

FREE STANDING SCULPTURE

Read Woodford, chapters 4,6,10,12 and refer to the note on terminology, p.xi.

A. Archaic period c.625-500

Techniques: these were stone carving and bronze casting.

1. Stone carving: Read Woodford, pages 38-42

- a. How long approximately would it take to carve a lifesize figure from marble?
- b. Describe the process of carving from stone. If possible experiment yourself with a piece of plasticine or clay, to make an archaic statue of a youth in the way the Greeks made them. Make absolutely sure you understand this technique.
- c. What tools would a sculptor use?
- d. When did the Greeks start carving figures from stone?
- e. Describe the typical features of the earliest youths:- similarities with Egyptian statues, and differences.

Function: read pages 43-44.

1. Male statues

- a. What are male statues called? Note both singular and plural forms.
- b. What were the three main functions?

2. Female statues

- a. What were the functions of female statues?
- b. What are the Greek names for singular and plural?

Style: read generally throughout the relevant chapters.

a. Kleobis and Biton: listen to the story of the two brothers and make notes on it. Make notes on the style of the statues.

b. The growth of naturalism. Study the pictures of the Anavyssos kouros, together with the earlier kouroi (figs. 54 and 55, with 52, 56, and 45). Read the text (pages 45-46), and note the differences which have to do with the growth of naturalism.

c. What was the double challenge offered to sculptors by the draped female form?

d. Sketch and make notes on the arrangement of a chiton, cloak and peplos.

e. Make notes on the use of drapery on the four female figures (66, 68, 69, 72).

f. Note also the seated female figure (fig. 180).

g. Hair :Make notes to describe the treatment of hair on male and female figures in the archaic period.

h. With your hand held viewer study any supplementary slides of statues from this period and makes notes and sketches as appropriate.

B. Early Classical Period, c.500-450BC

Techniques: bronze casting.

a. Make notes on the "lost wax" (cire perdue) technique of bronze casting.

b. What dangers are likely to threaten (a) bronze statues, and (b) marble statues?

Style

a. What were the strengths and weaknesses, triumphs and failures, achievements and problems of the archaic kouros (p.75)?

b. From the artist's point of view what advantages does working in bronze have over marble?

c. What innovations can be seen in the "Kritios Boy"?

d. What evidence is there that its creator owed something to work in bronze?

e. How would you explain to someone that the "Blond Head" (pages 79-80, figs. 108 and 109) belongs to a later period than the Anavyssos kouros (figs. 54, 55 and 57)? Look for at least three points.

Harmodios and Aristogeiton.

a. Make notes on the story surrounding them.

b. What evidence survives for us to reconstruct the lost originals? What are the dangers in using such evidence?

c. What developments from the archaic kouros can be shown?

d. How has the artist of the Riace bronze figure A (figs. 115-118) introduced naturalism into his work? What contrasts and balances are there in the pose?

e. Study the Delphic Charioteer. How is he different?

f. Which statue do you prefer? Why?

Early Classical drapery

a. Make notes on pages 86-87 (draped figures).

b. Study fig. 203, which belongs to this period. Write notes on your observations.

Figures in action

a. What are the strengths and weaknesses of the Zeus of Artemisium and the Diskoboulos?

Summary

a. Make a time chart showing the approximate dates of all the statues you have studied.

b. Look at the names on your chart. Make sure you can visualise what each statue looks like.

C. High Classical Period c. 450- 405BC

Pheidias

a. What was he famous for? How did he work? In what materials?

b. What do we know about his two masterworks and how do we know it?

c. Look at fig. 188 - admittedly a copy. How do we know the goddess has her weight on one leg?

d. What has the artist done to show this, and how does it represent an a change from the archaic korai?

Polykleitos

a. What do we know about Polykleitos in general?

b. What did he call his system of proportions?

c. What are the characteristics of the Doryphoros?

d. How does the statue differ from (a) fig 54, (b) figs 115-118?

e. What is meant by "contrapposto"?

f. Study the Diadoumenos (fig. 194). How might you argue that the original of which it is a copy was perhaps made by the same person as the original of the Doryphoros?

D. Late Classical period (525-500BC)

a. Read from the last line of page 121 "The deeply carved drapery....." to the fourth line of 124 ".....suggests continuity." What is meant by "modelling lines" and "motion lines"?

b. Now read pages 138-9. Study the three draped female statues and note the differences between them.

c. Are there any differences in the feelings that the three statues create in you?

d. Where in particular has the artist of fig. 205 used modelling lines to suggest the body beneath?

e. Are there any hints of modelling lines in fig. 204?

f. What do you think is meant by "catenary folds" (p.140).

g. How do we know that the right hand figure in 210 is moving?

h. Study fig. 222 (Nike by Paionios). Write your comments on the way the sculptor has created his effect.

Portraits (pages 147-9)

a. What challenge associated with portraits began to appeal to late Classical artists?

b. "A portrait can be designed to reveal a person's character or to record his features". To what extent do figures 219-221 do either or both of these things?

E. Fourth Century

a. What are the differences between figures 222 and 223?

b. What are the differences between the drapery of 208 and 224?

c. Notice that 224 has a "message". What is the message?

d. How does the Hermes of Praxiteles differ in design from the contrapposto of Polykleitos?

e. How does it differ from the doryphoros?

f. Describe how Praxiteles used contrapposto and other sorts of contrast in the Aphrodite of Knidos?

g. Make notes on the work of Skopas (pages 156-7) and Lysippos (pages 162-5).

h. Study the bronze youth from Antikythera (fig.236). What are its strengths and weaknesses?

i. Update your time chart.

j. Outline the major developments in free standing sculpture from 600-325 BC.