

# UNDER CONSTRUCTION

## LECTURE SERIES FB07

23.10.

**Martin Streicher (Classical Archaeology)**

LECTURE I  
**Panathenaic Amphorae  
as Communication  
Medium of Cultural  
Knowledge**

The Panathenaic amphorae which were produced on behalf of the state and distributed to the winners of hippic and gymnastic agons at the Great Panathenaean festival celebrated every four years, are typically decorated with depictions of the Athena and the agons. After their primary use as a prize, they reached various places throughout the Mediterranean via economic and social networks where they were introduced into sepulchral, sacred and profane contexts. The adoption of the vase form and iconography in different media proves its popularity although its reception depended strongly on the publicity of the respective usage context and on the cultural influence of the recipients, among others. This vase type represents a medium through which central elements of Greek culture were communicated to a large number of recipients in generally understandable language, executed in black-figure technique for over six centuries.

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**Martin Streicher, M.A. (Classical Archaeology)**

LECTURE II  
**Garments of the Gods.  
On Interpreting Clothing  
on Depictions from the  
Classical Period**

What are the meanings of garments on ancient depictions? Is there a thematic correlation between clothing and the wearer? What significance do these elements have for our interpretations? So far, these fundamental questions have only scarcely been touched upon with regard to the Classical Greek Period. Interpretative approaches often purely rely on social identification models. But can the choice of garments depicted be interpreted solely with monocausal explanatory models? If one looks at the polyvalent Greek myths, it becomes apparent that for a certain figure several, often co-existing role models exist. An in-depth examination of the iconography of female garments on the basis of the sculptures of the fifth century BC has revealed that a differentiated understanding of the myths is also reflected in their clothing. I will argue that the choice of garment was influenced by many different factors (e.g. context, movement patterns, timing, functionality, scene) which have to be taken into account for the interpretation. This provides a deeper understanding of clothing as a polyvalent information carrier beyond the social role of the wearer.