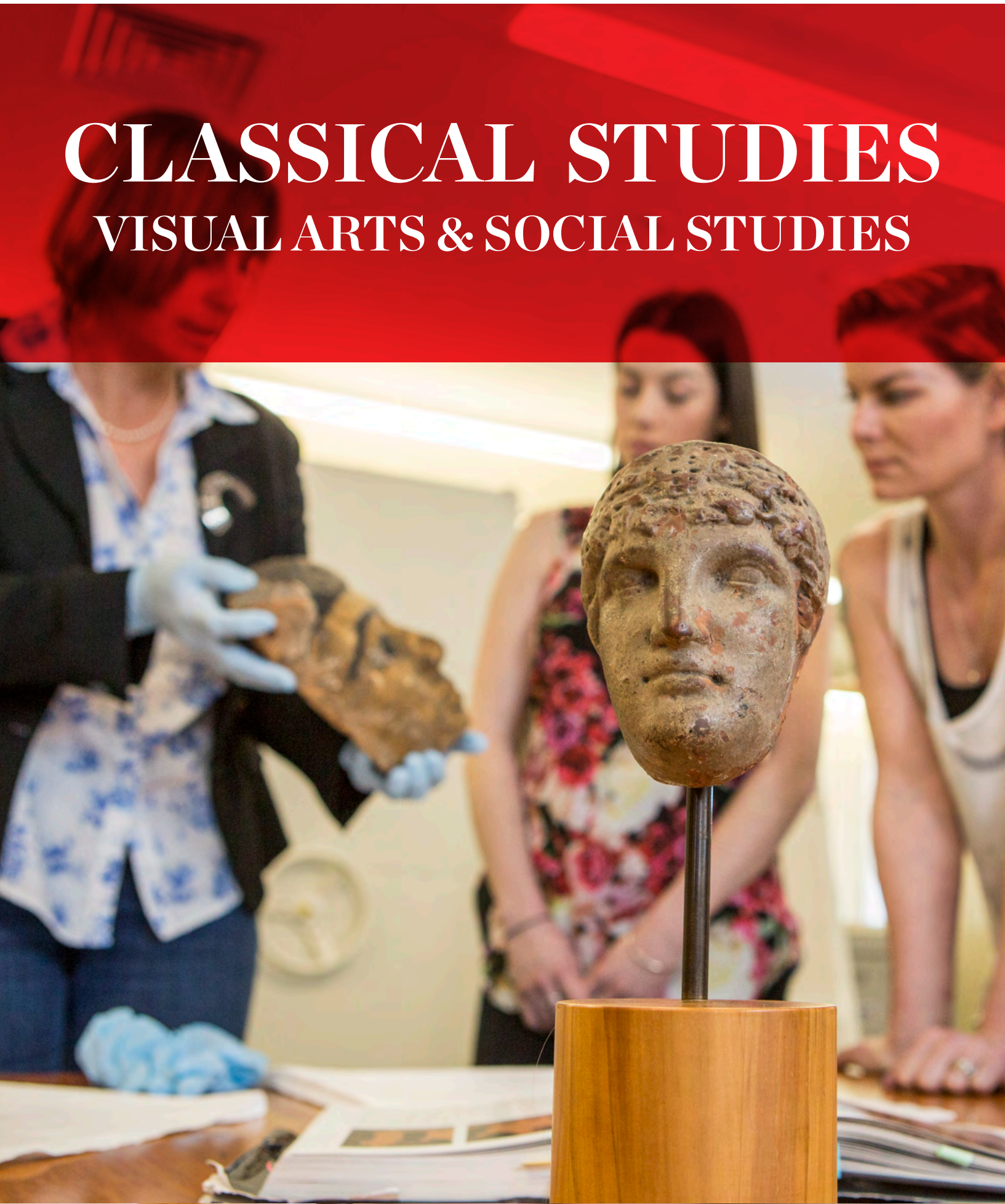


CLASSICAL STUDIES

VISUAL ARTS & SOCIAL STUDIES





Who We Are

One of the University of Canterbury's great treasures is the Teece Museum of Classical Antiquities which contains some of the finest classical antiquities in New Zealand.

The Museum is home to the James Logie Memorial Collection which spans more than seven thousand years, from around 6500 BC, beginning with Neolithic tools and pottery from the Bronze Age cultures of Cyprus, Crete, and Mycenae. Of particular significance is the assemblage of Greek painted pottery. These vases come from Corinth and Athens, and from the islands in the Aegean, East Greece, and Greek colonies in South Italy and Sicily. The styles represented include Geometric, Orientalising and Gnathian, with emphasis placed on Black and Red-Figure vases from the Archaic and Classical Periods (ca. 600-330BC).

Works of considerable renown in the Collection include the unique "Stilts Vase" by the Swing Painter, which seems to represent a troupe of actors on stilts, and an unusual pseudo-Panathenaic amphora by a Painter from the Leagros Group. Also well represented are vases originally intended for use in the symposium (drinking party), including numerous kraters (mixing bowls for wine and water) and kylikes (drinking cups), all decorated with scenes from Greek mythology, theatre, and everyday life.

The aim of the Collection has been to serve as a teaching and research collection for students, academics and interested members of the public. Over the past 60 years the Collection has been a source of inspiration for numerous international publications and research projects.

Visiting the Collection

We offer guided visits of the Collection for school groups Monday to Friday. Note that the museum is also open to the public Wednesday to Friday 11am - 3pm. Visits may be arranged by appointment with the Curatorial team. Lessons are usually 1 hour, but can be tailored to suit your requirements.

Groups of up to 30 students can be accommodated and there is space available outside the gallery for students to store their bags. We ask that no food or drink be brought into the gallery.

There are many ways for teachers and students to experience and engage with our exhibitions. Teachers can book exclusive tours with tailor-made programmes developed by curators, geared to meet their specific teaching requirements. Alternatively, teachers are welcome to deliver their own programmes using the exhibits as teaching tools.

We would be happy to discuss lessons plans and learning outcomes with teachers prior to your visit. Highlights of the collection can be viewed online at:

www.nz museums.co.nz/account/4835



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General Inquires

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Open Hours

Public:

Wednesday to Sunday 11am - 3pm

Schools:

Monday to Friday by appointment only.

Where to Find Us

The Teece Museum is housed in the new UC Arts City Location at The Arts Centre of Christchurch.

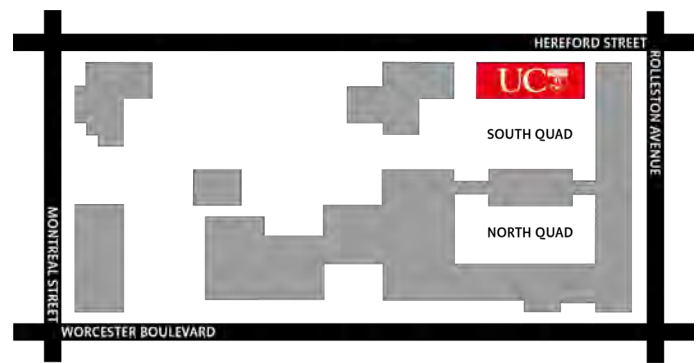
UC Arts City Location

Level 1, 3 Hereford Street

Christchurch City

Christchurch 8013

Entry via the South Quad



Parking

School busses are able to use the Bus & Coach zone outside the Canterbury Museum for parking. Please note you will have to abide by timing restrictions.

For private vehicles, there is plenty of on-street metered parking available near the Arts Centre. There are also a number of Council and private carpark buildings, the nearest of which is underneath the Christchurch Art Gallery. On a fine day, the Botanic Gardens parking offers 3 hours free parking, with the bonus of a walk through the gardens.

For more transport options visit:

www.artscentre.org.nz/visit-arts-centre/getting-here/

Social Media

Discover exhibition updates, competitions, and museum events on our facebook page and on instagram:

www.facebook.com/tecemuseum/

www.instagram.com/tecemuseum/

Museum as a Resource for Active Learning

The following are some suggestions for activities around a visit to the Teece Museum

Relevance to Year 11, 12 and 13 social studies, history and visual arts syllabi

General themes:

- Myths as a reflection of ancient society and the human condition
- Understand how people pass on and sustain culture and heritage
- Understand how cultural practices vary amongst communities but can reflect similar purposes
- Investigating the relationship between the production of a material artefact and its context and influences
- Understanding the relationship between an artefact and the context in which it was made, viewed and valued
- Comparing the ways in which a material object is used to communicate meaning

More specifically the Museum aims at investigating:

- Who were the Greeks and Romans
- Real and mythic heroes and anti-heroes
- Relevance to contemporary society

Recommended Reading for Teachers and Students

Boatwright, M. T. et. Al. *The Romans: From Village to Empire: A History of Rome from Earliest Times to the End of the Western Empire.* 2nd edition. Oxford: Oxford University Press, 2011.

Greene, J. R. *The Logie Collection: a catalogue of the James Logie Memorial Collection of Classical Antiquities at the University of Canterbury.* Christchurch: Canterbury University Press, 2009.*

Hansen, W. *Classical Mythology. A Guide to the Mythical world of the Greeks and Romans.* Oxford: Oxford University Press, 2004.

Hard, R. *The Routledge Handbook of Greek Mythology.* London and New York: Routledge, 2004.

Howgego, C. *Ancient History from Coins.* Florence: Taylor and Francis, 1995.

Hurwit, J. *The Art and Culture of Early Greece 1100 – 480 B.C.* New York: Cornell University Press, 1985.

Kleiner, F. S. *A History of Roman Art. enhanced edition.* Boston: Cengage Learning, 2010.

Morrison, G. et. Al. *We Could be Heroes: The Gods and Heroes of the Ancient Greeks and Romans.* Christchurch: Canterbury University Press, 2017. *

Osborne, R. *Archaic and Classical Greek Art.* Oxford: Oxford University Press, 1998.

Parker, V. *A History of Greece 1300 to 30BC.* New Jersey: Wiley-Blackwell, 2014

Powell, B. *Classical Myth.* 6th edition. New York: Pearson Longman, 2009. (or any edition from 5th).

Ramage, N. H. and A. Ramage *Roman Art: Romulus to Constantine.* 5th edition. New Jersey: Pearson, 2008.

Some Useful Links

www.arts.canterbury.ac.nz/logie/index.shtml

Objects relevant to NCEA Levels 1-3

Athenian Social Life

Women:

JLMC 43.57 Athenian black-figure amphora (type B), Attributed to the Painter of the Vatican Mourner, ca. 540-525 BCE

Side B: Wedding procession.

JLMC 16.53 Athenian white-ground lekythos, Attributed to the Sabouroff Painter, ca. 450-440 BCE

Body: Woman bringing offering to a tomb.

Symposium:

JLMC 17.53 Kylix (type B), Attributed to the Foundry Painter, ca. 480 BCE

Tondo: Symposiast reclining at a symposium with kylix in hand.

JLMC 182.97 Column-krater, Attributed to the Harrow Painter, ca. 470 BCE

Side A: Reveller

Side B: Youth (also a useful example to discuss the erastes-eromenos relationship).

Schooling:

JLMC 177.94 Bell-krater, Attributed to the Kadmos Painter, ca. 410-400 BCE

Side A: Music lesson or competition.

Sport:

JLMC CC10 Plaster cast of a bas-relief After the original in the National Archaeological Museum, Athens, ca. 510 BCE

Relief: Youths training in the palestra.

Sport Cont.:

JLMC CC9 Plaster cast of a bas-relief After the original in the National Archaeological Museum, Athens, ca. 510 BCE

Relief: Youths playing with a ball.

JLMC CC35 Plaster cast of an apobates contest After an original in the Athens Acropolis Museum, ca. 300 BCE

Relief: Race between horse-drawn chariots driven by a charioteer and carrying an armed warrior.

JLMC 171.89 Black-figure pseudo-Panathenaic amphora (Athenian), Attributed to the Acheloos Painter, ca. 500 BCE

Shape: Variant of those used as prizes for contests at the Panathenaic games.

JLMC 18.53 Bell Krater (Lucanian), Attributed to the Cyclops Painter, ca. 420-410 BCE

Side A: Woman standing between two athletes.

Religion:

JLMC 45.57 Athenian red-figure neck amphora, Attributed to Hermonax, ca. 460 BCE

Side A: Libation scene, Hebe pours for Zeus.

Side B: Zeus striding with spear.

JLMC 167.81 Orientalizing phiale (Etruscan), ca. 550 BCE

Interior: Three lions

Music:

JLMC 177.94 Bell-krater, Attributed to the Kadmos Painter, ca. 410-400 BCE

Side A: Music lesson or competition.

JLMC 182.97 Column-krater, Attributed to the Harrow Painter, ca. 470 BCE

Side A: Reveller

Side B: Youth (also a useful example to discuss the erastes-eromenos relationship).

Music Cont.:

JLMC 3.53 White-ground lekythos,
ca. 470-460 BCE
Body: Youth playing a kithara with Nike

Death:

JLMC 16.53 Athenian white-ground lekythos,
Attributed to the Sabouroff Painter,
ca. 450-440 BCE
Body: Woman bringing offering to a tomb.

JLMC 158.75 Red-figure volute-krater (Apulian),
Attributed to the Ganymede Painter,
Canosa, ca. 330-320 BCE
Side A: Deceased male heroically nude standing in
a naiskos (shrine), surrounded by mourners with
offerings.
Side B: Community of mourners around a stele (slab).

JLMC 186.00 Canosan askos (Apulian),
late 3rd–early 2nd century BCE
Body: Medusa between two tritons (mermen),
two hippocamps (sea-horses) and three mourning
women.

Tragedy

Sophocles *Andromeda*:

JLMC 183.97 Red-figure bell-krater (Campanian),
ca. 375-350 BCE
Side A: Andromeda, Perseus, and a sea-monster.

JLMC 116.71 Red-figure bell-krater (Apulian),
Attributed to the Dechter Group,
ca. 360 BCE
Side A: Andromeda, Perseus, and king Kepheus.

Euripides *Andromeda*:

JLMC 183.97 Red-figure bell-krater (Campanian),
ca. 375–350 BCE
Side A: Andromeda, Perseus, and a sea-monster.

JLMC 116.71 Red-figure bell-krater (Apulian),
Attributed to the Dechter Group,
ca. 360 BCE
Side A: Andromeda, Perseus, and king Kepheus.

Euripides *Electra*:

JLMC 156.73 Red-figure pelike, Attributed to the the
Vaste Painter,
ca. 380 BCE
Side A: Death of Aegisthus.

Euripides *Medea*:

JLMC 178.94 Athenian red-figure calyx krater,
Attributed to the Kleophon Painter,
ca. 440-430 BCE
Side A: Rejuvenation of the ram.

Other:

JLMC CC22 Cast of a tragic mask,
ca. 4th century BCE

JLMC CC30 Cast of a tragic mask,
ca. 4th century BCE

Greek Sculpture

Free Standing:

JLMC CC14 Plaster cast of the Euthydikos Kore,
After an original in the Acropolis
Museum, Athens,
ca. 490 BCE

JLMC CC15 Plaster cast of the Kritios Boy, After
an original in the Acropolis Museum,
Athens,
ca. 485 BCE

JLMC CC16 Plaster cast of the Blonde Ephebe,
After an original in the Acropolis
Museum, Athens,
ca. 480 BCE

JLMC 88.68 Terracotta figurine,
ca. late 4th century BCE
Subject: Woman wearing a peplos and girdle.

Relief Sculpture:

JLMC CC19 Plaster cast of a relief, After an original
in the Acropolis Museum, Athens,
ca. 460 BCE
Relief: Head of a youth.

Relief Sculpture Cont.:

JLMC CC25 Plaster cast of a Parthenon frieze fragment, After an original in the Acropolis Museum, Athens, ca. 440 BCE

Relief: Horse and rider.

JLMC CC10 Plaster cast of a bas-relief After the original in the National Archaeological Museum, Athens, ca. 510 BCE

Relief: Youths training in the palestra.

JLMC CC9 Plaster cast of a bas-relief After the original in the National Archaeological Museum, Athens, ca. 510 BCE

Relief: Youths playing with a ball.

JLMC CC35 Plaster cast of an apobates contest After an original in the Athens Acropolis Museum, ca. 300 BCE

Relief: Race between horse-drawn chariots driven by a charioteer and carrying an armed warrior.

Comedy

Vases:

JLMC 41.57 Black-figure amphora (Type B; Attic), Attributed to the Swing Painter, ca. 530-520 BCE

Side A: Men on stilts.

JLMC 56.58 Kylix (Type A), Attributed to the Logie Painter, ca. 525-520 BCE

Subject: Eye cup.

JLMC 119.71 Oenochoe, ca. 375-350 BCE

Body: Phlyax actor at altar.

JLMC 103.70 Hydria (Campanian), Attributed to the Column Painter, ca. 350-300 BCE

Side A: Actors

Vases Cont.:

JLMC 117.71 Chous (Apulian), ca. mid 4th century BCE

Body: Phlyax mask.

JLMC 155.73 Olpe (Apulia), ca. 540-340 BCE

Body: Papposilenus mask.

JLMC 166.79 Oenochoe (Apulian), Attributed to the Painter of Lecce 1075, ca. 320 BCE

Body: Hetaira's Mask.

JLMC 66.62 Oenochoe (Etruscan), ca. 350-300 BCE

Body: Comic actors.

Other:

JLMC 65.62 Terracotta figurine, Unattributed, ca 325-300 BCE

Subject: Actor as a seated slave from comedy.

JLMC 165.78 Terracotta figurine, Unattributed, ca 325-300 BCE

Subject: Two actors as a young master and slave.

JLMC cc27 Cast of a comic mask, ca. 1st century BCE

JLMC cc29 Cast of a comic mask, ca. 3rd century CE

JLMC 114.71 Comic mask, Post 1st century CE

JLMC 217.14 Comic mask (Roman), ca. 2nd century BCE

Alexander the Great

Representations:

See: www.canterbury.ac.nz/exhibition/alexander/

Greek Vase Painting

Vases:

- JLMC 36.56** Geometric pitcher,
ca. 730-700 BCE
Cf: Dipylon Amphora (National Archaeological Museum of Athens 1002).
- JLMC 58.60** Corinthian Olpe
ca. late 7th century BCE
Body: Swan, lion, goat, panther, and rosettes.
Cf: Corinthian Olpe (Krannert Art Museum 1970-9-2).
- JLMC 55.58** Attic Band Cup
ca. 530-500 BCE
Body: Herakles fights the Amazons, Cf: JLMC 58.60, and Corinthian Olpe (Krannert Art Museum 1970-9-2).
- JLMC 42.57** Black-figure amphora (type-B),
Attributed to Group E,
ca. 550 BCE
Side A: Herakles attacking Geryon.
Side B: Return of Hephaistos.
Cf: Column-krater attributed to Lydos (Metropolitan Museum of Art 31.11.11).
- JLMC 43.57** Black-figure amphora (type-B),
Attributed to the Painter of the Vatican Mourner,
ca. 550 BCE
Side A: Herakles, Deianeira, Nessos, and a bearded onlooker.
Side B: A wedding procession moving right.
Cf: Amphora attributed to the Nessos Painter (National Archaeological Museum of Athens 1002).
- JLMC 182.97** Column-krater, Attributed to the Harrow Painter,
ca. 470 BCE
Side A: Reveller
Side B: Youth
Cf: Berlin Painter
- JLMC 16.53** Athenian white-ground lekythos,
Attributed to the Sabouroff Painter,
ca. 450-440 BCE
Body: Woman bringing offering to a tomb.
Cf: Achilles Painter and Penthesileia Painter

**For examples of Red-figure refer to sections on:
Athenian Social Life, and Tragedy**

Roman Ideals

Power of Image:

- JLMC 170.84** Republican portrait, Rome,
ca. 50 BCE
- JLMC 112.71** Roman funerary inscription, Rome,
ca. 1st century CE
- JLMC 180.96.27** Bronze Sestertius, Marcus Aurelius for Faustina II. Mint Unknown. 161-175 CE
Obv. Bust of Faustina. Rev. Faustina with six children.
- JLMC 180.96.18** Silver Denarius (cast). Augustus. Lugdunum mint. 2 BCE - 4 CE
Obv. Bust of Augustus. Rev. Gaius and Lucius Caesar.

Roman Religion

Mystery Cults:

- JLMC 152.73** Head of Serapis, Roman Egypt,
ca. 1st - 2nd century CE
- JLMC 176.91** Statue of Cybele,
1st or 2nd century CE
Subject: Cybele in mourning, enthroned with lions.
- JLMC 93.68** Head of a young girl,
ca. 1st - 2nd century CE
Subject: Head of Venus squeezing water from hair.
- JLMC 106.70** Bell-krater (Paestum), Attributed to Python,
ca. 340-330 BCE
Side A: A silen offers Dionysus an egg.
- JLMC 113.71** Roman funerary inscription, Rome,
ca. 1st century CE
- JLMC 180.96.17** Silver Denarius Serratus. Rome mint. 81 BCE
Obv. Bust of Diana. Rev. Bull, togate male, and altar.
- JLMC 180.96.19** Bronze As. Claudius. Rome mint. 42 CE
Obv. Bust of Claudius. Rev. Minerva.
- JLMC 180.96.22** Bronze Sestertius. Trajan. Unknown Mint. 103 CE
Obv. Bust of Trajan. Rev. Peace enthroned.

Ancient Greeks in your Neighborhood

Goal: To learn about Greek mythology and literature, and to see how even today they have relevance for our society.

Prior to visiting the exhibition:

Activity: After some preparation in Greek mythology (and perhaps after some reading of the *Iliad* and *Odyssey*), you may want to try the following exercise.

Ask each student to search around his or her home for signs of ancient Greece. They could photograph entire signs that include the name or image of a figure from ancient Greek mythology, and examine any changes to its original context. They could also note architectural features in their neighbourhoods that derive from ancient Greek architecture. Students could also include classical references from media such as television, books or movies.

Visiting the exhibition:

Ask students to look for:

1. Coins were—and are—one of the most widespread means of communication, trade, and control. This activity gives the students a sense of the power of symbols and of issues relating to public art. They might want to compare imagery of a coin of a city-state such as Athens with that of a Roman Emperor. Why did Alexander Severus mint a coin displaying the goddess of victory?
2. Architectural features and sculpture are included in the collection, in particular examples of portraiture, free-standing and relief sculpture. In an age without technological communications, how did the ancient Greeks and Romans disseminate information, and what form did it take? Students may want to decide to what extent religion played a part in architecture (JLMC CC25) and compare it to private art such as that of funerary pieces (JLMC 158.75).
3. Distinctive vessels with special decorations were created for Greek wine-drinking parties called symposia. Illustrations often covered the inside and outside of the cup, as well as the bottom of the interior. In the museum ask students to identify the different types of symposiastic vessels and what they were used for.

Follow-Up Classroom Discussion and Activities:

Activity 1 The Power of Symbols

Activity 2 Sculpture as a means of Communication

Activity 3 Artefacts and Context



Activity 1: The Power of Symbols

Ask students to design a coin for a city-state, such as:

- Athens, ruled by a democracy, and with access to the sea
- Egypt, ruled by a king or satrap
- Rome, ruled by a republic or an emperor

In designing their coins, ask the students to consider the following:

- What are the chief deities of the city-state or kingdom? What are their attributes?
- What does the prosperity of the city-state or kingdom depend on – agriculture, fishing, herding, manufacturing?
- Does the city-state or kingdom have famous monuments, famous historical figures, or a glorious past?
- What inscription should you put on your coin? Should it be abbreviated to fit into the small round format of the coin?
- If you have a portrait of a ruler, should it emphasize his or her job, or his or her personal appearance and/or attributes?



JLMC 202.06.3 Silver tetradrachm, Macedon, Alexander the Great
Minted at Kition, Cyprus, ca 325–320 BCE

This silver coin features an image of Heracles, clad in his traditional lionskin. On the reverse is the father of Heracles, the supreme god Zeus, shown holding an eagle and a sceptre, with the inscription Basileus, meaning 'king'.

Activity 2:

Sculpture as a means of Communication

Conduct a classroom discussion to examine who commissioned works of sculpture in antiquity and why.

- Where would they have been located - in sacred spaces or private areas?
- As visual messages, how effective were they in communicating their story?
- Did they function as memorials?

Ask students to identify one example of ancient sculpture featuring a hero, and one example of a contemporary sculpture or depiction of a hero – perhaps one of those they discovered in their pre-visit research. Compare and contrast these examples to consider the following:

- Discuss how the ancient Greeks and Romans learnt about their heroes, as opposed to how we hear about the legends of contemporary heroes
- Do ancient and contemporary heroes have similar attributes and what are the differences?
- In antiquity shrines were set up for heroic cults where worshippers offered prayers and sacrifices. Do we worship today's heroes, and if so, how?



JLMC 17.0.84 Limestone Portrait Head
Central Italy, ca. middle 1st century BCE

Every wrinkle and imperfection of this portrait demonstrates Republican values and shows that the Romans held age in great respect.



JLMC CC12 Plaster cast of a head of Heracles
After an original in the Athens Ancient Agora Museum (Inv. S1295), from the Ancient Agora, Athens, 6th century BCE

Probably part of a full-bodied figure dedicated in a sanctuary in the agora (public space) and may have been broken during the Persian sack of Athens in 480 BCE.

Activity 3: Artefacts and Context

Revisit the concept of the Greek symposium with students, explaining that it was usually a controlled drinking party, with music, poetry, and clever conversation.

Have students imagine what it would be like at one of these parties, for example:

- the garments worn
- the seating of guests on couches arranged in a circle in order to facilitate conversation and interaction
- the mixing of wine with water in a large bowl or container
- the need for individual cups
- the display of these vessels
- the designation of a symposiarch

What do the different images used on vessels tell us about the different ways the Greeks portrayed themselves. For example, consider JLMC43.57 side B a wedding procession, as opposed to a scene from the symposium on JLMC 17.53:

- Did the context in which the vessel was used change the nature of the decoration?
- What conceptual challenges confronted the Greek artists who decorated these drinking vessels?
- In creating their designs which zones would be suitable for figures and for which patterns?



JLMC 17.53 Athenian Red-Figure Kylix
Attributed to the Foundry Painter, ca 480 BCE

This kylix (wine cup) shows a relaxed participant (called a symposiast) reclining on a couch.



JLMC 43.57 Athenian Black-Figure Amphora
Attributed to the Painter of the Vatican Mourner, ca 540–525 BCE

Side B: Shows a wedding procession with bride and groom led on chariot by the messenger god Hermes.