



# Sculpture In The National Archaeological Museum Athens

**JG Myers**



## **Sculpture In The National Archaeological Museum Athens:**

*Sculpture in the National Archaeological Museum, Athens* Nikos E. Kaltsas, Nikolaos Kaltsas, Ethnikon Archaio-logikon 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 [Sculpture in the National Archaeological Museum, Athens](#) Nikolaos Kaltsas, 2002 This catalogue contains all the sculptures on display in the National Archaeological Museum Every entry is supplemented by a full bibliography and is written clearly so as to be readily understood not only by experts but also by the general reading public A useful short introduction written for non specialists offers readers an overview of ancient Greek sculpture from the Archaic period to the end of Antiquity **Ancient Greek and Roman Sculpture in the National Archaeological Museum, Athens** Nikolaos Kaltsas, 2003 [National Archaeological Museum Athens: Prehistoric Collections: Collection of Greek Sculpture](#) Loula Kypreou, 1971 *The Maritime Transport of Sculptures in the Ancient Mediterranean* Katerina Velentza, 2022-09-22 With a focus on the underwater context of sculptures retrieved from beneath the sea this volume examines where when why and how sculptures were transported on the Mediterranean Sea during Classical Antiquity through the lenses of both maritime and classical archaeology **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 **The Art of Praxiteles** Antonio Corso, 2004 *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 great masters [National Archaeological Museum: Collection of Sculpture](#) Semnē Karouzou, 1968 *National Archaeological Museum* Licia Ragghianti Collobi, 1979

Over 130 color photographs from the museum range over 3000 years of Ancient Greek art

**Early Cycladic Sculpture in Context** Marisa Marthari, Colin Renfrew, Michael J. Boyd, 2017-01-04 The sculpture of the early bronze age Cyclades has been systematically studied since the time of Christos Tsountas at the end of the 19th century But that study has been hampered by the circumstance that so many of the subsequent finds come from unauthorized excavations where the archaeological context was irretrievably lost Largely for that reason there are still many problems surrounding the chronology the function and the meaning of Early Cycladic sculpture This lavishly illustrated and comprehensive reassessment sets out to rectify that situation by publishing finds which have been recovered in controlled excavations in recent years as well as earlier finds for which better documentation can now be provided Using the material from recent excavation projects and drawing on the papers presented at a symposium held in Athens in 2014 it is possible now to undertake a fresh overview of the entire body of sculpture from the Cycladic islands which has been found in secure archaeological contexts Beginning with early examples from Neolithic settlement sites and extending into a consideration of material found in later contexts the 35 chapters are divided into sections which examine sculpture from settlements cemeteries and the sanctuary at Kavos concluding with a discussion of material techniques and aspects of manufacture The National Archaeological Museum Nikolaos Kaltsas, Athen Ethnikon Archaologikon Museion, 2007

**Ancient Greek Portrait Sculpture** Sheila Dillon, 2006-04-24 This book offers a new approach to the history of Greek portraiture by focusing on portraits without names Comprehensively illustrated it brings together a wide range of evidence that has never before been studied as a group Sheila Dillon considers the few original bronze and marble portrait statues preserved from the Classical and Hellenistic periods together with the large number of Greek portraits known only through Roman copies In focusing on a series of images that have previously been ignored Dillon investigates the range of strategies and modes utilized in these portraits to construct their subject's identity Her methods undermine two basic tenets of Greek portraiture first that it was only in the late Hellenistic period under Roman influence that Greek portraits exhibited a wide range of styles including descriptive realism and second that in most cases one can easily tell a subject's public role that is whether he is a philosopher or an orator from the visual traits used in this portrait The sculptures studied here instead show that the proliferation of portrait styles takes place much earlier in the late Classical period and that the identity encoded in these portraits is much more complex and layered than has previously been realized Despite the fact that these portraits lack the one feature most prized by scholars of ancient portraiture a name they are evidence of utmost importance for the history of Greek portraiture

**Hellenistic Sculpture** Brunilde Sismondo Ridgway, 1990 This is the final volume in Brunilde Sismondo Ridgway's series of books covering the entire range of Greek sculpture from its inception to its virtual end as it merged into the production of the Roman Imperial world Volume III discusses sculptural works both architectural and free standing from approximately 100 B C to the Battle of Actium 31 B C which removed from power the last Hellenistic ruler Although some monuments may belong to the years just

before or just after this timespan Ridgway's aim is to concentrate on works plausibly dated to the first century B C even those with highly controversial chronologies Famous sculptures the Laokoon the epic groups from the Sperlonga cave the Belvedere Torso the bronze Boxer in the Terme Museum and many others are discussed together with less well known pieces Ridgway gives special emphasis to the finds from two shipwrecks the Mahdia and the Antikythera wrecks that provide a reasonable terminus ante quem and argues that many of the stylistic trends and decorative objects usually considered typically Roman instead have their roots in the Greek world This last Hellenistic phase is perhaps the most interesting of the three because it documents to a great extent the transformation of the products of one culture into those of another with different interests and priorities Far from being an unimaginative inferior output driven by commercial considerations the statuary of the first century B C is vibrant and inventive drawing from many sources in a stylistic eclecticism

**Ancient Cypriote Art in the National Archaeological Museum of Athens** Vassos Karageorghis, *Ethnikon Archaialogikon Mouseion (Greece)*, 2003 The Cypriot Collection of the National Archaeological Museum comprises about 850 artefacts of which several were donated by various collectors in the late 19th and early 20th century while others formerly illegally owned are the product of recent confiscations The Collection has a wealth of sculptures pottery and terracottas covering virtually the entire spectrum of Cypriot archaeology from the early bronze age ca 2500 B C to Roman times 4th century A D The chapter on the history of the Collection was contributed by the Director of the National Archaeological Museum Dr Nikolaos Kaltsas

Greek Funerary Sculpture Janet Burnett Grossman, 2002-01-03 This illustrated catalogue presents fifty nine Greek funerary monuments in the Antiquities collection of the Getty Museum Spanning the Classical and Hellenistic periods the sculptures typically show the deceased either alone or surrounded by family Ranging from depictions of seated mothers and modest maidens to nude boys and armed warriors this collection offers new insight into Greek art and society that will undoubtedly pique the interest of both scholars and the general public

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**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

**The Province of Achaëa in the 2nd Century CE** Anna Kouremenos, 2022-03-06 The Province of Achaëa in the 2nd Century CE explores the conception and utilization of the Greek past in the Roman province of Achaëa in the 2nd century CE and the reception of the artistic cultural and intellectual outputs of this century in later periods Achaëa often defined by international scholars as old Greece was the only Roman province located entirely within the confines of the Modern Greek state In many ways Achaëa in the 2nd century CE witnessed a second Golden Age one based on collective historical nostalgia under Roman imperial protection and innovation The papers in this volume are holistic in scope with special emphasis on Roman imperial relations with the people of Achaëa and their conceptualizations of their past Material culture monumental and domestic spaces and artistic representations are discussed as well as the literary output of individuals like Plutarch Herodes Atticus Aelius Aristides and others The debate over Roman influence in various Hellenic cities and the significance of collective historical nostalgia also feature in this volume as does the utilization of Achaëa's past in the Roman present within the wider empire As this century has produced the highest percentage of archaeological and literary material from the Roman period in the province under consideration the time is ripe to position it more firmly in the academic discourse of studies of the Roman Empire The Province of Achaëa in the 2nd Century CE will appeal to scholars students and other individuals who are interested in the history archaeology art and literature of the Graeco Roman world and its reception

**Chroma: Sculpture in Color from Antiquity to Today** Seán Hemingway, Vinzenz Brinkmann, Mark B. Abbe, 2025-06-30 Many ancient and early modern works that are viewed in monochrome today were once painted in vibrant colors Lost to time until recently the pigments and other surface treatments that originally adorned these objects offer a deeper appreciation of the cultures from which they originate This handsome volume features new research by more than thirty international experts in polychromy including art historians conservators scientists and photographers Identified through advanced technologies scientific analyses and in depth research their discoveries of surviving traces of color span the globe and vary in material including an Archaic Greek marble sphinx an ancient Phoenician cloisonné furniture plaque Mexica Aztec lime stone sculptures and medieval and Renaissance European marbles and bronzes This wide ranging publication explores how these works further our understanding of ancient ideas around skin color race and gender summarizes recent advances in the field and considers polychromy's controversial rediscovery and modern reception highlighting the role of reconstructions such as 3D printed replicas and virtual animations in contemporary museum practice as well as the resurgence of polychromy techniques in postmodern and contemporary European architecture

**Marble Statuettes of the Roman Period** Brian Martens, 2025-07-18 The excavations of the Athenian Agora have played a major role in bringing to light the rich sculptural legacy of ancient Athens The project's

storerooms boast one of the most important bodies of sculpture from classical antiquity covering the complete range and history of output in a storied center of artistic production This volume presents for the first time the marble statuettes and statuette fragments carved between the 1st century BCE and the 4th century CE that have been excavated from the Agora since 1931 Comprising one in six figural sculptures found at the site these works are testament to a thriving demand for small divine images in Roman period Greece that has been insufficiently recognized until now Among these broken and battered figures are the portraits of polytheistic Athens naked Aphrodite at her bath winged Eros assisting his mother tired Herakles after a labor teenage Artemis aiming her bow attentive Asklepios dispatching cures The author marshals a detailed and heavily illustrated catalogue of 672 objects to offer new data to the study of Greek iconography and sculptural production Taken as a collective whole the statuettes document the vibrant religion society and art of Athens and beyond

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