
SCULPTURE AND ITS REPRODUCTIONS



Edited by
Anthony Hughes and Erich Ranft

Sculpture And Its Reproductions

R Pring



Sculpture And Its Reproductions:

Sculpture and Its Reproductions Anthony Hughes, Erich Ranfft, 1997 This book is the first of its kind to focus on issues concerning sculpture and reproduction and to explore the theoretical and practical consequences **Classical Sculpture and the Culture of Collecting in Britain since 1760** Vicky Coltman, 2009-08-06 This is a book about classical sculptures in the early modern period centuries after the decline and fall of Rome when they began to be excavated restored and collected by British visitors in Italy in the second half of the eighteenth century Vicky Coltman contrasts the precarious and competitive culture of eighteenth century collecting which integrated sculpture into the domestic interior back home in Britain with the study and publication of individual specimens by classical archaeologists like Adolf Michaelis a century later Her study is comprehensively illustrated with over 100 photographs **Rome the Cosmopolis** Catharine Edwards, Greg Woolf, 2006-11-02 Rome stands today for an empire and for a city The essays gathered in this volume explore some of the many ways in which the two were interwoven Rome was fed beautified and enriched by empire just as it was swollen polluted infected and occupied by it Empire was paraded in the streets of Rome and exhibited in the city's buildings Empire also made the city ineradicably foreign polyglot an alien capital and a focus for un-Roman activities The city was where the Roman cosmos was most concentrated and so was most contested Deploying a range of methodologies on materials ranging from Egyptian obelisks to human skeletal remains via Christian art and Latin poetry the contributors to this volume weave a series of pathways through the world city exploring the different kinds of centrality Rome had in the empire The result is a startlingly original picture of both empire and city **The Art of the Roman Empire** Jas Elsner, 2018-05-02 The passage from Imperial Rome to the era of late antiquity when the Roman Empire underwent a religious conversion to Christianity saw some of the most significant and innovative developments in Western culture This stimulating book investigates the role of the visual arts the great diversity of paintings statues luxury arts and masonry as both reflections and agents of those changes Jas Elsner's ground breaking account discusses both Roman and early Christian art in relation to such issues as power death society acculturation and religion By examining questions of reception viewing and the culture of spectacle alongside the more traditional art historical themes of imperial patronage and stylistic change he presents a fresh and challenging interpretation of an extraordinarily rich cultural crucible in which many fundamental developments of later European art had their origins This second edition includes a new discussion of the Eurasian context of Roman art an updated bibliography and new full colour illustrations **Statues in Roman Society** Peter Stewart, 2004-02-06 Statues are among the most familiar remnants of classical art Yet their prominence in ancient society is often ignored In the Roman world statues were ubiquitous Whether they were displayed as public honours or memorials collected as works of art dedicated to deities venerated as gods or violated as symbols of a defeated political regime they were recognized individually and collectively as objects of enormous significance By analysing ancient texts and images Statues in Roman Society unravels

the web of associations which surrounded Roman statues Addressing all categories of statuary together for the first time it illuminates them in ancient terms explaining expectations of what statues were or ought to be and describing the Romans uneasy relationship with the other population in their midst

The Ancient Art of Emulation Elaine K. Gazda, 2002 Are copies of Greek and Roman masterpieces as important as the originals they imitate

François Duquesnoy and the Greek Ideal Estelle Cecile Lingo, 2007-01-01 This book is the first in English devoted to Francois Duquesnoy a central figure in seventeenth century European sculpture a rival to Bernini and a leading light in an artistic milieu that included Poussin and Rubens Estelle Lingo reconstructs Duquesnoy's pursuit in Rome of a modern artistic practice in the Greek manner Reconstruction of Duquesnoy's Greek ideal enables Lingo to offer new interpretations of his exquisite marble and bronze sculptures Moreover she demonstrates that the archeological and poetic vision of Greek art developed by Duquesnoy and his circle formed the basis of Johann Joachim Winckelmann's influential *Reflections on the Imitation of Greek Works in Painting and Sculpture* thus overturning the long held assumption that no meaningful distinction was made between ancient Greek and Roman art prior to Winckelmann's work in the eighteenth century Examining in detail how Duquesnoy developed and employed his Greek manner Lingo brings to light the extent of his contributions to European culture and aesthetics and to the rise of Neoclassicism

Henry Moore, Sculpting the 20th Century Dorothy M. Kosinski, Henry Moore, Julian Andrews, Anita Feldman Bennett, Museum of Fine Arts (Dallas, Tex.), Dallas Museum of Art, Gail Davitt, Elizabeth Ann Brown, Fine Arts Museums of San Francisco, David Cohen, National Gallery of Art (U.S.), Steven A. Nash, Harriet F. Senie, Alan G. Wilkinson, 2001-01-01 Henry Moore 1898 1986 is arguably one of the most famous and beloved sculptors of the twentieth century yet in recent decades his work has fallen out of favor in the world of contemporary art criticism This handsome book examines this intriguing contradiction and seeks to reassess Moore's crucial contribution to art of the last century Looking at Moore's early engagements with primitivism his 1930s dialogue with abstraction and surrealism and his postwar interest in large scale public sculpture the authors show how the sculptor helped to define some of the most significant aspects of modernism The authors also contextualize within the polemics of early modernism Moore's emphasis on direct carving instead of modeling and the necessary balance between abstraction and what he called the psychological human element Moore's early sculpture largely unfamiliar to the general public is given particular attention enabling the reader to explore the evolution of thematic and formal elements in his work and his ongoing response to different materials Photographs some by Moore himself of over 120 works including plasters maquettes carvings bronzes and drawings are featured many of which are previously unpublished

My Laocoön Richard Brilliant, 2000-05-31 Several Laocoons are identified in this study the alleged lost Greek original the extant marbles sculpted in the first century the sixteenth century restoration and its affect the eighteenth and nineteenth century topos of critical judgment and the twentieth century re-restored artifact of ancient art

Scale in Contemporary Sculpture Rachel Wells, 2017-07-05 The first book to devote serious attention to questions of scale

in contemporary sculpture this study considers the phenomenon within the interlinked cultural and socio historical framework of the legacies of postmodern theory and the growth of global capitalism In particular the book traces the impact of postmodern theory on concepts of measurement and exaggeration and analyses the relationship between this philosophy and the sculptural trend that has developed since the early 1990s Rachel Wells examines the arresting international trend of sculpture exploring scale including American precedents from the 1970s and 1980s and work by the Young British Artists Noting that the emergence of this sculptural trend coincides with the end of the Cold War Wells suggests a similarity between the quantitative ratio of scale and the growth of global capitalism that has replaced the former status quo of qualitatively opposed systems This study also claims the allegorical nature of scale in contemporary sculpture outlining its potential for critique or complicity in a system dominated by quantitative criteria of value In a period characterised by uncertainty and incommensurability Wells demonstrates that scale in contemporary sculpture can suggest the possibility of and even an unashamed reliance upon comparison and external difference in the construction of meaning

The Original Copy Roxana Marcoci, Geoffrey Batchen, Tobia Bezzola, 2010 Since its birth in the first half of the 19th century photography has offered extraordinary possibilities of isolating works of art for study and pleasure Through cropping focus angle of view distance and lighting as well as the ex post facto techniques of dark room manipulation collage montage and assemblage photographers not only interpret the artworks they record but create stunning reinventions The Original Copy Photography of Sculpture 1939 to Today presents a critical examination of the intersections between photography and sculpture Through a selection of nearly 300 outstanding pictures by more than 100 artists from the 19th century to the present The Original Copy explores how one medium has become implicated in the understanding of the other Photographs reproduced in this richly illustrated volume range in subject from inanimate objects to performing bodies and include major works by medium s most influential artists from early modernism to the present

Contemporary Art and the Home Colin Painter, 2020-05-26 The home is for many people the location for their most intense relationships with visual things Because they are constructed through the objects we choose domestic spaces are deeply revealing of a range of cultural issues How is our interpretation of an object affected by the domestic environment in which it is placed Why choose a stainless steel teapot over a leopard print one How do the images hanging on the walls of our homes arrive there In placing contemporary art in the context of the ordinary home this book embarks on the contentious topic of whether high art impacts on ordinary people What is the size and nature of the audience for contemporary art in Britain Do people really visit more art galleries than attend football matches What is the significance of the home in relation to such questions Indeed what constitutes art in the home This book carefully unpicks these questions as well as the troubled relationship between the home as a place of comfort and reassurance and the often unsettling and challenging images offered by contemporary art Within the art world the home has been addressed as a subject and even used as a temporary gallery and a space for installations and yet it is not common

for works by today's avant garde artists to be conceived and marketed to participate in the domestic lives that most people live. Handsomely illustrated, this book unites contemporary art, craft and design with sociology, anthropology and cultural studies to provide an unusual and forthright addition to ongoing art and culture debates. Boston Museum Bulletin, 1908

Museum of Fine Arts Bulletin Museum of Fine Arts, Boston, 1909 **Bulletin**, 1903 United States Customs Court Reports United States. Customs Court, *Boston Museum Bulletin* Museum of Fine Arts, Boston, 1916 Remaking the Readymade Adina Kamien-Kazhdan, 2018-05-11 Replication and originality are central concepts in the artistic oeuvres of Marcel Duchamp and Man Ray. Remaking the Readymade reveals the underlying and previously unexplored processes and rationales for the collaboration between Duchamp, Man Ray and Arturo Schwarz on the replication of readymades and objects. The 1964 editioned replicas of the readymades sent shock waves through the art world. Even though the replicas undermined ideas of authorship and problematized the notion of identity and the artist they paradoxically shared in the aura of the originals, becoming stand ins for the readymades. Scholar, poet, dealer Arturo Schwarz played a crucial role opening the door to joint or alternate authorship, an outstanding relationship between artist and dealer. By unearthing previously unpublished correspondence and documentary materials and combining this material with newly conducted exclusive interviews with key participants, Remaking the Readymade details heretofore unrevealed aspects of the technical processes involved in the re-creation of iconic, long lost Dada objects. Launched on the heels of the centenary of Duchamp's *Fountain*, this new analysis intensifies and complicates our understanding of Duchamp and Man Ray's initial conceptions and raises questions about replication and authorship that will stimulate significant debate about the legacy of the artists, the continuing significance of their works and the meaning of terms such as creativity, originality and value in the formation of art. **Bulletin of the Museum of Fine Arts**, 1904 **David Smith in Two Dimensions** Sarah Hamill, 2015-01-31 How does photography shape the way we see sculpture? In *David Smith in Two Dimensions*, Sarah Hamill broaches this question through an in-depth consideration of the photography of American sculptor David Smith, 1906-1965. Smith was a modernist known for radically shifting the terms of sculpture, a medium traditionally defined by casting, modeling and carving. He was the first to use industrial welding as a sustained technique for large-scale sculpture, influencing a generation of minimalists to come. What is less known about Smith is his use of the camera to document his own sculptures as well as everyday objects, spaces and bodies. His photographs of his sculptures were published in countless exhibition catalogs, journals and newspapers, often as anonymous illustrations. Far from being neutral images, these photographs direct a pictorial encounter with spatial form and structure. The public display of his work, *David Smith in Two Dimensions*, looks at the sculptor's adoption of unconventional backdrops, alternative vantage points and unusual lighting effects and exposures to show how he used photography to dramatize and distance objects. This comprehensive and penetrating account also introduces Smith's expansive archive of copy prints, slides and negatives, many of which are seen here for the first time. Hamill proposes a new understanding of

Smith's sculpture through photography exploring issues that are in turn vital to discourses of modern sculpture sculptural aesthetics and postwar art In Smith's photography we see an artist moving fluidly between media to define what a sculptural object was and how it would be encountered publicly

Decoding **Sculpture And Its Reproductions**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Sculpture And Its Reproductions**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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