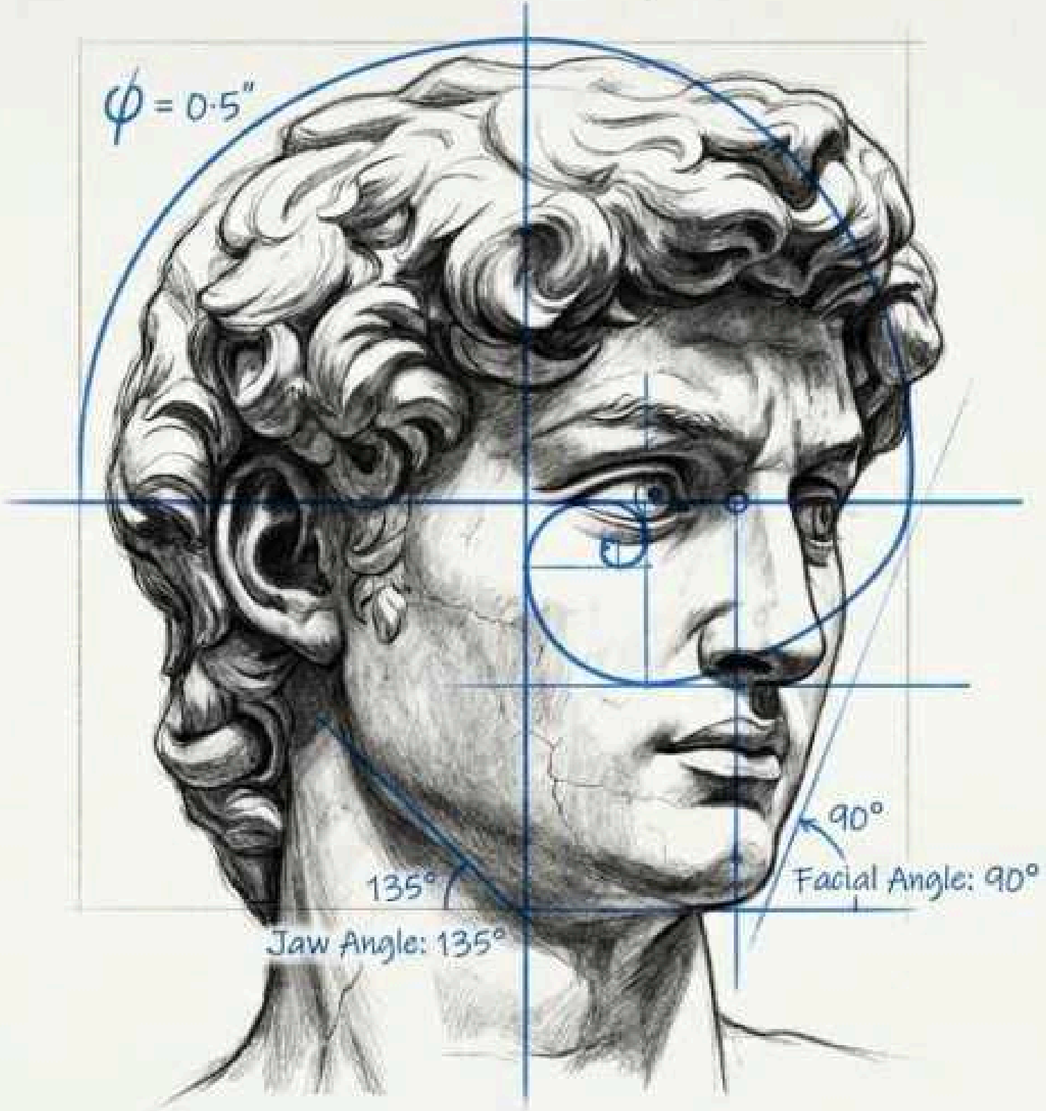


Welcome to Lecture 3.

The Human Measure: Ancient Greece

ART 101 B - Lecture 3

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The Evolution of the Greek Form



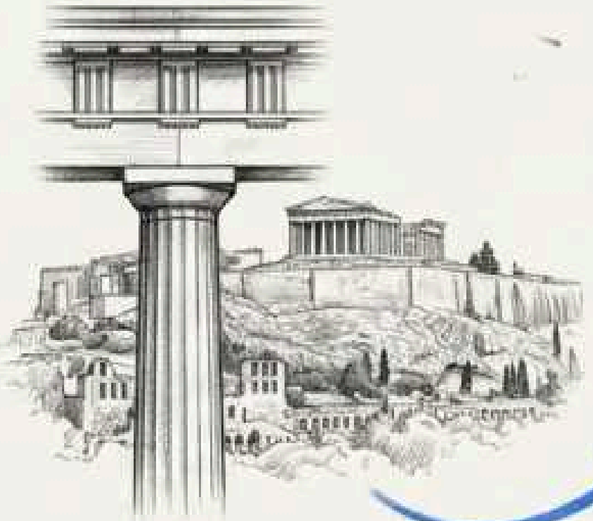
Painted pots



The Kouros and Contrapposto



Polykleitos & the Classical ideal / Painted marble



The three orders & the Parthenon



Hellenistic drama & how the past survives

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A Timeline of Independent City-States

Greek artists created for temples, tombs, and public squares—not just for kings.



Geometric (900–700 BCE)

Archaic (700–480 BCE)

Classical (480–323 BCE)

Hellenistic (323–31 BCE)

900 BCE

31 BCE

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The Red-Figure Reversal (c. 530 BCE)

Black-Figure Technique



Dark slip applied to red clay.
Details are scratched in.

Red-Figure Technique

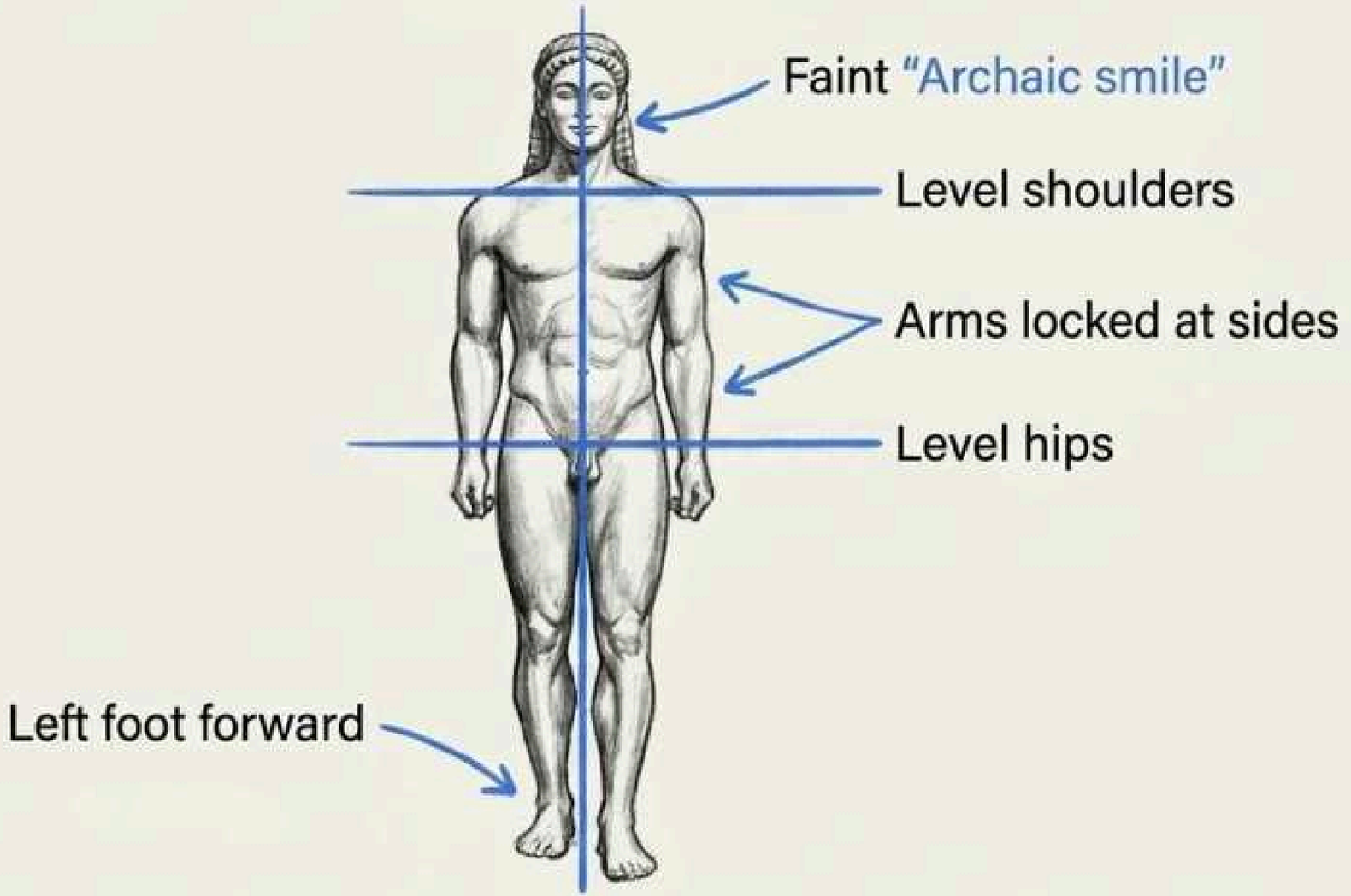


Background turns black, figures stay red.
Fine lines are painted on instead of scratched.

Exekias captures a quiet moment in a famous war.

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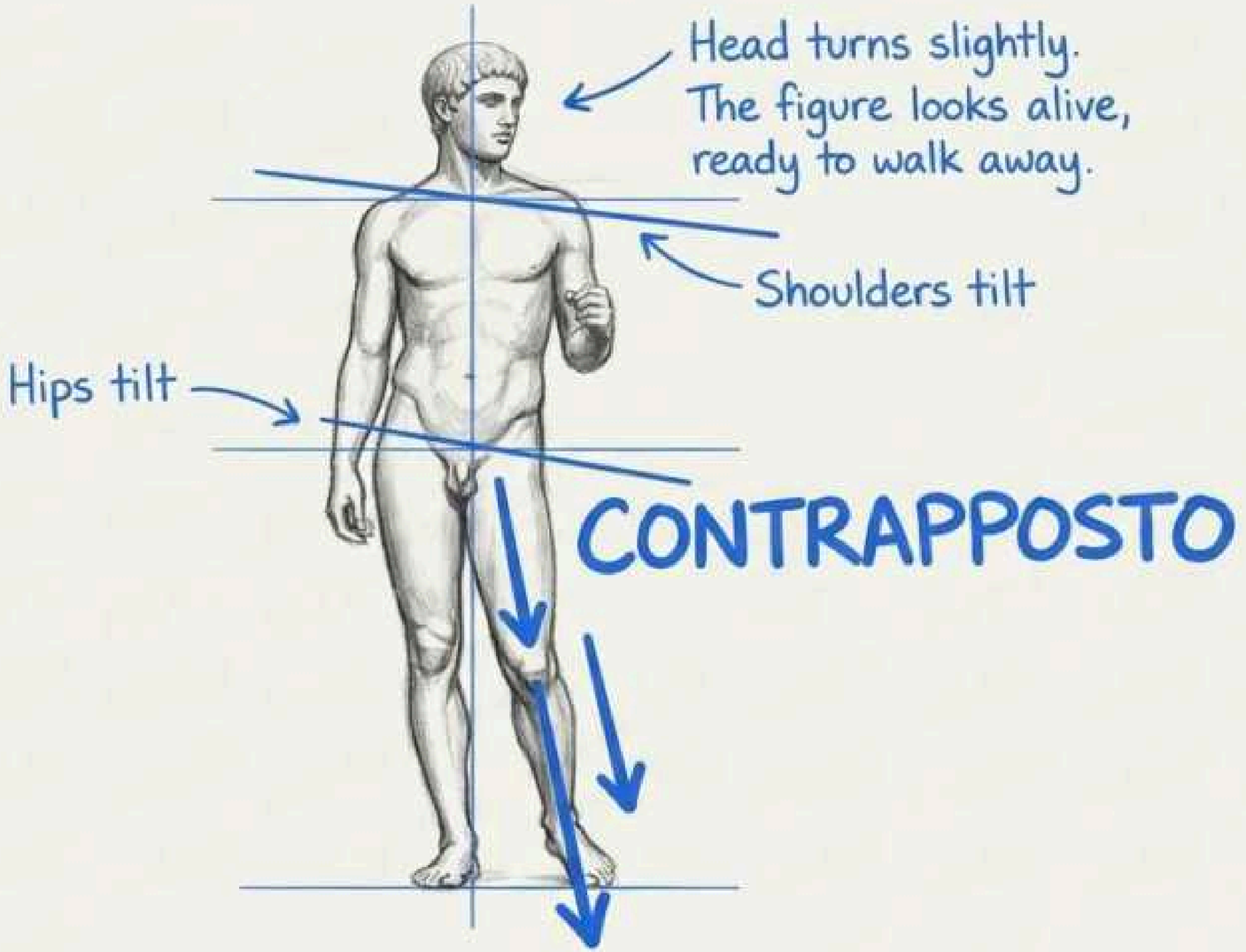
The Archaic Posture: Rigid Symmetry



The freestanding nude youth (*kouros*) owes a structural debt to Egypt, but is carved entirely free of the stone.

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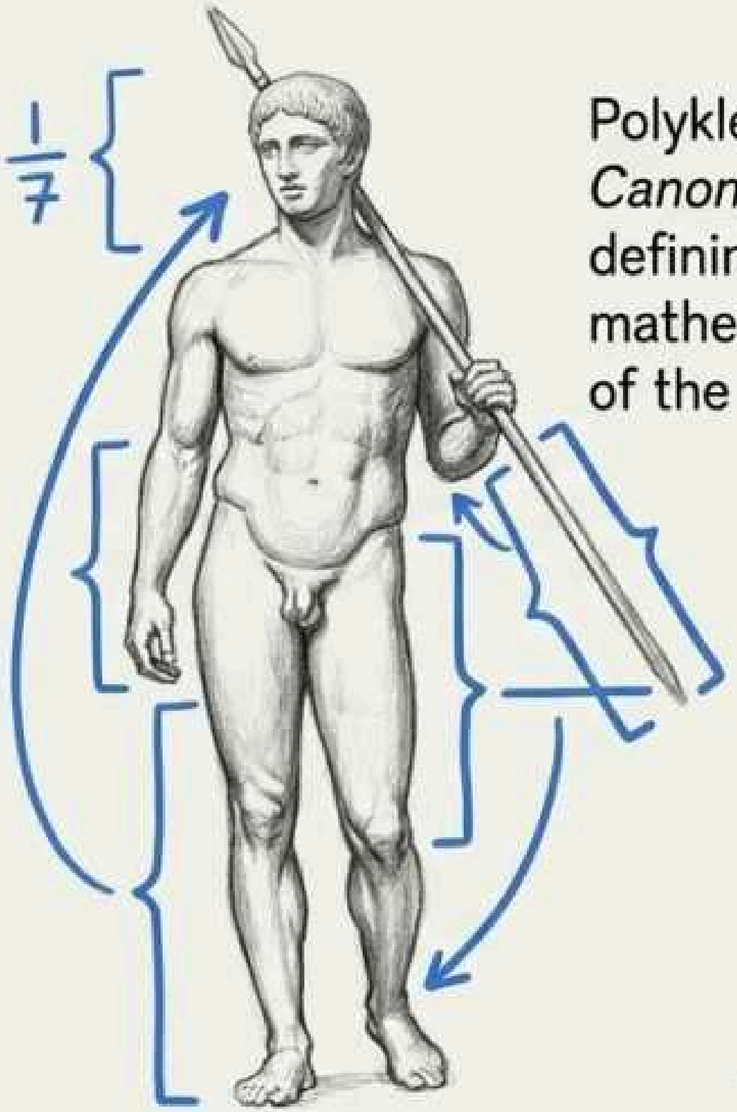
The Breakthrough of Contrapposto



c. 480 BCE: Confidence surges after Greece defeats the Persians.

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The Classical Ideal and Mathematical Proportion



Polykleitos wrote the *Canon*, a lost book defining the ideal mathematical ratios of the human body.





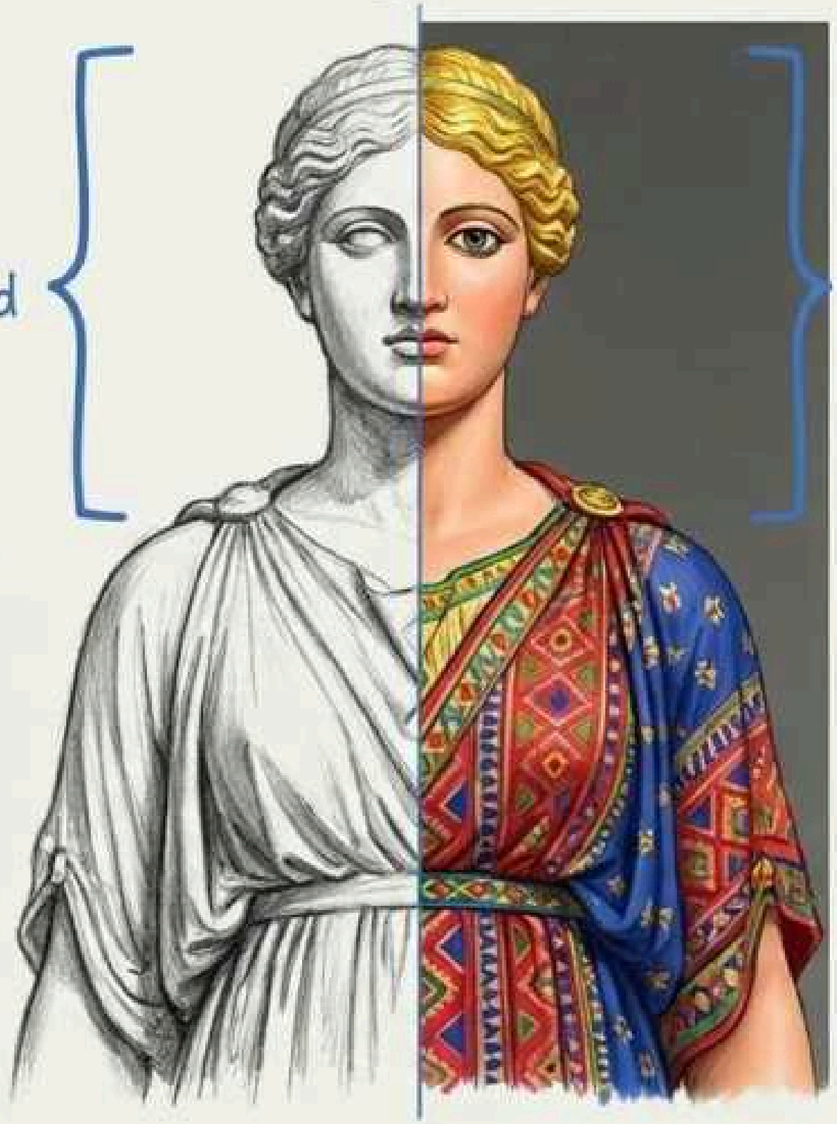
Myron's Discobolus freezes action at the exact instant before release.

Note: We know these mainly through Roman copies; original Greek bronzes were melted down for metal.

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The Polychromy Shock: Erasing the White Stone Myth

The European Myth:
Bare white stone admired by later centuries as the "Greek ideal."

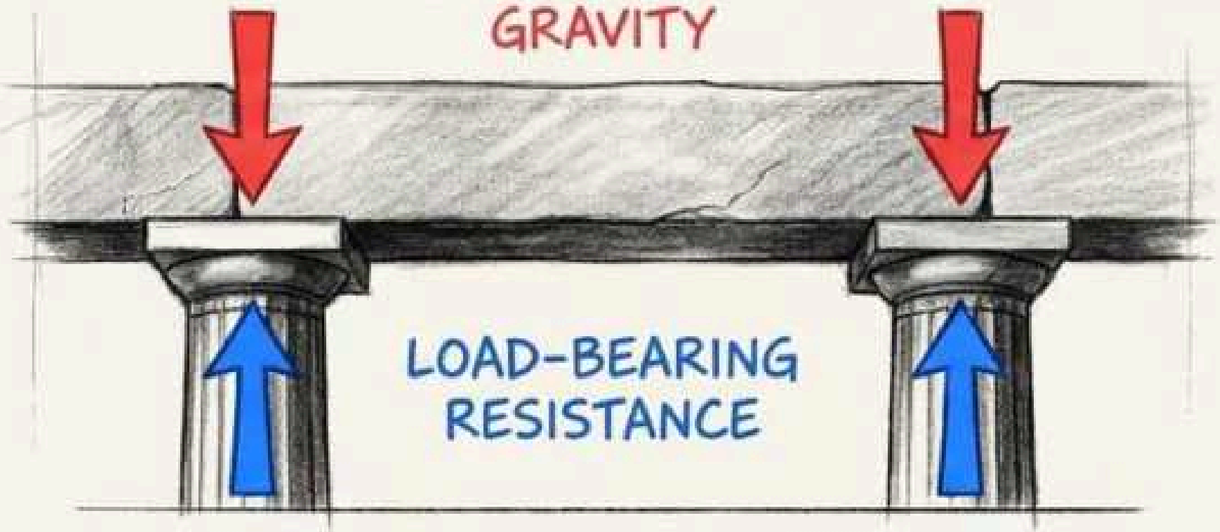


The Historical Reality:
Brightly painted marble, metal, and glass. Paint wore away over centuries.

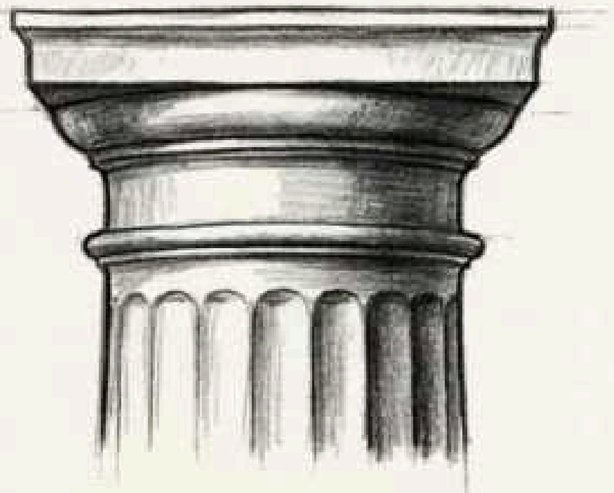
Modern reconstructions using pigment-tracing give a radically different picture of antiquity.

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Greek Engineering: Post-and-Lintel & The Three Orders



Vertical columns carrying horizontal beams.



Doric: Sturdy and plain, simple capital.



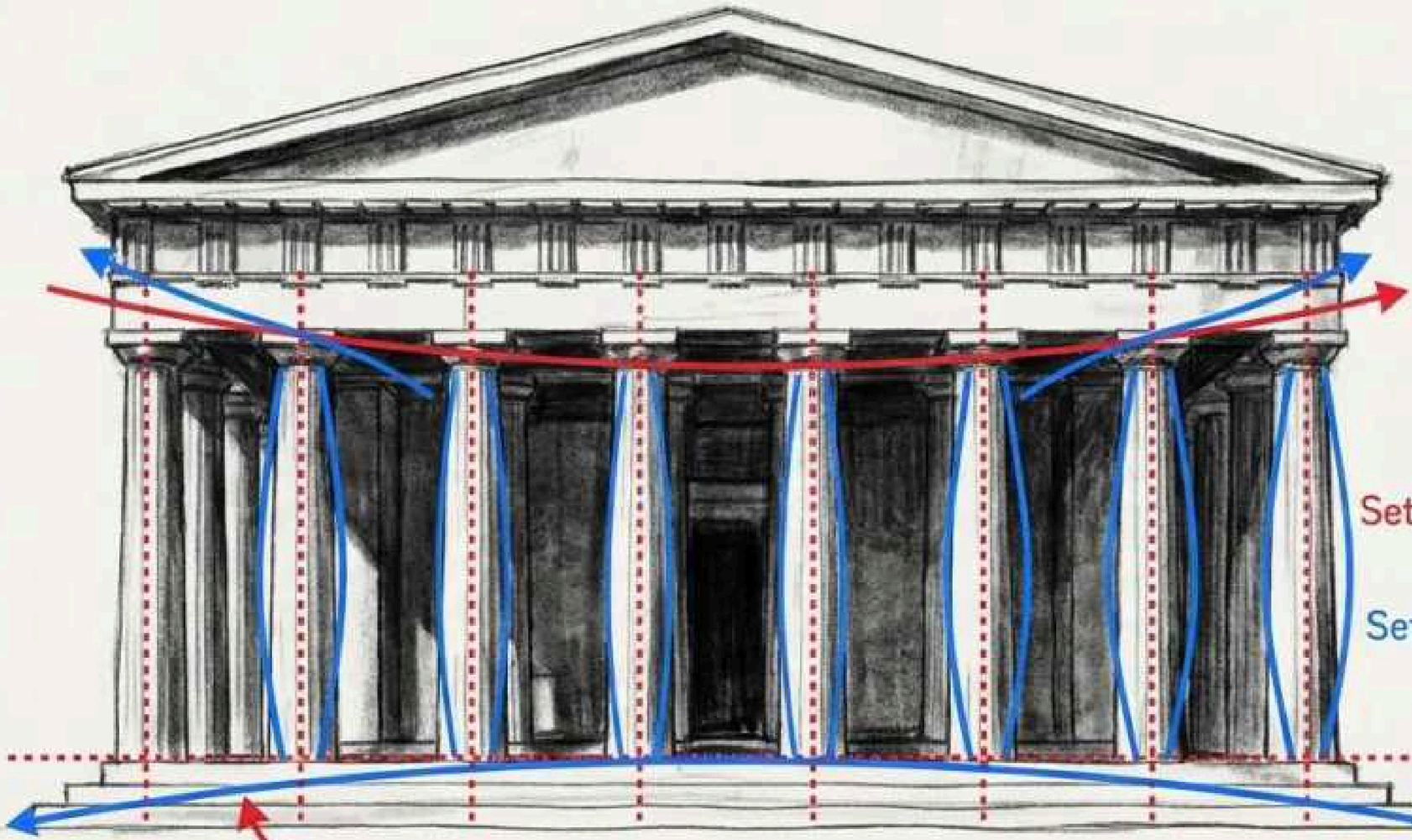
Ionic: Slender with scroll-shaped capitals.



Corinthian: Later design, topped with carved acanthus leaves (adopted heavily by Rome).

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The Parthenon: Hacking the Human Eye



- Built 447–432 BCE under Pericles.
- Architects: Ictinus and Callicrates.
- Supervisor: Phidias.
- Inside stood a huge statue of Athena in ivory and gold.

Set 1: Straight lines appear to sag.

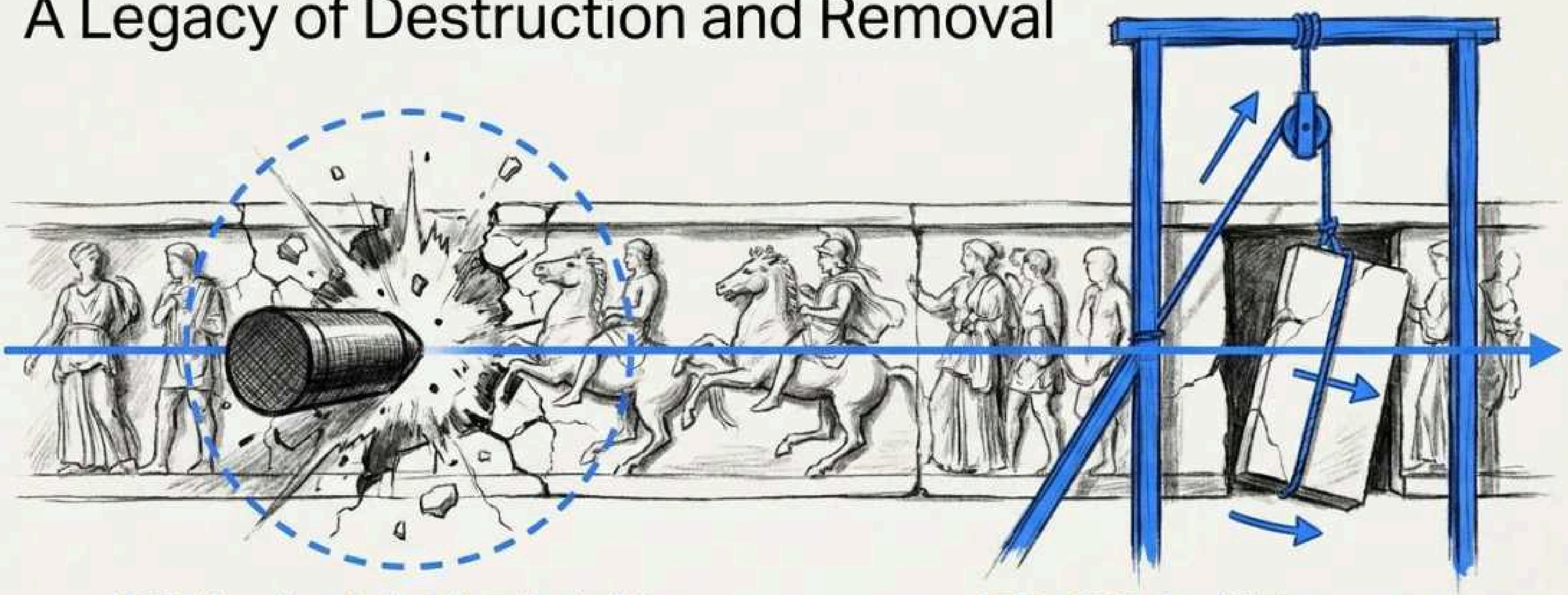
Set 2: Columns swell and floor curves upward to correct the eye.

$y = ax^2 + bx + c$

Set 1: Straight lines appear to sag.

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A Legacy of Destruction and Removal



1687: Venetian shell strikes the building, igniting stored Ottoman gunpowder. Much of the frieze is destroyed.

1801–1812: Lord Elgin removes many surviving sculptures.

Today they are in the British Museum. Greece asks for their return.

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The Unresolved Dispute



The Museum's Position:

- Acquired legally under Ottoman authorities.
- A universal museum lets visitors compare world cultures side-by-side.





Greece's Position:

- Removal was a seizure by an occupying power.
- The sculptures belong intimately with their original building context.

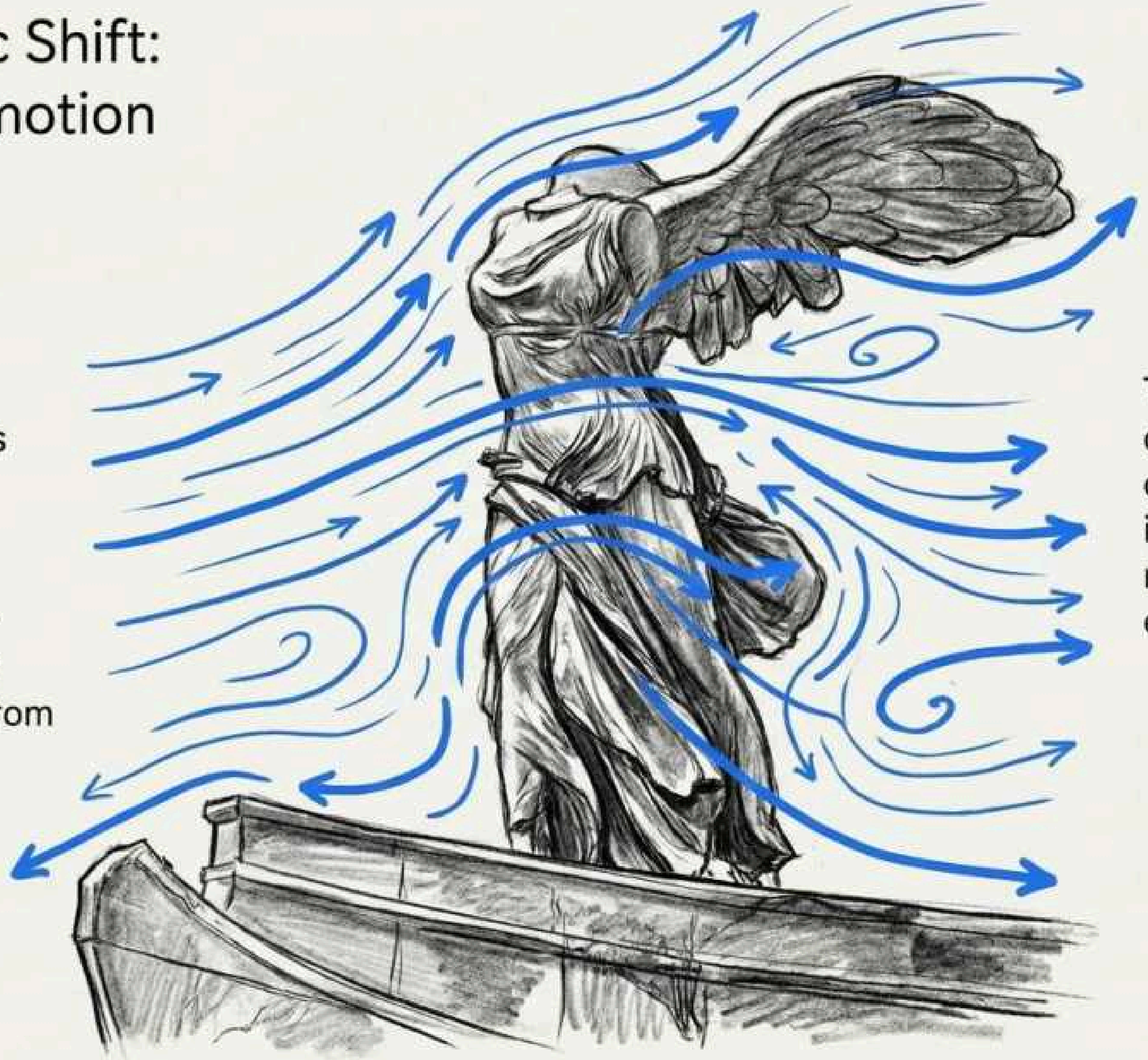
The question remains unresolved.

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The Hellenistic Shift: Drama and Emotion

¶ 3.13

- 4th Century BCE: Praxiteles carves Aphrodite of Knidos (first monumental female nude).
- 323 BCE: Alexander the Great dies after spreading culture from Egypt to India.



The Hellenistic age abandons Classical calm, embracing intense drama, motion, and emotion.

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The Expansion of the Human Experience

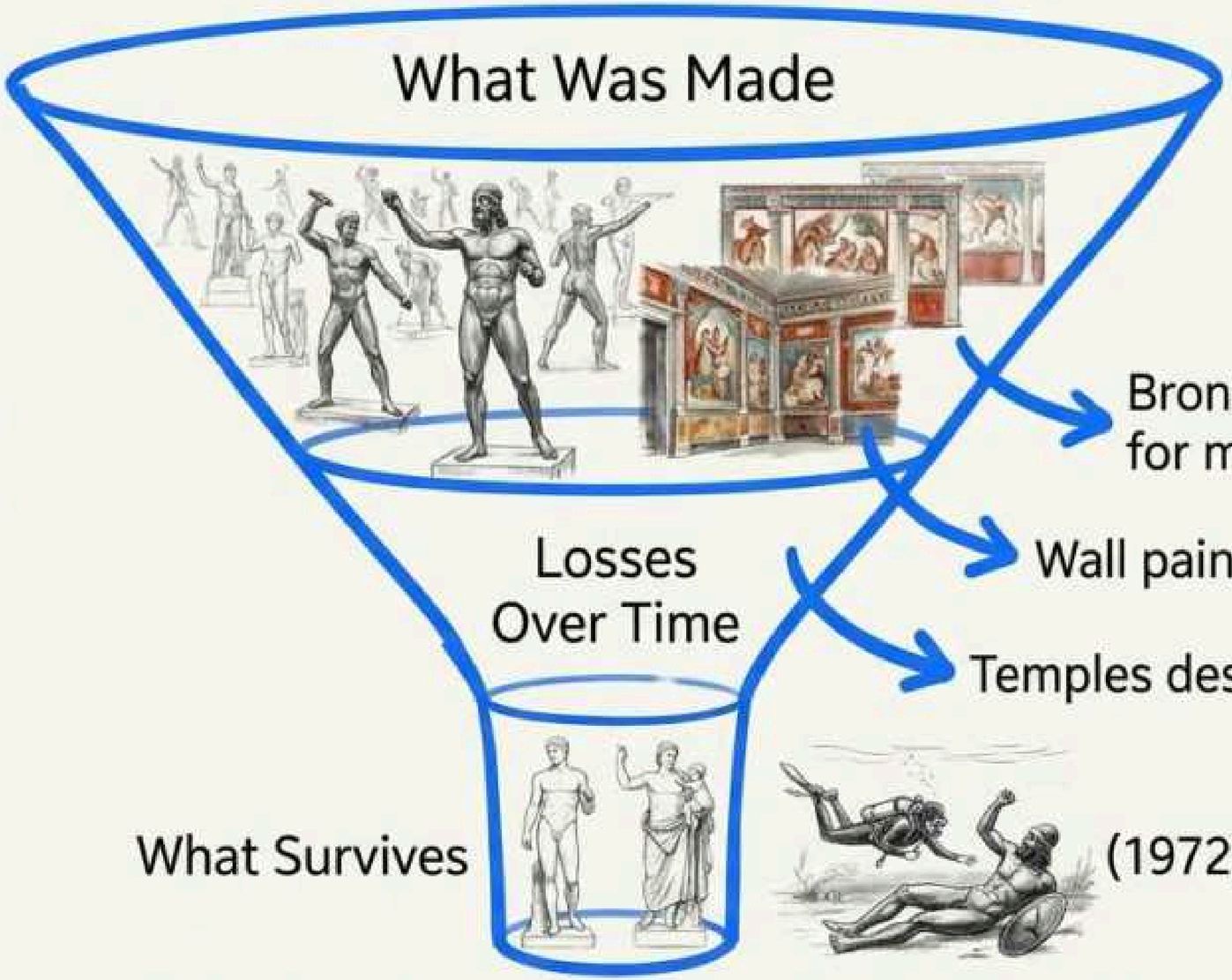
- The Subject: A Trojan priest and his sons crushed by sea serpents. A model of pure suffering.
- The Legacy: Dug up in a Roman vineyard in 1506; Michelangelo hurried to see it.
- The Hellenistic Scope: Art moved beyond serene gods and athletes to depict suffering, old age, childhood, and ordinary people.



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The Filter of Time: Survivorship Bias

¶ 3.15



What we call “Greek art” is partly just what happened to survive, and partly what later centuries decided to copy.

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The Invention of a Standard

¶ 3.16



The Greek Ideal

Ancient Rome

The Renaissance

European Art Academies

Later Europeans treated Greek art as the ultimate standard to measure everything against.

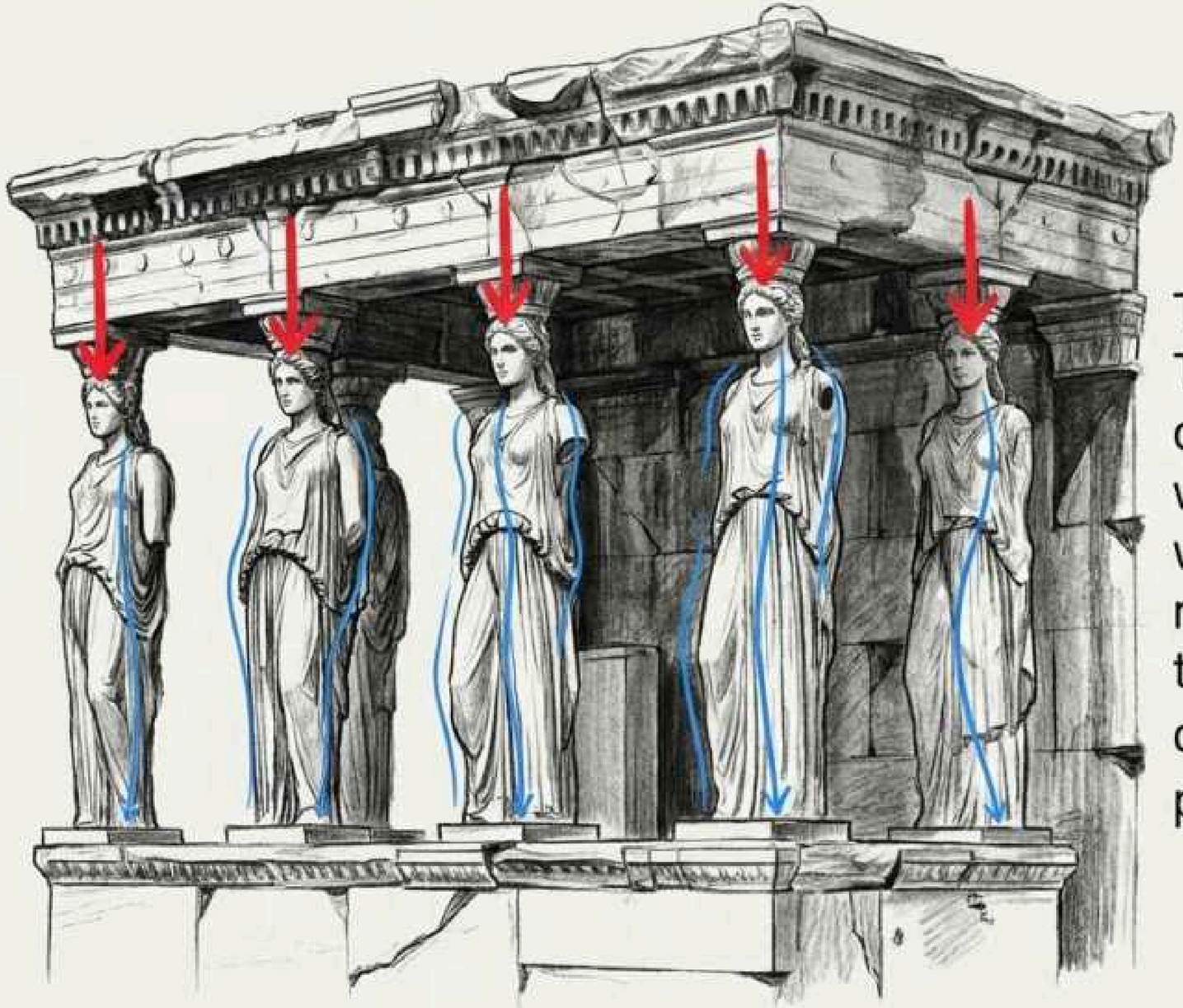
That judgment says as much about them as about the Greeks.

The idea of ONE ideal beauty is a choice, not a law of nature.

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Breaking the Rules: The Erechtheion

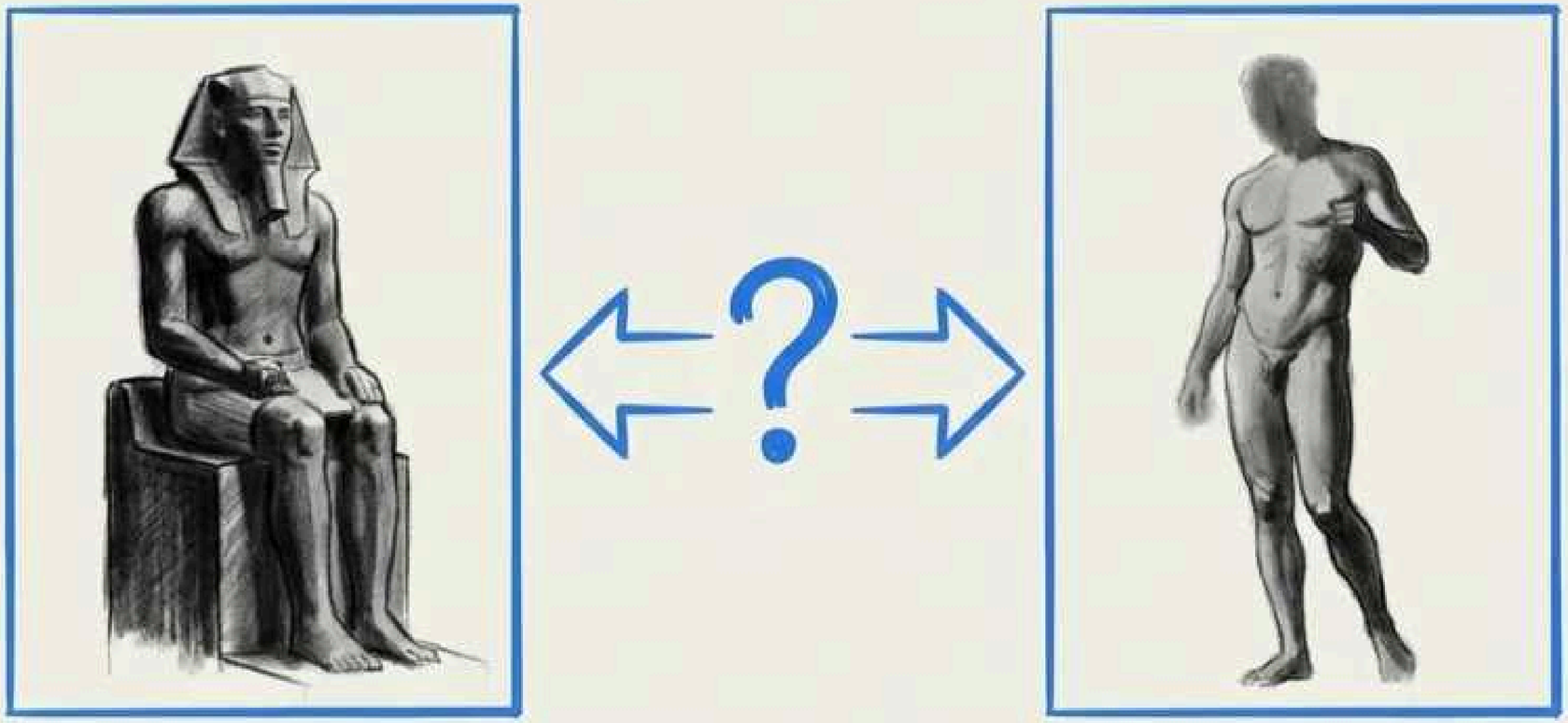
The Design Genius:
Greek architects playfully replaced structural columns with caryatids.



The Illusion:
The young women carry the crushing weight of stone with total ease, masked entirely by their relaxed contrapposto posture.

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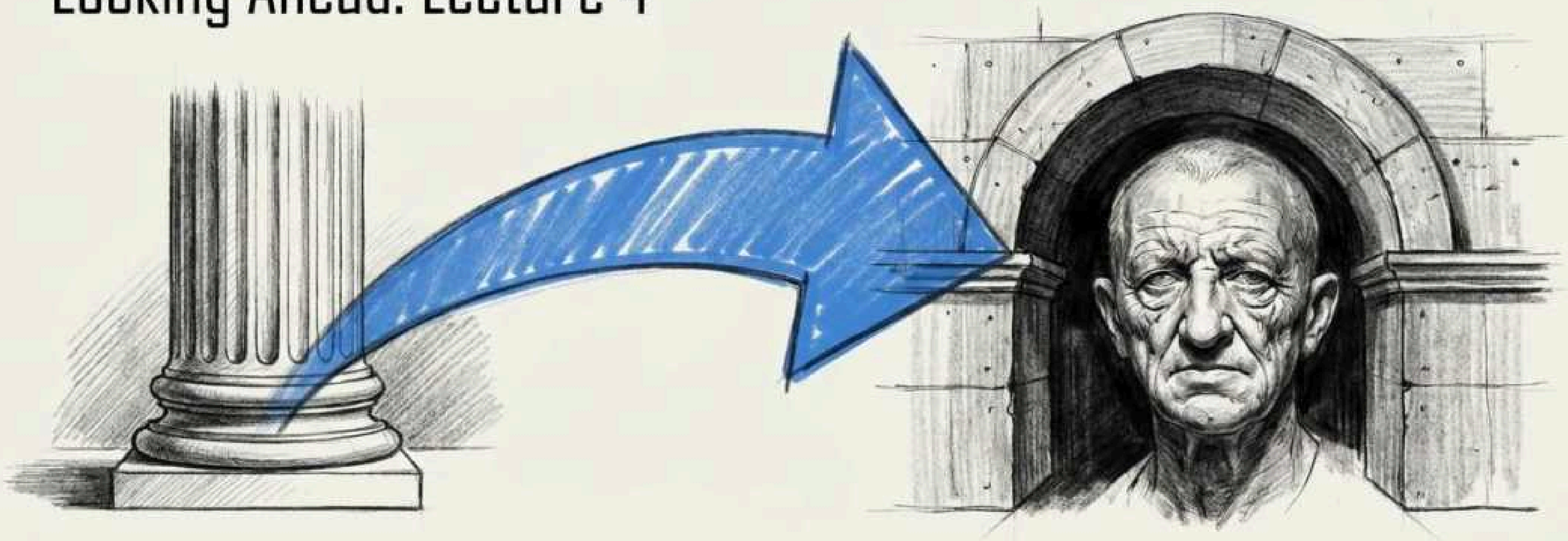
Analytical Exercise: Egypt vs. Greece



1. What has changed in how the body is shown?
2. What do you think might explain this change?
3. What does each specific style value?

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Looking Ahead: Lecture 4



Next, Rome takes the stage. Rome begins by copying Greek art, then adds:

- Highly realistic portraits
- Concrete engineering and the arch
- The massive architecture of empire

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