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BEST NATHAN

Classical Art

University of Chicago
Press

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.

Cretomania

Bloomsbury Publishing
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.

Classical Scholarship, Reception, and Aestheticism Oxford History of Classical Re 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 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.

[Scepticism and Wonder at Schliemann's First Exhibition](#) Oxford University Press

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. *E. E. Cummings'* *Modernism and the Classics* Edinburgh University Press

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. Oxford University Press

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.

The Fortunes of an Ancient Greek Idea

Princeton University Press

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 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.

Interpreting Art
Routledge

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

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A Life History from Antiquity to the Present

The Modernity of Ancient Sculpture
Greek Sculpture and Modern Art from Winckelmann to Picasso
The Oxford Handbook of Greek and Roman Art and Architecture
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.

Troy on Display

Walter de Gruyter
GmbH & Co KG
Traces the
development of
Archaic Greek
sculpture in terms of
styles and regions,
providing a
comprehensive range
of pictures for the
period that includes
coverage of unfamiliar,
rarely reproduced
sculptures

**Handbook of Greek
Sculpture** Bloomsbury
Publishing

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
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.

Archaism, Modernism, and the Art of Paulanship Bloomsbury Publishing

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.

The Oxford History of Classical Reception in English Literature John Wiley & Sons

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. *Pater the Classicist* University of Texas Press
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 assimilates to his own notion of Geist.

A Companion to Ancient Aesthetics

Routledge

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 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.

Brill's Companion to the Reception of Classics in International Modernism and the Avant-Garde Aarhus Universitetsforlag
Archaism, an international artistic phenomenon from early in the twentieth

century through the 1930s, receives its first sustained analysis in this book. The distinctive formal and technical conventions of archaic art, especially Greek art, particularly affected sculptors—some frankly modernist, others staunchly conservative, and a few who, like American Paulanship, negotiated the distance between tradition and modernity. Susan Rather considers the theory, practice, and criticism of early twentieth-century sculpture in order to reveal the changing meaning and significance of the archaic in the modern world. To this end—and against the background of Paulanship’s career—she

explores such topics as the archaeological resources for archaism, the classification of the non-Western art of India as archaic, the interest of sculptors in modern dance (Isadora Duncan and Ruth St. Denis), and the changing critical perception of archaism. Rather rejects the prevailing conception of archaism as a sterile and superficial academic style to argue its initial importance as a modernist mode of expression. The early practitioners of archaism—including Aristide Maillol, André Derain, and Constantin Brancusi—renounced the rhetorical excess, overrefined naturalism, and indirect techniques of late nineteenth-century sculpture in favor of nonnarrative,

stylized and directly carved works, for which archaic Greek art offered an important example. Their position found implicit support in the contemporaneous theoretical writings of Emmanuel Löwy, Wilhelm Worringer, and Adolf von Hildebrand. The perceived relationship between archaic art and tradition ultimately compromised the modernist authority of archaism and made possible its absorption by academic and reactionary forces during the 1910s. By the 1920s, Paul Manship was identified with archaism, which had become an important element in the aesthetic of public sculpture of both democratic and totalitarian societies.

Sculptors often employed archaizing stylizations as ends in themselves and with the intent of evoking the foundations of a classical art diminished in potency by its ubiquity and obsolescence. Such stylistic archaism was not an empty formal exercise but an urgent affirmation of traditional values under siege. Concurrently, archaism entered the mainstream of fashionable modernity as an ingredient in the popular and commercial style known as Art Deco. Both developments fueled the condemnation of archaism—and of Manship, its most visible exemplar—by the avant-garde. Rather's exploration of

the critical debate over archaism, finally, illuminates the uncertain relationship to modernism on the part of many critics and highlights the problematic positions of sculpture in the modernist discourse.

Modernism and Still Life Cambridge

University Press

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.

The Significance of Form in Narratives and Pictures John Wiley &

Sons

The Modernity of Ancient Sculpture Greek Sculpture and Modern Art from Winckelmann to Picasso The Oxford Handbook of Greek and Roman Art and Architecture Oxford Handbooks

21st-Century Methods and Classical Antiquity

BRILL

Internationally renowned art critic David Sylvester here muses on key artists of the twentieth century and their nineteenth-century forebears. In the process, he offers profound insights into their practice of art and how we look at modern art. Focusing on the spectator's instinctive emotional and physical response to paintings by such artists as Picasso, Matisse, de Kooning,

Newman, and Warhol, Sylvester brings an inspiring sense of the relevance and importance of art to life. Essays on Pollock, Twombly, and Serra, among others, were selected by Sylvester to be added to this updated edition. Book jacket.

Greek Sculpture

Skyhorse Publishing Inc.

How do people make sense of works of art? And how do they write to make others see the same way? There are many guides to looking at art, histories of art history and art criticism, and accounts of various 'theories' and 'methods', but this book offers something very unlike the normal search for difference and division: it examines the general and largely unspoken

norms shared by interpreters of many kinds. Ranging widely, though taking writing within the Western tradition of art history as its primary focus, *Interpreting Art* highlights the norms, premises, and patterns that tend to guide interpretation along the way. Why, for example, is the concept of artistic 'intention' at once so reviled and yet so hard to let go of? What does it really involve when an interpretation appeals to an artwork's 'reception'? How can 'context' be used by some to keep things under control and by others to make the interpretation of art seem limitless? And how is it that artworks only seem to grow in complexity over time? *Interpreting Art* reveals

subtle features of art writing central to the often unnoticed interpretative practices through which we understand works of art. In doing so, the

book also sheds light on possible alternatives, pointing to how writers on art might choose to operate differently in the future.

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