

The Modernity Of Ancient Sculpture Greek Sculpture And Modern Art From Winckelmann To Picasso New Directions In Classics

A dynamic, scholarly engagement with Susanne Bier's work
Gotthold Ephraim Lessing first published *Laokoon, oder über die Grenzen der Mahlerey und Poesie* (*Laocoon, or on the Limits of Painting and Poetry*) in 1766. Over the last 250 years, Lessing's essay has exerted an incalculable influence on western critical thinking. Not only has it directed the history of post-Enlightenment aesthetics, it has also shaped the very practices of 'poetry' and 'painting' in a myriad of different ways. In this anthology of specially commissioned chapters - comprising the first ever edited book on the Laocoon in English - a range of leading critical voices has been brought together to reassess Lessing's essay on its 250th anniversary. Combining perspectives from multiple disciplines (including classics, intellectual history, philosophy, aesthetics, media studies, comparative literature, and art history), the book explores the Laocoon from a plethora of critical angles. Chapters discuss Lessing's interpretation of ancient art and poetry, the cultural backdrops of the eighteenth century, and the validity of the Laocoon's observations in the fields of aesthetics, semiotics, and philosophy. The volume shows how the Laocoon exploits Greek and Roman models to sketch the proper spatial and temporal 'limits' (*Grenzen*) of what Lessing called 'poetry' and 'painting'; at the same time it demonstrates how Lessing's essay is embedded within Enlightenment theories of art, perception, and historical interpretation, as well as within nascent eighteenth-century ideas about the 'scientific' study of Classical antiquity (*Altertumswissenschaft*). To engage critically with the Laocoon, and to make sense of its legacy over the last 250 years, consequently involves excavating various 'classical presences': by looking back to the Graeco-Roman past, the volume demonstrates, Lessing forged a whole new tradition of modern aesthetics.

Hegel's *Antiquity* aims to summarize, contextualize, and criticize Hegel's understanding and treatment of major aspects of the classical world, approaching each of the major areas of his historical thinking in turn: politics, art, religion, philosophy, and history itself. The discussion excerpts relevant details from a range of Hegel's works, with an eye both to the ancient sources with which he worked, and the contemporary theories (German aesthetic theory, Romanticism, Kantianism, Idealism (including Hegel's own), and emerging historicism) which coloured his readings. What emerges is that Hegel's interest in both Greek and Roman antiquity was profound and is essential for his philosophy, arguably providing the most important components of his vision of world-history: Hegel is generally understood as a thinker of modernity (in various senses), but his modernity can only be understood in essential relation to its predecessors and 'others', notably the Greek world and Roman world whose essential 'spirit' he

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assimilates to his own notion of Geist.

In the last twenty years, reception studies have significantly enhanced our understanding of the ways in which Classics has shaped modern Western culture, but very little attention has been directed toward the reception of classical architecture. *Housing the New Romans: Architectural Reception and Classical Style in the Modern World* addresses this gap by investigating ways in which appropriation and allusion facilitated the reception of Classical Greece and Rome through the requisition and redeployment of classicizing tropes to create neo-Antique sites of "dwelling" in the 19th and early 20th centuries. The volume, across nine essays, will cover both European and American iterations of place making, including Sir John Soanes' house in London, the Hotel de Beauharnais in Paris, and the Getty Villa in California. By focusing on structures and places that are oriented towards private life-houses, hotels, clubs, tombs, and gardens—the volume directs the critical gaze towards diverse and complex sites of curatorial self-fashioning. The goal of the volume is to provide a multiplicity of interpretative frameworks (e.g. object-agency enchantment, hyperreality, memory-infrastructure) that may be applied to the study of architectural reception. This critical approach makes *Housing the New Romans* the first work of its kind in the emerging field of architectural and landscape reception studies and in the hitherto textually dominated field of classical reception.

The *Handbook of Greek Sculpture* aims to provide a detailed examination of current research and directions in the field. Bringing together an international cast of contributors from Greece, Italy, France, Great Britain, Germany, and the United States, the volume incorporates new areas of research, such as the sculptures of Messene and Macedonia, sculpture in Roman Greece, and the contribution of Greek sculptors in Rome, as well as important aspects of Greek sculpture like techniques and patronage. The written sources (literary and epigraphical) are explored in dedicated chapters, as are function and iconography and the reception of Greek sculpture in modern Europe. Inspired by recent exhibitions on Lysippos and Praxiteles, the book also revisits the style and the personal contributions of the great masters.

Pater the Classicist is the first book to address in detail Walter Pater's important contribution to the study of classical antiquity. Widely considered our greatest aesthetic critic and now best known as a precursor to modernist writers and post-modernist thinkers of the twentieth century, Pater was also a classicist by profession who taught at the University of Oxford. He wrote extensively about Greek art and philosophy, but also authored an influential historical novel set in ancient Rome, *Marius the Epicurean*, and a variety of short stories depicting the survival of classical culture in later ages. These superficially diverging interests actually went closely hand-in-hand: it can plausibly be asserted that it is the classical tradition in its broadest sense, including the question of how to understand its workings and temporalities, which forms Pater's principal subject as a writer. Although he initially approached antiquity obliquely, through the

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Italian Renaissance, for example, or the poetry of William Morris, later in his career he wrote more, and more directly, about the ancient world, and particularly about Greece, his first love. The essays in this collection cover all his major works and reveal a many-sided and inspirational figure, whose achievements helped to reinvigorate the classical studies that were the basis of the English educational system of the nineteenth century, and whose conception of Classics as cross-disciplinary and outward-looking can be a model to scholars and students today. They discuss his classicism generally, his fiction set in classical antiquity, his writings on Greek art and culture, and those on ancient philosophy, and in doing so they also illuminate Pater's position within his Victorian context, among figures such as J. A. Symonds, Henry Nettleship, Vernon Lee, and Jane Harrison, as well as his place in the study and reception of Classics today. This book explores what visitors saw at the Trojan exhibition and why its contents, including treasure, plain pottery and human remains captured imaginations and divided opinions. When Schliemann's Trojan collection was first exhibited in 1877, no-one had seen anything like it. Schliemann claimed these objects had been owned by participants in the Trojan War and that they were tangible evidence that Homer's epics were true. Yet, these objects did not reflect the heroic past imagined by Victorians, and a fierce controversy broke out about the collection's value and significance. Schliemann invited Londoners to see the very unclassical objects on display as the roots of classical culture. Artists, poets, historians, race theorists, bankers and humourists took up this challenge, but their conclusions were not always to Schliemann's liking. Troy's appeal lay in its materiality: visitors could apply analytical techniques (from aesthetic appreciation to skull-measuring) to the collection and draw their own conclusions. This book argues for a deep examination of museum exhibitions as a constructed spatial experience, which can transform how the past is seen. This new angle on a famous archaeological discovery shows the museum as a site of controversy, where hard evidence and wild imagination came together to form a lasting image of Troy.

Sports are the most popular spectator events in the history of the world. This volume demonstrates how sports shape societies and individuals. The essays offer critical new insights and historical case studies from historians, theorists, literature scholars, and athletes.

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Walter Pater and the Language of Sculpture is the first monograph to discuss the Victorian critic Walter Pater's attitude to sculpture. It brings together Pater's aesthetic theories with his theories on language and writing, to demonstrate how his ideas of the visual and written language are closely interlinked. Going beyond Pater's views on sculpture as an art form, this study traces the notion of relief (rilievo) and hybrid form in Pater, and his view of the writer as sculptor, a carver in language. Alongside her treatment of rilievo as a pervasive trope, Lene ?termark-Johansen also employs the idea of rivalry (paragone) more broadly, examining Pater's concern with positioning himself as an art critic in the late Victorian art world. Situating

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Pater within centuries of European aesthetic theories as never before done, Walter Pater and the Language of Sculpture throws new light on the extraordinary complexity and coherence of Pater's writing: The critic is repositioned solidly within Victorian art and literature.

This book highlights the diversity of current methodologies in Classical Archaeology. It includes papers about archaeology and art history, museum objects and fieldwork data, texts and material culture, archaeological theory and historiography, and technical and literary analysis, across Classical Antiquity.

Through the 19th century, as archaeology started to emerge as a systematic discipline, plaster casting became a widely-adopted technique, newly applied by archaeologists to document and transmit discoveries from their expeditions. The Parthenon sculptures were some of the first to be cast. In the late 18th century and the first years of the 19th century, the French artist Fauvel and Lord Elgin's men conducted campaigns on the Athenian Acropolis. Both created casts of parts of the Parthenon sculptures that they did not remove and these were sent back to France and Britain where they were esteemed and displayed alongside other, original sections.

Henceforth, casting was established as an essential archaeological tool and grew exponentially over the course of the century. Such casts are now not only fascinating historical objects but may also be considered time capsules, capturing the details of important ancient works when they were first moulded in centuries past. This book examines the role of 19th century casts as an archaeological resource and explores how their materiality and spread impacted the reception of the Parthenon sculptures and other Greek and Roman works.

Investigation of their historical context is combined with analysis of new digital models of the Parthenon sculptures and their casts. Sensitive 3D imaging techniques allow investigation of the surface markings of the objects in exceptionally fine detail and enable quantitative comparative studies comparing the originals and the casts. The 19th century casts are found to be even more accurate, but also complex, than anticipated; through careful study of their multiple layers, we can retrieve surface information now lost from the originals through weathering and vandalism.

Explores the 'still life spirit' in modern painting, prose, dance, sculpture and poetryChallenges the conventional positioning of still life a 'minor' genre in art historyProposes a radical alternative to narratives of modernism that privilege speed and motion by revealing forms of stillness and still life at the heart of modern literature and visual cultureProvides the first study of still life to consider the genre across modern literature, visual cultures and danceUncovers connections and cultural exchange between networks of European and American artists including the Bloomsbury Group and Wallace StevensThe late nineteenth and early twentieth centuries have been characterised as the 'age of speed' but they also witnessed a reanimation of still life across different art forms. This book takes an original approach to still life in modern literature and the visual arts by examining the potential for movement and transformation in the idea of stillness and the ordinary. It ranges widely in its material, taking Czanne and literary responses to his still life painting as its point of departure. It investigates constellations of writers, visual artists and dancers including D. H. Lawrence, Virginia Woolf, David Jones, Winifred Nicholson, Wallace Stevens, and lesser-known figures including Charles Mauron and Margaret Morris. Claudia Tobin reveals that at the heart of modern art were forms of stillness that were intimately bound up with movement: the still life emerges charged with animation, vibration and rhythm; an unstable medium, unexpectedly vital and well suited to the expression of modern concerns.

From the early modern period, Greek historiography has been studied in the context of Cicero's notion *historia magistra vitae* and considered to exclude conceptions of the future as different from the present and past. Comparisons with the Roman, Judeo-Christian and modern historiography have sought to justify this perspective by drawing on a category of the future as a temporal mode that breaks with the present. In this volume, distinguished

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classicists and historians challenge this contention by raising the question of what the future was and meant in antiquity by offering fresh considerations of prognostic and anticipatory voices in Greek historiography from Herodotus to Appian and by tracing the roots of established views on historical time in the opposition between antiquity and modernity. They look both at contemporary scholarly argument and the writings of Greek historians in order to explore the relation of time, especially the future, to an idea of the historical that is formulated in the plural and is always in motion. By reflecting on the prognostic of historical time the volume will be of interest not only to classical scholars, but to all who are interested in the history and theory of historical time.

The marble halls of the British Museum might seem the natural habitat for classical sculpture, but in the nineteenth century its sombre displays were far from being the only place that people encountered antiquities. From 1854, a rival collection of classical sculpture, comprising plaster casts from major European museums and scaled down architectural features, was on show in the South London suburb of Sydenham, in the Crystal Palace which had housed the Great Exhibition of 1851. By the late 1850s, two million visitors were passing through the glass doors of the Sydenham Crystal Palace each year, more than twice as many as recorded at the British Museum. Many more people, and from a greater variety of social strata, saw the painted cast of the Parthenon frieze in Sydenham than the original in Bloomsbury. Utilizing an extensive variety of archival material, including diaries, scrapbooks and photographs, *Greece and Rome at the Crystal Palace* evokes visitor experiences at Sydenham, and examines the discussion that arose around the presentation of classical plaster casts to a mass audience. It uncovers the social, political, and aesthetic role of ancient Greek and Roman sculpture in modern Britain, assessing how classical art figured in debates over design reform, taste, beauty and morality, class and gender, and race and imperialism.

A Handbook to Classical Reception in Eastern and Central Europe is the first comprehensive English-language study of the reception of classical antiquity in Eastern and Central Europe. This groundbreaking work offers detailed case studies of thirteen countries that are fully contextualized historically, locally, and regionally. The first English-language collection of research and scholarship on Greco-Roman heritage in Eastern and Central Europe Written and edited by an international group of seasoned and up-and-coming scholars with vast subject-matter experience and expertise Essays from leading scholars in the field provide broad insight into the reception of the classical world within specific cultural and geographical areas Discusses the reception of many aspects of Greco-Roman heritage, such as prose/philosophy, poetry, material culture Offers broad and significant insights into the complicated engagement many countries of Eastern and Central Europe have had and continue to have with Greco-Roman antiquity

A Companion to Modern Art presents a series of original essays by international and interdisciplinary authors who offer a comprehensive overview of the origins and evolution of artistic works, movements, approaches, influences, and legacies of Modern Art. Presents a contemporary debate and dialogue rather than a seamless consensus on Modern Art Aims for reader accessibility by highlighting a plurality of approaches and voices in the field Presents Modern Art's foundational philosophic ideas and practices, as well as the complexities of key artists such as Cezanne and Picasso, and those who straddled the modern and contemporary Looks at the historical reception of Modern Art, in addition to the latest insights of art historians, curators, and critics to artists, educators, and more

The frames of classical art are often seen as marginal to the images that they surround. Traditional art history has tended to view framing devices as supplementary 'ornaments'. Likewise, classical archaeologists have often treated them as tools for

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taxonomic analysis. This book not only argues for the integral role of framing within Graeco-Roman art, but also explores the relationship between the frames of classical antiquity and those of more modern art and aesthetics. Contributors combine close formal analysis with more theoretical approaches: chapters examine framing devices across multiple media (including vase and fresco painting, relief and free-standing sculpture, mosaics, manuscripts and inscriptions), structuring analysis around the themes of 'framing pictorial space', 'framing bodies', 'framing the sacred' and 'framing texts'. The result is a new cultural history of framing - one that probes the sophisticated and playful ways in which frames could support, delimit, shape and even interrogate the images contained within.

The first detailed study of "Neo-Antique" architecture applies an archaeological lens to the study of New York City's structures. Since the city's inception, New Yorkers have deliberately and purposefully engaged with ancient architecture to design and erect many of its most iconic buildings and monuments, including Grand Central Terminal and the Soldiers' and Sailors' Memorial Arch in Brooklyn, as well as forgotten gems such as Snug Harbor on Staten Island and the Gould Memorial Library in the Bronx. *Antiquity in Gotham* interprets the various ways ancient architecture was re-conceived in New York City from the eighteenth century to the early twenty-first century. Contextualizing New York's Neo-Antique architecture within larger American architectural trends, author Elizabeth Macaulay-Lewis applies an archaeological lens to the study of the New York buildings that incorporated these various models in their design, bringing together these diverse sources of inspiration into a single continuum. *Antiquity in Gotham* explores how ancient architecture communicated the political ideals of the new republic through the adaptation of Greek and Roman architecture, how Egyptian temples conveyed the city's new technological achievements, and how the ancient Near East served many artistic masters, decorating the interiors of glitzy Gilded Age restaurants and the tops of skyscrapers. Rather than classifying neo-classical (and Greek Revival), Egyptianizing, and architecture inspired by the ancient Near East into distinct categories, Macaulay-Lewis applies the Neo-Antique framework that considers the similarities and differences—intellectually, conceptually, and chronologically—among the reception of these different architectural traditions. This fundamentally interdisciplinary project draws upon all available evidence and archival materials—such as the letters and memos of architects and their patrons, and the commentary in contemporary newspapers and magazines—to provide a lively multi-dimensional analysis that examines not only the city's ancient buildings and rooms themselves but also how New Yorkers envisaged them, lived in them, talked about them, and reacted to them. *Antiquity* offered New Yorkers architecture with flexible aesthetic, functional, cultural, and intellectual resonances—whether it be the democratic ideals of Periclean Athens, the technological might of Pharaonic Egypt, or the majesty of Imperial Rome. The result of these dialogues with ancient architectural forms was the creation of innovative architecture that has defined New York City's skyline throughout its history.

This title offers an investigation of the many diverse ways in which literary texts of the classical world have been responded to and refashioned by English writers. Covering English literature from the early Middle Ages to the present, it both synthesizes existing scholarship and presents new research.

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How did the statues of ancient Greece wind up dictating art history in the West? How did the material culture of the Greeks and Romans come to be seen as "classical" and as "art"? What does "classical art" mean across time and place? In this ambitious, richly illustrated book, art historian and classicist Caroline Vout provides an original history of how classical art has been continuously redefined over the millennia as it has found itself in new contexts and cultures. All of this raises the question of classical art's future. What we call classical art did not simply appear in ancient Rome, or in the Renaissance, or in the eighteenth-century Academy. Endlessly repackaged and revered or rebuked, Greek and Roman artifacts have gathered an amazing array of values, both positive and negative, in each new historical period, even as these objects themselves have reshaped their surroundings. Vout shows how this process began in antiquity, as Greeks of the Hellenistic period transformed the art of fifth-century Greece, and continued through the Roman empire, Constantinople, European court societies, the neoclassical English country house, and the nineteenth century, up to the modern museum. A unique exploration of how each period of Western culture has transformed Greek and Roman antiquities and in turn been transformed by them, this book revolutionizes our understanding of what classical art has meant and continues to mean.

In Search of the Labyrinth explores the enduring cultural legacy of Minoan Crete by offering an overview of Minoan archaeology and modern responses to it in literature, the visual and performing arts, and other cultural practices. The focus is on the twentieth century, and on responses that involve a clear engagement with the material culture of Minoan Crete, not just with mythological narratives in Classical sources, as illustrated by the works of novelists, poets, avant-garde artists, couturiers, musicians, philosophers, architects, film directors, and even psychoanalysts – from Sigmund Freud and Marcel Proust to D.H. Lawrence, Cecil Day-Lewis, Oswald Spengler, Nikos Kazantzakis, Robert Graves, André Gide, Mary Renault, Christa Wolf, Don DeLillo, Rhea Galanaki, Léon Bakst, Marc Chagall, Mariano Fortuny, Robert Wise, Martin Heidegger, Karl Lagerfeld, and Harrison Birtwistle, among many others. The volume also explores the fascination with things Minoan in antiquity and in the present millennium: from Minoan-inspired motifs decorating pottery of the Greek Early Iron Age, to uses of the Minoans in twenty-first-century music, poetry, fashion, and other media. *Brill's Companion to the Reception of Classics in International Modernism and the Avant-Garde* examines the ways in which Ancient Greek and Roman culture were appropriated by a global set of authors from the late nineteenth to early twentieth centuries.

This volume is a major, ground-breaking study of the modernist E. E. Cummings' engagement with the classics. With his experimental form and syntax, his irreverence, and his rejection of the highbrow, there are probably few current readers who would name Cummings if asked to identify 20th-century Anglophone poets in the Classical tradition. But for most of his life, and even for ten or twenty years after his death, this is how many readers and critics did see Cummings. He specialised in the study of classical literature as an undergraduate at Harvard, and his contemporaries saw him as a 'pagan' poet or a 'Juvenalian' satirist, with an Aristophanic sense of humour. In *E.E. Cummings' Modernism and the Classics*, Alison Rosenblitt aims to recover for the contemporary reader this lost understanding of Cummings as a classicizing poet. The

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book also includes an edition of previously unpublished work by Cummings himself, unearthed from archival research. For the first time, the reader has access to the full scope of Cummings' translations from Horace, Homer, and Greek drama, as well as two short pieces of classically-related prose, a short 'Alcaics' and a previously unknown and classicizing parody of T. S. Eliot's *The Waste Land*. This new work is exciting in its own right and essential to understanding Cummings' development as a poet.

The first of its kind, *A Companion to Ancient Aesthetics* presents a synoptic view of the arts, which crosses traditional boundaries and explores the aesthetic experience of the ancients across a range of media—oral, aural, visual, and literary. Investigates the many ways in which the arts were experienced and conceptualized in the ancient world Explores the aesthetic experience of the ancients across a range of media, treating literary, oral, aural, and visual arts together in a single volume Presents an integrated perspective on the major themes of ancient aesthetics which challenges traditional demarcations Raises questions about the similarities and differences between ancient and modern ways of thinking about the place of art in society This handbook explores key aspects of art and architecture in ancient Greece and Rome. Drawing on the perspectives of scholars of various generations, nationalities, and backgrounds, it discusses Greek and Roman ideas about art and architecture, as expressed in both texts and images, along with the production of art and architecture in the Greek and Roman world.

This book is a study of the complex relationship between matter and idea that shaped the nineteenth-century culture of art, and that in turn determined the course of still-current accounts of art's nature and value. Fundamental questions about the effects of material conditions on the creation and reception of art arose as early as the nineteenth century, and put important pressures on later eras. The place of class distinctions in the making and reception of art, the relationship between copy and original, the effects of display on art appreciation, even the role of pleasure itself: this book treats these and related issues as productive conceptual challenges with an unresolved relationship to matter at their core. Drawing on recent scholarship on the history of art and its institutions, *Material Inspirations* places cultural developments such as the emergence of new sites for exhibition and the astonishing proliferation of printed reproductions alongside a wide range of texts including novels, poems, travel guidebooks, compendia of antiquities, and especially the great line of critical writing that emerged in the period. The study vivifies a dynamic era, which is still too often seen as static and unchanging, by emphasizing the transformations taking place throughout the period in precisely those areas that have appeared to promise little more than repetition or continuity: collection, exhibition, and reproduction. The book culminates with the two great critics of the period, John Ruskin and Walter Pater, but it also includes close analysis of other prose writers, as well as poets and novelists ranging from William Blake to Robert Browning, George Eliot to Henry James. Significant developments addressed include the vogue for the representation of Old Masters in the first half of the century, ongoing innovations in the creation and diffusion of reproductions, and the emergence of the field of art history itself. At the heart of each of these the book identifies a material pressure shaping concepts, texts, and works of art.

Explores how, after Nietzsche, Dionysus and the ancient Greeks would never be the same again.

This landmark collection presents a wide variety of viewpoints on the value and role of reception theory within the modern discipline of classics. A pioneering collection, looking at the role reception theory plays, or could play, within the modern discipline of classics. Emphasizes theoretical aspects of reception. Written by a wide range of contributors from young scholars to established figures, from Europe, the UK and the USA. Draws on material from many different

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fields, from translation studies to the visual arts, and from politics to performance. Sets the agenda for classics in the future.

Since its rediscovery in the early 20th century, through spectacular finds such as those by Sir Arthur Evans at Knossos, Minoan Crete has captured the imagination not only of archaeologists but also of a wider public. This is shown, among other things, by its appearance and uses in a variety of modern cultural practices: from the innovative dances of Sergei Diaghilev and Ted Shawn, to public and vernacular architecture, psychoanalysis, literature, sculpture, fashion designs, and even neo-pagan movements, to mention a few examples. *Cretomania* is the first volume entirely devoted to such modern responses to (and uses of) the Minoan past. Although not an exhaustive and systematic study of the reception of Minoan Crete, it offers a wide range of intriguing examples and represents an original contribution to a thus far underexplored aspect of Minoan studies: the remarkable effects of Minoan Crete beyond the narrow boundaries of recondite archaeological research. The volume is organised in three main sections: the first deals with the conscious, unconscious, and coincidental allusions to Minoan Crete in modern architecture, and also discusses archaeological reconstructions; the second presents examples from the visual and performing arts (as well as other cultural practices) illustrating how Minoan Crete has been enlisted to explore and challenge questions of Orientalism, religion, sexuality, and gender relations; the third focuses on literature, and shows how the distant Minoan past has been used to interrogate critically more recent Greek history.

This book investigates the nature of aesthetic experience with the help of ancient material, exploring our responses to both narratives and images.

What does it mean to say something is beautiful? On the one hand, beauty is associated with erotic attraction; on the other, it is the primary category in aesthetics, and it is widely supposed that the proper response to a work of art is one of objective contemplation. At its core, then, beauty is a contested concept, and both sides feel comfortable appealing to the authority of Plato, and via him, to the ancient Greeks generally. So, who is right-if either? Beauty offers an elegant investigation of ancient Greek notions of beauty and, in the process, sheds light on how we ought to appreciate the artistic achievements of the classical world. The book opens by reexamining the commonly held notion that the ancient Greeks possessed no term that can be unambiguously defined as "beauty" or "beautiful." Author David Konstan discusses a number of Greek approximations before positioning the heretofore unexamined term *káλλos* as the key to bridging the gap between beauty and desire, and tracing its evolution as applied to physical beauty, art, literature, and more. The book then examines corresponding terms in Biblical Hebrew and ancient Latin literature to highlight the survival of Greek ideas in the Latin West. The final chapter compares the ancient Greek conception of beauty with modern notions of beauty and aesthetics. In particular, it focuses on the reception of classical Greek art in the Renaissance and how Vasari and his contemporaries borrowed from Plato the sense that the beauty in art was transcendental, but left out the erotic dimension of viewing. Even if Greece was the inspiration for modern aesthetic ideals, this study illustrates how the Greek view of the relationship between beauty and desire was surprisingly consistent-and different from our own. This fascinating and magisterial exploration makes it possible to identify how the Greeks thought of beauty, what it was that attracted them, and what their perceptions can still tell us about art, love, desire-and beauty.

Society and contemporary culture seem forever fascinated by the topic of time. In modern fiction, Ian McEwan (*The Child in Time*) and Martin Amis (*Time's Arrow*) have led the way in exploring the human condition in relation to past, present and future. In cinema, several cultural texts (*Memento*, *Minority Report*, *The Hours*) have similarly reflected a preoccupation with temporality and human experience. And in the sphere of politics, debates about the 'end of history', prompted by Francis Fukuyama, indicate that how we live is deeply determined by our

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relationship not only to place but also to the passing of time. But what did the ancients think about time? Is our interest in chronology a relatively recent phenomenon? Or does it go further back? In his major new work, Duncan Kennedy indicates that our own fascination with time-reckoning is by no means unique. Discussing a number of key texts (such as Homer's *Odyssey*; Sophocles' *Oedipus Rex*; Virgil's *Aeneid*; and Ovid's *Metamorphoses*) and imaginatively setting these side-by-side with modern works (such as Sterne's *Tristram Shandy* and Joyce's *Ulysses*), he shows that, from era to era, and in different ways, human beings have uniformly striven to understand the unfolding of history and their relationship to it. This sophisticated cross-disciplinary book will appeal not only to classicists, but also to scholars and students in the humanities more broadly, as well as beyond.

This book deals with processes of reception in visual arts. Images (in the broadest sense) from different cultures and times are examined. The volume focuses on two key interpretations of reception. On the one hand, reception is understood as a concept of repetition and revision spanning different cultures and time periods. On the other hand, reception is also seen as the process of perceiving images. Both ways of understanding can be described by the metaphor of migration of images: in the first case, images migrate from one medium to another; in the second case, they migrate from the artefact into the human body. The contributions to this volume cover a variety of approaches coming from different disciplines such as Ancient Oriental philology, English and American studies, classical studies, classical archaeology, communication studies, cultural studies, art history, aesthetics, literature, media studies, philosophy, journalism, Romance studies, sociology, Near Eastern archaeology, prehistory, and classical studies.

Modern notions of celebrity, fame, and infamy reach back to the time of Homer's *Iliad*. During the Hellenistic period, in particular, the Greek understanding of fame became more widely known, and adapted, to accommodate or respond to non-Greek understandings of reputation in society and culture. This collection of essays illustrates the ways in which the characteristics of fame and infamy in the Hellenistic era distinguished themselves and how they were represented in diverse and unique ways throughout the Mediterranean. The means of recording fame and infamy included public art, literature, sculpture, coinage, and inscribed monuments. The ruling elite carefully employed these means throughout the different Hellenistic kingdoms, and these essays demonstrate how they operated in the creation of social, political, and cultural values. The authors examine the cultural means whereby fame and infamy entered social consciousness, and explore the nature and effect of this important and enduring sociological phenomenon.

What can modern art have to do with ancient sculpture? Surely the excitement of modern art lies in its utter repudiation of classical example? Elizabeth Prettejohn's important and revisionist new book argues otherwise: that ancient sculpture and modern art have been in constant dialogue since Johann Joachim Winckelmann invented the modern discipline of art history. It shows how ancient sculptures could inspire artists such as Rodin, Leighton or Picasso, and how modern artworks could help to interpret sculptors such as Pheidias and Praxiteles. *The Modernity of Ancient Sculpture* will have strong appeal to students of modern art and the classics alike.

Dedicating objects to the divine was a central component of both Greek and Roman religion. Some of the most conspicuous offerings were shaped like parts of the internal or external human body: so-called anatomical votives. These archaeological artefacts capture the modern imagination, recalling vividly the physical and fragile bodies of the past whilst posing interpretative challenges in the present. This volume scrutinises this distinctive dedicatory phenomenon, bringing together for the first time a range of methodologically diverse approaches which challenge traditional assumptions and simple categorisations. The chapters presented here ask new questions about what constitutes an anatomical votive, how they were

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used and manipulated in cultural, cultic and curative contexts and the complex role of anatomical votives in negotiations between humans and gods, the body and its disparate parts, divine and medical healing, ancient assemblages and modern collections and collectors. In seeking to re-contextualise and re-conceptualise anatomical votives this volume uniquely juxtaposes the medical with the religious, the social with the conceptual, the idea of the body in fragments with the body whole and the museum with the sanctuary, crossing the boundaries between studies of ancient religion, medicine, the body and the reception of antiquity.

How artists at the turn of the twentieth century broke with traditional ways of posing the bodies of human figures to reflect modern understandings of human consciousness. With this book, Emmelyn Butterfield-Rosen brings a new formal and conceptual rubric to the study of turn-of-the-century modernism, transforming our understanding of the era's canonical works.

Butterfield-Rosen analyzes a hitherto unexamined formal phenomenon in European art: how artists departed from conventions for posing the human figure that had long been standard. In the decades around 1900, artists working in different countries and across different media began to present human figures in strictly frontal, lateral, and dorsal postures. The effect, both archaic and modern, broke with the centuries-old tradition of rendering bodies in torsion, with poses designed to simulate the human being's physical volume and capacity for autonomous thought and movement. This formal departure destabilized prevailing visual codes for signifying the existence of the inner life of the human subject. Exploring major works by Georges Seurat, Gustav Klimt, and the dancer and choreographer Vaslav Nijinsky—replete with new archival discoveries—*Modern Art and the Remaking of Human Disposition* combines intensive formal analysis with inquiries into the history of psychology and evolutionary biology. In doing so, it shows how modern understandings of human consciousness and the relation of mind to body were materialized in art through a new vocabulary of postures and poses.

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