

KEVIN CASSIDY

PHOTO COMPOSITIONS

THE ACROPOLIS AT ATHENS
SOUTH SLOPE AND THE PROPLYEA.
TEMPLE OF ATHENA NIKE.
THE PARTHENON. THE ERECTHEUM.
GRISIELLE PARTHENON AND ERECTHEUM.
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THE SOUTH SLOPE OF THE ACROPOLIS AND THE PROPLYEA

This first series of photo compositions includes: the south slope of the Acropolis, the approach to the Propylaea (entrance) with the Parthenon in the distance, several views of the Temple of Athena Nike (Victory) from outside the walls, the passage up, into, and through the Propylaea. Towards the left is the Erechtheum, and a partial view of the Parthenon from inside the Temple of Athena Nike. These photo compositions were taken in 1979, before the really heavy restoration and construction work had seriously begun, which, by the way, is still going on today.

INTRODUCTION

The Parthenon was built between 447 and 432 BC in Athens, Greece. It replaced an older structure – the Old Parthenon – which was destroyed by the Persians during their invasion of Greece. In the 5th Century AD the Parthenon was converted to a church for the Virgin Mary – Our Lady of Athens. After the conquest by the Ottoman Turks it was turned into a Mosque in 1476. In _____ Lord Elgin removed many of the sculptures from the Parthenon and eventually sold them to the British Museum where they have become an international source of controversy. A global movement has developed to return the sculptures to Greece.

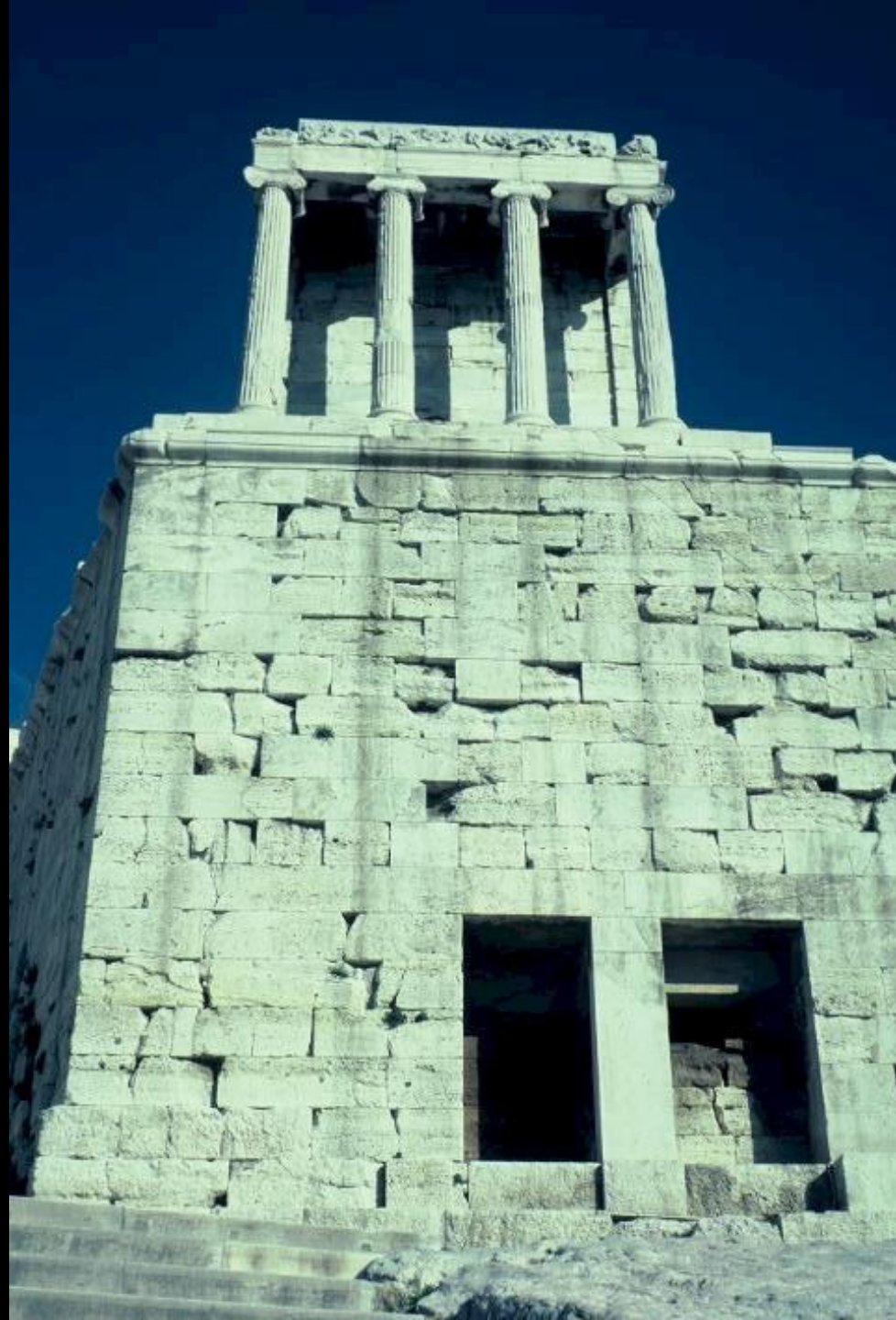




















THE PARTHENON

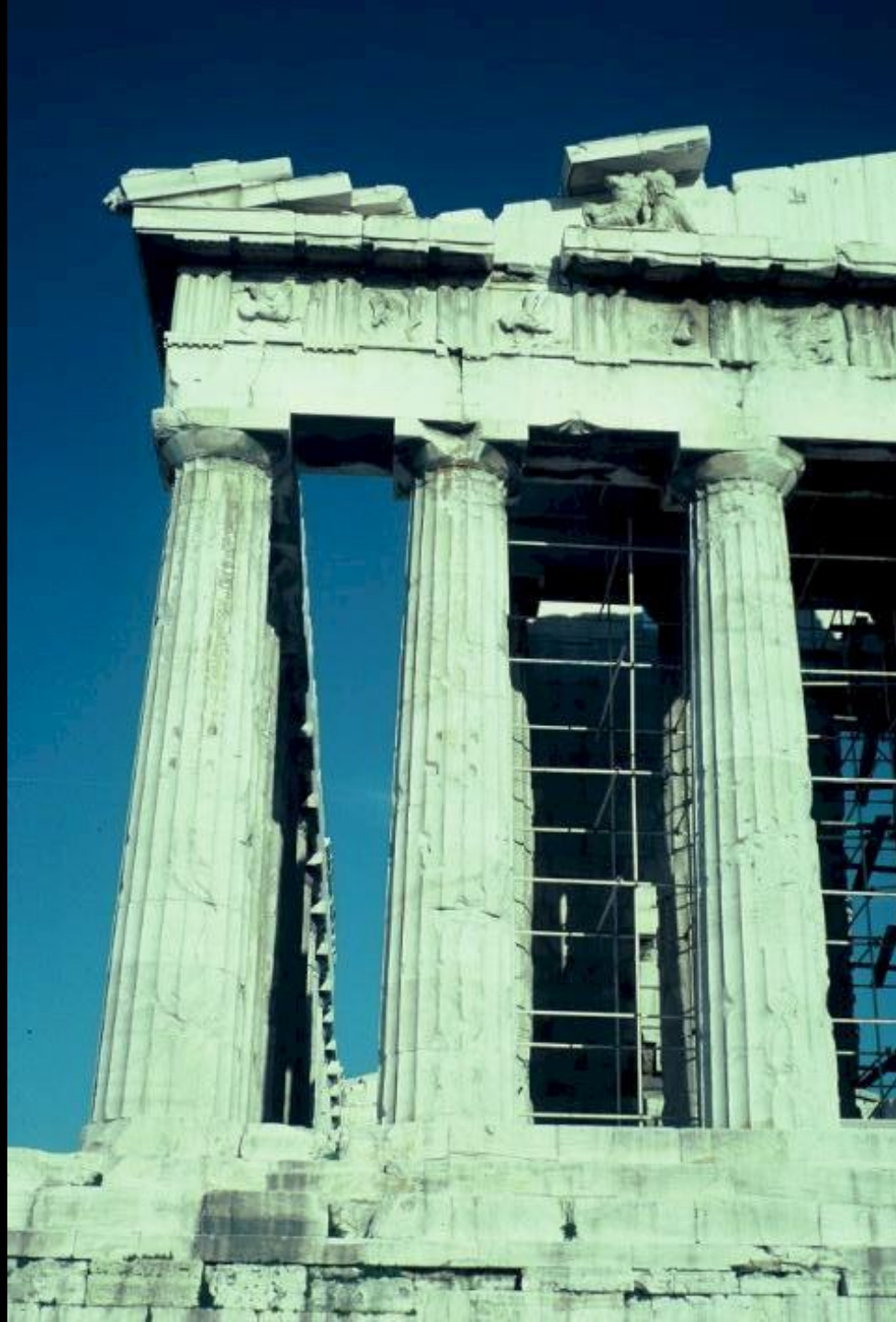
After the Greeks had won their victories over the Persians at the battles of Marathon, Salamis, and Plataea, the Athenian leader and general Pericles conceived the idea of rebuilding the old temple of Athena. The old temple was still incomplete when the Persians burned it (pigs!). Pericles' new conception was on a much grander scale. The work was begun in 435 BCE and was completed just seven years later in 428 BCE. In my view, the Parthenon is the greatest sculpture in world history, if you consider the Parthenon Temple itself as a sculpture sitting on its pedestal. Each column drum in each column is an amazing, complex work of art and science in itself. Then there are the alternating triglyphs and metopes, the totally surreal panathenaic frieze embedded up and inside the columns that runs around the entire Parthenon, depicting the presentation of the heroes of the Battle of Marathon to the Olympian Gods and Goddesses, the sculptures of the Olympians in the Eastern Pediment and the Battle for Athens between Poseidon and Athena in the Western Pediment, and finally, last but not least, the giant statue of Athena built by Phidias that stood in the center of the Temple.

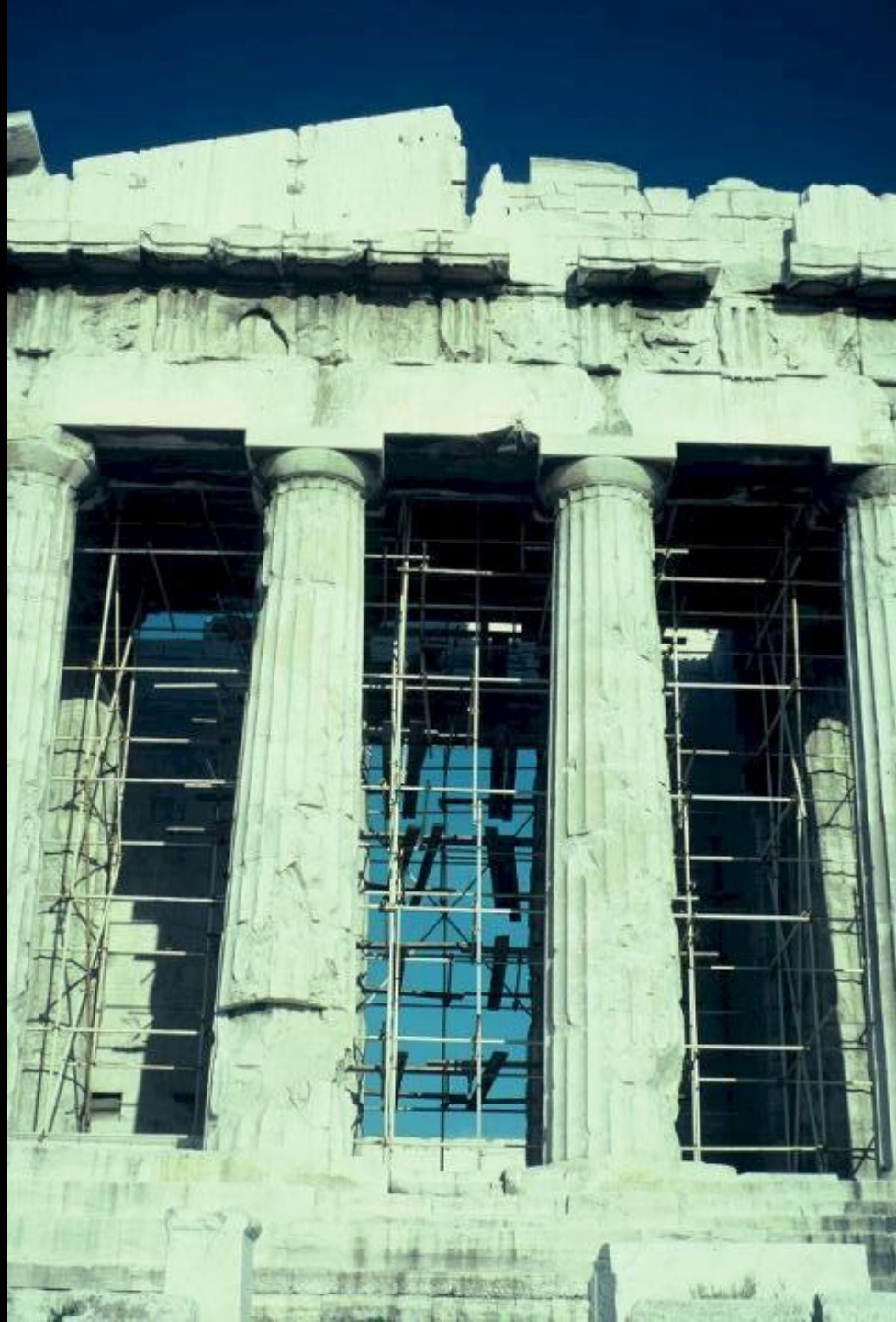
Pretty Cool!



THE WESTERN FAÇADE PARTHENON

This next series of photo includes: photos of the West Façade of the Parthenon, including close up of the pediment and the triglyps, and metopes. the circumambulation around the Parthenon's south side. the south slope of the Acropolis, the approach to the Propylaea (entrance) with the Parthenon in the distance, several views of the Temple of Athena Nike (Victory) from outside the walls, the passage up, into, and through the Propylaea. Towards the left is the Erechtheum. These photo compositions were taken in 1979, before the really heavy restoration and construction work had seriously begun, which, by the way, is still going on today.



















THE EASTERN FAÇADE AND THE NORTHERN FLANK

As we reach the end of the southern flank we turn into the Eastern Facade . Several photos in this next group are in chiaroscuro (light/dark). We then proceed into what was then the actual interior of the Parthenon where the great Statue of Athena that Phidias built stood. This would be her living room, if you will. After all, this was Athena's house. In the back would have been the so called Treasury, where Pericles stashed the wealth collected from the members of the Delian League. As we look up into the Southern end of the Western Pediment we see the sun (photoa without sun filter, I threw it away back in Egypt) where the Chariot of the Sun God Helios would have risen out of the Waters and into the day. We now reach the end of the Western Pediment and turn around to the northern flank, proceeding column by column, until we complete our circumambulation and we are back to the Western Façade where we began.

























THE ERECHTHEUM

Erechtheus was legendary king of Athens. The temple was a sanctuary of Erechtheus and Athena Polias. The three parts of the temple seen here are: the main section of the temple, the Porch of the Caryatids, and the North Porch looking out into Athens. The identity of the Caryatids is much debated but the etymology of their name seems to be from the greek *karyatides* - priestesses of the goddess Artemis at Caryae in Laconia. I had seen one of the Caryatids in the British Museum, where I saw the Elgin Marbles, and here, two originals were said to be still standing *in situ*. They are some of the most mysterious women in all of classical antiquity. The next photo is in front of the western cella and shows the olive tree of Athena, and then, behind the six ionic columns we go into the cella, or sanctuary, itself.





















VIEWS OF ATHENS FROM THE ACROPOLIS

In the distance we can see the ruins of a Temple to the Roman god Junpiter/Zues built by the Roman Emperor Hadrian. The width of the columns drums is incredible – almost 300 hundred feet across (not really). The Romans were great builders throughout their Empire and Hadrian was one of the foremost architects. In the next photo we see the Hill of the Pynx. The next two photos are from the North slope of the Acropolis and show the Athenian Agora with the Temple of Hephestion in the distance. the goddess Artemis at Caryae in Laconia. I had seen one of the Caryatids in the British Museum, where I saw the Elgin Marbles, and here, two originals were said to be still standing *in situ*. They are some of the most mysterious women in all of classical antiquity. The next photo is in front of the western cella and shows the olive tree of Athena, and then, behind the six ionic columns we go into the cella, or sanctuary, itself.















THE ACROPOLIS AND THE PARTHENON IN *GRISELLE*

In 1973 I visited an art exhibition called *Gray is the Color*, at the Institute for the Arts at Rice University. It featured paintings in various shades or tones of gray called griselle. It changed my life. Before I had an innate aversion to the darker shades of the chromatic scale. Darker shades were dull, depressing, creepy, not cool. After seeing the exhibition many times I now found these same shades fascinating, vibrant, exciting, cool. No more were dark, grey, overshadowed days depressing. Now these same types of were fascinating, complex works of art in themselves. While I was preparing to photograph temples and archeological sites in Egypt, Greece, and the Holy Land, I conceived the idea of photographing a *griesell* Greece. These next photo compositions are selections from my griesell Acropolis and Parthenon. Since we have identified the structures already, I will not repeat here.





























The Chariot of
the Sun God Helios



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