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# The Reception of Classical Acre in Britain

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# **Reception Of Clabical Art In Britain**

Annetta Alexandridis, Lorenz Winkler-Horaček

## **Reception Of Clabical Art In Britain:**

The Reception of Classical Art in Britain Donna C. Kurtz, 2000 Beazley Archive Studies in the History of Collections I Handbook of Greek Sculpture Olga Palagia, 2019-07-22 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 Greek Tragedy and the British Theatre 1660-1914 Edith Hall, Fiona Macintosh, 2005-07-14 This great masters lavishly illustrated book offers the first full interdisciplinary investigation of the historical evidence for the presence of ancient Greek tragedy in the post Restoration British theatre where it reached a much wider audience including women than had access to the original texts Archival research has excavated substantial amounts of new material both visual and literary which is presented in chronological order But the fundamental aim is to explain why Greek tragedy which played an elite role in the curricula of largely conservative schools and universities was magnetically attractive to political radicals progressive theatre professionals and to the aesthetic avant garde All Greek has been translated and the book will be essential reading for anyone interested in Greek tragedy the reception of ancient Greece and Rome theatre history British social history English studies or comparative literature Domenico Brucciani and the Formatori of 19th-Century Britain Rebecca Wade, 2018-10-18 Born near the Tuscan province of Lucca in 1815 Domenico Brucciani became the most important and prolific maker of plaster casts in nineteenth century Britain This first substantive study shows how he and his business used public exhibitions emerging museum culture and the nationalisation of art education to monopolise the market for reproductions of classical and contemporary sculpture Based in Covent Garden in London Brucciani built a network of fellow Italian migr formatori and collaborated with other makers of facsimiles including Elkington the electrotype manufacturers Copeland the makers of Parian ware and Benjamin Cheverton with his sculpture reducing machine to bring sculpture into the spaces of learning and leisure for as broad a public as possible Brucciani s plaster casts survive in collections from North America to New Zealand but the extraordinary breadth of his practice making death masks of the famous and infamous producing pioneering casts of anatomical botanical and fossil specimens and decorating dance halls and theatres across Britain is revealed here for the first time By making unprecedented use of the nineteenth century periodical press and dispersed archival sources Domenico Brucciani and the Formatori of Nineteenth Century Britain establishes the significance of Brucciani s sculptural practice to the visual and material cultures of Victorian Britain and beyond **Walter Pater and** 

the Language of Sculpture Lene?termark-Johansen,2017-07-05 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 and Classicism M. Williams, 2012-11-16 Since the golden era of silent movies stars have been described as screen gods goddesses and idols This is the story of how Olympus moved to Hollywood to divinise stars as Apollos and Venuses for the modern age and defined a model of stardom that is still with us today Then and Now Joan Coutu, 2015-07-01 In the mid eighteenth century English gentlemen filled their houses with copies and casts of classical statuary while the following generation preferred authentic antique originals By charting this changing preference within a broader study of material culture Joan Coutu examines the evolving articulation of the English gentleman Then and Now consists of four case studies of mid century collections Three were amassed by young aristocrats the Marquis of Rockingham the Duke of Richmond and the Earl of Huntingdon who consistent with their social standing were touted as natural political leaders Their collections evoke the concept of gentlemanly virtue through example offering archetypes to encourage men toward acts of public virtue As the aristocrats matured in the politically fractious realm of the 1760s such virtue could become politicized A fourth study focuses on Thomas Hollis who used his collection to proselytize his own unique political ideology Framed by studies of collecting practices earlier and later in the century Coutu also explores the fluid temporal relationship with the classical past as the century progressed firmly situating the discussion within the contemporaneous emerging field of aesthetics Broadening the focus beyond published texts to include aesthetic conversations among the artists and the aristocracy in Italy and England Then and Now shows how an aesthetic canon emerged embodied in the Apollo Belvedere the Venus de Medici and the like Destroy the Copy - Plaster Cast Collections in the 19th-20th Centuries Annetta which shaped the Grand Manner of art Alexandridis, Lorenz Winkler-Horaček, 2022-09-06 Based on two international conferences held at Cornell University and the Freie Universit t of Berlin in 2010 and 2015 this volume is the first ever to explicitly address the destruction of plaster cast collections of ancient Mediterranean and Western sculpture Focusing on Europe the Americas and Japan art historians archaeologists and a literary scholar discuss how different museum and academic traditions national as well as disciplinary notions of value and authenticity or colonialism impacted the fate of collections The texts offer detailed documentation of

degrees of destruction by spectacular acts of defacement demolition discarding or neglect They also shed light on the accompanying discourses regarding aesthetic ideals political ideologies educational and scholarly practices or race With destruction being understood as a critical part of reception the histories of cast collections defy the traditional homogenous narrative of rise and decline Their diverse histories provide critical evidence for rethinking the use and display of plaster cast collections in the contemporary moment Casting the Parthenon Sculptures from the Eighteenth Century to the Digital Age Emma M. Payne, 2021-04-08 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 The Villa Dei Papiri at Herculaneum Carol C. Mattusch, Henry Lie, 2005 The Villa dei Papiri at Herculaneum buried during the eruption of Mt Vesuvius in A D 79 then rediscovered in 1750 contained a large collection of bronze and marble statuary and busts Before they were published or exhibited the sculptures were restored so as to appear whole it is thus that they helped to shape early modern tastes in classical sculpture The book describes the nature of the ancient sculptures and their impact on the modern public Their chance discovery affected the interpretation of the statues their styles and subjects over the course of the next 250 years The ancient sculptures were copied extensively in reproductions of various sizes and patinas The author traces the popularity of these copies in Europe and America Also presented in the book is a technical study of the production techniques and materials of the sculptures as well as of their modern restoration history Scientific analyses and detailed photographs reveal both how the pieces were cast and pieced together in antiquity and how they were restored in the eighteenth century Even though this collection has been known for two and a half centuries this book covers for the first time the eclectic nature of



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In a world inundated with screens and the cacophony of immediate transmission, the profound energy and mental resonance of verbal beauty frequently diminish into obscurity, eclipsed by the regular assault of noise and distractions. However, situated within the lyrical pages of **Reception Of Clabical Art In Britain**, a captivating perform of literary splendor that pulses with organic thoughts, lies an wonderful trip waiting to be embarked upon. Written by way of a virtuoso wordsmith, that mesmerizing opus books readers on a mental odyssey, delicately revealing the latent possible and profound influence stuck within the complex web of language. Within the heart-wrenching expanse with this evocative evaluation, we shall embark upon an introspective exploration of the book is main subjects, dissect their fascinating publishing design, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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