

ARTH 362 | ANCIENT GREEK SCULPTURE

Fall 2024

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Course Description

The ancient Greek world is characterized by an interesting paradox: a socio-culturally exclusive lifestyle (which excluded women, foreigners, and slaves, among others), paired with a most inclusive art—Greek art was meant to be seen, celebrated and marveled at freely in a public setting, such as a sanctuary, a cemetery, or a civic center, the so-called Agora of Greek cities. Furthermore, the study and modern reception of Greek art was deeply rooted in exclusivity, already in the Renaissance and later in the 18th and 19th centuries with the formal establishment of academic disciplines. In the 21st century, Greek art is no longer studied out-of-context (original and contemporary). Biases abound and perceptions differ, while historical circumstances have shifted the disciplinary focus from time to time: this is the contemporary toolkit of a Historian of Greek art and this awareness of challenges and imbalances will guide our study throughout the semester.

The course aims at providing the students with hands-on knowledge of ancient sculpture from Greece of the Orientalizing, Archaic, Classical and Hellenistic periods, i.e. from about the early 7th to the 1st c. B.C. The course is primarily taught in museums, in direct contact with and through visual typological study of original ancient works (as well as Roman marble copies of mostly bronze now lost originals). Among others, classes will be conducted in the National Archaeological Museum in Athens, the richest collection of Greek sculpture in the world, but also in the Acropolis, Piraeus, Agora, Delphi and Olympia Museums. Furthermore, without compromising the identity of the sculpture course, namely a visual study of ancient art-in-the-round, the course introduces connections with the present in a twofold manner: firstly, we acknowledge and critically discuss modern and contemporary receptions as well as biases regarding Greek sculpture and study thereof; secondly, as we move along with specific works and schools of ancient sculpture we also study their impact on world art from the re-appreciation of a presumed purity of form in the aforementioned sculpture during the Renaissance to re-iterations of famous Greek sculptures by contemporary artists; thirdly, since we are in Athens, we look around us and spot public art in places expected (parks and squares) and unexpected (such as walls aka street art and a cemetery/ sculpture garden with Parisian echoes) that has been influenced by Greek sculpture.

STUDY NOTE: A considerable amount of the sculpture under study celebrates divine and otherwise mythical creatures and narrates their deeds and misdeeds, drawing heavily from the fabulous and inexhaustible corpus of Greek mythology and religion. Apart from the principal twelve Olympian Gods and their offspring, the myths most frequently rendered in sculpture were: the labors of Herakles and Theseus; the Ilioupersis (Sack of Troy); the Gigantomachy (battle between the Olympian Gods and the Giants), the Amazonomachy (battles between the Athenians, mostly, and the Amazons), and the Centauromachy (battle between the Centaurs and a pious northern Greek tribe called the Lapiths). An acquaintance with Greek mythology, with a focus on myths that were frequently narrated in a sculptural manner, will facilitate following the course matter and material throughout the semester. There are a few mythology books on my reserve shelf at the CYA library as well as a plethora of myth-related resources in the library's general section as well as online. Naturally, you can always consult me for further references anytime.

Learning Goals

The course is designed ideally for students of archaeology, art history, fine arts, architecture, anthropology, classical studies, classics, curatorial studies, or any discipline with interest in the arts and art institutions. By the end of the course, students should be able to:

- 1) distinguish between styles, workshops, periods, geographies and masters of ancient sculpture;
- 2) critically inquire about the aims of sculptors working in different periods and localities of the Greek world, inferred both through the formal aspects of the studied artworks, and the reception of sculptures by the ancient Greeks themselves;
- 3) combine a visual analysis of sculpture with the available (on occasion conflicting or incomplete) literary evidence and place artworks in their historical and cultural circumstances;
- 4) describe a sculpture or sculptural complex with the terms and methods of art history;
- 5) appreciate the elegance and beauty of Greek sculpture, while acknowledging that some exceptional works of art emerged through oppression and contradiction (or inspired oppression in the modern era);
- 6) connect artworks from our museum study sessions and textbooks with archaeological sites visited during the semester and associate sculpture with architecture: Acropolis of Athens, Olympia, Delphi, Kerameikos, among others;
- 7) recognize echoes and interpretations of ancient Greek art in the work of international visual artists in contemporary Athens (from 19th and 20th c. public sculpture to contemporary street art);
- 8) position themselves on the debate about art and society in the world of today.

Course Requirements and Assessment

CYA Attendance Policy

CYA regards attendance in class and on-site (in Athens or during field study trips) as essential, so attendance at all scheduled meetings is required. All absences are recorded and have consequences that may affect your grade.

Participation with active contribution to each lecture's topic: 10%. This involves critically processing assigned readings and presenting/commenting on their content during class.

Two oral presentations of sculptures in museums: 20% (2X10%). Each student is assigned two specific pieces they will present in 5' in one of the course's site visits.

In-class midterm exam: 20%

In-class final exam: 25%

Each exam comprises image identifications, descriptions and comparisons; short identification of terms, artists' names, technical terms, and concepts; critical response essay-type questions and commenting on quotes from texts studied for and discussed in class; and a short answers section, such as "fill in the blanks", "true/ false", multiple choice. There will be a choice for every part of each exam. We will discuss the format further before the exams, in the respective review sessions.

Term project presented at the end of the semester (for dates see below class schedule): 25%. Instructions are provided on a separate document on moodle.

Policy on Assignments and Make-up Work

Details about assignments and exams will be given in advance. I will accept no late assignments or make-up exams unless discussed with me in advance. If you are unable to come to class, please let me know beforehand.

CYA Policies and Regulations

Academic Accommodations

Students are required to submit an official letter from the office at their school that handles academic accommodations (generally the Office of Disability Services), or to have that office send a letter. Students who have submitted such a letter to CYA should also talk to their professors individually to discuss how these accommodations will work in each specific course.

Site Visits and Accessibility

This course contains specific physical and spatial elements that are crucial to student learning and which cannot be modified. Students should be aware of these before enrolling in the course.

-This course requires the following physical activities: walking and standing. Prospective students should contact the professor before enrolling in the course if they foresee difficulties in participating in these activities.

-This course regularly meets in popular museums in a very popular city where there is significant background noise while the professor speaks.

-This course requires students to give several verbal individual presentations in front of the class as part of their assessment.

ePolicy on Original Work

Plagiarism is literary theft. As such, it is a serious offense which will not be tolerated either at your home institution or at CYA. Plagiarism on an examination or in a paper will result in an F for the course. You must cite the author of any and all ideas that you use that is neither common knowledge nor your own idea. If you are in doubt, it is safest to cite the source. Your work should be original and reflect your own ideas and thoughts. If you are unsure about what counts as original work, please consult your professor and check the Student Handbook.

Use of Laptops

In-class or onsite use of laptops and other devices is permitted if this facilitates course-related activities such as note-taking, looking up references, etc. Laptop or other device privileges will be suspended if devices are not used for class-related work.

Upgrade to 400-level course

Courses can be upgraded to a 400-level. This constitutes usually 25% additional work on the part of the student. The option to upgrade opens the second week of classes. If you are interested in this option, please let's discuss!

Fall 2024 Tentative Schedule

Day #	Date/Day	Topic / Readings / Assignments Due / Place (if applicable)
	Sep 5-7	Field Study Delphi and Ancient Olympia
1	Sep 9	Introduction of subject matter, course requirements and each other
2	Sep 11	<p>History of Greek art as a state of mind</p> <p><i>Required readings</i> HANDBOOK CHAPTER 23; Robinson, 2012: 213-217</p> <p><i>Required viewing</i> https://www.blod.gr/lectures/to-mellon-pou-dimiourgoume-mouseiaos-foreis-koinonikis-allagis/, Ivy Nicole, <i>The futures we create: museums as agents of social change</i></p> <p><i>Recommended reading</i> Sandell, 2012: 562-574; Seaman and Schultz, 2017: 1-17</p>
3	Sep 16	<p>NAM</p> <p>The museum and the artworks: a tour of the sculpture galleries</p> <p><i>Required reading</i> HANDBOOK CH. 1; Hoelscher, 2018: 253-298; The rescue of the statues, https://www.namuseum.gr/en/to-moyseio/istoria-toy-moyseioy/therescue-of-the-statues/</p> <p><i>Recommended reading</i> Preziosi 2012, 82-92; Hoelscher 2018: 1-13; The history of the National Archaeological Museum, https://www.namuseum.gr/en/to-moyseio/istoria-toy-moyseioy/ (the official museum website is an important resource for the sculptures we will study there, please consult it when necessary).</p>
	Sep 18-21	Field Study Crete
4	Sep 23	<p>Archaic sculpture: an overview</p> <p><i>Required reading</i> HANDBOOK CH. 10; Stewart, 1-15</p> <p><i>Recommended reading</i> Ridgway, Archaic, 187-216; Woodford, 2004, Ch. 1; Korres, 2001, 1060</p>
5	Sep 25	<p>NAM</p> <p>A long way ahead: from Geometric ‘tiny soldiers’ and Egyptian colossi to Daedalic ‘ladies’ and archaic Kouroi (and a remarkable kore): from early to late. The votive and the funerary</p> <p><i>Required reading</i> HANDBOOK CH. 10; Stewart 33-42; 103-110; 240-241</p> <p><i>Recommended reading</i> Boardman, Archaic, 11-27 (+ illustrations); Karouzou, 1-4, 9-14; Gardner “Process of Greek Sculpture as Shown by some Unfinished Statues in Athens,” JHS 18 (1888) 129-142; Iversen, “The Egyptian Origin of the Archaic Greek Canon,” MittCairo 15 (1957) 134-147; Ridgway, Archaic2, “Problems of Chronology, Geography, and Typography” 3-20; 21-39; Ridgway, Archaic Style, “The Meaning of the Kouros,” 49-59</p>
6	Sep 30	<p>ACROPOLIS MUSEUM</p> <p>Acropolis I: Architectural sculpture, Archaic Korai and a ‘boy’ (or three...)</p> <p><i>Required Reading</i> HANDBOOK CH. 22; Kousser 2009; HANDBOOK CH. 5; Stewart, 111-116</p> <p><i>Recommended reading</i> Marconi, C. “Kosmos: “The Imagery of the Archaic Greek Temple”; Boardman Archaic 151-161; Woodford Ch.2; Boardman Archaic 63-89 (+ illustrations); Brouskari, 50-75, passim; Donohue, 155-198; Ridgway “Late Archaic Sculpture” 1-18; Yalouris, “The Archaic Smile”</p>
7	Oct 2	<p>Olympia architectural sculpture and the Severe Style</p> <p><i>Required reading</i> HANDBOOK CH. 2; Stewart, 142-146; 253-254</p> <p><i>Recommended reading</i> Boardman Classical 20-50</p>

Day #	Date/Day	Topic / Readings / Assignments Due / Place (if applicable)
8	Oct 7	The transition and the pinnacle: Early and High Classical (free) Sculpture, Myron, Polycleitus and Argos; 5th c. masters <i>Required reading</i> HANDBOOK CH. 4; Stewart 141-142, 146-149; 248-250 <i>Recommended reading</i> Boardman, Classical 24-32, 51-65; 79-83; Steiner 26-44; Karouzou 26-45
9	Oct 9	ACROPOLIS MUSEUM The Parthenon Marbles I <i>Required reading</i> HANDBOOK CH. 11; Stewart, 150-160 <i>Recommended reading</i> Boardman, Classical 90-145; Brouskari, 122-177; Robertson, 102-129
10	Oct 14	ACROPOLIS MUSEUM The Parthenon Marbles II <i>Required reading</i> HANDBOOK CH. 12; Eco Ch. 1 <i>Recommended reading</i> Boardman Classical 146-167
11	Oct 16	ACROPOLIS MUSEUM Their master's voice: the pupils of Pheidias and their work. The other temples (Erechtheion, Athena Nike) and several sculptures in-the-round. <i>Required reading</i> Boardman, Classical, 66-78, 182-200, 203-212; Stewart, 92-94, 160-168; 267-71 <i>Recommended reading</i> Karouzou, 60-69; 86-90
12	Oct 21	Midterm exam review
13	Oct 23	Midterm Exam 11:00-12:00
	Oct 25-Nov 3	Fall Break
14	Nov 4	KERAMEIKOS SITE AND MUSEUM 5th c. funerary sculpture and associated finds <i>Required reading</i> https://www.latsisfoundation.org/content/elib/book_2/kerameikos_en.pdf The following sections: The Cemetery, 188; The most important funeral monuments, 199; HANDBOOK CH. 6 <i>Recommended reading</i> https://www.latsisfoundation.org/content/elib/book_2/kerameikos_en.pdf Sections "The most beautiful suburb"; Excavation history
15	Nov 6	NAM A brief survey of 5th c. sculptures we have studied so far (bronze, marble, relief) Introduction to the 4th c.: Epidaurus at the threshold <i>Required reading</i> HANDBOOK CH. 3; Stewart, 168-171; 273-274 <i>Recommended reading</i> Boardman Late Classical, 1-51; Brown, Anticlassicism in the Fourth Century; Karouzou, 99-104
16	Nov 11	4th c. masters: Praxiteles and family <i>Required reading</i> HANDBOOK CH. 13; Stewart 277-286 <i>Recommended reading</i> Boardman Late
	Nov 12-15	Field Study Peloponnese
17	Nov 18	Athenian Agora Museum (Attalos Stoa) THE 4th c. <i>Required reading</i>

Day #	Date/Day	Topic / Readings / Assignments Due / Place (if applicable)
		HANDBOOK CH. 21; Stewart Lysippos Studies; Karouzou 157-174 <i>Recommended reading</i> Boardman Late Classical, 57, 73-4, 105; Stewart 176-193
18	Nov 20	An introduction to Hellenistic sculpture: paradigm shift <i>Required reading</i> HANDBOOK CH. 14 <i>Recommended reading</i> Stewart 219-221; RRR Smith 155-180
19	Nov 25	Hellenistic sculpture: the art of a brave new world <i>Required reading</i> Pollitt Hellenistic 1-18
20	Nov 27	Benaki Museum of Hellenic Civilization
21	Dec 2	NAM FAREWELL TOUR: Genres of and problems with Hellenistic sculpture <i>Required reading</i> HANDBOOK CH. 18; Smith 75-180; Stewart 205-214 <i>Recommended reading</i> HANDBOOK CH.7; Ridgway 141-149; Pollitt 79-110; 127-149; 164-172; Stewart 94-96; 197-221; 303
22	Dec 4	Student projects presentations I (alphabetical order)
23	Dec 9	Student projects presentations II (alphabetical order)
24	Dec 11	Final exam review
FEW	Dec 16	Final Exam Week
FEW	Dec 18	Final Exam Week

Schedule at a glance

Day #	Date	Session	Venue
	Sep 5-7	Field Study	Delphi and Ancient Olympia
1	Sep 9	Introduction	Classroom
2	Sep 11	History of Greek Sculpture	Classroom
3	Sep 16	A Tour of the Sculpture Galleries/ History of the Museum	NAM
	Sep 18-21	Field Study	Crete
4	Sep 23	Archaic Sculpture: an overview	Classroom
5	Sep 25	Archaic Sculpture: origins and derivations	NAM
6	Sep 30	Archaic Korae and several Kouroi	AM
7	Oct 2	Olympia Sculptures	Classroom
8	Oct 7	5 th c. Sculpture in-the-round	Classroom
9	Oct 9	The Parthenon Marbles I	AM
10	Oct 14	The Parthenon Marbles II	AM
11	Oct 16	Pheidias' Pupils	AM
12	Oct 21	Midterm exam review	Classroom
13	Oct 23	Midterm exam	Classroom
	Oct 25-Nov 3	Fall Break	
14	Nov 4	Funerary sculpture	Kerameikos
15	Nov 6	5 th c. Review - Epidaurus	NAM
16	Nov 11	Praxiteles and the 4 th c.	Classroom
	Nov 12-15	Field Study	Peloponnese
17	Nov 18	The 4 th c.	Agora Museum
18	Nov 20	Introduction to Hellenistic Sculpture	Classroom
19	Nov 25	Hellenistic Sculpture II	Classroom
20	Nov 27	Benaki Museum visit	Benaki Museum
21	Dec 2	Farewell Tour	NAM
22	Dec 4	Student presentations I	Classroom

Day #	Date	Session	Venue
23	Dec 9	Student presentations II	Classroom
24	Dec 11	Final exam review	Classroom
FEW	Dec 16	Final Exam Week	
FEW	Dec 18	Final Exam Week	

Course Bibliography

TEXTBOOK(S)

Fullerton, M. D. 2016. *Greek Sculpture*. Wiley.
 Palagia, O. (ed.) 2019. *Handbook of Greek Sculpture*. De Gruyter.
 Stewart, A. F. 1990. *Greek Sculpture: an exploration*.

Former textbooks occasionally used:

Boardman, Archaic: J. Boardman, *Greek Sculpture in the Archaic Period*, 1978.
 Boardman, Classical: J. Boardman, *Greek Sculpture in the Classical Period*, 1985.
 Boardman, Late: J. Boardman, *Greek Sculpture: The Late Classical Period*, 1995.
 Smith: R.R.R. Smith, *Hellenistic Sculpture*, 1991.

ADDITIONAL READINGS (scanned and available on moodle):

Carbonell, M. B. *Museum studies: an anthology of contexts*. Wiley Blackwell: Chichester, West Sussex. 2012 (selected chapters, as shown on moodle)
 Hoelscher, T. *Visual power in ancient Greece and Rome: between art and social reality*. UC Press. 2018. (selected chapters)
 Korres, M. *From Pentelicon to the Parthenon*. Athens: Melissa Publishing House. 2001.
 Pollitt: J.J. Pollitt, *Art in the Hellenistic Period*. 1986.
 Seaman, K. and P. Schultz (eds.) *Artists and Artistic Production in Ancient Greece*. Cambridge; New York: Cambridge University Press. 2017
 Woodford, S. 2004. *The Art of Greece and Rome*. Cambridge University Press.

A few suggested readings are accessible through JSTOR (library access). Others are available on moodle. If you do not find a particular reading, please let our librarian, Georgia, or me, know immediately.

Reading assignments

Assignments are to be read before each class meeting. You should come to class each day with some question in mind based upon the readings or previous lectures. In addition to the required reading for each session, there are a number of recommended readings from the works listed below for further reading. These are not required: they are intended to complement each lecture if you are interested in pursuing the subject further. Since it would be impossible, and in many cases needlessly repetitive to try to read them all, I suggest that you read more broadly in the areas of special interest to you.

Recommended Books:

I have placed several books relevant to this course which you may want to consult on my reserve shelf. If you need to consult a book not on the reserve shelf and/ or moodle, please let me (or Georgia) know.

Ashmole, B: *Architect and Sculptor in Classical Greece*, 1972.
 Beard, Mary and John Henderson: *Classical Art: From Greece to Rome*, 2001.
 Brouskari, M.S. *The Acropolis Museum, a descriptive catalogue*, 1974.
 Carpenter, R.: *Greek Sculpture, a critical review*, 1971.
 Donohue, AA: *Greek Sculpture and the Problem of Description*, 2005.
 Hurwitt, J: *The Art and Culture of Early Greece, 1100-480 B.C.*
 Karouzou, S: *National Archaeological Museum, Collection of Sculpture*, 1974.
 MacFarland, Fiona and Catherine Morgan, eds.: *Exploring Ancient Sculpture: Essays in Honour of Geoffrey Waywell*, 2010.
 Osborne, Robin, *Archaic and Classical Greek Art*, 1998.
 Pollitt, *Art and Experience in Classical Greece*, 1972.
 ----*Art in the Hellenistic Period*, 1986.
 ----*The Art of Ancient Greece: Sources and Documents, 1965 and 1990*.
 Pedley, J. *Greek Art and Archaeology*

Robertson History: *A History of Greek Art*, 1975.

Robertson Short: *A Shorter History of Greek Art*, 1981.

Ridgway, B., *The Archaic Style in Greek Sculpture*.

-----*The Severe Style in Greek Sculpture*, 1970.

-----*The Fifth Century Styles in Greek Sculpture*, 1981.

-----*Hellenistic Sculpture: the styles of ca. 331-200 B.C.*, 1990.

Spivey, N. *Understanding Greek Sculpture: Ancient Meanings, Modern Readings* (London, 1996)

Steiner, Deborah Tarn, *Images in Mind: Statues in Archaic and Classical Greek Literature and Thought* (2001).

Stewart, AF, *Greek Sculpture: An Exploration* (1990).

----- *Art, Desire, and the Body in Ancient Greece* (1997). This is in xerox format. Please see Georgia if you need to consult the book itself.

-----*Classical Greece and the Birth of Western Art* (2008).

-----*Art in the Hellenistic World*, 2014.

Tanner, Jeremy, *The Invention of Art History: Religion, society and artistic rationalism* (2006).