

Greek Sculpture

Sculpture is one of the art forms for which Ancient Greece is renowned, serving as an inspiration to other societies from Ancient Rome to the present day. This book offers an accessible introduction to Ancient Greek sculpture from its beginnings in the eighth century BC to the end of the Hellenistic period in the second century BC. Particular consideration has been given to the context for which the sculpture was commissioned. Other chapters feature the birth of Greek sculpture, its development after the death of Alexander the Great, and the widespread copying of famous sculptures in antiquity. The final chapter considers the central role that the acquisition of Greek sculpture played in the establishment of the art collections that became our modern-day museums and institutions. Each chapter contains a case study highlighting a particular facet of the subject under discussion.

For most people there is no more satisfying expression of Greek art than its sculpture. It was the first, the only ancient art to break free from conceptual conventions for representing men and animals, and to explore consciously how art might imitate or even improve upon it. The first stages of this discovery, from the semi-abstract beginnings in the eighth century BC to the more representational art of the early fifth century, are explored and illustrated in this handbook.

A reprint of the original book, first issued in 1932.

Greek Sculpture is probably the most well known aspect of Greek art, for a contemporary it expresses the most beautiful ideal and plastic perfection. It is the first of the Ancient Arts that looked to free itself from the imitative constraints, of the faithful representation of nature. Only a small part of the production of Greek Sculpture is known to us. Many of the masterpieces described by Antique literature are henceforth lost or badly damaged, and a large part, we know are copies, more or less skillful and faithful to the Roman era. Many have been restored by Western Sculptors, from the Renaissance to nowadays, and often in a meaning very different from the original work: a discobolous is thus turned into a dying gladiator, this god received the attributes of another, the legs of this statue are transplanted to the torso of this other one. "The soul of Greek Sculpture contains in it all sculpture. Its essential simplicity, defies all definition. We can feel it, but we can not express it. 'Open your eyes, study the statues, look, reflect and look again,' is the perpetual perception of anyone who wants to learn or know about Greek Sculpture."

Taking a new approach to the subject, the author here examines the contexts in which classical statuary was made and displayed, restoring its former cultural significance and explaining the techniques of the manufacture of Greek sculpture.

Shows nearly three hundred and fifty classical sculptures, including busts, reliefs, and steles, that are owned by Canadian and American museums

In this wide-ranging study, Richard Neer offers a new way to understand the epoch-making sculpture of classical Greece. Working at the intersection of art history, archaeology, literature, and aesthetics, he reveals a people fascinated with the power of sculpture to provoke wonder in beholders. Wonder, not accuracy, realism, naturalism or truth, was the supreme objective of Greek sculptors. Neer traces this way of thinking about art from the poems of Homer to the philosophy of Plato. Then, through meticulous accounts of major sculpture

from around the Greek world, he shows how the demand for wonder-inducing statues gave rise to some of the greatest masterpieces of Greek art. Rewriting the history of Greek sculpture in Greek terms and restoring wonder to a sometimes dusty subject, *The Emergence of the Classical Style in Greek Sculpture* is an indispensable guide for anyone interested in the art of sculpture or the history of the ancient world.

Tool marks and joins, Cycladic and Daedalic styles, and kouroi and kanephoroi are among the many terms pertaining to the study of classical stone sculpture that are succinctly described in this latest addition to the popular *Looking At* series. Presented in glossary format, this superbly illustrated book gives concise definitions of the words and phrases most frequently encountered by museum visitors in exhibition labels and texts. Throughout the book, the author focuses on the technical aspects of sculpting that influenced the style and character of the finished works. An introductory essay underscores the importance of understanding why and how ancient stone sculpture was produced, allowing readers to gain a greater appreciation of the aesthetic value of individual works. Featuring numerous illustrations of ancient stone sculptures, many from the collections of the Getty Museum, *Looking at Greek and Roman Sculpture in Stone* is a valuable guide for students, scholars, and all who wish to heighten their enjoyment of this classical art.

Offers analysis of selected works of ancient art through a critical use of cutting-edge theory from gender studies, body studies, and art history.

This 1996 book identifies and evaluates the distinctive styles of five important ancient Greek sculptors.

Originally published in 1927, this book contains analysis on two Greek sculptures, the Constantinople Pentathlete and a draped female figure in Burlington House. Walston compares each piece with similar figures on vases, coins and other forms of sculpture in order to provide each with its appropriate artistic and historical context. This book will be of value to anyone with an interest in ancient art.

This book examines how interpretation and examination of Greek sculpture are intertwined.

Explains the social function and aesthetic achievement of Greek sculpture from c.750 BC to the end of antiquity.

Greek sculpture was among the first art to communicate human emotions and to offer a more realistic portrait of the individual. By working in new materials and posing the body naturally, Greek sculptors established the foundation of a whole new art form. "Classic Greek Masterpieces of Sculpture" features more than 60 of these magnificent and influential works that range in form, historical period, and subject. Organized chronologically, these works hail from the collections of top museums, including The Metropolitan Museum of Art, the British Museum, the Pergamon Museum, and the Louvre. Alongside dynamic photographs of each sculpture is an essay that describes the work and offers commentary on its significance in Greek art. Thought-provoking, realistic, and influential, these sculptures altered the way people viewed art.

Originally published in 1935, this book by Alan Wace will be of value to anyone with an interest

in ancient Greek art and archaeology.

Greek Sculpture presents a chronological overview of the plastic and glyptic art forms in the ancient Greek world from the emergence of life-sized marble statuary at the end of the seventh century BC to the appropriation of Greek sculptural traditions by Rome in the first two centuries AD. Compares the evolution of Greek sculpture over the centuries to works of contemporaneous Mediterranean civilizations Emphasizes looking closely at the stylistic features of Greek sculpture, illustrating these observations where possible with original works rather than copies Places the remarkable progress of stylistic changes that took place in Greek sculpture within a broader social and historical context Facilitates an understanding of why Greek monuments look the way they do and what ideas they were capable of expressing Focuses on the most recent interpretations of Greek sculptural works while considering the fragile and fragmentary evidence uncovered

Since the Renaissance, it has been generally accepted that almost all Roman sculptures depicting ideal figures were copies of Greek originals. This text traces the origin of this idea to the academic belief in the mythical perfection of now-lost Greek art.

From its foundation in 1888, The Art Museum, Princeton University, has amassed an impressive collection of ancient Greek sculpture, which, along with the museum's other collections of ancient art, has long played an integral role in the training of art historians and archaeologists. This book is a comprehensive catalog of The Art Museum's ancient Greek sculpture. Here a team of scholars headed by Brunilde Ridgway thoroughly documents each of the forty pieces that constitute this broad and diverse collection. The collection includes gravestones, votive reliefs, and portraits of poets, playwrights, and philosophers, as well as representations of gods and goddesses, satyrs, centaurs, nymphs, and sphinxes. The resulting catalog will be a valuable tool to anyone wishing to learn about the world of ancient Greece. The catalog covers both original works of Greek stone sculpture as well as Roman sculptures that copy or owe their inspiration to earlier Greek works. Photographs of each piece are accompanied by information on dating, provenance, material, dimensions, and condition and by a detailed description and an analysis placing the piece in its artistic and historical contexts. Heavily illustrated with small b/w photos of ancient Greek sculpture, including works by, & extensive information about, Myron, Pheidias, Polykleitos, Skopas, Lysippos & Praxiteles. Includes explanation of the Parthenon frieze.

"Light on Stone offers a visit to the new Greek Galleries at The Metropolitan Museum of Art. Since 1999 the Museum's collection of Classical marble sculpture has literally appeared in a new light. The galleries featuring Greek art of the sixth, fifth, and fourth centuries B.C. have been renovated and reinstalled in a way that allows daylight to pour in through high windows and a clear skylight onto the marble statues and reliefs. Ever-shifting shadows and highlights appear to transform and animate these works. The photographs in this book attempt to capture some of those effects, showing statues in different kinds of light, in context with other works, and in close-up detail. An introductory essay and extended notes on each work of art give background information. The photography is by Joseph Coscia, Jr., Associate Chief Photographer in the Museum's Photograph Studio. The text is by Elizabeth J. Milleker, Associate Curator in the Department of Greek and Roman Art."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

This book explores the relationship between ancient Greek sculpture and modern Greek poetry between 1860 and 1960. It examines in some detail poems by Vasileiadis, Rangavis, Palamas, Cavafy, Sikelianos and Seferis, and shows how these poets appropriate the art of sculpture and in what ways this contributes to our understanding of each poet's poetics. Ancient Greek sculpture and sculptural imagery related to it are inevitably associated with the Classical heritage and bring the issue of ancient tradition and its relation to the modern artist into a prominent position. What is more, sculpture is particularly important for the erotic dimension

through which the poets perceive their relation with art, and each poet systematically uses the image of the sculptor to define his perception of the artist. In both cases the myth of Pygmalion may be seen as successfully embodying each poet's relation with art and tradition.

Careful summaries of ongoing scholarly debates illustrate how the fourth century fits into the development of Greek sculpture, votive and document reliefs, funerary art, and architectural sculpture from Greece proper to the non-Greek territories of Lykia and Karia in the Anatolian peninsula, she looks at major monuments and categories of monuments, describing each work carefully, puts into perspective problems surrounding interpretation and dating of the sculpture, reviews and evaluates previous scholarship on the subject, and offers her own views.

Figural and non-figural supports are a ubiquitous feature of Roman marble sculpture; they appear in sculptures ranging in size from miniature to colossal and of all levels of quality. At odds with modern ideas about beauty, completeness, and visual congruence, these elements, especially non-figural struts, have been dismissed by scholars as mere safeguards for production and transport. However, close examination of these features reveals the tastes and expectations of those who commissioned, bought, and displayed marble sculptures throughout the Mediterranean in the Hellenistic and Roman periods. Drawing on a large body of examples, Greek and Latin literary sources, and modern theories of visual culture, this study constitutes the first comprehensive investigation of non-figural supports in Roman sculpture. The book overturns previous conceptions of Roman visual values and traditions and challenges our understanding of the Roman reception of Greek art.

This book offers insight into Greek conceptions of art, the artist, and artistic originality by examining artists' signatures in ancient Greece.

The sculptural tradition developed by the ancient Greeks is justifiably considered one of the most remarkable achievements of Western art. This richly illustrated volume introduces eight centuries of Greek sculpture, from the early rectilinear designs of the Geometric period (ca. 900–700 B.C.) through the groundbreaking creativity of the Archaic and Classical periods to the dramatic monumental achievements of the Hellenistic Age (323–31 B.C.). A generous selection of objects and materials—ranging from the sacred to the everyday, from bronze and marble to gold, ivory, and terracotta—allows for an especially appealing picture not only of Greek art but also of life in ancient Greece. Sculptures of deities such as Zeus, Athena, and Eros and architectural elements from temples are included, as are depictions of athletes and animals (both domesticated and wild), statuettes of dancers and actors, funerary reliefs, perfume vases, and jewelry. The informative text provides a comprehensive introduction and insightful discussions of forty objects selected from the collection of The Metropolitan Museum of Art. Full-page photographs of the featured works are supplemented by many illuminating details and comparative illustrations. The latest in The Met's widely acclaimed How to Read series, this publication reveals how, more than two millennia ago, Greek artists brilliantly captured the fundamental aspects of the human condition.

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. During the sixth and fifth centuries BC, Greek sculpture developed into a fine art. With the human figure as its main subject, artists worked to represent it in increasingly natural terms. This book explores the material aspects of Greek sculpture at a pivotal phase in its evolution.

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Considering typologies and function, an international team of experts traces the development of technical characteristics of marble and bronze sculpture, the choice of particular marbles in different areas, and the types of monuments that were created on the Greek mainland, the islands and the west coast of Asia.

A survey of Greek sculpture. Illustrated.

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