



Artist & Composer Study

This session's featured artist is Angelica Kauffman. We've included six art selections for your kids and teens to use for picture study. They are:

- *Cornelia, Mother of the Gracchi*
- *The Sorrow of Telemachus*
- *Telemachus and the Nymphs of Calypso*
- *Bacchus and Ariadne*
- *Hector Upbraiding Paris for his Retreat from Battle*
- *Papirius Praetextatus Entreated by his Mother*

While this session features a musician, he is not the focus of this Composer Study. The first three pieces are interpretations from four surviving works by Mesomedes of Crete circa 130 A.D. The fourth, fifth, and sixth pieces were composed by Michael Levy, a modern musician who reconstructed and regularly performs with ancient Greek and Roman instruments such as the lyre and the kithara. They are:

- Hymn to the Muse by Mesomedes of Crete
- Hymn to the Sun by Mesomedes of Crete
- Hymn to Nemesis by Mesomedes of Crete
- The Temple of Jupiter
- In an Ancient Roman Garden
- The Temple of Venus

Artist & Composer Study



Angelica Kauffman

October 30, 1741- November 5, 1807

Angelica Kauffman was born in Switzerland in 1741. Her father, Joseph Johann Kauffmann, was a muralist and painter, while her mother, Cleophea, was of noble birth.

Recognizing Angelica's talents at an early age, both her parents did everything they could to provide her with the best education. Her father taught her how to paint, and her mother taught her the ways of culture and class.

Angelica also learned to play the cello and had a beautiful singing voice. In fact, she grew to be such a talented musician that she seriously considered choosing the life of an opera singer instead.

However, in the end, she chose the life of an artist and began to paint professionally. Angelica and her parents frequently traveled through Europe as her father took commissions.

Sadly, her mother died in 1754. It was a hard time for Angelica and her father, but they found strength in each other, and Angelica's father continued to teach her the ways of art.

When she was sixteen years old, Angelica traveled with her father to Austria, where she worked as his assistant in painting a fresco of the Twelve Disciples in a church. It wasn't long after that she began receiving commissions of her own, and by the time she was twenty, she was supporting both her father and herself.

She began to travel throughout Italy, taking more commissions for portraits. She was well-liked wherever she went due to her cultured upbringing and friendly disposition, and people everywhere wanted her to do portraits for them.

In 1762, she became a member of the Academy of Fine Arts of Florence. Three years later, her work reached England and took them by storm. While traveling, she befriended Lady Wentworth-Murray, who was the wife of an English ambassador, and she convinced Angelica to move to England. There, her popularity only continued to grow. However, it was hard living so far from her father, and they frequently wrote back and forth.

In 1769, just after the Royal Academy of Arts was established, Angelica was featured in the first catalogue, being one of only two women featured. She continued to exhibit numerous art pieces at the Royal Academy for the next thirteen years.

Angelica was a prolific artist and created many kinds of art, but she identified primarily as a historical painter. This is because, at this point in time, historical painting was considered the highest form of art and was the most respected. Angelica took full advantage of this by painting many historical and mythological art pieces.

Women were almost always front and center of her artwork because she wanted to show how women were just as strong as men and were of equal status.

Angelica continued to paint for the rest of her life until she died in Rome in 1807. The people were heartbroken at her passing, and it is said that she had the greatest and most elaborate funeral for a painter in Rome since Raphael.



Cornelia, Mother of the Gracchi (1790)



The Sorrows of Telemachus (1783)



Telemachus and the Nymphs of Calypso (1782)



Bacchus and Ariadne (1794)



Hector Upbraiding Paris for his Retreat from Battle (unknown)



Papirius Praetextatus Entreated by his Mother to Disclose the Secrets of the Deliberations of the Roman Senate (unknown)

Picture Study

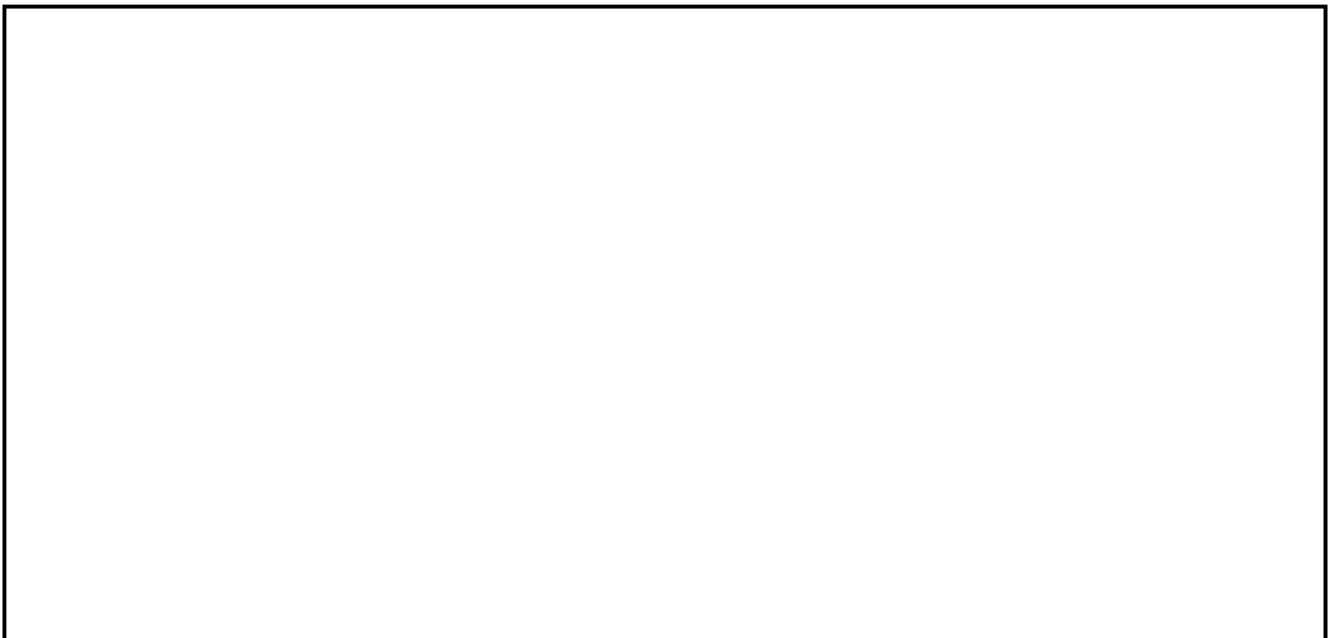
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Art Mediums Used: _____

Further Study: _____

Use the box to draw a picture inspired by this artwork.



Greek Art and Architecture

Pottery & Vases

Pottery played several important roles for the Greeks, with practical usage for the storage of food and drink as well as a way of decorating the home. When pottery was made, it was crafted in three separate parts: the foot, neck, and handles. After being constructed on a wheel from clay, these pieces were connected together and dried as one. Because they were handmade, each piece of pottery was individual and unique.

One of the most common types of pottery was the vase. They were large and ornate, usually depicting people or other important figures from mythology and stories. Vases typically had a black or red base layer of paint, with the design painted over the top using a very fine brush made of bird feathers or horse hair. Larger vases were used for storing wine and water to be served during meals. Well-to-do Greek families usually had several of these types of vases in their homes. Creating and selling or trading vases to these wealthy families were some of the many ways that people in Ancient Greece made a living for themselves.



Sculptures

Sculptures were one of the most popular art forms in Greek culture. They were highly naturalized and made to look as lifelike as possible. Historical figures and characters from mythology were the most common subjects, though sometimes royalty commissioned artists to immortalize them in stone. The most recognizable Greek sculpture is probably the one of the goddess Aphrodite, currently on display in the Louvre. Her arms are missing and she is staring off to one side.

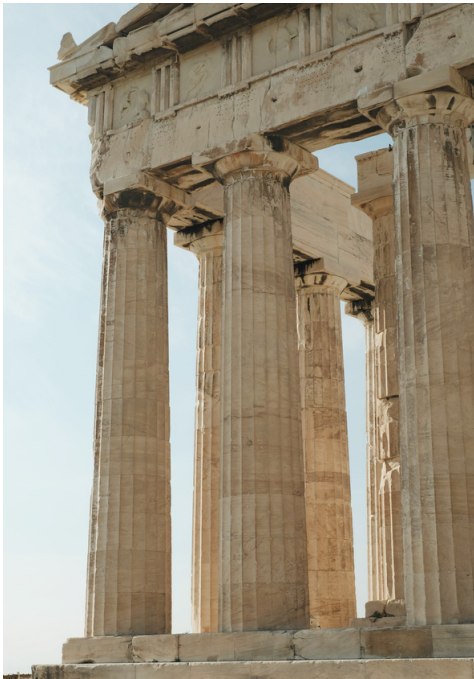
Greek Art and Architecture

Temples

Greek temples were impressive structures built for the purpose of housing the gods and goddesses of the ancient Greek religion. These temples were quite large despite the fact that most of the rituals took place around the buildings rather than inside them. The temples were typically constructed of large stones or stucco. Large columns supported the structure and featured a set of wide steps leading inside.



The temples themselves were usually within a set of walls that held a collection of smaller buildings used for sacrifices, meetings, or occasional shelter. Temples were further enhanced with sculptures carved directly into the walls of the building, paying homage to the god whose temple walls these artworks graced.



Columns

The temples and government buildings of Ancient Greece were very recognizable for their large columns. These columns were constructed in three main styles: the Corinthian, the Doric, and the Ionic.

Corinthian columns were extremely decorative and covered with leafy designs and scrolls. The Doric columns were the simplest design and the thickest. Ionic columns were more slender and characterized by rolled, scroll-like ornaments at the top.

Murals

Murals were extremely popular in Ancient Greece. These impressive works of art were usually painted on separate wood panels, which then became one uniform piece when fastened to a wall.

It was typical for artists to create paintings that told a story from mythology or depicted a well-known person. These murals could usually be found in a place where they would be viewed by many, such as a government building.

Self-portraits were also common and were often commissioned by wealthy members of society. Because the materials that they used were perishable, most paintings did not survive. However, the Pitsa panels and the Tomb of the Diver are two famous murals that did.



Amphitheaters



The Greeks had all kinds of other impressive architecture, including amphitheaters, which were constructions that could seat over 10,000 people. These amphitheaters were often built into the side of a hill and curved on the edges in such a way that allowed for really good acoustics. That meant even people in the sections farthest away could hear the words being spoken on the stage really far away.

Despite their variety of uses, all of these buildings shared some similar architectural elements: columns, frieze (a sculpture placed above the columns), pediments (a triangle at the top), and propylaea (gateways).