

## Ancient Greek Portrait Sculpture Assets

Portrait sculptures are among the most vibrant records of ancient Greek and Roman culture. They represent people of all ages and social strata: revered poets and philosophers, emperors and their family members, military heroes, local dignitaries, ordinary citizens, and young children. The Met's distinguished collection of Greek and Roman portraits in stone and bronze is published in its entirety for the first time in this volume. Paul Zanker, a leading authority on Roman sculpture today, has brought his exceptional knowledge to the study of these portraits; in presenting them, he brings the ancient world to life for contemporary audiences. Each work is lavishly illustrated, meticulously described, and placed in its historical and cultural context. The lives and achievement of significant figures are discussed in the framework of the political, social, and practical circumstances that influenced their portrait's forms and styles—from the unvarnished realism of the late Republican period to the idealizing and progressively abstract tendencies that followed. Analyses of marble portraits recarved into new likenesses after their original subjects were forgotten or officially repudiated provide especially compelling insights. Observations on fashions in hairstyling, which typically originated with the Imperial family and spread as fast as the rulers' latest portraits could be distributed, not only edify and amuse but also link the Romans' motives and appetite for imitation to our own. More than a collection catalogue, Roman Portraits is a

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thorough and multifaceted survey of ancient portraiture. Charting the evolution of this art from its origins in ancient Greece, it renews our appreciation of an connection to these imposing, timeless works.

This book provides analyses of different recarving methods in Late Antiquity, and argues on the basis of 500 recarved portraits that the late antique portrait style, which was formerly considered an expression of a new era, was rather a technical consequence.

Students of Western civilization need more than facts. They need to understand the cross-cultural, global exchanges that shaped Western history; to be able to draw connections between the social, cultural, political, economic, and intellectual happenings in a given era; and to see the West not as a fixed region, but a living, evolving construct. These needs have long been central to *The Making of the West*. The book's chronological narrative emphasizes the wide variety of peoples and cultures that created Western civilization and places them together in a common context, enabling students to witness the unfolding of Western history, understand change over time, and recognize fundamental relationships. Read the preface.

Contains a large quantity and variety of epigraphy - Combines both archaeological and epigraphical material - Offers a new cultural history of the Hellenistic city and a detailed examination of family statues - Illustrated throughout

This is the first installment of a fully illustrated catalogue of the Academy's priceless

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collection of paintings and sculptures. 20 colour & 1370 b/w illustrations

This first complete published catalogue of one of the most important classical sculpture collections in the United States includes 154 works from Italy, Greece, Cyprus, Asia Minor, North Africa, Roman Syria and Palestine, Egypt, and Babylonia, ranging in date from the late seventh century B.C. to the fourth century A.D. Each piece receives a complete description with measurements and report of condition, a list of the previous published sources, and a commentary reflecting the most recent scholarship, along with extensive photographic documentation. Various audiences will appreciate the accessibility of the scholarship presented here—students may engage in further study on some of topics raised by individual pieces or groups of sculptures, and the scholarly community will welcome a work that provides an up-to-date and comprehensive examination of a significant classical sculpture collection in one of the world's great archaeology museums.

This book argues that touch and movement played a significant role, long overlooked, in generating perceptions of ancient material culture in the late 18th century. At this time the reception of classical antiquity had been transformed. Interactions with material culture – ruins, sculpture, and artefacts – formed the core of this transformation. Some such interactions were proto-archaeological, such as the Dilettanti expeditions to Athens and Asia Minor; others were touristic, seen in the guidebooks consulted by travellers to Rome and the diaries they composed; and others creative, resulting in novels, poetry, and dance performances. Some involved the reproduction of experience in a gallery or museum setting. What all encounters with ancient material culture had in common, however, is their haptic sensory basis. The sense typically associated with the Enlightenment is vision, but this has obscured the equally

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important contribution made by touch and movement to the way in which a newly materialised Graeco-Roman world was perceived. Kinaesthesia, or the sense of self-movement, is rarely recognised in its own right, but because all encounters with sites and objects are embodied, and all embodiment takes place in motion, this sense is vital to forming more abstract or imaginative impressions. Theories of embodied cognition propose that all intellectual processes are also physical. This book shows how ideas about classical antiquity in the volatile milieu of the late 18th century developed as a result of diverse kinaesthetic relationships. The first detailed analysis of the female portrait statue in the Greek world from the fourth century BCE to the third century CE.

This work is intended to commemorate the 100th anniversary of the Paris Convention for the Protection of Industrial Property, adopted and signed on March 20, 1883.

The ancient Greeks developed their own very specific ethos of art appreciation, advocating a rational involvement with art. This book explores why the ancient Greeks started to write art history and how the writing of art history transformed the social functions of art in the Greek world. It looks at the invention of the genre of portraiture and the social uses to which portraits were put in the city state. Later chapters explore how artists sought to enhance their status by writing theoretical treatises and producing works of art intended for purely aesthetic contemplation, which ultimately gave rise to the writing of art history and to the development of art collecting. The study, which is illustrated throughout and draws on contemporary perspectives in the sociology of art, will prompt the student of classical art to rethink fundamental assumptions about Greek art and its cultural and social implications.

Offers a new approach to the history of Greek portraiture by focusing on portraits without

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names during the Classical and Hellenistic periods.

The study of Roman sculpture has been an essential part of the disciplines of Art History and Classics since the eighteenth century. Famous works like the Laocoön, the Arch of Titus, and the colossal portrait of Constantine are familiar to millions. Again and again, scholars have returned to sculpture to answer questions about Roman art, society, and history. Indeed, the field of Roman sculptural studies encompasses not only the full chronological range of the Roman world but also its expansive geography, and a variety of artistic media, formats, sizes, and functions. Exciting new theories, methods, and approaches have transformed the specialized literature on the subject in recent decades. Rather than creating another chronological catalogue of representative examples from various periods, genres, and settings, The Oxford Handbook of Roman Sculpture synthesizes current best practices for studying this central medium of Roman art, situating it within the larger fields of Art History, Classical Archaeology, and Roman Studies. This comprehensive volume fills the gap between introductory textbooks and highly focused professional literature. The Oxford Handbook of Roman Sculpture conveniently presents new technical, scientific, literary, and theoretical approaches to the study of Roman sculpture in one reference volume while simultaneously complementing textbooks and other publications that present well-known works in the corpus. The contributors to this volume address metropolitan and provincial material from the early republican period through late antiquity in an engaging and fresh style. Authoritative, innovative, and up-to-date, The Oxford Handbook of Roman Sculpture will remain an invaluable resource for years to come.

This book is a fascinating, wide-reaching interdisciplinary examination of urbanism in the

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context of humanities and social sciences research, comprising cutting-edge theoretical and empirical investigations of urban livability and sustainability. Urban livability is explored as a phenomenon of happenings that gather people, things, and domains in the specific spatiotemporal context of the city; this context is the life-world of urbanism. Meanwhile, sustainability is conceived of as the capacity of urbanism that enables people to cultivate their sociocultural and economic existence and development without the depletion of their current resources in the future. In this study, phenomenology is uniquely incorporated as a way of seeing things according to their presence in space and time.

This book lends new insight into the origins of civic honorific portraits that emerged at the end of the fifth century BC in ancient Greece.

This volume investigates how urban growth and prosperity transformed the cities of the Roman Mediterranean in the last centuries BCE and the first centuries CE, integrating debates about Roman urban space with discourse on Roman urban history. The contributions explore how these cities developed landscapes full of civic memory and ritual, saw commercial priorities transforming the urban environment, and began to expand significantly beyond their wall circuits. These interrelated developments not only changed how cities looked and could be experienced, but they also affected the functioning of the urban community and together contributed to keeping increasingly complex urban communities socially cohesive. By focusing on the transformation of urban landscapes in the Late Republican and Imperial periods, the volume adds a new, explicitly historical angle to current debates about urban space in Roman studies. Confronting archaeological and historical approaches, the volume presents developments in Italy, Africa, Greece, and Asia Minor, thus significantly broadening the

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geographical scope of the discussion and offering novel theoretical perspectives alongside well- documented, thematic case studies. *Urban Space and Urban History in the Roman World* will be of interest to anyone working on Roman urbanism or Roman history in the Late Republic and early Empire.

Offering a unique blend of thematic and chronological investigation, this highly illustrated, engaging text explores the rich historical, cultural, and social contexts of 3,000 years of Greek art, from the Bronze Age through the Hellenistic period. Uniquely intersperses chapters devoted to major periods of Greek art from the Bronze Age through the Hellenistic period, with chapters containing discussions of important contextual themes across all of the periods. Contextual chapters illustrate how a range of factors, such as the urban environment, gender, markets, and cross-cultural contact, influenced the development of art. Chronological chapters survey the appearance and development of key artistic genres and explore how artifacts and architecture of the time reflect these styles. Offers a variety of engaging and informative pedagogical features to help students navigate the subject, such as timelines, theme-based textboxes, key terms defined in margins, and further readings. Information is presented clearly and contextualized so that it is accessible to students regardless of their prior level of knowledge. A book companion website is available at [www.wiley.com/go/greekart](http://www.wiley.com/go/greekart) with the following resources: PowerPoint slides, glossary, and timeline.

Unlike the other senses, touch ranges beyond a single sense organ, encompassing not only the skin but also the interior of the body. It mediates almost every aspect of interpersonal relations in antiquity, from the everyday to the erotic, just as it also provides a primary point of contact between the individual and the outside world. The essays in this volume explore the

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ways in which touch plays a defining role in science, art, philosophy, and medicine, and shapes our understanding of topics ranging from aesthetics and poetics to various religious and ritual practices. Whether we locate the sense of touch on the surface of the skin, within the body or – less tangibly still – within the emotions, the sensory impact of touching raises a broad range of interpretive and phenomenological questions. This is the first volume of its kind to explore the sense of touch in antiquity, bringing a variety of disciplinary approaches to bear on the sense that is usually disregarded as the most base and obvious of the five. In these pages, by contrast, we find in touch a complex and fascinating indicator of the body's relation to object, environment, and self.

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.

"I am uniquely situated to tell the *Chasing Portraits* story. I grew up surrounded by my great-

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grandfather's paintings. I studied his art and learned to discern his ethnographic and impressionistic documentation style of Polish-Jewish life from a young age. For more than fifteenover 15 years I have researched and written about Moshe's work to make the archival information, history, and narrative connections come alive. Over the past several years, there has been a lot of publicity about lost and looted art from the Nazi era. While much of the recent interest centers around the astronomical value of famous artworks both lost and found, there are much greater numbers of lesser known pieces that vanished during the war, and each has its own tale to tell. Chasing Portraits seeks to tell one of those stories in order to share the rich history in the scenes my great-grandfather painted as well as what the paintings themselves represent as survivors"--

Up-to-date, theoretically informed historical survey of the practices and performance of gender in ancient Greece and Rome.

Visual culture was an essential part of ancient social, religious, and political life. Appearance and experience of beings and things was of paramount importance. In *Visual Power in Ancient Greece and Rome*, Tonio Hölscher explores the fundamental phenomena of Greek and Roman visual culture and their enormous impact on the ancient world, considering memory over time, personal appearance, conceptualization and representation of reality, and significant decoration as fundamental categories of art as well as of social practice. With an emphasis on public spaces such as sanctuaries, agora and forum, Hölscher

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investigates the ways in which these spaces were used, viewed, and experienced in religious rituals, political manifestations, and social interaction. Ancient Greek Portrait Sculpture Contexts, Subjects, and Styles Cambridge University Press

Statues were everywhere in the Roman world. They served as objects of cult, honors to emperors and noblemen, and memorials to the dead. Combining close attention to individual Roman texts and images with an unprecedented broad perspective on this remarkable phenomenon, Statues in Roman Society explains the impact that all kinds of statuary had on the ancient population.

Award-winning scholar Fred Kleiner brings art, architecture and culture to life with GARDNER'S ART THROUGH THE AGES: THE WESTERN PERSPECTIVE, VOLUME I, 16th Edition. Backed by 45 art history experts, Kleiner delivers his signature storytelling in this edition, alongside 113 new reproduction images and more that have been upgraded for color-fidelity and clarity. To elevate the experience for learners, MindTap offers an interactive ebook with zoomable images, nearly 300 videos, an audio pronunciation guide, image flashcards, quizzes, and Google Earth coordinates of significant works. MindTap also allows you to customize your course with your own images, videos and activities, and use instructor resources to simplify planning. More than a text, GARDNER'S ART

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THROUGH THE AGES: THE WESTERN PERSPECTIVE has been inspiring a love for art and its history for more than 85 years. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

In this book, Catherine M. Keesling lends new insight into the origins of civic honorific portraits that emerged at the end of the fifth century BC in ancient Greece. Surveying the subjects, motives and display contexts of Archaic and Classical portrait sculpture, she demonstrates that the phenomenon of portrait representation in Greek culture is complex and without a single, unifying history. Bringing a multi-disciplinary approach to the topic, Keesling grounds her study in contemporary texts such as Herodotus' Histories and situates portrait representation within the context of contemporary debates about the nature of arete (excellence), the value of historical commemoration and the relationship between the human individual and the gods and heroes. She argues that often the goal of Classical portraiture was to link the individual to divine or heroic models. Offering an overview of the role of portraits in Archaic and Classical Greece, her study includes local histories of the development of Greek portraiture in sanctuaries such as Olympia, Delphi and the Athenian Acropolis.

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