Komast Dancers In Archaic Greek Art

Tyler Jo Smith

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A specialist in Greek vase-painting, iconography, and performance, she has edited (with M. Henig) Collectanea Antiqua: Essays in Memory of Sonia Chadwick Hawkes (2007) and is the author of Komast Dancers in Archaic Greek Art (2010). Her current research focuses on early Greek drama and the visual and material manifestations of Greek religion. Komasts, male dancing figures that are sometimes erroneously called “padded dancers,” decorate many an archaic black-figure vase and have long drawn the attention of scholars. Smith’s monograph, an update of Griefenhagen’s Eine attische schwarzfigurige... In Attic art, the dancers first appear during the first quarter of the sixth century on black-figure vases by the Komast Group and continued to be used in succeeding generations by a host of other vase painters. Although derived from Corinthian models, the Attic artists did not dryly copy them; the vase painters quickly developed their own view of the dancers. The Boeotian artists are the first to place the dancers in association with athletics and are interested in merriment, as well as lined routines that may be choral in nature.
Komast Dancers in Archaic Greek Art, (Oxford University Press, 2010). By Tyler Jo Smith. Publication Date: 2010. This paper explains online resources and how best to use them, and summarizes how scholars of dance have made use of vase-painting over time. Using the earliest Athenian red-figure dance-series, mainly decorating drinking cups, it is demonstrated how one category of visual and material evidence enables a certain type of archaeological analysis, and can ultimately broaden our knowledge of ancient Greek dance and performance in general. Location: Oxford, England. In Attic art, the dancers first appear during the first quarter of the sixth century on black-figure vases by the Komast Group and continued to be used in succeeding generations by a host of other vase painters. Although derived from Corinthian models, the Attic artists did not dryly copy them; the vase painters quickly developed their own view of the dancers. The Boeotian artists are the first to place the dancers in association with athletics and are interested in merriment, as well as lined routines that may be choral in nature. Book Review of Komast Dancers in Archaic Greek Art, by Tyler Jo Smith. Reviewed by John H. Oakley. American Journal of Archaeology Vol. 115, No. 2 (April 2011). Ecstatic Dance in Crete and Archaic Greece. Mycenaean Greece with another view of the circle dances. See more. Bronze statuette of a satyr dancing, Greek and Roman Art Medium: Bronze Bequest of Walter C. Baker, 1971 Metropolitan Museum of Art, New York, Bronze statuette of a satyr dancing Period: Classical Date: century B. Greek, Etruscan, and Roman Antiquities: An Exhibition from the Collection of Walter Cummings Baker, Esq.