



National Museum Attica Sculpture Bronzes

Art Institute of Chicago



National Museum Attica Sculpture Bronzes:

Sculpture in the National Archaeological Museum, Athens Nikos E. Kaltsas, Nikolaos Kaltsas, Ethnikon Archaiologikon Mouseion (Greece), 2002 A superb catalogue of Greek Hellenistic and Roman sculpture displayed in the National Archaeological Museum in Athens containing some of the finest art works of the ancient world *Greek Sculpture* Mark D. Fullerton, 2016-03-16 Greek Sculpture presents a chronological overview of the plastic and glyptic art forms in the ancient Greek world from the emergence of life sized marble statuary at the end of the seventh century BC to the appropriation of Greek sculptural traditions by Rome in the first two centuries AD Compares the evolution of Greek sculpture over the centuries to works of contemporaneous Mediterranean civilizations Emphasizes looking closely at the stylistic features of Greek sculpture illustrating these observations where possible with original works rather than copies Places the remarkable progress of stylistic changes that took place in Greek sculpture within a broader social and historical context Facilitates an understanding of why Greek monuments look the way they do and what ideas they were capable of expressing Focuses on the most recent interpretations of Greek sculptural works while considering the fragile and fragmentary evidence uncovered **A Shorter History of Greek Art** Martin Robertson, 1981-07-16 This 1981 book examines Greek art with the same qualities as the two volume set with fewer objects *The Art Institute of Chicago Handbook of Sculpture, Paintings, and Drawings ...* Art Institute of Chicago, 1920 Plundered Empire Michael Greenhalgh, 2019-07-01 This book concentrates on the sometimes Greek but largely Roman survivals many travellers set out to see and perhaps possess throughout the immense Ottoman Empire on what were eastward and southward extensions of the Grand Tour Europeans were curious about the Empire Christianity's great rival for centuries and plenty of information on its antiquities was available offered here via lengthy quotations Most accounts of the history of collecting and museums concentrate on the European end Plundered Empire details how and where antiquities were sought uncovered bartered paid for or stolen and any tribulations in getting them home The book provides evidence for the continuing debate about the ethics of museum collections with 19th century international competition the spur to spectacular acquisitions The Fish-tailed Monster in Greek and Etruscan Art Katharine Shepard, 1940 **Archaic Greece** Brian M. Lavelle, 2019-04-29 An introductory guide to the Archaic period in ancient Greece the people their society and their culture Excerpts from literary and other texts give voice to the interests concerns and emotions of the Archaic Greeks themselves This book provides a brief but comprehensive introduction to the society and culture of the Archaic period in the Greek world from c 750 to c 480 BCE It focuses on the persistent and often conflicting themes topics and controversies of the Archaic Age e g elite and non elite religion and science tradition and humanism It seeks to lead the reader to a broader and deeper understanding of the period by placing themes and topics in a mutually supportive contextual network that will underscore their significance Archaic Greece The Age of New reckonings begins with a chapter on how sources for the period are evaluated and deployed and goes on to offer a concise yet thorough

historical overview of the Archaic period Subsequent chapters cover polis and politics war and violence religion science philosophy art literature festivals and games social forces values and behaviors and gender and sex The book Offers a novel approach to a very significant period that foregrounds literary evidence and the words voiced by Archaic Greeks combining scholarship with readability Conceptualizes Archaic Greek culture and society by focusing substantially on topics that supplement the history of the period Combines diverse elements of society and culture including religion art literature games and festivals gender sexuality and politics in order to develop a unique picture of Greece during the Archaic period Includes a summarizing essay that draws chapters together emphasizing the implications of their topics and themes Archaic Greece The Age of New Reckonings should appeal to college level instructors as a book to assign to students enrolled in courses involving Archaic Greece and to others interested in this intriguing and pivotal period in ancient Greece

Small Bronze Sculpture from the Ancient World, 1990 Historical and technical considerations in provenancing and collecting Greek Etruscan and Roman bronzes

Catalogue of Paintings, Drawings, Sculpture and Architecture Art Institute of Chicago, 1910

Greek Art and Aesthetics in the Fourth Century B.C. William A. P. Childs, 2018-04-10 Greek Art and Aesthetics in the Fourth Century B C analyzes the broad character of art produced during this period providing in depth analysis of and commentary on many of its most notable examples of sculpture and painting Taking into consideration developments in style and subject matter and elucidating political religious and intellectual context William A P Childs argues that Greek art in this era was a natural outgrowth of the high classical period and focused on developing the rudiments of individual expression that became the hallmark of the classical in the fifth century As Childs shows in many respects the art of this period corresponds with the philosophical inquiry by Plato and his contemporaries into the nature of art and speaks to the contemporaneous sense of insecurity and renewed religious devotion Delving into formal and iconographic developments in sculpture and painting Childs examines how the sensitive expressive quality of these works seamlessly links the classical and Hellenistic periods with no appreciable rupture in the continuous exploration of the human condition Another overarching theme concerns the nature of style as a concept of expression an issue that becomes more important given the increasingly multiple styles and functions of fourth century Greek art Childs also shows how the color and form of works suggested the unseen and revealed the profound character of individuals and the physical world

Handbook of Sculpture, Architecture, Paintings, and Drawings ... Art Institute of Chicago, 1920

Early Cycladic Sculpture in Context from beyond the Cyclades Marisa Marthari, Colin Renfrew, Michael J. Boyd, 2019-12-31 This second volume on Early Cycladic and Cycladicising sculptures found in the Aegean examines finds from mainland Greece along with the rarer items from the north and east Aegean with the exception of those discovered in the Cyclades covered in the preceding volume and of those found in Crete The significance of these finds is that these are the principal testimonies of the influence of the Early Bronze Age Cycladic cultures in the wider Aegean This influence is shown both by the export of sculptures

produced in the Cyclades and made of Cycladic marble and of their imitations produced elsewhere in the Aegean usually of local marble They hold the key therefore to the cultural interactions developing at this time the so called international spirit manifest particularly during the Aegean Early Bronze II period This was the time when the foundations of early Aegean civilisation were being laid and the material documented is thus of considerable significance The volume is divided into sections wherein contributions examine finds and their archaeological social and economic contexts from specific regions It concludes with an overview of the significance and role of these objects in Early Bronze Age societies of the Aegean and eastern Mediterranean region This will be the first time that this material has been systematically gathered together Highly illustrated it follows and builds on the successful preceding volume *Early Cycladic Sculpture in Context* Oxbow 2016

Archaic Greek Equestrian Sculpture Mary Ann Eaverly, 1995 This welcome volume examines the use and meaning of equestrian statues in Archaic Greece relying not only on a full catalog of the sculptures but also on the rich comparative material in the literary and archaeological remains Previous works have either crowded this important material into a large study of all equestrian statues everywhere or else have examined only those few that belong to the Athenian Acropolis It has therefore been difficult to characterize the style and distribution of this sculpture let alone examine them within their cultural milieu Mary Ann Eaverly carries out precisely these important tasks The first half of the volume identifies the unique characteristics of equestrian statues as a type apart from other Archaic sculpture The author places the sculptures within their historical and cultural context and considers critical factors such as cultic activity aristocratic symbolism and the influence of Peisistratos The second half of the volume is a catalog that discusses all the extant pieces individually *Archaic Greek Equestrian Sculpture* will be of interest to students and scholars of Greek sculpture the Greek artistic heritage and the complex history of Archaic Greece *National Museum of Archaeology, Athens*, 1963 *The Emergence of the Classical Style in Greek Sculpture* Richard Neer, 2010-10-22 In this wide ranging study Richard Neer offers a new way to understand the epoch making sculpture of classical Greece Working at the intersection of art history archaeology literature and aesthetics he reveals a people fascinated with the power of sculpture to provoke wonder in beholders Wonder not accuracy realism naturalism or truth was the supreme objective of Greek sculptors Neer traces this way of thinking about art from the poems of Homer to the philosophy of Plato Then through meticulous accounts of major sculpture from around the Greek world he shows how the demand for wonder inducing statues gave rise to some of the greatest masterpieces of Greek art Rewriting the history of Greek sculpture in Greek terms and restoring wonder to a sometimes dusty subject *The Emergence of the Classical Style in Greek Sculpture* is an indispensable guide for anyone interested in the art of sculpture or the history of the ancient world *The Oxford History of Western Art* Martin Kemp, 2000 *The Oxford History of Western Art* is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and

understood None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis Another key feature of the narrative is the re definition of traditional period boundaries Rather than relying on conventional labels such as Medieval Renaissance Baroque etc five major phases of significant historical change are established that unlock longer and more meaningful continuities The art of classical antiquity from c 600 BC to the fall of Rome in AD 410 The establishment of visual culture in Europe from 410 to 1527 the sack of papal Rome European visual regimes from 1527 to 1770 The era of revolutions 1770 to 1914 Modernism and after 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create patrons patronize collectors collect galleries exhibit dealers deal and art historians write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students

Ancient Greece Peter Green, 1973 An Introduction to Greek Sculpture John Barron, 1981 This book traces the history and development of full scale sculpture from its beginning c650 BC to its virtual ending after the Roman conquest of Greece

Famous masterpieces like the Parthenon sculptures and the works of Phidias and Praxiteles are seen in relation to less well known works to mutual advantage BOOK COVER **General Catalogue of Sculpture, Paintings and Other Objects,**
June 1910 Art Institute of Chicago, 1910 The Journal of Hellenic Studies ,1929

The Enigmatic Realm of **National Museum Attica Sculpture Bronzes**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **National Museum Attica Sculpture Bronzes** a literary masterpiece penned with a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of those who partake in its reading experience.

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National Museum Attica Sculpture Bronzes Introduction

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