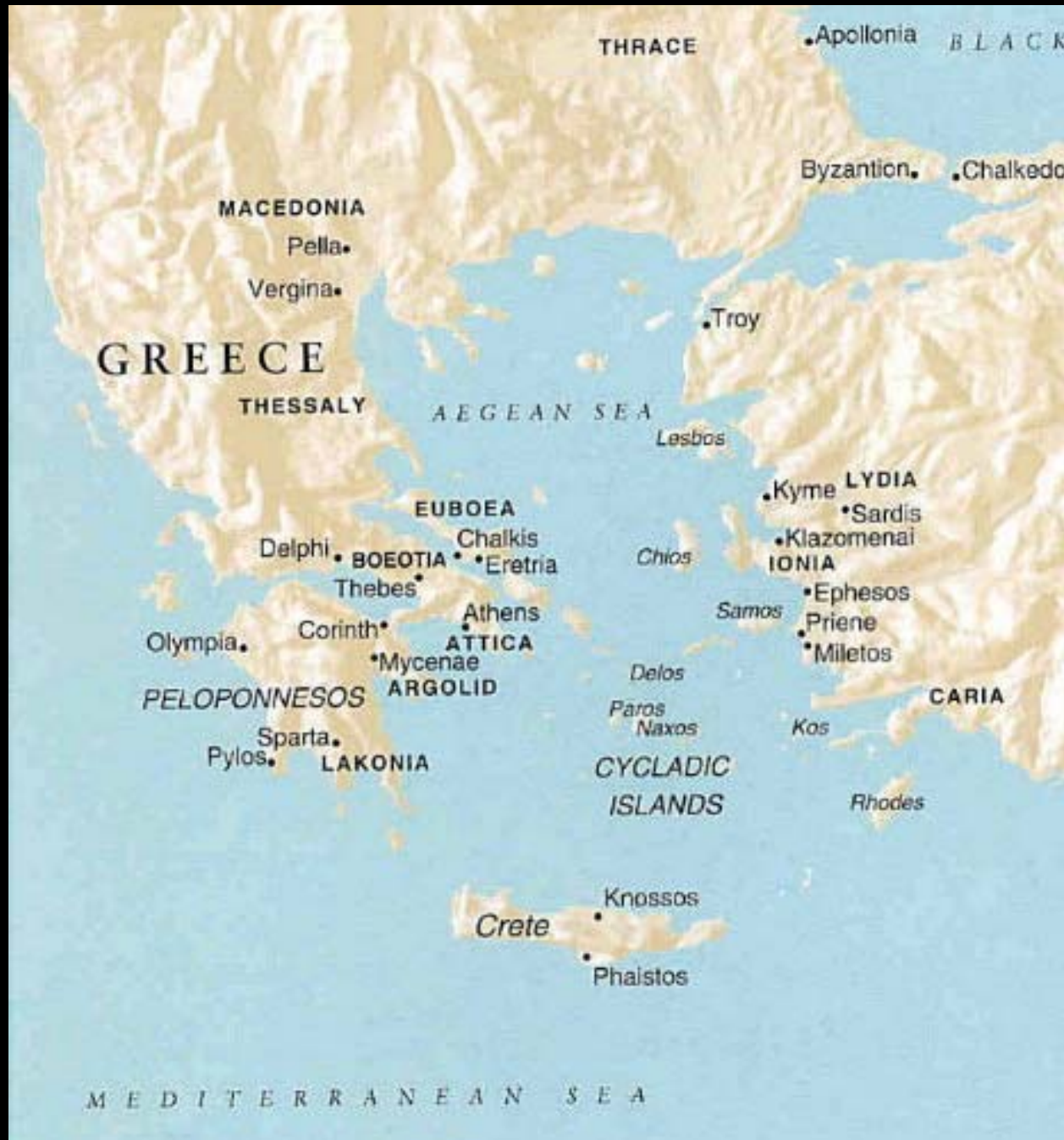


Dying Warrior, sculpture from the corner of the east pediment of the Temple of Aphaia, Aegina, about 480 BCE



Greek, Bronze
hydria (water jar),
late 7th–early 6th
century BCE, MET







Greece, Methyse Painter, *Volute Krater*, 460-450 BCE, slip-glazed earthenware, 83.80





Greece, *Lekythos*, c. 450-430 BCE, white ground slip-glazed earthenware, 26.7



Greece, *Lekythos*, 5th century BCE, white
ground slip-glazed earthenware, 57.41.2



Greece, *Peplos Kore*, c. 530 BCE, marble



Greece, *Kritios Boy*, c. 480 BCE, marble







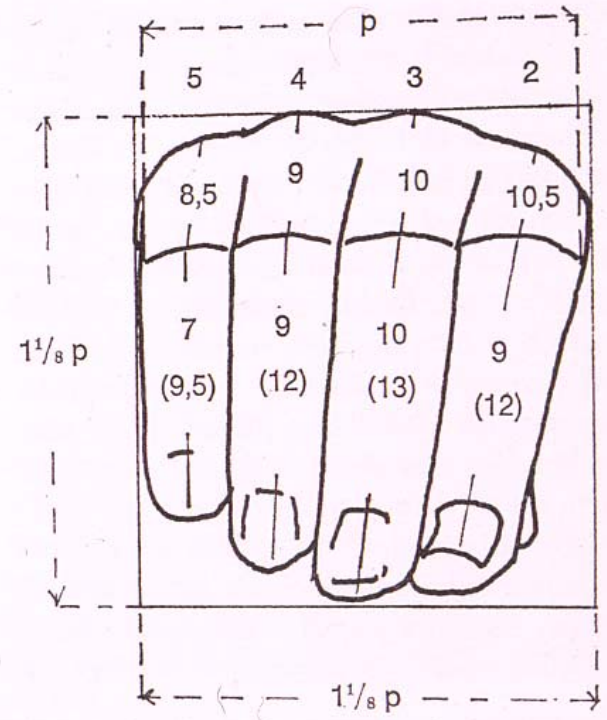
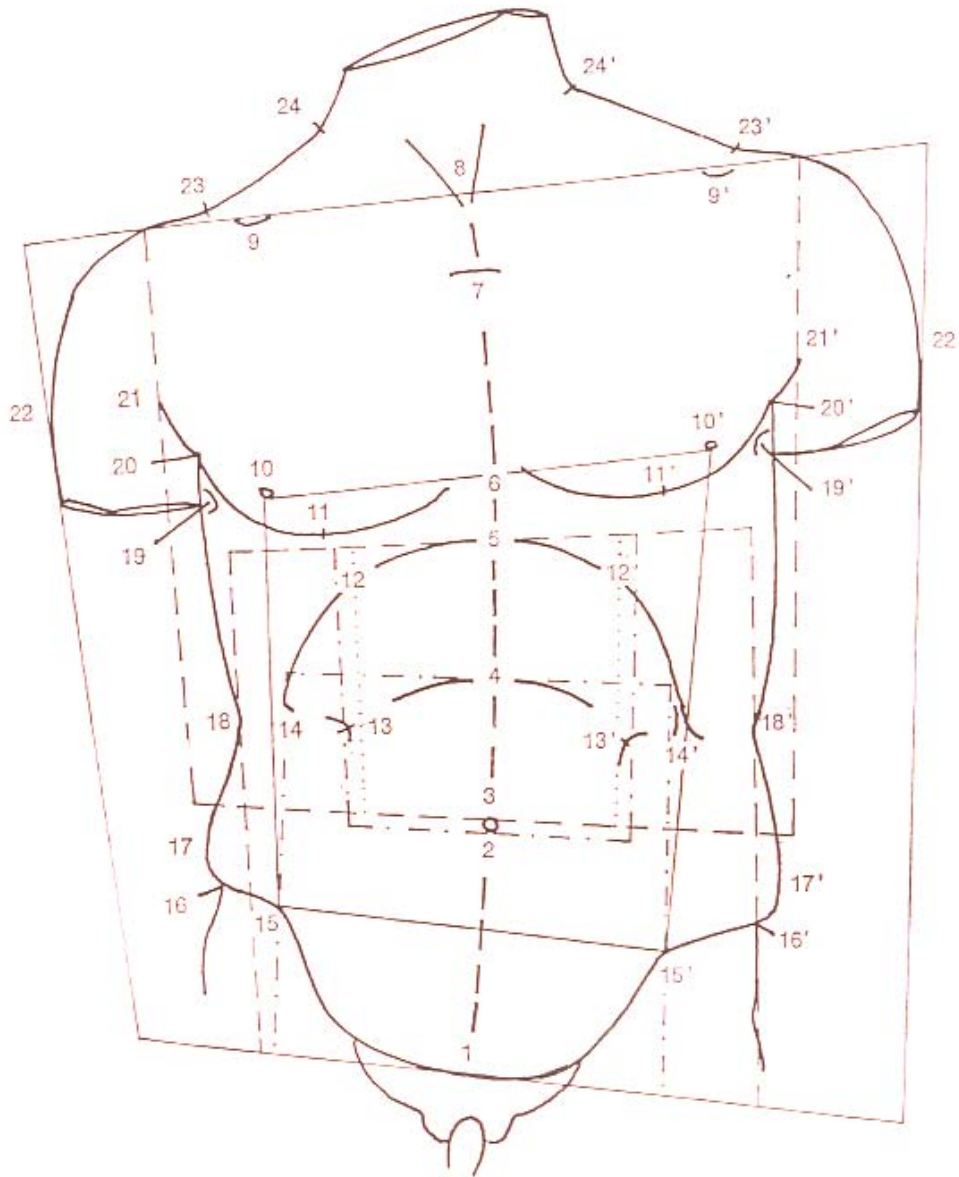


Doryphoros (Spear Bearer), 1st c. BCE Roman copy of 5th c. BCE Greek original, marble, 86.8







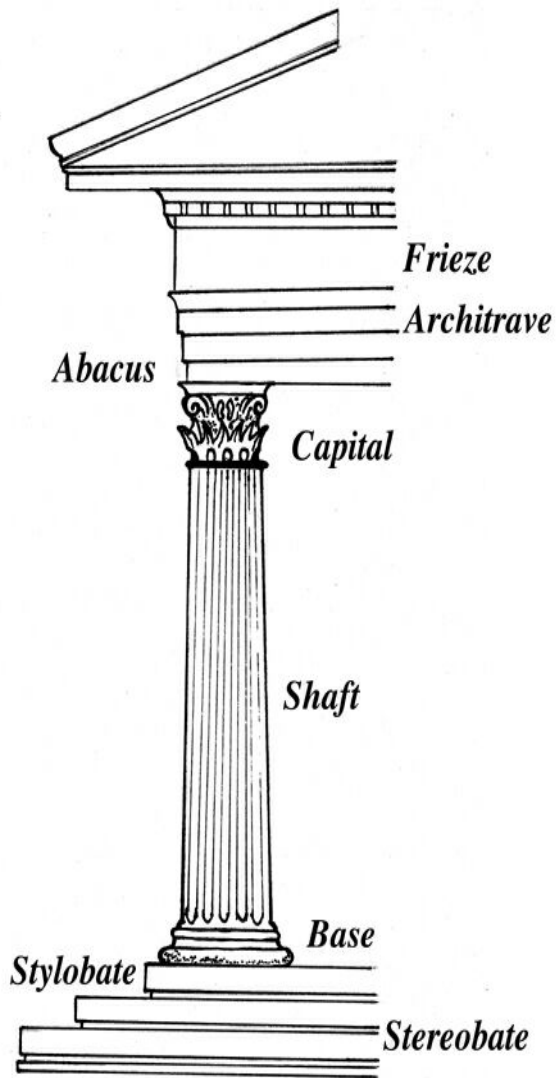




Greece, Athens, *Grave Stele*, 5th c. BCE,
pentelic marble, 31.4

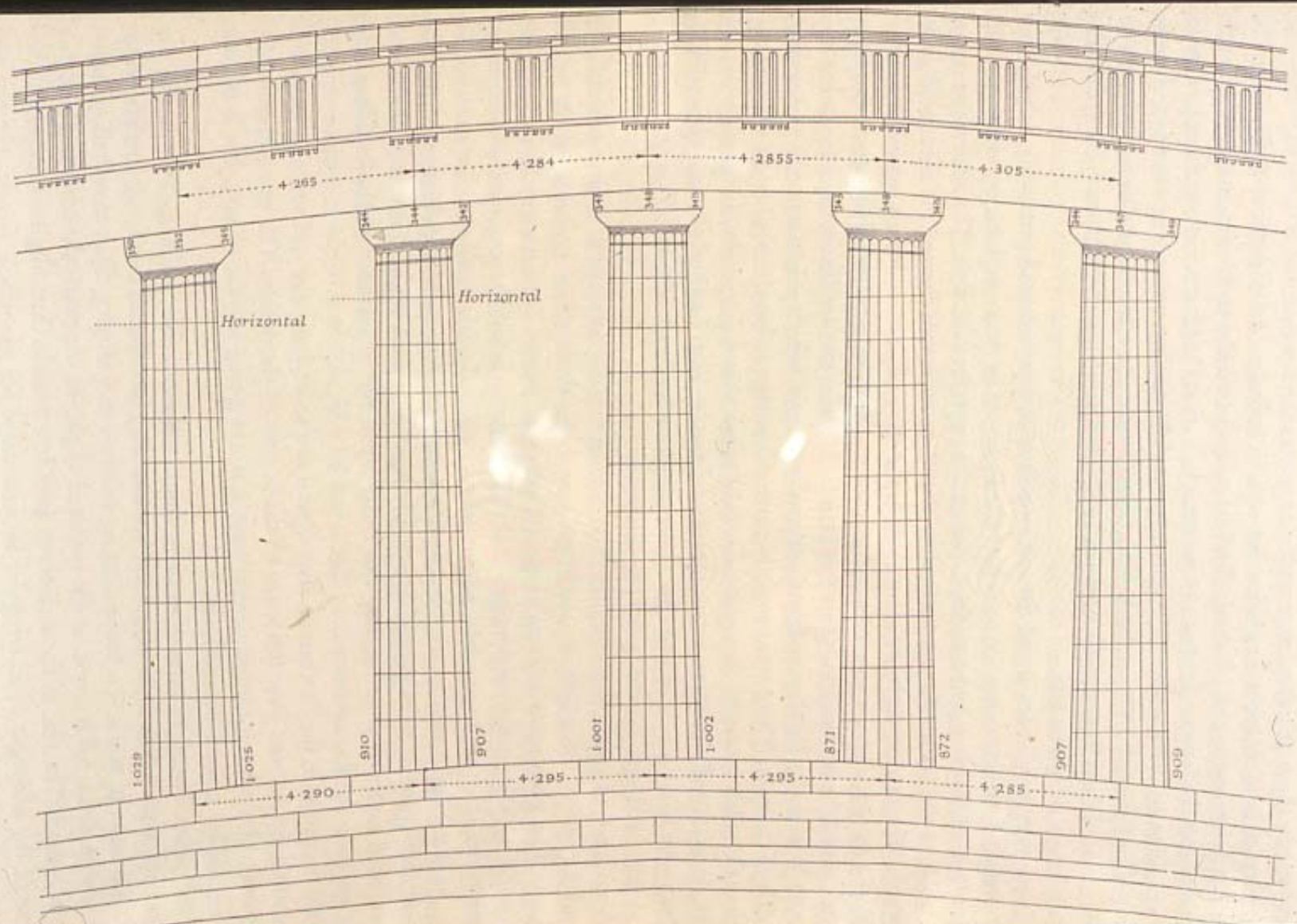


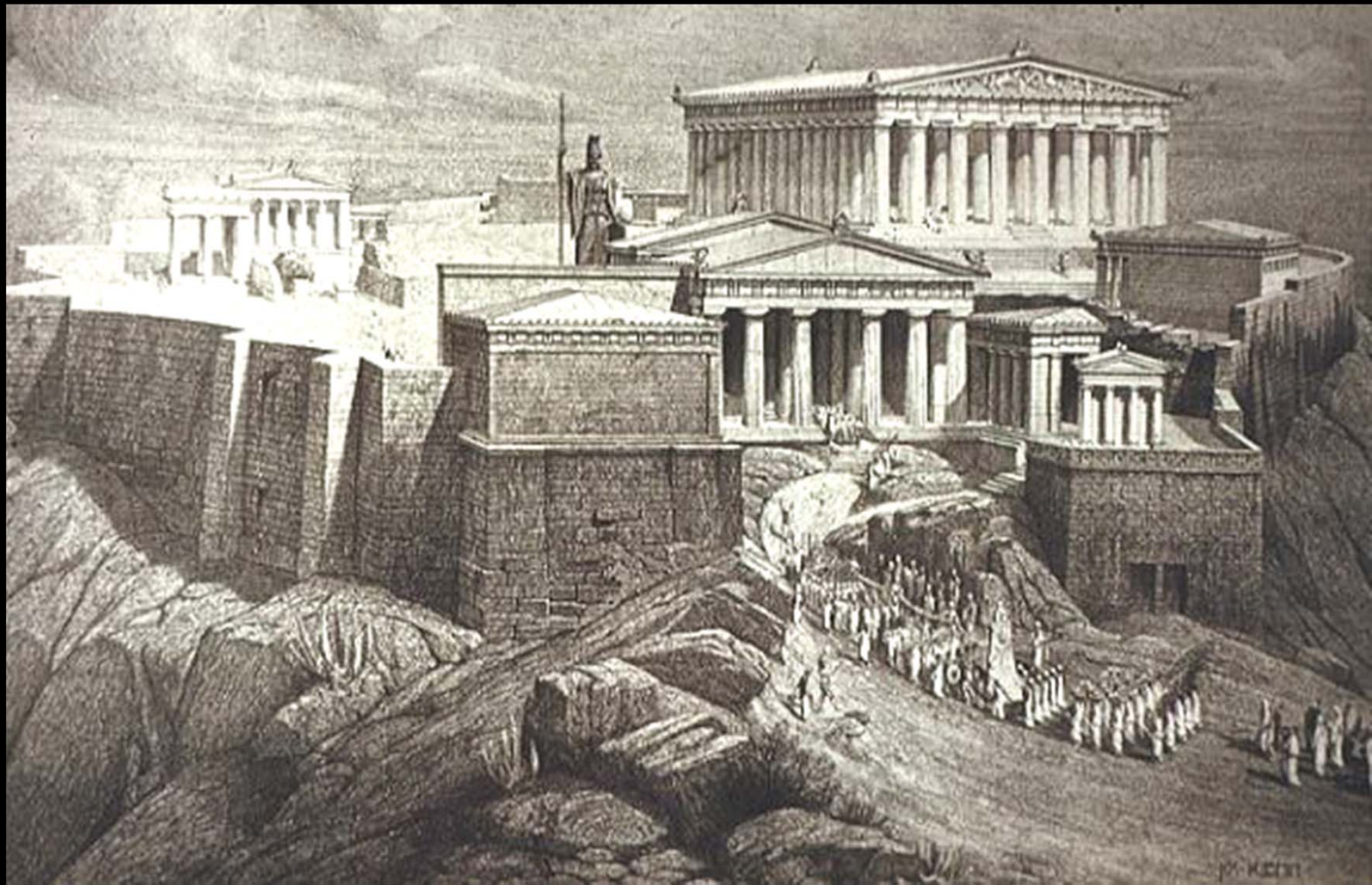
Corinthian Order

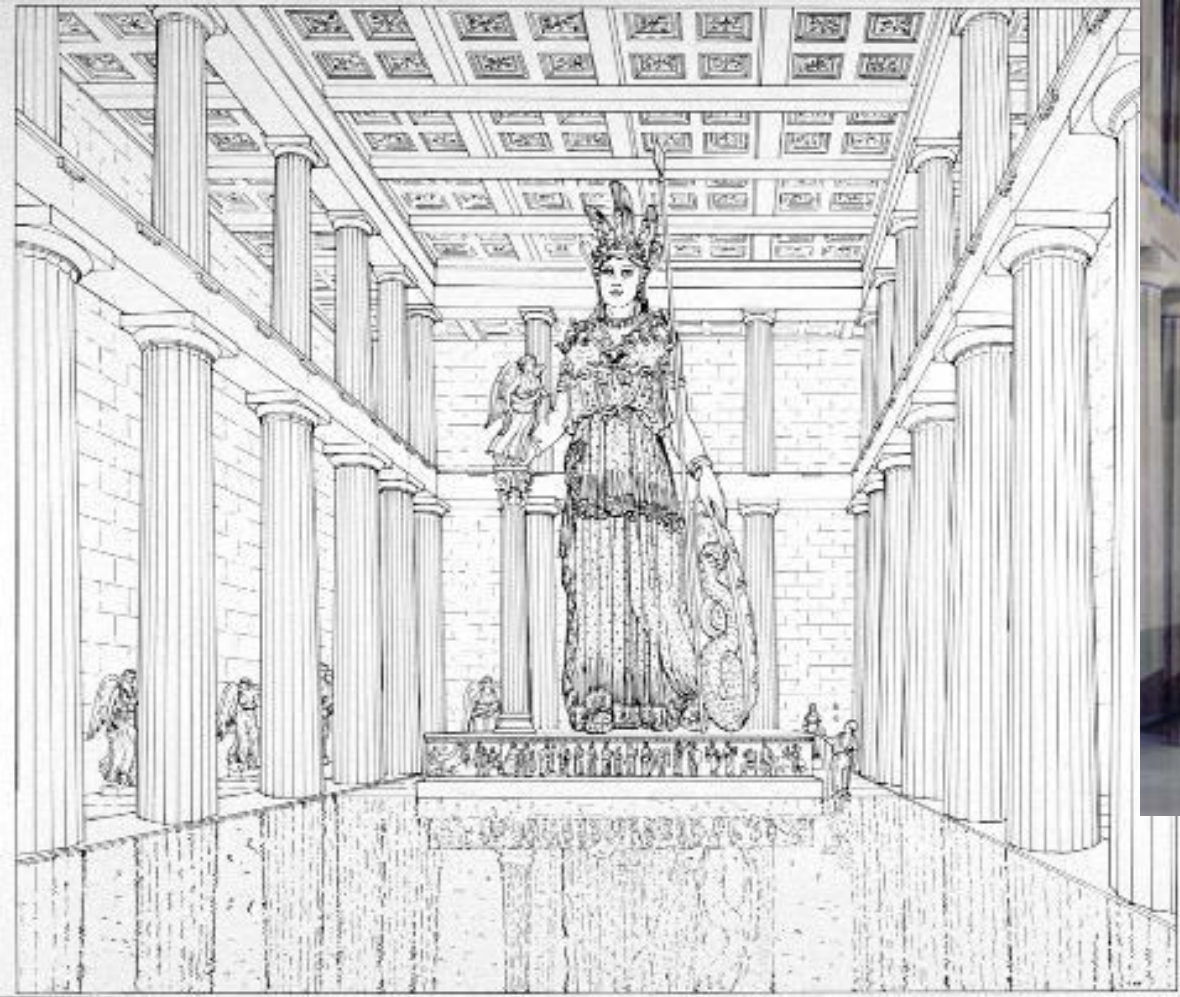




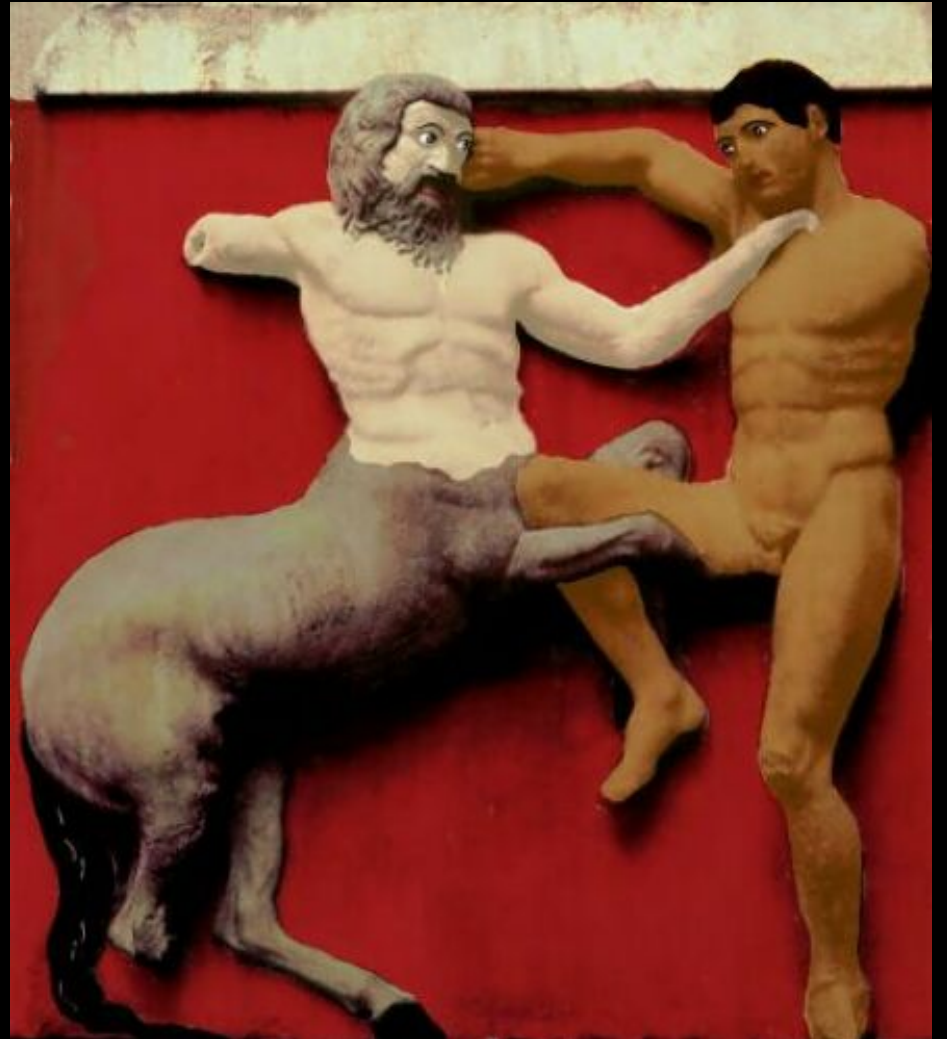














Plaster casts of Parthenon sculptural frieze: Panathenaic procession



Praxiteles, *Hermes and the Infant Dionysus*,
300-250 BCE, marble



Praxiteles, *Aphrodite of Knidos*, c. 350
BCE, marble



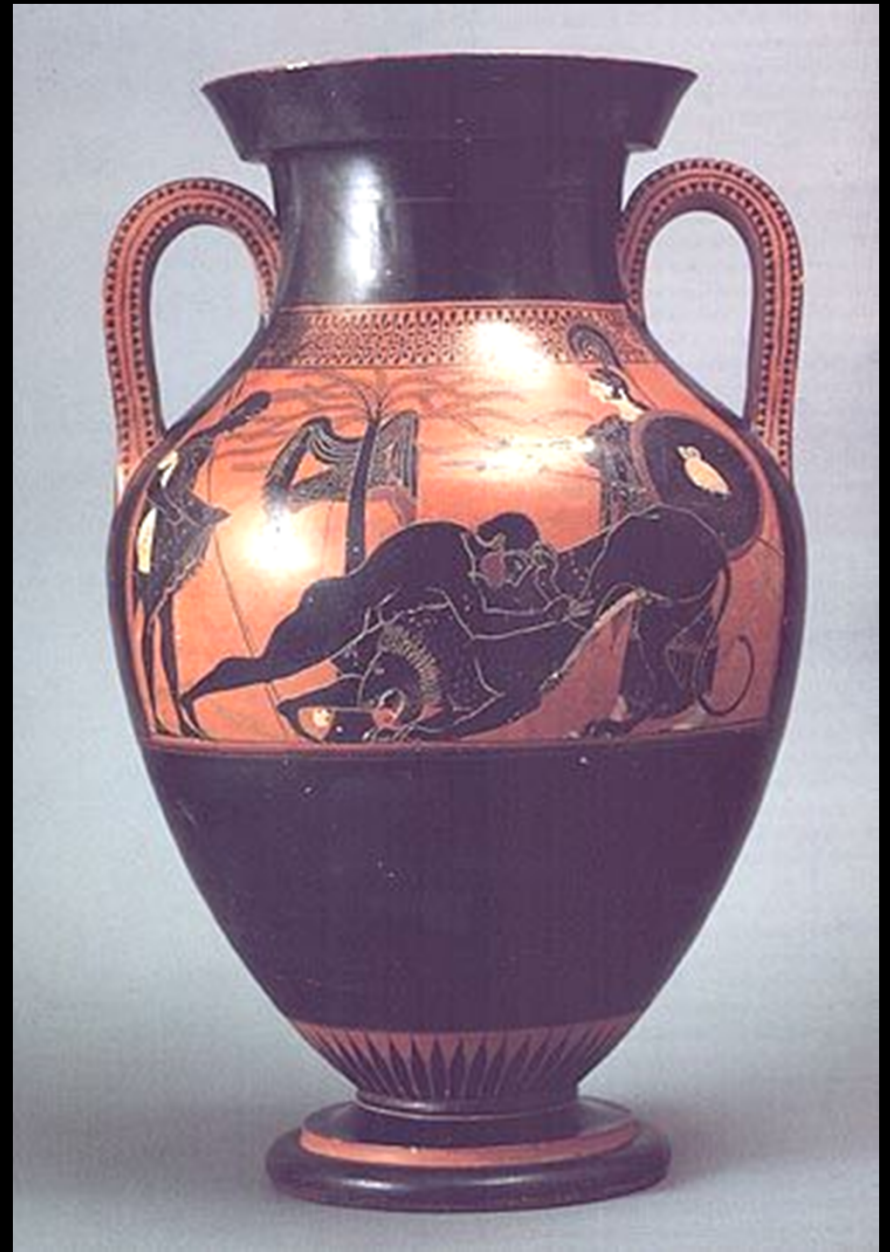
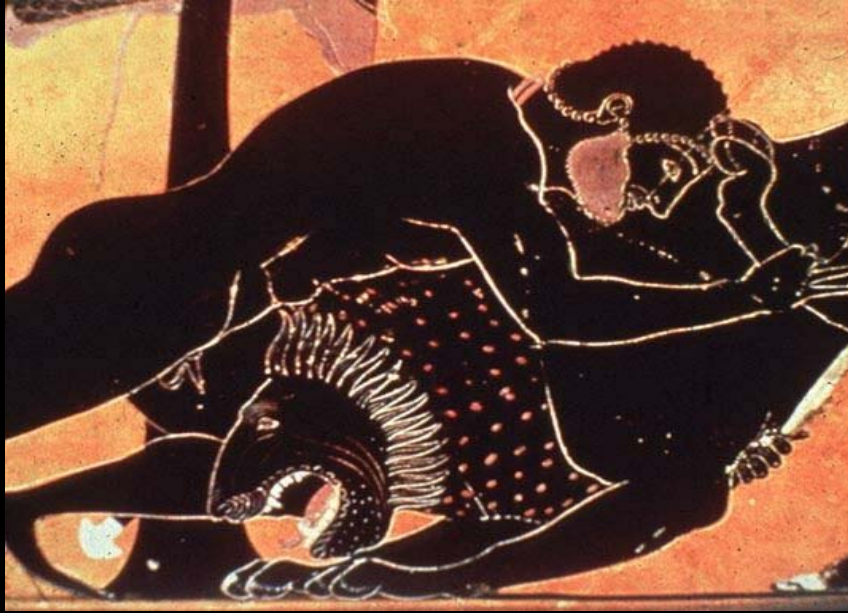
Greece, *Zeus*, c. 340 BCE, gold, 70.32





Greece, *Crouching Lion*, c. 330-317 BCE, Pentelic marble, 25.25





World Events c. 400 BCE-30 BCE

- Mound-building cultures of North America
- Great Wall of China
- Han Dynasty
- First images of the Buddha
- Buddhism introduced in China
- Absorption of Greece into Rome





China, Xian, Forbidden Gardens, *Terracotta Army*,
Qin Shi Huangdi, 3rd c. BCE



Hellenism: Dissemination of
Greek Culture and Beliefs
323-31 BCE





Greece, *Head of Aphrodite*,
3rd c. BCE, marble, 32.15

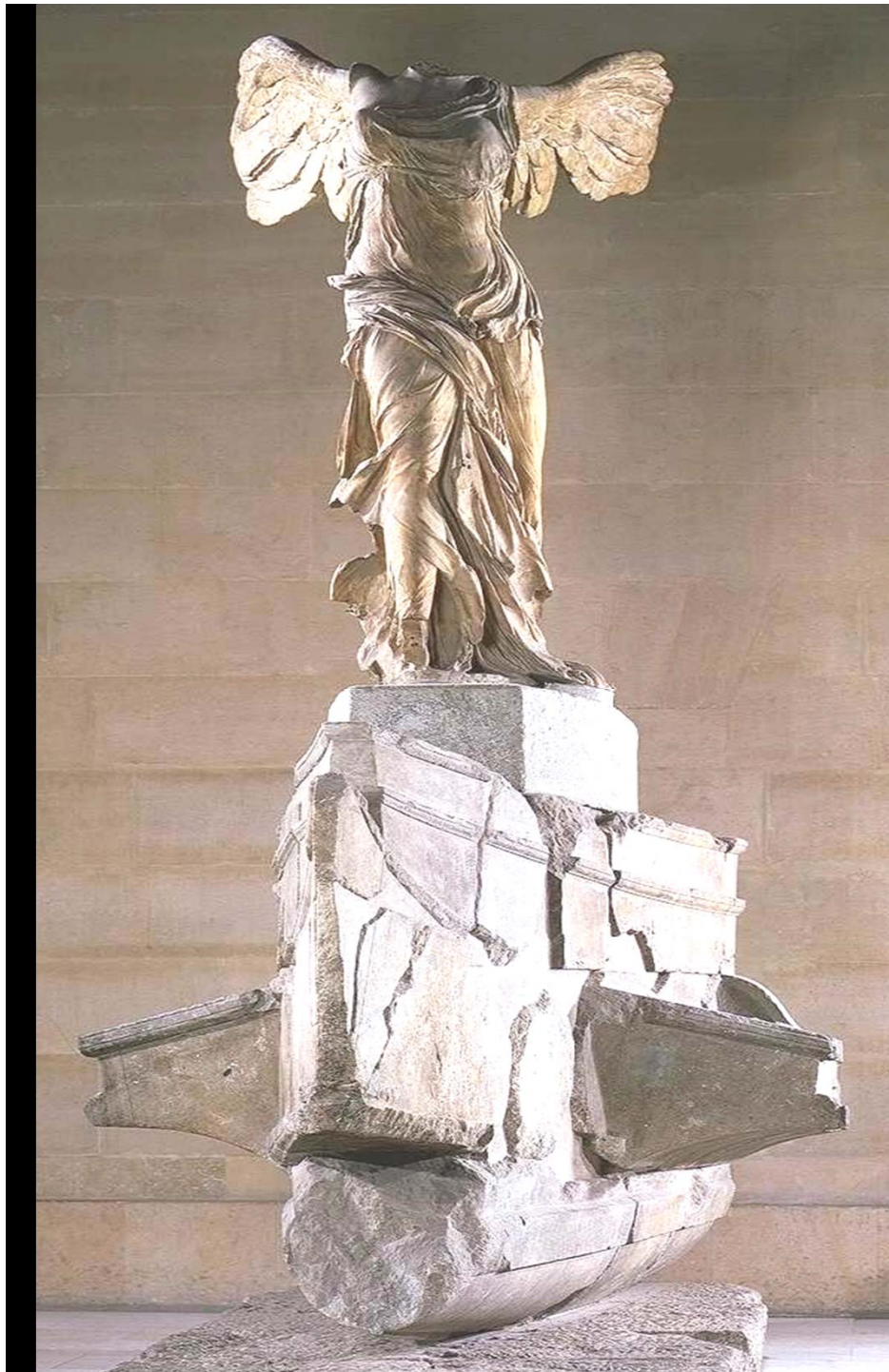


Afghanistan (Gandhara),
Standing Buddha, 3rd c.CE



Greece, *Ptolemaic Ruler in the Guise of Herakles*, 3rd c. BCE, bronze, 68.81





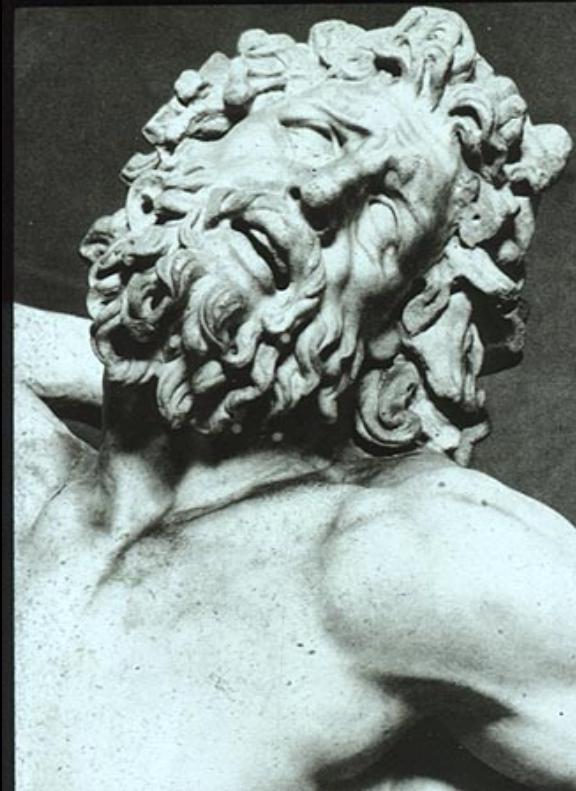
Greece, *Nike of Samothrace*, Sanctuary of the Gods, c. 190 BCE, marble







Greece, *Laocoön and his Two Sons*, c. 2nd-
1st c. BCE, marble







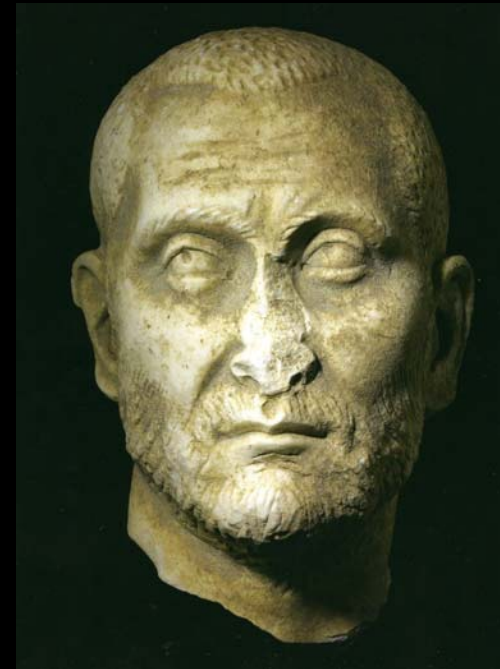




Architecture:
Doric, Ionic, and Corinthian
Orders

Art of the Roman Republic and Empire

Etruscan, Ancient Roman





Roman Empire during at its greatest extent under Trajan in 117



Etruria Key Ideas:

- Etruria, located between the Arno and Tiber rivers in central Italy (modern day Tuscany), rose to power in the 9th century BCE.
- From 7th -6th century BCE, Etruscan civilization controls northern and central Italy as a confederation of 12 cities, united more by religion than politics.
- Information on the Etruscans is scarce and their origin has been debated since antiquity.
- Known for metalworking and sailing: had contact with Greeks and Phoenicians (modern Lebanon) and trade routes to North Africa, Southern France and Spain.
- Assimilated Greek and Near Eastern influences in their art.
- Etruscans are credited with influencing Rome's architecture and ritual practice.

Cerveteri



Tomb Chamber at Cerveteri



Necropolis at Populonia



Cinerary Urn, Etruria, Tarquinia, 6th – 5th century
BCE, polychromed terracotta, 70.8.a,b



Mirror with Dioskouroi,
3rd to 2nd century BCE,
62.13



Roman Republic 509-27





ANCIENT ROME

Republic: 509-27 BCE

Early Empire: 27 BCE-98 CE

High Empire: 98-192 CE

Late Empire: 192-400 CE

Rome, Augustus of Prima Porta,
early 1st century CE, marble

Characteristics of Ancient Roman Art

- Geographical diversity of the Empire makes it difficult to provide one definition of “Roman art”
- No consistent process of artistic development; crude realism to refined Greek Classicism were practiced simultaneously
- Works produced in Greece and eastern Mediterranean shipped to Rome; collected by the thousands
- Copying was not plagiarism, but flattery
- Works are commemorative, narrative, secular; based on history rather than myth
- Interest in the individual and his/her accomplishments
- Architecture is biggest contribution: to meet needs of the expanding empire for public buildings

Pantheon, Rome, 118-128 CE

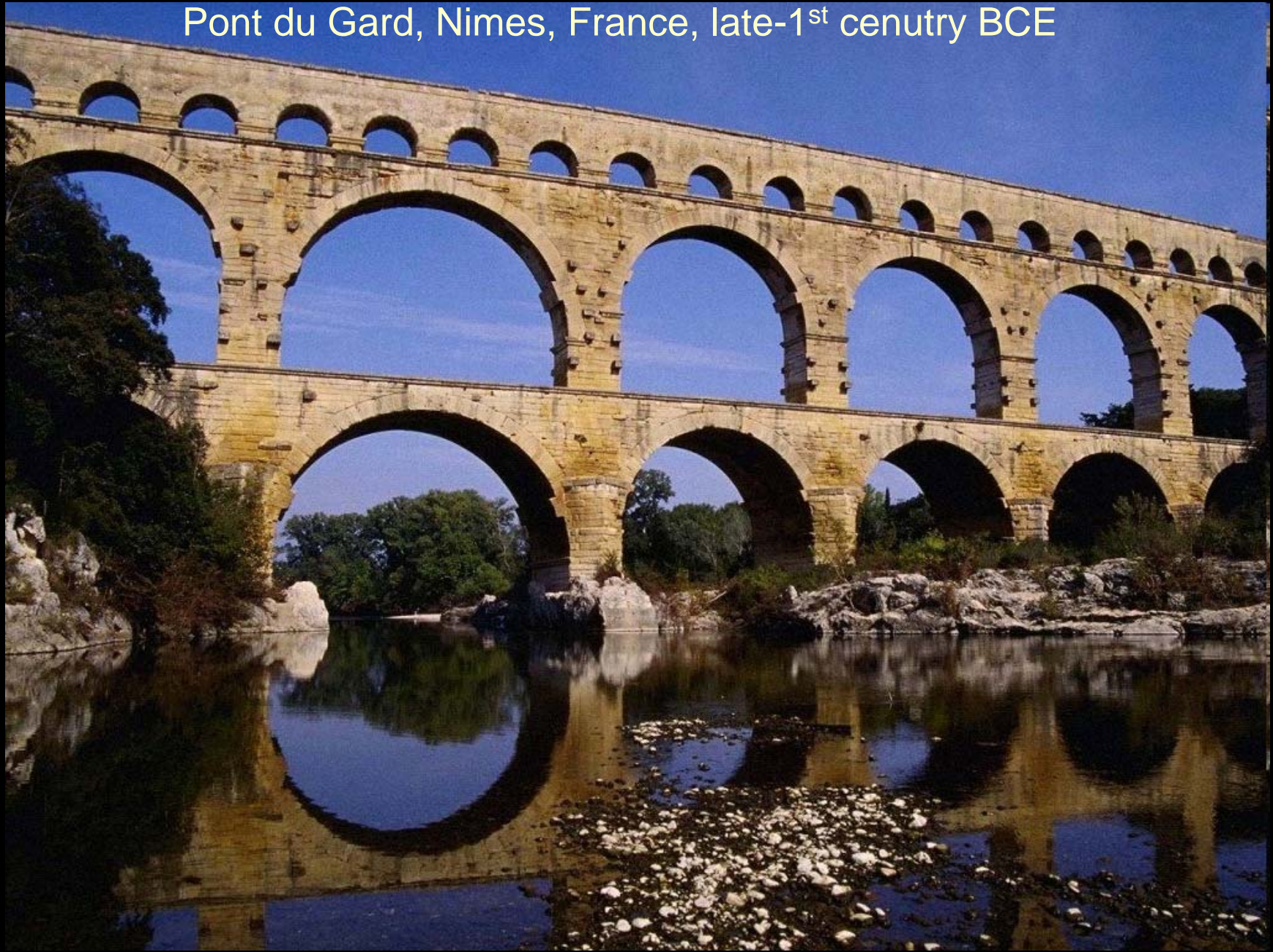


Rome Pantheon 125-28 CE

Rome, Colosseum, 72-80 CE, concrete

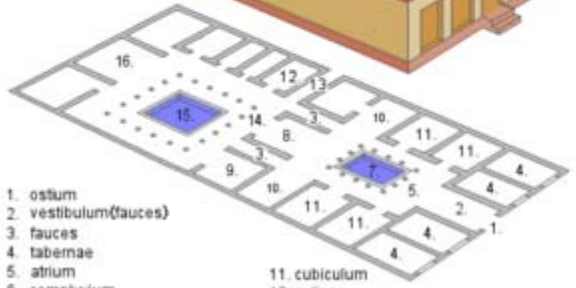
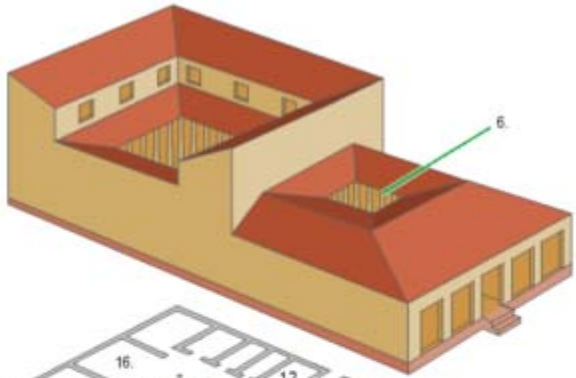


Pont du Gard, Nimes, France, late-1st century BCE



Model of Rome, Roman Forum, 325 CE





- | | |
|-----------------------|----------------|
| 1. ostium | 11. cubiculum |
| 2. vestibulum(fauces) | 12. culina |
| 3. fauces | 13. posticum |
| 4. tabernae | 14. peristylum |
| 5. atrium | 15. piscina |
| 6. compluvium | 16. exedra |
| 7. impluvium | |
| 8. tablinum | |
| 9. triclinium | |
| 10. alae | |





Pompeii, Italy





Peristyle garden and atrium House of Vettii, Pompeii



Pompeii, Standing Deity Holding Horn
and Bucket, 1st century CE, fresco, 79.21

Pompeii (House of Vettii), Lararium, 1st century CE



Genius of Place
(genius loci) and
Lares.

Lararium fresco
in the House of
Vettii, Pompeii.



Pompeii, Crab Mosaic, 1st century BCE, tesserae, 72.55





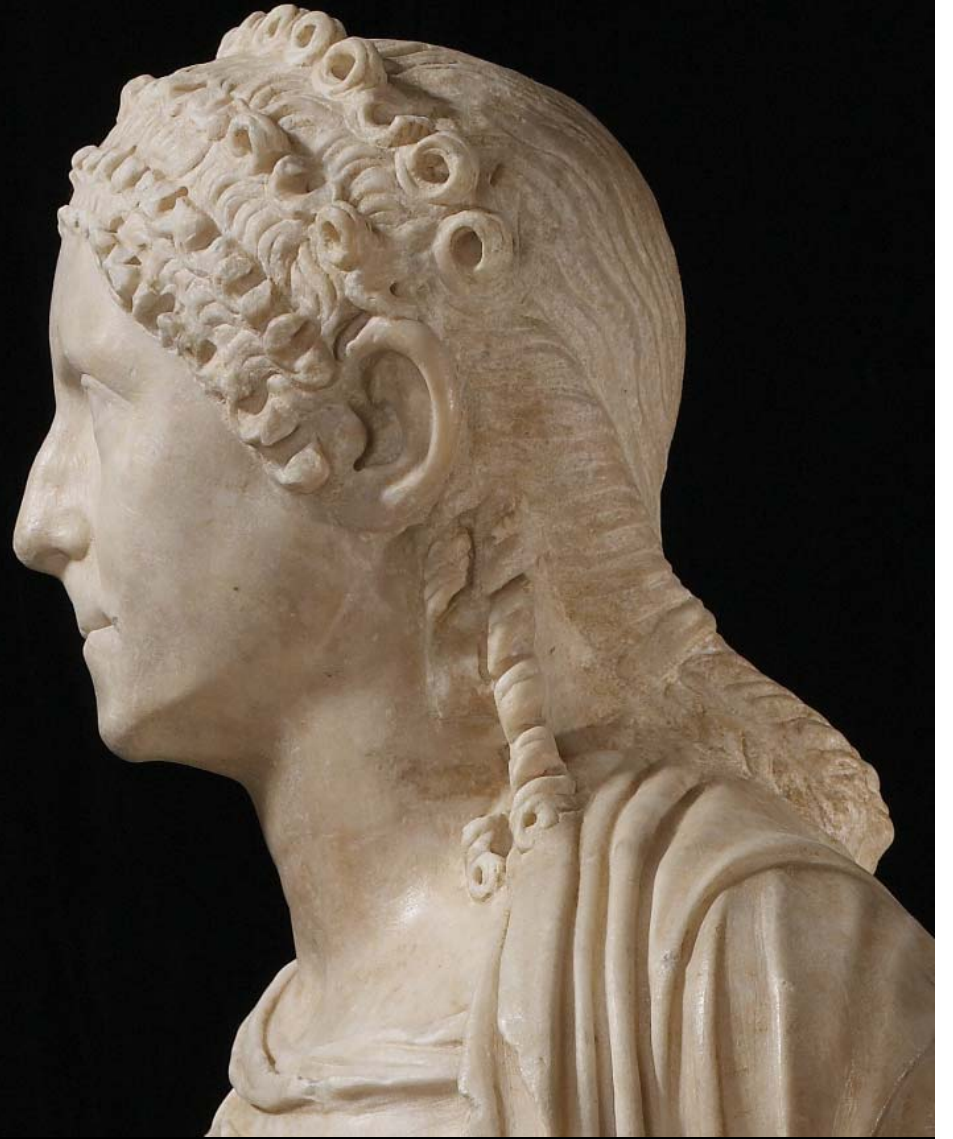
Graeco-Roman, Torso of a Dancing Faun, Italy/Greece, 1st century, after a Hellenistic Greek bronze, marble, 70.39





Portrait of an Older
Woman, marble,
2nd century CE,
32.16

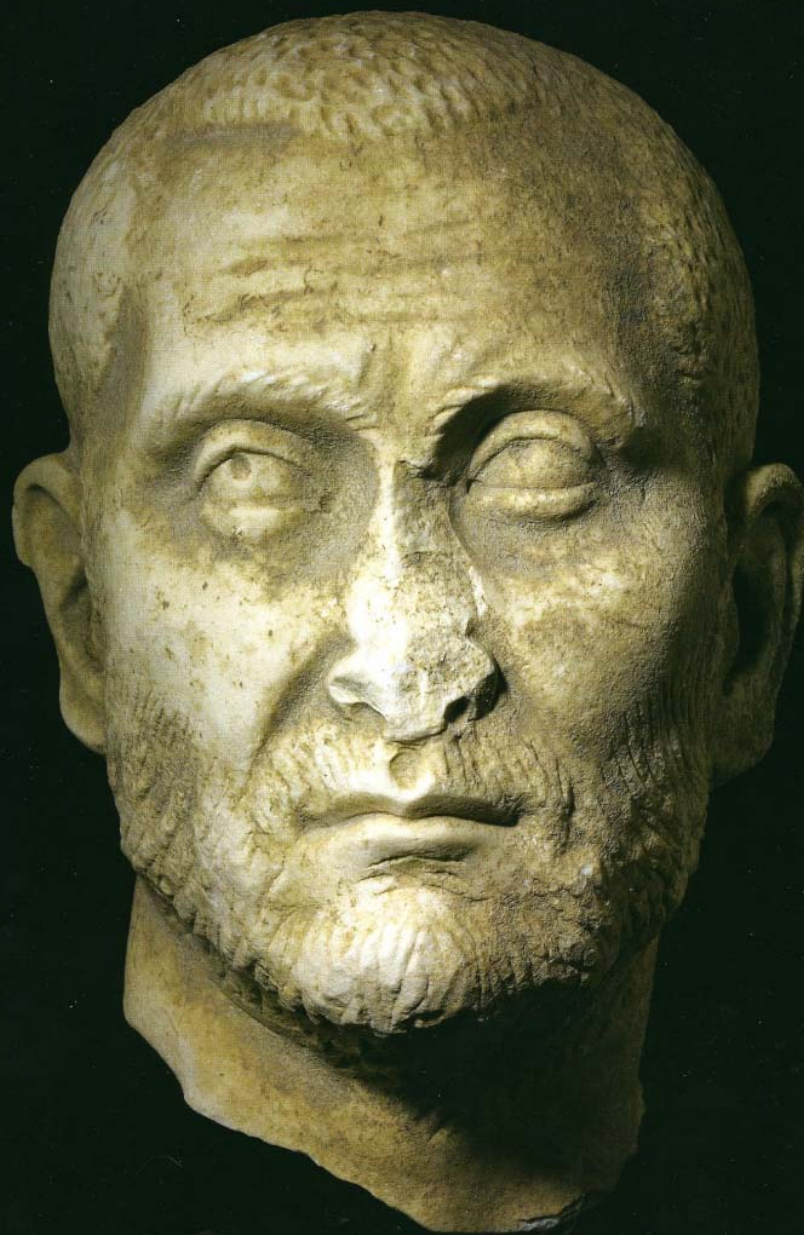




Rome, Flavian Woman, c. 80 CE, marble



Portrait of a Man, 3rd century
(253-268 CE), marble, 2008.28.1

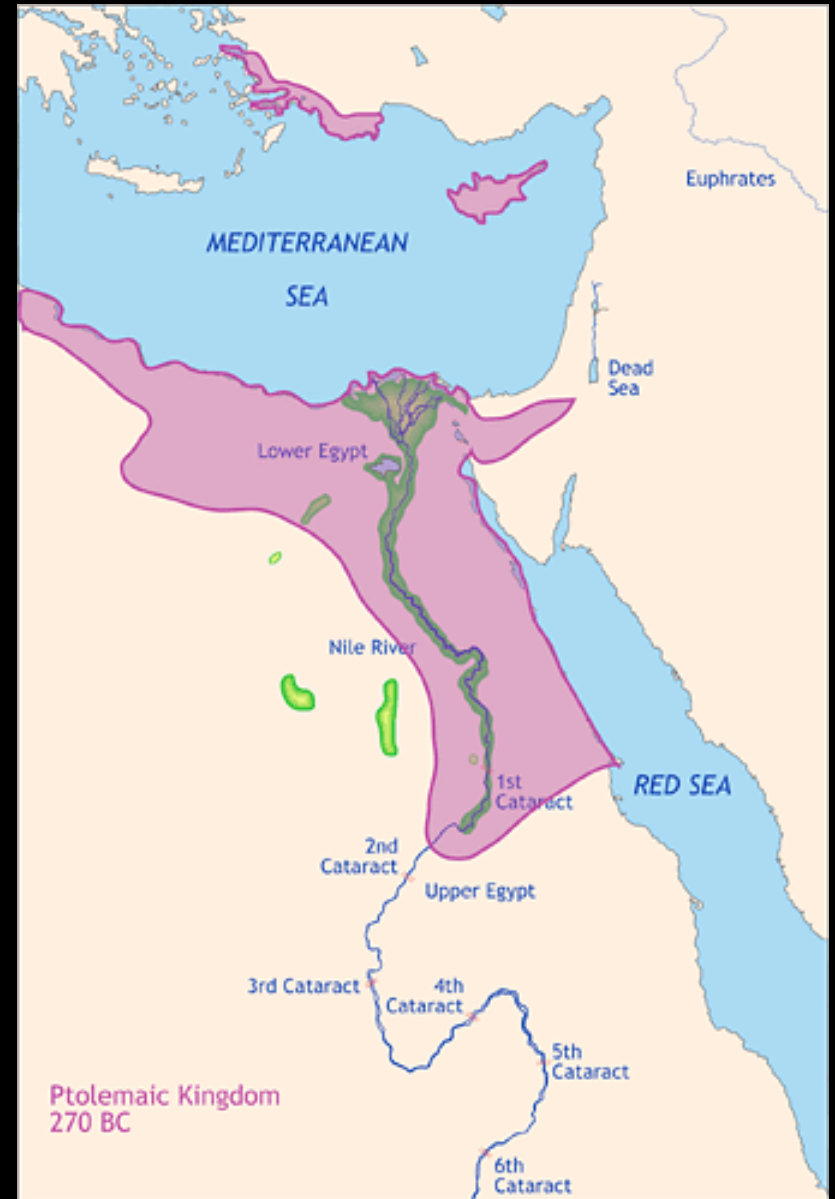


Roman Empire during at its greatest extent under Trajan in 117



Alexander the Great, Mosaic from the House of the Faun, Pompeii







Egypt Ptolemaic Period 332 – 30 BCE

Ptolemaic Egypt represents the meeting of Greece and Egypt.

Egyptians accepted the Ptolemies as the successors to the pharaohs of independent Egypt.

The Ptolemies were good rulers and good at balancing the two different cultures.

Egypt Roman Period 30 BCE – CE 400

Roman Egypt became a multi-cultural and multi-ethnic place.

Various religions, cultures and artistic traditions blended together.

Ptolemy I, Ptolemaic 305-283 BCE, British Museum



Egyptian, Ptolemaic period, Striding Figure, 300-30 BCE, red granite, 58.14

Commodus as Hercules, Esquiline Hill, Rome, about 191-92 CE,
Palazzo dei Conservatori, Rome





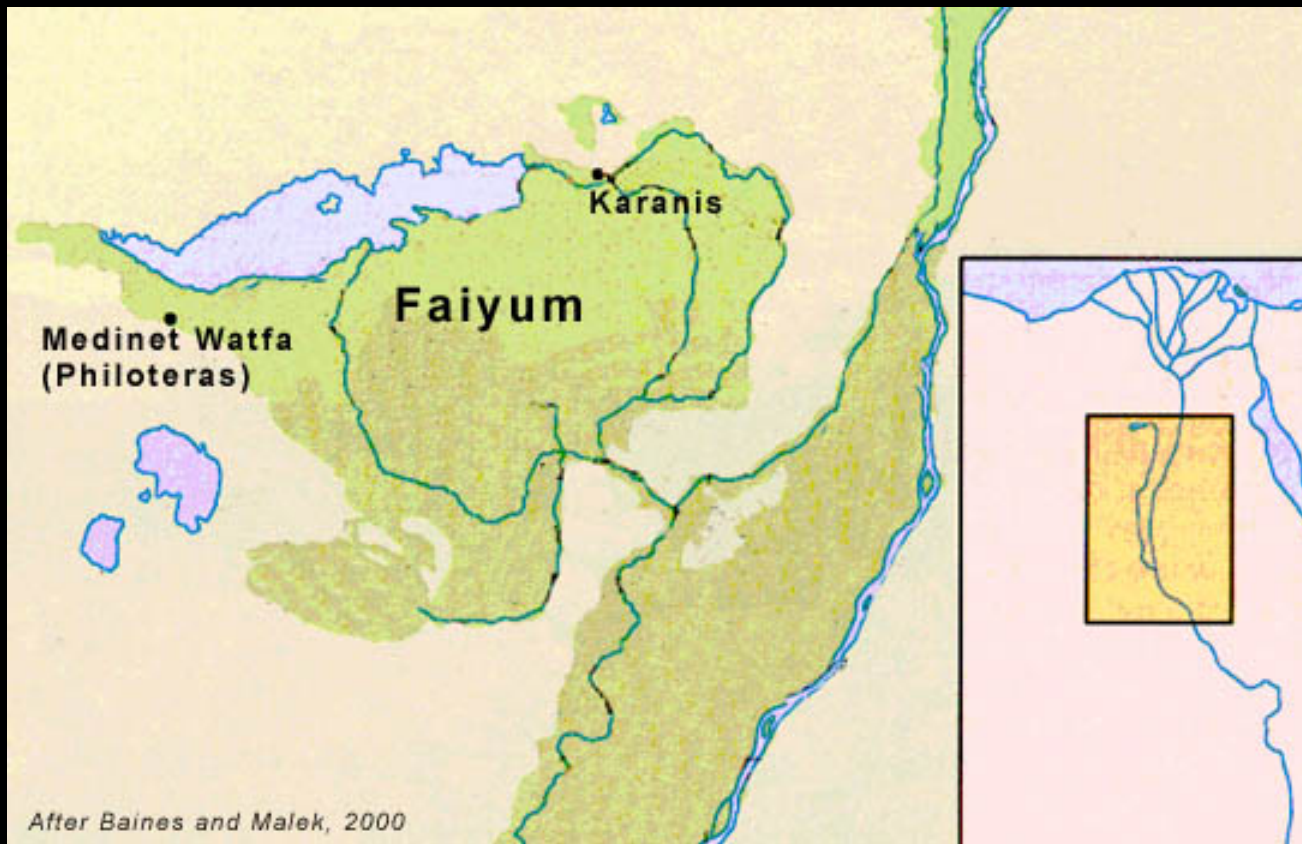
Ptolemaic Ruler in the
guise of Herakles, bronze,
246-241 BCE, 68.81

Antinous, from Hadrian's Villa at Tivoli,
130-38 CE



Egypt (Roman Period), Statuette
of Isis, 1st century CE, bronze,
16.30





Egypt, Roman Period,
Funerary Mask of a Young
Woman





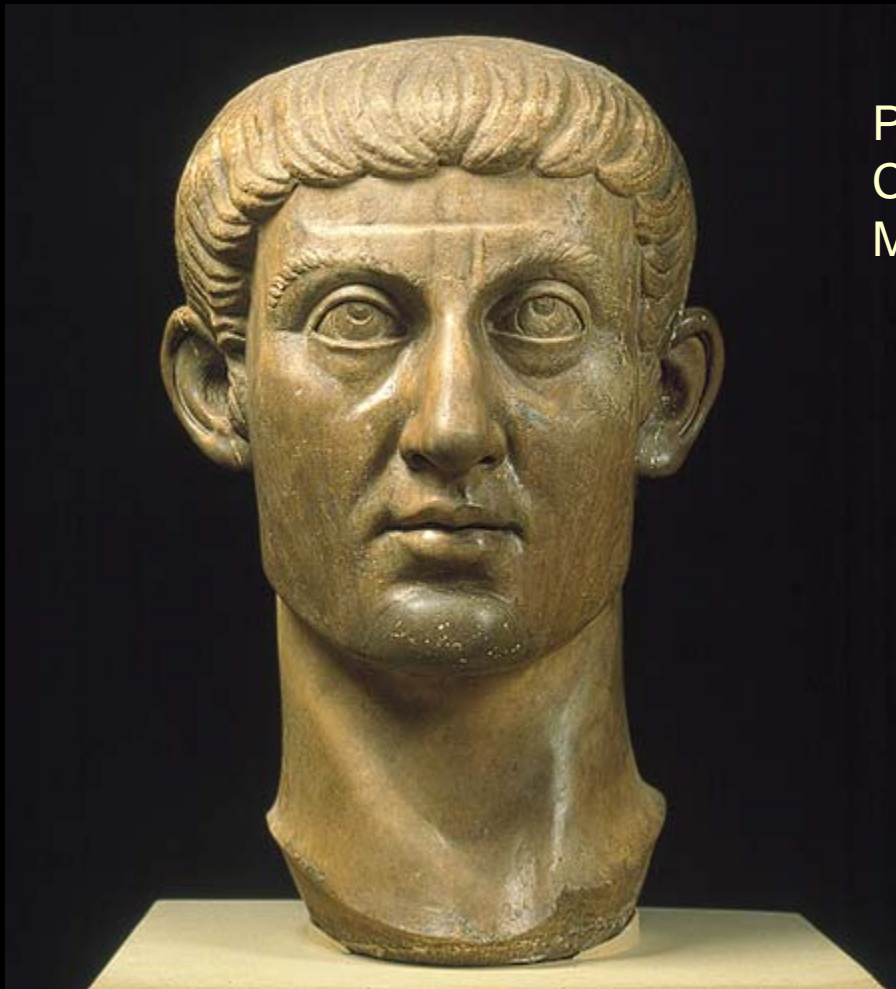
Egypt, Roman Period, Fayum, Funerary Mask of a Man

Egypt, Portrait of a
boy, Roman Period,
2nd century CE



Mummy case and portrait of
Artemidorus, Hawara Egypt,
Roman Period, c. CE 100-120





Portrait Head of Emperor
Constantine, about 324-337,
MET

Head of a Young
Man, sandstone,
about 400-420 CE,
70.68



Graeco-Egyptian, Figure of a Ram, 5th century, limestone 62.53

