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

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Greek Sculpture

Brill's Companion to the Reception of Classics in International Modernism and the Avant-Garde

Classical Art

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Modernism on the Nile

Classical Scholarship, Reception, and Aestheticism

The Allure of Sports in Western Culture

Ancient Anatomical Votives Past, Present and Future

A Companion to Modern Art

21st-Century Methods and Classical Antiquity

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The Interests of the Art Object in the Nineteenth Century and After

E. E. Cummings' Modernism and the Classics

The Oxford Handbook of Greek and Roman Art and Architecture

Proceedings of the Danish Institute at Athens

A Companion to Ancient Aesthetics

Handbook of Greek Sculpture

Archaism, Modernism, and the Art of Paul Manship

Hegel's Antiquity

A Handbook to Classical Reception in Eastern and Central Europe

Casting the Parthenon Sculptures from the Eighteenth Century to the Digital Age

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## ASHTYN LEXI

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*Greek Sculpture* 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.

[Brill's Companion to the Reception of Classics in International](#)

[Modernism and the Avant-Garde](#) Cambridge University Press

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 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.

[Classical Art](#) The Modernity of Ancient Sculpture Greek Sculpture and Modern Art from Winckelmann to Picasso The Oxford Handbook of Greek and Roman Art and Architecture

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.

[Greek Sculpture and Modern Art from Winckelmann to Picasso](#)

Walter de Gruyter GmbH & Co KG

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.

**Modernism on the Nile** University of Toronto Press

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

**Classical Scholarship, Reception, and Aestheticism**

University of Chicago 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.

*The Allure of Sports in Western Culture* Routledge

Framed in a lucid discussion of the intellectual issues surrounding the postmodern movement, the essays in this book re-examine the course of twentieth-century art through the work of twenty-five major sculptors. McEvilley masterfully traces the evolution of modern sculpture from the readymades of Marcel Duchamp to the anti-painting statements of the 1960s to the spiritualism and conceptualism of the 1980s and 1990s. This is a groundbreaking work in the field of art criticism and a fundamental text for anyone interested in the history of current art and culture. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

**Ancient Anatomical Votives Past, Present and Future**

Routledge

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.

*A Companion to Modern Art* BRILL

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

*21st-Century Methods and Classical Antiquity* Edinburgh University Press

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.

*Interpreting Art* UNC Press Books

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.

**Material Inspirations** John Wiley & Sons

This 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. Written and edited by an international group of

seasoned and up-and-coming scholars with vast subject-matter experience and expertise, it contains essays from leading scholars in the field provide broad insight into the reception of the classical world within specific cultural and geographical areas and discusses the reception of many aspects of Greco-Roman heritage, such as prose/philosophy, poetry, material culture. It 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.

**The Interests of the Art Object in the Nineteenth Century and After** John Wiley & Sons

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.

Oxford Handbooks

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

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 Oxford Handbook of Greek and Roman Art and Architecture](#) Aarhus Universitetsforlag

A dynamic, scholarly engagement with Susanne Bier's work **Proceedings of the Danish Institute at Athens** UCL Press

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

[A Companion to Ancient Aesthetics](#) Princeton University Press 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.

[Handbook of Greek Sculpture](#) Bloomsbury Publishing

*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 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. [Archaism, Modernism, and the Art of Paul ManShip](#) Routledge 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.

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