Pat Getz-Gentle provides a clear and detailed survey of the Cycladic period, an early Bronze Age culture that thrived at the heart of the Aegean. In particular, she emphasizes the steps leading to the iconic, reclining folded-arm figure that uniquely defines the Cycladic era. Getz-Gentle also focuses on the personal aesthetics of fifteen carvers, several of whom are identified and discussed in this volume. New to this paperback edition is an expanded bibliography as well an addendum that contains additional works Getz-Gentle has attributed to some of
the fifteen Cycladic sculptors she discusses in her book.

**Antiquities**

Discusses the culture of the Cyclades and the work of 16 artists who lived between ca. 3000 and 2200 B.C.

**Stone Vessels and Values in the Bronze Age**

**Mediterranean**

The exhibition Silent Witnesses is a succinct presentation in the third millennium AD of the picture we have of the Cycladic islanders in the third millennium BC. Cycladic works of art speak to the modern audience both through their silence, as objects of unique conception and beauty, and as testimonies of a brilliant and significant culture that flourished in the Cyclades at the dawn of Western Civilization. Silent Witnesses is divided into three thematic sections: Simple Beauty, In His Own Image, and Silent Witnesses. In Simple Beauty, the exhibition presents streamlined, elegant objects with quotidian uses but whose beauty places them in the realm of sculpture. These artifacts were made from readily available materials on the islands, such as wood, marble, bone and stone. The section In His Own Image examines the variety of sculptures based on the human form, revealing the anthropocentric aspects of Aegean culture of this time. The final section, Silent Witnesses, presents the contents of graves that were systematically excavated by archaeologists. Having been collected as objects d'art, they are presented here as artifacts for serious historical and scientific examination. This final section emphasizes the need to educate the public about these pieces whose heritage was nearly lost. This volume explores the artistic tradition that existed in the so-called prehistoric period in the Cyclades. It includes illustrations and
descriptions of the 59 objects in the exhibition such as clay and stone vases and of course numerous examples of the renowned Cycladic marble figurines.

Introduction to Aegean Art

Personal Styles in Early Cycladic Sculpture

This volume presents the papers from the conference "Crete 2000: A Centennial Celebration of American Archaeological Work on Crete (1900-2000)," held in Athens from July 10-12, 2000. The American School of Classical Studies at Athens and the Institute for Aegean Prehistory (INSTAP) Study Center for East Crete organized the conference. Scholars participating in the American and joint Greek-American excavations on Crete or studying material from these excavations were invited to present papers at the conference. The volume is divided into the following sections: Trade, Society and Religion, Chronology and History, Landscape and Survey, and Technology and Production.

The Prehistoric Cyclades

Stone Vessels of the Cyclades in the Early Bronze Age

1.1 Prologue What is archaeomineralogy? The term has been used at least once before (Mitchell 1985), but this volume is the first publication to lay down the scientific basis and systematics for this subdiscipline. Students sometimes call an introductory archaeology course "stones and bones." Archaeomineralogy covers the stones component of this phrase. Of course, archaeology consists of a great deal more than just stones and bones. Contemporary archaeology is based on stratigraphy, geomorphology, chronometry, behavioral inferences, and a host
of additional disciplines in addition to those devoted to stones and bones. To hazard a definition: archaeomineralogy is the study of the minerals and rocks used by ancient societies over space and time, as implements, ornaments, building materials, and raw materials for ceramics and other processed products. Archaeomineralogy also attempts to date, source, or otherwise characterize an artifact or feature, or to interpret past depositional alteration of archaeological contexts. Unlike geoarchaeology, archaeomineralogy is not, and is not likely to become, a recognized subdiscipline. Practitioners of archaeomineralogy are mostly geoarchaeologists who specialize in geology and have a strong background in mineralogy or petrology (the study of the origin of rocks).

Ancient Art of the Cyclades

Aegaeum

Who were the Titans? How did the Greek alphabet evolve? What sort of weapons did the Greek warriors use? Three millennia of life in ancient Greece, from the advent of the Minoan civilization through the rise and fall of numerous city states, the emergence of democracy and the huge expansion of the Greek world under Alexander the Great to the Roman conquest of 30 BCE, are explored in this guide to the history, archaeology, literature and culture of ancient Greece. Chapters covering: civilizations, city-states and empires; rulers and leaders; military affairs; geography of the Greek world; economy, trade and transport; towns and countryside; written evidence; religion and mythology; art, science and philosophy; everyday life.

Early Cycladic Sculpture in Context

Pat Getz-Gentle provides a clear and detailed survey of the Cycladic period, an early Bronze Age culture that thrived at the heart of the Aegean. In particular, she emphasizes the steps leading to the iconic, reclining folded-arm figure that uniquely defines the Cycladic era. Getz-Gentle also focuses on the personal aesthetics of fifteen carvers, several of whom are
identified and discussed in this volume. New to this paperback edition is an expanded bibliography as well an addendum that contains additional works Getz-Gentle has attributed to some of the fifteen Cycladic sculptors she discusses in her book.

**Pre-palatial**

First published in 1985, this ground-breaking book surveys the development of Cycladic sculpture produced by unidentified artists who worked in the Aegean islands forty-five hundred years ago. Illustrated with numerous objects from American collections—with particular emphasis on some two dozen pieces in the Getty Museum—this volume surveys the typological development of Early Cycladic sculpture and identifies, where possible, the work of individual sculptors. Newly revised and updated, this book is a concise introduction to the field.

**Tholos Tomb Gamma**

*Acts of the International Archaeological Symposium "The Relations Between Cyprus and Crete, Ca. 2000-500 B.C."*

Through essays which provide an historical context, and exquisite objects, Greek treasures provides a fascinating insight into the life and beauty of the Greek world covering Hellenic antiquity, the transition from Graeco-Roman legacy to medieval Byzantium, the centuries it was under foreign rule to the intellectual awakening and the struggle for the formation of the Greek nation. The objects include marble and clay figurines, ceramics, gold jewellery and statuary fragments from prehistoric to Roman times, artefacts, jewellery, painted icons, ecclesiastical metalware and embroidery from Byzantine and Post-Byzantine periods, Neohellenic household embroideries, jewellery, costumes and ornate weapons, watercolours and oil paintings by European painters of the nineteenth century.
Greek Treasures

The Cyclades in the Bronze Age

Masterpieces of Cycladic Art from Private Collections, Museums and the Merrin Gallery

Early Cycladic Sculpture in Context from beyond the Cyclades

Greek Pottery in the Bronze Age

The societies that developed in the eastern Mediterranean during the Bronze Age produced the most prolific and diverse range of stone vessel traditions known at any time or anywhere in the world. Stone vessels are therefore a key class of artefact in the early history of this region. As a form of archaeological evidence, they offer important analytical advantages over other artefact types - virtual indestructibility, a wide range of functions and values, huge variety in manufacturing traditions, as well as the subtractive character of stone and its rich potential for geological provenancing. In this 2007 book, Andrew Bevan considers individual stone vessel industries in great detail. He also offers a highly comparative and value-led perspective on production, consumption and exchange logics throughout the eastern Mediterranean over a period of two millennia during the Bronze Age (ca.3000–1200 BC).
"At the dawn of European history, in the third millennium BC, the small Greek islands in the southern Aegean known as the Cyclades were home to a remarkable and distinctive culture. Among its most characteristic products were vessels and sculpted figures fashioned from the local marble, and today these Cycladic figurines are admired around the world. This concise introduction to Cycladic art puts the figurines and other objects into the context provided by current knowledge of early life in the islands."--Jacket.


Section 508 Compliant This textbook is a compilation of the author's more than 35 years of teaching and excavation experience in the field of Aegean Bronze Age art history and archaeology. It is geared toward an audience of undergraduate and graduate students as an introduction to the Bronze Age art objects and architecture that have been uncovered on Crete, the Greek peninsula, and the Cycladic Islands.

Crossing Borders

This second volume on Early Cycladic (and Cycladicising) sculptures found in the Aegean, examines finds from mainland Greece, along with the rarer items from the north and east Aegean, with the exception of those discovered in the Cyclades (covered in the preceding volume), and of those found in Crete. The significance of these finds is that these are the principal testimonies of the influence of the Early Bronze Age Cycladic cultures in the wider Aegean. This influence is shown both by the export of sculptures produced in the Cyclades (and made of Cycladic marble), and of their imitations, produced elsewhere in the Aegean, usually of local marble. They hold the key, therefore, to the cultural interactions developing at this time, the so-called ‘international spirit’ manifest particularly during the Aegean Early Bronze II period. This was the time when the foundations of early Aegean civilization were being laid, and the material documented is thus of considerable significance. The volume is divided into sections wherein contributions examine finds and their archaeological, social, and economic contexts from specific regions. It concludes with an overview of the significance and role of these objects in Early Bronze Age societies of the Aegean and eastern Mediterranean region. This will be the first time that this material has been systematically gathered together. Highly illustrated, it follows and builds on the successful preceding volume, Early Cycladic Sculpture in Context (Oxbow 2016).
Antiquity

Preface and Acknowledgments

Abbreviations

KEYNOTE

ADDRESS: Yannis HAMILAKIS: Time, Performance, and the Production of a Mnemonic Record: From Feasting to an Archaeology of Eating and Drinking


FEASTS IN THE AEGEAN LANDSCAPE: THE EVIDENCE FROM CRETE; Philip P. BETANCOURT, David S. Reese, Louise L. Verstegen, and Susan C. Ferrence: Feasts for the Dead: Evidence from the Ossuary at Hagios Charalambos; Luca GIRELLA: Feasts in "transition"? An overview of feasting practices during MM III in Crete; Judith REID: Dinnertime at Kato Zakro ; Jan DRIESSEN, Alexandre FARNOUX and Charlotte LANDOHR: Favissae. Feasting Pits in LM III; Quentin LETESSON and Jan DRIESSEN: From "Party" to
This publication includes a detailed discussion of the pottery, the finds and their parallels, and a reconstruction of both the excavation and stratigraphy of Tholos Gamma in the Bronze Age cemetery of Phourni at Archanes. This evidence is used to give the historical outline of the tomb from its foundation in Early Minoan IIA until its excavation in 1972. Several problems concerning Prepalatial mortuary practices are discussed, with particular reference to Tholos Gamma and the new evidence resulting from the study of this funerary assemblage. The artefacts from the tomb include pottery, metal objects, marble figurines, other small finds, and skeletal remains.

Early Cycladic Art in North American Collections

The sculpture of the early bronze age Cyclades has been systematically studied since the time of Christos Tsountas at the end of the 19th century. But that study has been hampered by the circumstance that so many of the subsequent finds come from unauthorised excavations, where the archaeological context was irretrievably lost. Largely for that reason there are still many problems surrounding the chronology, the function and the meaning of Early Cycladic sculpture. This lavishly illustrated and comprehensive re-assessment sets out to rectify that situation by publishing finds which have been recovered in controlled excavations in recent years, as well as earlier finds for which better documentation can now be provided. Using the material from recent excavation projects, and drawing on the papers presented at a symposium held in Athens in 2014, it is possible now to undertake a fresh overview of the entire body of sculpture from the Cycladic islands which has been found in secure archaeological contexts. Beginning with early examples from Neolithic settlement sites and extending into a consideration of material found in later contexts, the 35 chapters are divided into sections which examine sculpture from...
settlements, cemeteries and the sanctuary at Kavos, concluding with a discussion of material, techniques and aspects of manufacture.

**Sculptors of the Cyclades**

The modern excavations at Akrotiri, on the Greek island of Thera (also known as Santorini), have provided students of antiquity with a unique opportunity to examine the civilization of the Aegean Bronze Age (3000-1100 BC) and the role of Thera within it. "Thera in the Bronze Age" presents a detailed study of the geography, history, and culture of a vibrant society that met its end in a catastrophic volcanic eruption which, ironically, preserved the city at Akrotiri just as it was in its final moments.

**Personal Styles in Early Cycladic Sculpture**

With the exception of early Egypt and Minoan Crete, no early culture had such a vigorous stone vase-making industry as the Cyclades. Figures and vessels of stone, overwhelmingly of marble, are the most distinctive and appealing products of the Early Cycladic culture. The vessels, like the better-known figures, formed a special class of object that conformed to a strict traditional typology. Ranging from charming miniatures to works of impressive size, they often show a striking purity of form, beauty of material, and excellence in their workmanship. Stone Vessels of the Cyclades in the Early Bronze Age is the first comprehensive study of these vessels. For each vessel type, Pat Getz-Gentle considers the material used, the size range, and the formal characteristics and the extent of their variation. She also discusses manufacturing methods, the incidence of repairs occasioned by accidental damage, and the possible function or functions, as well as the development, frequency, dating, and distribution of each vessel type within the Cyclades and beyond. She stresses the human element--how the vessels were used, held, and carried; how much they weigh; and how much they hold. She examines the sculptors who made them--how they might have designed and executed their works, how on occasion they seem to have modified their original plans, and how they stand out as individual artists working within a traditional craft.
Read PDF Stone Vessels Of The Cyclades In The Early Bronze Age

The 114 plates, with more than 500 separate photographs, illustrate works that show both the homogeneity and the diversity within each type.

Silent Witnesses

Copyright code: f6fa9cb3b5f8ee7cd4a81abd65519a1e