

# CLASSICAL SCULPTURE

## Lesson 2.1. Archaic Greek sculpture

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1. Look at these images and do the following exercises:



Unknown title and sculptor  
(Attica?, ca. 600-590 BC) marble



Unknown title and sculptor.  
510 -500 B.C. marble

**1.1. Cataloguing**, individually, both artworks according to the patterns that you have learnt in the previous lesson:

**(Artwork) (is/are) (a/an) (statue in the round/relief) carved by (sculptor/unknown) in the (year/century), so is a good example of (style and period).**

A.

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B.

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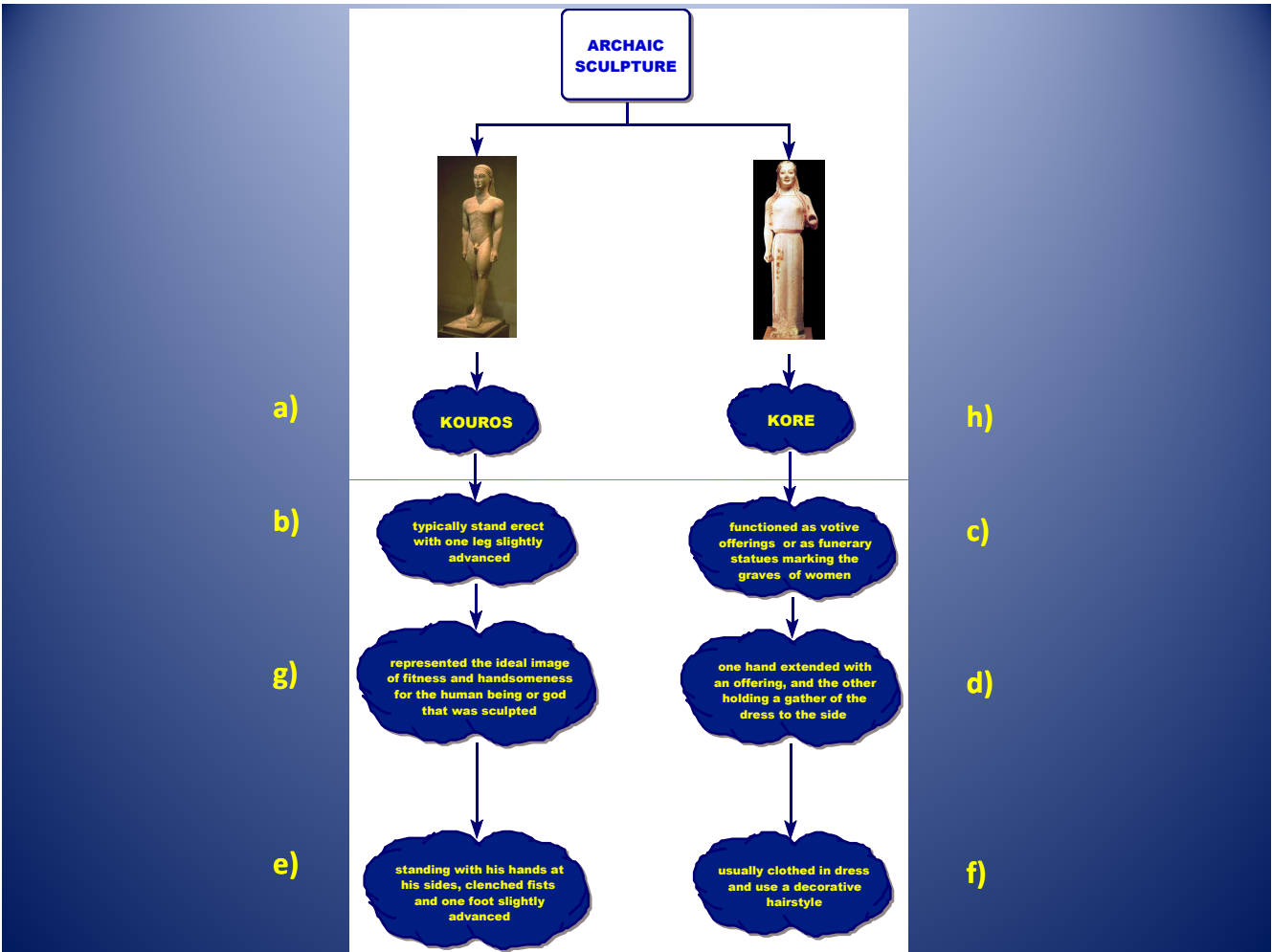
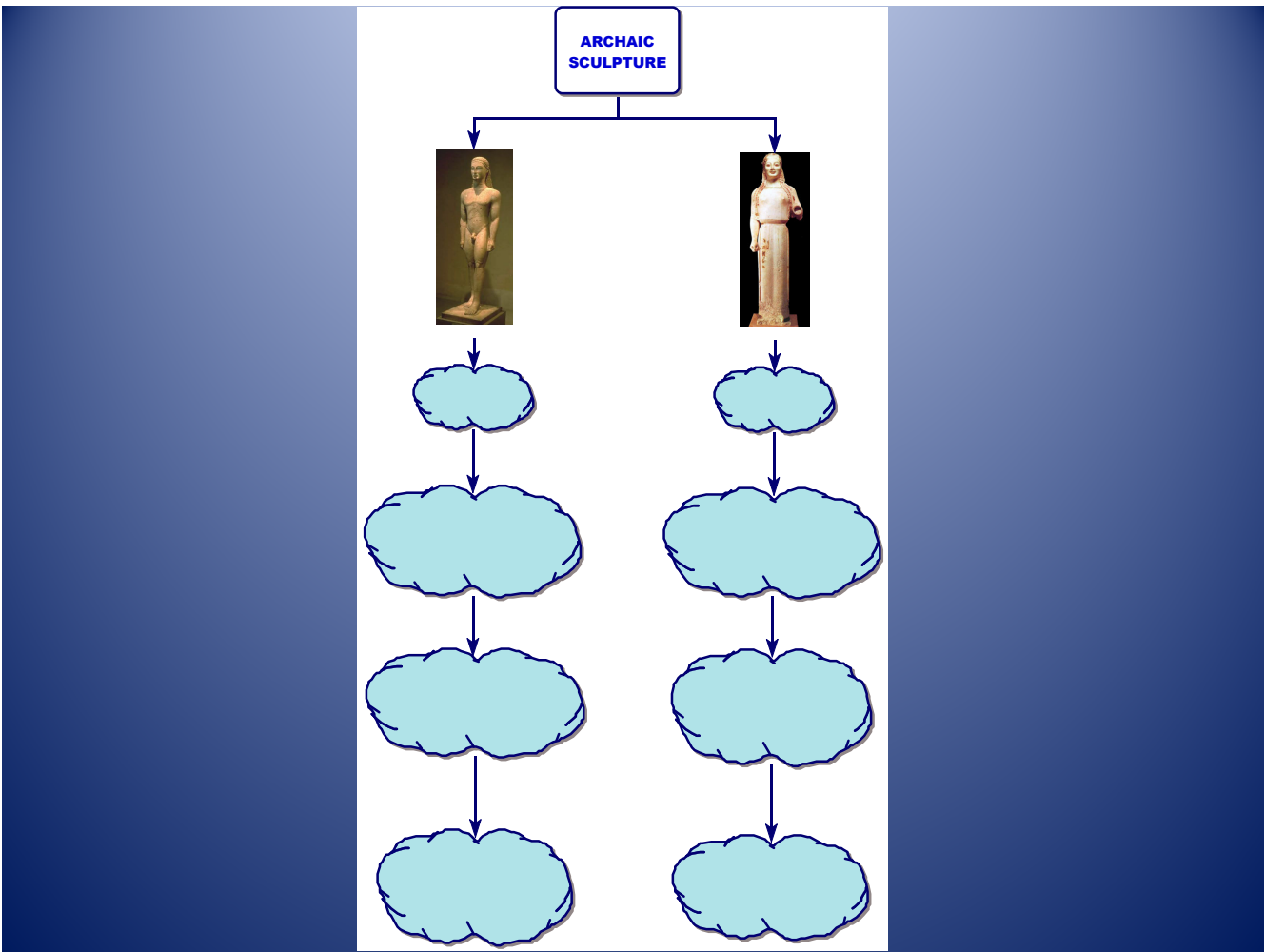
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**1.2. Read the following texts and relate to images:**

- a) **KOUROS:** (pl. Kouroi) General term for sculptures of the Archaic period that depict a nude young man- the Greek word means youth-.
- b) typically stand erect with one leg slightly advanced
- c) functioned as votive offerings or as funerary statues marking the graves of women
- d) one hand extended with an offering, and the other holding a gather of the dress to the side
- e) standing with his hands at his sides, clenched fists and one foot slightly advanced
- f) usually clothed in dress and with a decorative hairstyle
- g) represented the ideal image of fitness and handsomeness for the human being or god that was sculpted
- h) **KORE:** (pl. Korai) A Greek word meaning maiden, it is also the term for sculptures of draped female figures of the Archaic period



# 2. STYLE:

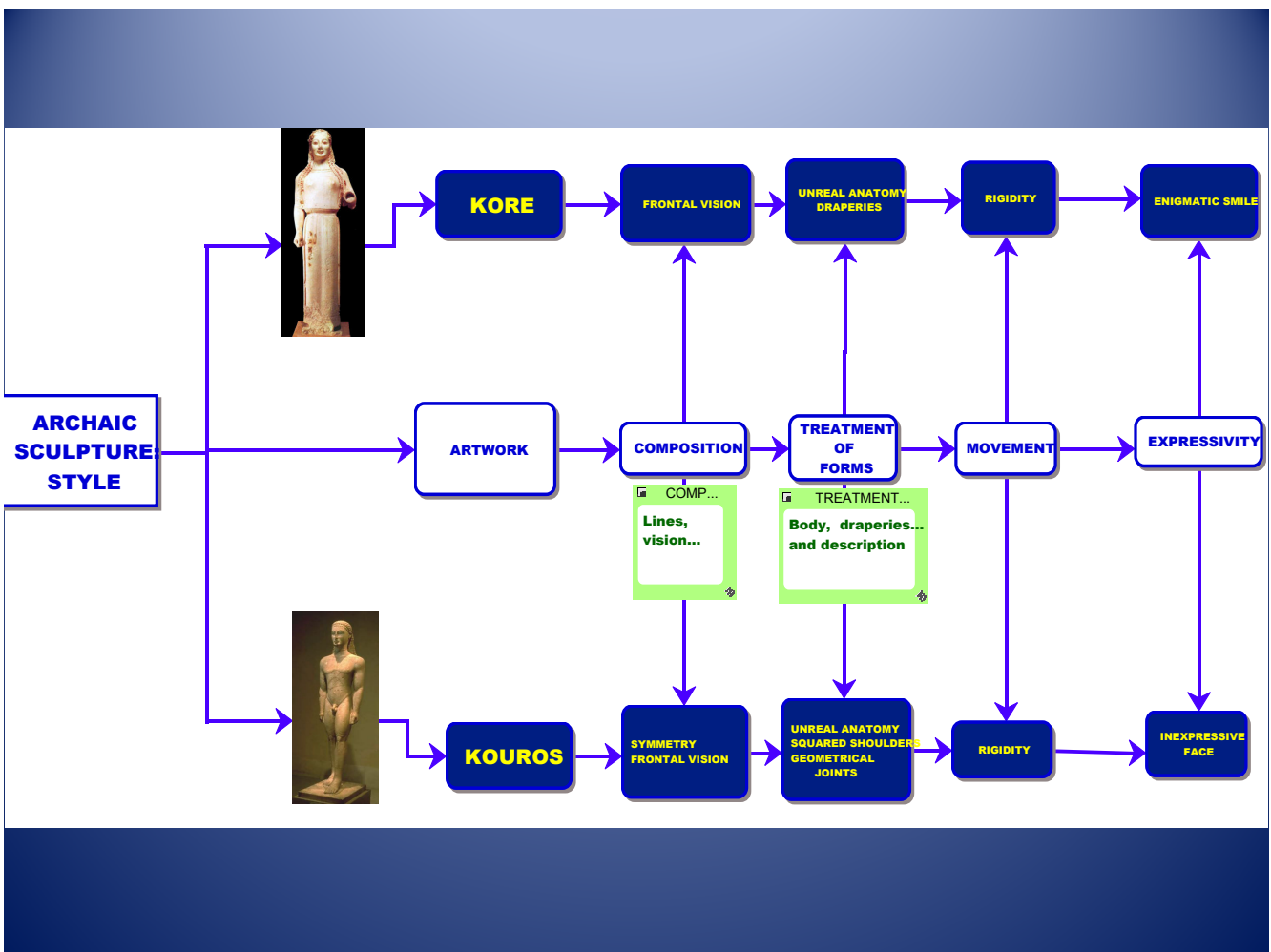
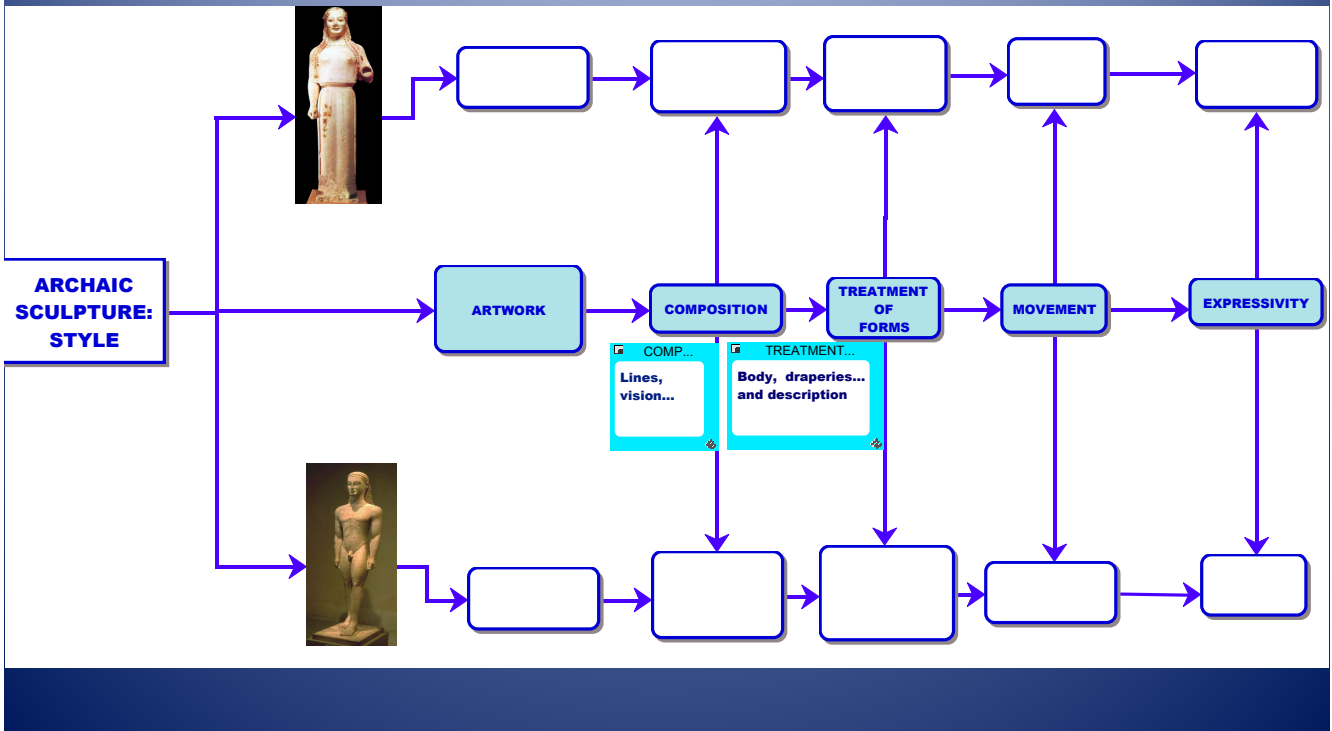
## 2.1. WORD BANK

SYMMETRY  
UNREAL ANATOMY

FRONTAL VISION  
ENIGMATIC SMILE

SQUARED SHOULDERS  
RIGIDITY

GEOMETRICAL JOINTS  
INEXPRESSIVE FACE



2.1. In pairs, prepare a simple explanation of the common features of the Archaic Greek Sculpture using the following sentences and the information from previous exercises:

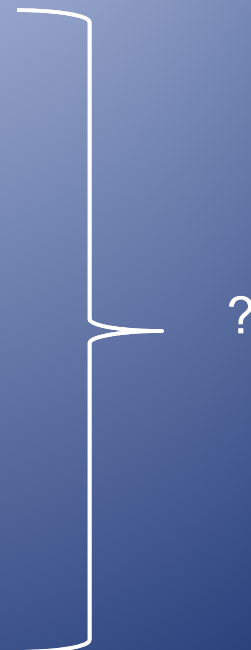
**We agree that the common features of the Archaic Greek Sculpture are:**

The composition is based in \_\_\_\_\_ and  
the human body is represented \_\_\_\_\_ in men and  
\_\_\_\_\_ in women, and its forms are not \_\_\_\_\_  
because the figure is \_\_\_\_\_, without movement and their faces are  
usually \_\_\_\_\_.

### 3. ASKING AND ANSWERING QUESTIONS (5 Ws)

Using the following 5 Ws prepare two questions for asking to the classmates:

- WHAT
- WHO
- WHEN
- WHERE
- WHY



# 4. COMPARISON AND EVOLUTION:

4.1. Describe two similarities and two differences between the Egyptian *Mycerinus, Hathor and a local Deity* and the *Kouros Anavysos*.



Mycerinus, Hathor and a local Deity ↔ Kouros Anavysos

1.....

2.....

**SIMILARITIES**

1.....

2.....

**DIFFERENCES**

4.2. Look at the three Kouroi images and explain the evolution of the Archaic Greek Sculpture through the 7<sup>th</sup> and 6<sup>th</sup> centuries B.C. according to the following chart:

Straight	←	<b>LINES</b>	→	Curved
Frontal	←	<b>VISION</b>	→	Multiple
Geometric	←	<b>FORMS</b>	→	Rounded
Unnatural Unreal	←	<b>BODY TREATMENT</b>	→	Naturalistic
Rigidity	←	<b>MOVEMENT</b>	→	More dynamism
Expressionless	←	<b>EXPRESSIVITY</b>	→	More expressivity

Between the 7<sup>th</sup> and 6<sup>th</sup> centuries B.C. the Archaic Greek Sculpture evolved in a more realistic way because ...

...became  
...progressed  
...developed  
...was carved  
...was designed  
...more/less  
... / ...

...from/to...



Kouroi: Kleobis & Biton  
580 B.C.



Kouros Anavysos  
530 B.C.



Kouros: Kritios  
480 B.C.



The charioteer of Delphi  
470 B.C.

## 5. STATUE OF KOUROS

[http://www.metmuseum.org/toah/ho/04/eusb/hov\\_32.11.1.htm](http://www.metmuseum.org/toah/ho/04/eusb/hov_32.11.1.htm)

Video Text



The Greek and Roman Collections at the Metropolitan consist of the art of many civilizations, over several millennia. The earliest monumental Greek marble statue in the Museum and one of the earliest stone sculptures in Greek art is this Kouros, a work of great nobility.



It probably stood on a tomb, although its stance and expression are shared by cult statues of gods which suggests that it may have been created for a sanctuary.



The over life-sized dimensions of the work were common in this period, the end of the seventh century before Christ and the influence of Egyptian art is obvious in the statue's block-like form, the strictly frontal pose, and the advanced left foot and clenched hands.



But, the Greek sculptor goes beyond Egyptian frontality. The man with powerful musculature is beginning to break out of the marble skin. Look, for example, at the space cut away between the elbows and the waist, a Greek innovation that is a step closer to naturalism.