

Early Classical / Transitional

How to improve archaic sculpture - rounded planes, fleshy, archaic face, add more movement and lifelike hair.

Lost wax technique:

This was the name for the method of production used when creating bronze statues (sometimes it's referred to as the hollow wax technique).

- Figure made in clay
- Figure then covered in wax.
- Wax-covered figure next encased in clay moulds.
- Molten bronze poured into the clay moulds- this melts the wax, and, when cooled, leaves a hollow bronze statue that bears the shape of the original clay figure.

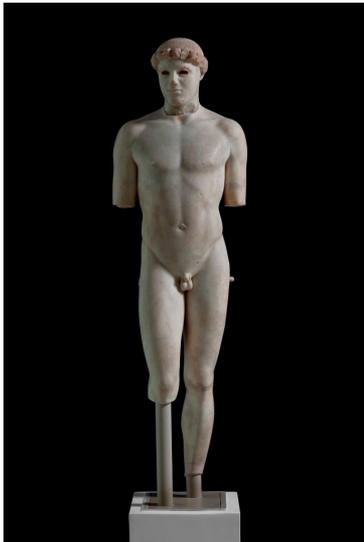
Bronze statues allow for much greater experimentation in pose, as bronze's high tensile strength means that limbs can be extended. Aesthetically, bronze also creates a different impression than marble. Bronze reflects light (rather than absorbing it, as marble does), and so creates radiant, dazzling statues.

Piraeus Apollo (530-520 BCE)



- ★ Bronze casting / Piraeus = harbour. Harder to use paint - copper on eyebrows, glass inserts for eyes etc
 - ★ Advantages of bronze moulding: rounded more fleshy, quicker than scraping of rock, can have arms extended out into plane, light can shine off it unlike marble (makes it more realistic) & more durable. Can be constructed in pieces thus more elaborate.
 - ★ Disadvantages of bronze: expensive & get melted down for other use.
 - ★ Bridge of his nose is sharper
 - ★ Face is slightly downcast
 - ★ Arm would have had a sacrificial dish on it.
 - ★ Hair is still like a sausage - curls are created though in a finer way through delicate shaping with thumb etc.
 - ★ Feet and calves are the same.
 - ★ Rounded torso and muscle definition on the arms - sharp lines have gone.
 - ★ Nipples sometimes brazed on with extra copper.
- ★ Garish application of paint has now gone.
 - ★ Tensile strength - bronze does not collapse as it is not weighed down.
 - ★ No struts unlike stone statues - often designed to be hidden by drapery etc.

Kritios Boy (490-480 BCE)



The Kritios Boy is the first statue of the 5th century Classical Period, and represents an artistic revolution as the statue manages to break out of the restrictive kouros pose and create a fully realistic statue. Kritios achieves this in a number of ways:

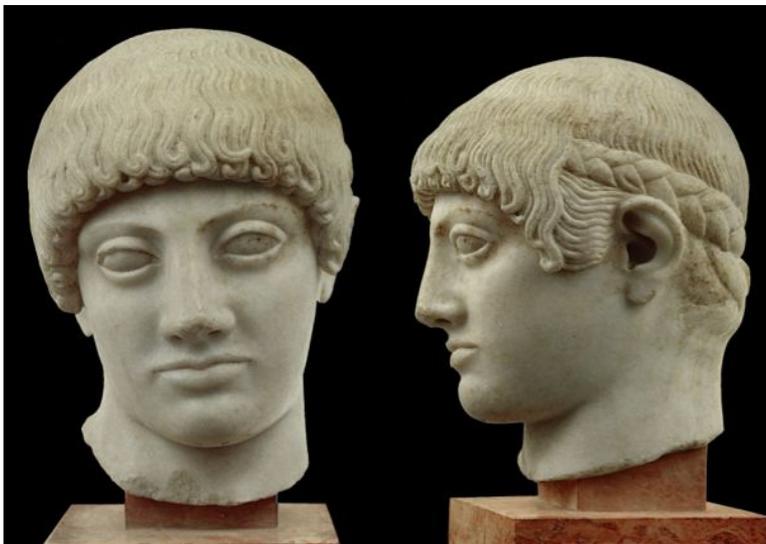
Unlike the Archaic kouros, the statue's weight is not evenly distributed across both hips.

The weight of the figure is placed on its left leg, which causes the hips to tilt, making the statue look as if it is standing in a relaxed, natural, realistic stance.

The Kritios Boy's idealism, combined with the fact that he was discovered on the Athenian Acropolis, hint at a political aspect to this statue, as the idealised and sensual aspect of the statue can be interpreted as promoting an ideal ephebe for the young citizens of Athens to aspire to.

- ★ Shifting of axes has changed, weight is now on left foot. Left hip is pushed upwards, more natural position. Right bottom cheek goes down. Weight leg and a free leg.
- ★ Head direction is turning slightly to the right .
- ★ Torso is still very frontal - has not developed yet. Symmetrical.
- ★ Archaic smile has disappeared. Giant eyes are gone.
- ★ Short bowl cut, ears are in proportion. Under hairline you can see little tendrils, bronze technique started to apply to marble. Crown of the head, waves are quite regular but also shallow.
- ★ Cubic.
- ★ Adolescent around 17/18.
- ★ Curve in the spine, good representation of a back. Left and right sides are much the same. Very upright posture.

Blond Head/Boy (490 BCE)



- ★ Hair is very shallow, the waves are not deep.
- ★ Very even features, pouty sulky mouth. Facial expression suggests a more emotional view than just superficial.
- ★ Face slightly down and to the right. Fine noble nose.
- ★ Thick plait running round from the front of his ears.
- ★ Feminine features.
- ★ Quite heavy eyelids.

Delphic Charioteer (478-474 BCE)



The Delphi Charioteer was erected by Polykalos, tyrant of the polis of Gela on Sicily, to commemorate his victory in the chariot race at the Delphic games. The sculptor seems to have been keen to achieve realism, as well as being eager to exploit the aesthetic possibilities of bronze.

The sculptors use of Classical Idealism is particularly successful here; the Charioteer's blank, introspective, emotionless features seem to give an aura of inevitability to his victory.

Originally the Charioteer was part of a group, consisting of a chariot, horse, and groom. Although he has faded now, in its prime this statue would have been highly polished and would have dazzled the viewer.

- ★ Often called columnar as his dress is so.
- ★ Ovoid face
- ★ Polykalos: took part and won in the Delphic games - made it for himself.
- ★ Material at the shoulders bunches - natural as it is more realistic. Earlier statues had uniform shoulder material. harness causes the material to bunch
- ★ Eyelashes in single hairs - explicit detail.
- ★ Hair is not uniform as there are some tendrils.
- ★ Loose material on chest - catenary.
- ★ Lil bit of pouch just above the waist - harness goes up to his neck from under his arms.
- ★ Back of the figure was still perfect - uneven just hanging round there.
- ★ Not identical folds on the lower part of his drapery. Proper little folds.
- ★ Can see his lil ankles at the hem of his clothes.
- ★ Standing just bolt upright - representing him on a chariot.
- ★ Upper body has a slight twist - head is turning to the right. Significant because it is static.
- ★ Monotonous focused stare. lips were very plumb with copper making them colourful.
- ★ Tendrils / sideburns on him, very shallow and natural. Individually crafted.
- ★ Strong jawline - ears onwards.
- ★ Him wearing drapery is very unusual.

Artemision Bronze (460 BCE)



The sculptor has exploited bronze's high tensile strength to create a dynamic and dramatic pose. The god holds a bolt of lightning/trident in his right hand, while his left is fully extended as if aiming at his target.

The sculptor has used the 'frozen moment' technique; the figure is paused in the act of transferring the weight of his body from his back to his front leg. This creates the impression that the god has been frozen in the moment of hurling his weapon. However, the statue's dynamic pose is only effective if you view it from the front. The statue has a poor all round view, and if viewed from the side, much of the statue's dramatic effect is lost. The statue had inlaid eyes, and the hair is realistically represented, with regular strands of hair on the fringe, and a full, textured beard.

The Classical Idealism of this piece is also very effective. The god's dramatic and powerful stance sharply contrasts with his austere expression, creating a striking impression of divine power.

- ★ Beard shows that he was wise and able - appropriate for Zeus. masculinity.
- ★ Authoritative features - high sharp cheekbones, straight noses, symmetrical eyebrows. Intense facial features.
- ★ Head is turning much more sideways.
- ★ Body is quite youthful - legs are slim, torso is slim and he is ripped.
- ★ Feet: tendon line, leg turned slightly out but no foreshortening, amazing feet.
- ★ In the midst of throwing - but the torso does not show the tension that would occur if one arm was raised.
- ★ Height: 2.09 metres. Span: 2.1 metres.
- ★ Pause in action: *rhythmos*
- ★ Back views: lovely shoulders (powerful), strong neck and heel that is raised. Lil baby pouch over his hips.

Riace Warriors (The Youth) (460-450 BCE)

The Riace Warriors, or Calabrian bronzes, were found at the bottom of the sea near Calabria in



the 1970s. It is believed that both Warriors would originally have held a spear and a shield. The sculptor's attention to meticulous detail is apparent; both statues have inlaid eyes, textured and elaborate beards, and copper nipples.

- ★ Height: 1.9 metres
 - ★ Probably made by Pheidias.
 - ★ Gentle soft curve of his backbone, sinuous.
 - ★ Weight is on the right leg, resting on the left.
 - ★ Defined muscled shoulder blade, standing upright with his shoulders back.
 - ★ Arms are always now free from the body
 - ★ Can see the veins on his wrist, delicacy of fingers and thumb together. Now making real progress.
 - ★ Shield strap on his arm.
-
- ★ Good view of both sides, intelligible.
 - ★ Neither figure has a coccyx in order to accentuate the curve of their backs.
 - ★ Thick lush curls and beard. On his hand he is wearing a band (did once have gold leaf).
 - ★ Copper on his lips and his nipples. Teeth were silver (as his mouth was parted).
 - ★ Around aged 30.
 - ★ Sculpture: Polykleitos.

Diskobolos 450 BCE



Myron's Discobolus is a statue that celebrates Hellenic culture's love of athletic competition. The statue shares many similarities with the Striding Zeus, as Myron has also utilised bronze's high tensile strength to produce a dramatic and dynamic pose. The athlete is depicted in the frozen moment technique, poised to hurl the discus. This statue also has a poor all round view, and was probably designed to be placed in an alcove or recess.

The Classical Idealism of the figure adds to the sense of dynamism and power, as the athlete's blank, emotionless expression contrasts with the contorted and strenuous activity that the figure is engaged in to create an impression of effortless serenity.

- ★ Originally made from bronze. These are all roman copies.
- ★ Rhythmos.
- ★ Ribcage is extended on the right side where the right arm is raised.

- ★ Chest muscles are still a little bit symmetrical.
- ★ Knees are pointing forward.
- ★ Left foot is ready and poised for the throw.
- ★ Looking back at his arm as he would do.
- ★ Large muscles of his legs - can see hip bone.
- ★ Tendons and veins can be seen on his arms and legs.
- ★ Cropped curled hair. Lack of detail
- ★ Focused and severe looking face - face not showing any emotion
- ★ 1.55 metres tall. Felt he had made a breakthrough - started to show figures more naturally.
- ★ Smooth fluid motion which is rounded from arm to arm. Contrast to his other side which is sharp zig zags.
- ★ Pliny said he had primitive hair, ancient view was that this hair was old fashioned and annoyance at the facial expressions.
- ★ Revolutionary stance.

Hestia 475 BCE



- ★ Wearing a peplos. Heavy face with no emotion looking solemn.
- ★ Rather stiff and unyielding.
- ★ Her head is draped, can hardly see any of her.
- ★ Her head is turned and arms are raised - only aspect of liveliness.
- ★ Draped on her body, catenary where her top half is (but not much).
- ★ Top half of her peplos is rather flat. Harsh line going across the end of her top half. Little variation on her skirt, cannot see her feet.
- ★ Very lifeless and heavy - appropriate for a goddess.

Early classical aspects

Pose - natural, twists

Head turned

Curved back

Size decreases - much more like an ordinary man or woman
Severe expression, no emotion - not different as it is the same as archaic.
Jenny is a n00b
Shorter and triangular faces
Regular features - nose, eyes, ears
Hair is now in separate strands - lots of detail here
Sometimes flat curls that radiate from the crown
Beards can be quite bushy or neat
Begin to see the knee and it adds interest
Turn of the head
Head is often veiled

5th century points

Sculptors experiment with a wide range of types of movement.
Political messages conveyed through statues.
Period is dominated by Classical Idealism (with varying degrees of effectiveness and success).
Austere and powerful gods.
The artistic potential of both marble and bronze is explored.
Drapery is depicted completely realistically for the first time, and is used to create striking aesthetic effects.