

The Modernity Of Ancient Sculpture Greek Sculpture And Modern Art From Winckelmann To Picasso New Directions In Classics

How did the statues of ancient Greece wind up dictating art history in the West? How did the material culture of the Greeks and Romans come to be seen as "classical" and as "art"? What does "classical art" mean across time and place? In this ambitious, richly illustrated book, art historian and classicist Caroline Vout provides an original history of how classical art has been continuously redefined over the millennia as it has found itself in new contexts and cultures. All of this raises the question of classical art's future. What we call classical art did not simply appear in ancient Rome, or in the Renaissance, or in the eighteenth-century Academy. Endlessly repackaged and revered or rebuked, Greek and Roman artifacts have gathered an amazing array of values, both positive and negative, in each new historical period, even as these objects themselves have reshaped their surroundings. Vout shows how this process began in antiquity, as Greeks of the Hellenistic period transformed the art of fifth-century Greece, and continued through the Roman empire, Constantinople, European court societies, the neoclassical English country house, and the nineteenth century, up to the modern museum. A unique exploration of how each period of Western culture has transformed Greek and Roman antiquities and in turn been transformed by them, this book revolutionizes our understanding of what classical art has meant and continues to mean.

This book highlights the diversity of current methodologies in Classical Archaeology. It includes papers about archaeology and art history, museum objects and fieldwork data, texts and material culture, archaeological theory and historiography, and technical and literary analysis, across Classical Antiquity.

This volume uncovers the social, political, and aesthetic role of ancient Greek and Roman sculpture in modern Britain following the removal of the Crystal Palace to the South London borough of Sydenham after 1851, assessing how classical art figured in debates over design reform, taste, beauty and morality, race and imperialism.

"The modernity of English art reconceptualises the history of English painting from 1914 to the end of the 1920s. Whereas most accounts have tended to see the period as marked by a tension between the native tradition and Modernism, this ground-breaking book rethinks the 1920s by situating both Modernist and non-Modernist painters within a wider cultural history. Established figures such as Paul Nash, Edward Wadsworth and Wyndham Lewis, as well as lesser-known artists like Charles Sims, John Armstrong and Ethelbert White, are discussed and illustrated in a series of innovative readings within this context. The modernity of English art offers a new account of painting in England after 1914 and argues for a strongly revisionist view of the significance of the modern during this important but neglected period in English art." --

Pater the Classicist is the first book to address in detail Walter Pater's important contribution to the study of classical antiquity. Widely considered our greatest aesthetic critic and now best known as a precursor to modernist writers and post-modernist thinkers of the twentieth century, Pater was also a classicist by profession who taught at the University of Oxford. He wrote extensively about Greek art and philosophy, but also authored an influential historical novel set in ancient Rome, *Marius the Epicurean*, and a variety of short stories depicting the survival of classical culture in later ages. These superficially diverging interests actually went closely hand-in-hand: it can plausibly be asserted that it is the classical tradition in its broadest sense, including the question of how to understand its workings and temporalities, which forms Pater's principal subject as a writer. Although he initially approached antiquity obliquely, through the Italian Renaissance, for example, or the poetry of William Morris, later in his career he wrote more, and more directly, about the ancient world, and particularly about Greece, his first love. The essays in this collection cover all his major works and reveal a many-sided and inspirational figure, whose achievements helped to reinvigorate the classical studies that were the basis of the English educational system of the nineteenth century, and whose conception of Classics as cross-disciplinary and outward-looking can be a model to scholars and students today. They discuss his classicism generally, his fiction set in classical antiquity, his writings on Greek art and culture, and those on ancient philosophy, and in doing so they also illuminate Pater's position within his Victorian context, among figures such as J. A. Symonds, Henry Nettleship, Vernon Lee, and Jane Harrison, as well as his place in the study and reception of Classics today.

This landmark collection presents a wide variety of viewpoints on the value and role of reception theory within the modern discipline of classics. A pioneering collection, looking at the role reception theory plays, or could play, within the modern discipline of classics. Emphasizes theoretical aspects of reception. Written by a wide range of contributors from young scholars to established figures, from Europe, the UK and the USA. Draws on material from many different fields, from translation studies to the visual arts, and from politics to performance. Sets the agenda for classics in the future.

Are copies of Greek and Roman masterpieces as important as the originals they imitate?

This book presents critical studies of modern reconfigurations of conceptions of the past, of the 'classical', and of national heritage. Its scope is global (China, India, Egypt, Iran, Judaism, the Greco-Roman world) and inter-disciplinary (textual philology, history of art and architecture, philosophy, gardening). Its emphasis is on the complexity of the modernization process and of reactions to it: ideas and technologies travelled from India to Iran and from Japan to China, while reactions show tensions between museumization and the recreation of 'presence'. It challenges readers to rethink the assumptions of the disciplines in which they were trained

This handbook explores key aspects of art and architecture in ancient Greece and Rome. Drawing on the perspectives of scholars of various generations, nationalities, and backgrounds, it discusses Greek and Roman ideas about art and architecture, as expressed in both texts and images, along with the production of art and architecture in the Greek and Roman world.

Fragments of Modernity, first published in 1985, provides a critical introduction to the work of three of the most original German thinkers of the early twentieth century. In their different ways, all three illuminated the experience of the modern urban life, whether in mid nineteenth-century Paris, Berlin at the turn of the twentieth century or later as the vanguard city of the Weimar Republic. They related the new modes of experiencing the world to the maturation of the money economy (Simmel), the process of rationalization of capital (Kracauer) and the fantasy world of commodity fetishism (Benjamin). In each case they focus on those fragments of social experience that could best capture the sense of modernity.

Assembling scholarship on the subject of nationalism from around the world, this Research Handbook brings to the attention of the reader research showcasing the unprecedented expansion

of the scholarly field in general and offers a diversity of perspectives on the topic. It highlights the disarray in Western social sciences and the rise in the relative importance of previously independent scholarly traditions of China and post-Soviet societies. Nationalism is the field of study where the mutual relevance of these traditions is both most clearly evident and particularly consequential.

How modern is the art made in England between 1860 and 1914? England in the period was a highly modernized society, but the art it produced is not modernist in the sense that the word has been used to describe advanced French art of the 19th and 20th centuries. This book breaks the association of modern art in England with French models and to describe anew the relationship between English art, England's artists and their modern culture.

This is the first comprehensive English language study of the reception of classical antiquity in Eastern and Central Europe. This groundbreaking work offers detailed case studies of thirteen countries that are fully contextualized historically, locally, and regionally. Written and edited by an international group of seasoned and up-and-coming scholars with vast subject-matter experience and expertise, it contains essays from leading scholars in the field provide broad insight into the reception of the classical world within specific cultural and geographical areas and discusses the reception of many aspects of Greco-Roman heritage, such as prose/philosophy, poetry, material culture. It offers broad and significant insights into the complicated engagement many countries of Eastern and Central Europe have had and continue to have with Greco-Roman antiquity.

Victoria Bazin examines the poetry of Marianne Moore as it is shaped by and responsive to the experience of being a modern woman, of living in the aftermath of the First World War, of being interpellated as a modern consumer and of writing in "the age of mechanical reproduction." She argues that Moore's textual collages and syllabic sculptures are based on the cultural clutter or debris of modernity, on textual extracts and reproductions, on the phantasmagoria of city life revealing something modernism worked hard to conceal: its relation to modernity, more specifically its relation to the new emerging and expanding mass consumer culture. Drawing extensively on archival resources to trace Moore's influences and to describe her own distinctive modernist aesthetic, this book argues that it was her feminist adaptation of pragmatism that shaped her poetic response to modernity. Moore's use of the quoted fragment is conceptualised in relation not only to Walter Benjamin's philosophical history but also to William James's image of the world as a series of "partial stories." As such, this account of Marianne Moore not only contributes to a greater understanding of the poet and her work, but it also offers up a more politicized and historically nuanced understanding of poetic modernism between the wars, one that retains a sense of the formal complexities of poetic language and the poet's own ethical imperatives whilst also recognising the material impact of modernity upon the modernist poem. This book will appeal, therefore, not only to scholars already familiar with Moore's poetry but more widely to those interested in modernism and American culture between the wars.

Hegel's Antiquity aims to summarize, contextualize, and criticize Hegel's understanding and treatment of major aspects of the classical world, approaching each of the major areas of his historical thinking in turn: politics, art, religion, philosophy, and history itself. The discussion excerpts relevant details from a range of Hegel's works, with an eye both to the ancient sources with which he worked, and the contemporary theories (German aesthetic theory, Romanticism, Kantianism, Idealism (including Hegel's own), and emerging historicism) which coloured his readings. What emerges is that Hegel's interest in both Greek and Roman antiquity was profound and is essential for his philosophy, arguably providing the most important components of his vision of world-history: Hegel is generally understood as a thinker of modernity (in various senses), but his modernity can only be understood in essential relation to its predecessors and 'others', notably the Greek world and Roman world whose essential 'spirit' he assimilates to his own notion of Geist.

This is a comprehensive, integrated account of eighteenth and early nineteenth century German figurative aesthetics. The author focuses on the theologically-minded discourse on the visual arts that unfolded in Germany, circa 1754-1828, to critique the assumption that German romanticism and idealism pursued a formalist worship of beauty and of unbridled artistic autonomy. This book foregrounds what the author terms an "Aesthetics of Figurative Theo humanism". It begins with the sculptural aesthetics of Johann Joachim Winckelmann and Gottfried Herder before moving on to Karl Philipp Moritz, Wilhelm Heinrich Wackenroder and Friedrich Schelling. The reader will discover how this aesthetic tradition, after an initial obsession with classical sculpture, chose painting as the medium more suited to the modern self's exploration of transcendence. This paradigm-shift is traced in the aesthetic discourse of Friedrich Schlegel and Georg Wilhelm Friedrich Hegel. In this work, the widespread prejudice that such aesthetics initiated a so-called "Modern Grand Narrative of the Arts" is deconstructed. One accusation directed at 18th century aesthetics has been that it realised into "Art" what had previously been a living, rich tissue of meaning: this work shows how Figurative Theo humanism's attention to aesthetic values was never detached from deeper theological and humanistic considerations. Furthermore, it argues that this aesthetic discourse never forgot that it emerged from modern disenchantment—far from occluding the dimension of secularization, it draws poignant meaning from it. Anyone with an interest in the current debates about the scope and nature of aesthetics (philosophers of art, theology, or religion) will find this book of great interest and assistance.

This is the first complete translation of the biographies of fifteen artists, including Annibale Carracci, Caravaggio, Rubens, Van Dyck, and Poussin, written by the seventeenth-century antiquarian Giovan Pietro Bellori. Originally conceived as a continuation of Vasari's famous Lives, it is a fundamental source for seventeenth-century Italian art and artistic theory, providing detailed descriptions of extant and lost works of art, while casting light on the cultural politics of contemporary Rome and the relations between Rome and France. The importance of Bellori's Lives lies in the scrupulous documentation of artists, many of whom he knew personally; the author's detailed descriptions of their works; and his exposition of the classicist theory of art in the introductory lecture, the Idea. This volume contains the twelve Lives published in the original edition of 1672 and three Lives (Guido Reni, Andrea Sacchi, and Carlo Maratti) that survive in manuscript form and that were published for the first time in 1942.

In this study, Beat Wyss provides a critical analysis of Hegel's theories of art history. Analogous to his philosophy of history, Hegel viewed the history of art in dialectical terms: With its origins in the Ancient Near East, Western art culminated in Classical Greece, but began its decline already in the Hellenistic period. Yet, as Wyss posits, art refuses its programmed demise. He highlights the political dimension of this contradiction, showing the implications of theories that subordinate art to the will of absolute rule.

Walter Pater and the Language of Sculpture is the first monograph to discuss the Victorian critic Walter Pater's attitude to sculpture. Bringing together Pater's aesthetic theories with his

theories on language and writing, it demonstrates how his ideas of the visual and written language are closely interlinked. This study throws new light on the extraordinary complexity and coherence of Pater's writing, and repositions him solidly within Victorian art and literature.

Those who study the nature of beauty are at once plagued by a singular issue: what does it mean to say something is beautiful? On the one hand, beauty is associated with erotic attraction; on the other, it is the primary category in aesthetics, and it is widely supposed that the proper response to a work of art is one of disinterested contemplation. At its core, then, beauty is a contested concept, and both sides feel comfortable appealing to the authority of Plato, and via him, to the ancient Greeks generally. So, who is right--if either? Beauty offers an elegant investigation of ancient Greek notions of beauty and, in the process, sheds light on modern aesthetics and how we ought to appreciate the artistic achievements of the classical world itself. The book begins by reexamining the commonly held notion that the ancient Greeks possessed no term that can be unambiguously defined as "beauty" or "beautiful." Author David Konstan discusses a number of Greek approximations before positioning the heretofore unexamined term *káλλos* as the key to bridging the gap between beauty and desire, and tracing its evolution as applied to physical beauty, art, literature, and more. Throughout, the discussion is enlivened with thought-provoking stories taken from Homer, Plato, Xenophon, Plutarch, and others. The book then examines corresponding terms in ancient Latin literature to highlight the survival of Greek ideas in the Latin West. The final chapter will compare the ancient Greek conception of beauty with modern notions of beauty and aesthetics. In particular, the book will focus on the reception of classical Greek art in the Renaissance and how Vasari and his contemporaries borrowed from Plato the sense that the beauty in art was transcendental, but left out the erotic dimension of viewing. A study of the ancient Greek idea of beauty shows that, even if Greece was the inspiration for modern aesthetic ideals, the Greek view of the relationship between beauty and desire was surprisingly consistent--and different from our own. Through this magisterial narrative, it is possible to identify how the Greeks thought of beauty, and what it was that attracted them. Their perceptions still have something important to tell us about art, love, desire--and beauty.

The first of its kind, *A Companion to Ancient Aesthetics* presents a synoptic view of the arts, which crosses traditional boundaries and explores the aesthetic experience of the ancients across a range of media—oral, aural, visual, and literary. Investigates the many ways in which the arts were experienced and conceptualized in the ancient world Explores the aesthetic experience of the ancients across a range of media, treating literary, oral, aural, and visual arts together in a single volume Presents an integrated perspective on the major themes of ancient aesthetics which challenges traditional demarcations Raises questions about the similarities and differences between ancient and modern ways of thinking about the place of art in society

"*Human Dispositions* explores new conventions for posing and positioning human figures in pictorial, architectural, and theatrical space in Europe in the decades leading up to WWI. The author contends that questions of "disposition" are vital to understanding a key transitional period in the history of Western modernism. Around 1885, avant-garde artists began to present human figures in strictly frontal, lateral, and dorsal postures. The effect, compared with standard, classical representations of the human figure, was both archaic and advanced, in keeping with contemporary theories of evolution and human psychology. These new ways of posing figures was how modern artists challenged long, deeply held assumptions about human consciousness and the human being's privileged status in the world. Featured are three major works: the painting *Poseuses* (1886-1888) by the French Neo-Impressionist artist Georges Seurat; the *Beethovenfries* mural (1902) by the Austrian Secessionist painter Gustav Klimt; and the ballet *L'Après-midi d'un faune* (1912) by the Russian dancer and Ballets Russes choreographer Vaslav Nijinsky. Each work created an uproar when first presented. They were meant to be manifestos for the new values of a modern world and to overturn the superior, cerebral, moral status of the human subject"--

Ad Reinhardt is probably best known for his black paintings, which aroused as much controversy as admiration in the American art world when they were first exhibited in the 1950s. Although his ideas about art and life were often at odds with those of his contemporaries, they prefigured the ascendance of minimalism. Reinhardt's interest in the Orient and in religion, his strong convictions about the value of abstraction, and his disgust with the commercialism of the art world are as fresh and valid today as they were when he first expressed them.

This book investigates the nature of aesthetic experience with the help of ancient material, exploring our responses to both narratives and images.

This volume is a major, groundbreaking study of the modernist E. E. Cummings' engagement with the classics. With his experimental form and syntax, his irreverence, and his rejection of the highbrow, there are probably few current readers who would name Cummings if asked to identify twentieth-century Anglophone poets in the classical tradition. But for most of his life, and even for ten or twenty years after his death, this is how many readers and critics did see Cummings. He specialized in the study of classical literature as an undergraduate at Harvard and his contemporaries saw him as a "pagan" poet or a "Juvenalian" satirist, with an Aristophanic sense of humor. In *E.E. Cummings' Modernism and the Classics*, Alison Rosenblitt aims to recover for the contemporary reader this lost understanding of Cummings as a classicizing poet. The book also includes an edition of previously unpublished work by Cummings himself, unearthed from archival research. For the first time, the reader has access to the full scope of Cummings' translations from Horace, Homer, and Greek drama, as well as two short pieces of classically-related prose, a short "Alcaics" and a previously unknown and classicizing parody of T. S. Eliot's *The Waste Land*. This new work is exciting in its own right and essential to understanding Cummings' development as a poet.

Starting from differences between reenactment and the more established practice of historical reconstruction, leading practitioners and theorists ask how the notion of preservation and representation associated with reconstruction is transformed by reenactment into historical experience and affective relation to the past in the present. In other terms: How does dance convey historical meaning through sensuous form? Danced reenactment poses the problem of history and historicity in relation to the troubled temporality inherent to dance itself. Ephemerality as the central trope of dance is hence displaced in favor of dance as a reiterative practice that confounds categories of chronological time and opens up a theoretical space of history that is often invisibilized by ideologies of immediacy traditionally attributed to dancing.

The Oxford Handbook of Greek and Roman Art and Architecture Oxford Handbooks

This book traces the roots of modern notions of celebrity, fame, and infamy back to the Hellenistic period of classical antiquity, when sensational personages like Cleopatra of Egypt and Alexander the Great became famous world-wide.

Sixteen papers originally presented in two colloquia and a workshop at the 2017 Annual Meeting of the Archaeological Institute of America in Toronto

Brill's Companion to the Reception of Classics in International Modernism and the Avant-Garde examines the ways in which Ancient Greek and Roman culture were appropriated by a global set of authors from the late nineteenth to early twentieth centuries.

The frames of classical art are often seen as marginal to the images that they surround. Traditional art history has tended to view framing devices as supplementary 'ornaments'. Likewise, classical archaeologists have often treated them as tools for taxonomic analysis. This book not only argues for the integral role of framing within Graeco-Roman art, but also explores the relationship between the frames of classical antiquity and those of more modern art and aesthetics. Contributors combine close formal analysis with more theoretical approaches: chapters examine framing devices across multiple media (including vase and fresco painting, relief and free-standing sculpture, mosaics, manuscripts and inscriptions), structuring analysis around the themes of 'framing pictorial space', 'framing bodies', 'framing the sacred' and 'framing texts'. The result is a new cultural history of framing - one that probes the sophisticated and playful ways in which frames could support, delimit, shape and even interrogate the images contained within.

Archaism, an international artistic phenomenon from early in the twentieth century through the 1930s, receives its first sustained analysis in this book. The distinctive formal and technical conventions of archaic art, especially Greek art, particularly affected sculptors—some frankly modernist, others staunchly conservative, and a few who, like American Paul Manship, negotiated the distance between tradition and modernity. Susan Rather considers the theory, practice, and criticism of early twentieth-century sculpture in order to reveal the changing meaning and significance of the archaic in the modern world. To this end—and against the background of Manship's career—she explores such topics as the archaeological resources for archaism, the classification of the non-Western art of India as archaic, the interest of sculptors in modern dance (Isadora Duncan and Ruth St. Denis), and the changing critical perception of archaism. Rather rejects the prevailing conception of archaism as a sterile and superficial academic style to argue its initial importance as a modernist mode of expression. The early practitioners of archaism—including Aristide Maillol, André Derain, and Constantin Brancusi—renounced the rhetorical excess, overrefined naturalism, and indirect techniques of late nineteenth-century sculpture in favor of nonnarrative, stylized and directly carved works, for which archaic Greek art offered an important example. Their position found implicit support in the contemporaneous theoretical writings of Emmanuel Löwy, Wilhelm Worringer, and Adolf von Hildebrand. The perceived relationship between archaic art and tradition ultimately compromised the modernist authority of archaism and made possible its absorption by academic and reactionary forces during the 1910s. By the 1920s, Paul Manship was identified with archaism, which had become an important element in the aesthetic of public sculpture of both democratic and totalitarian societies. Sculptors often employed archaizing stylizations as ends in themselves and with the intent of evoking the foundations of a classical art diminished in potency by its ubiquity and obsolescence. Such stylistic archaism was not an empty formal exercise but an urgent affirmation of traditional values under siege. Concurrently, archaism entered the mainstream of fashionable modernity as an ingredient in the popular and commercial style known as Art Deco. Both developments fueled the condemnation of archaism—and of Manship, its most visible exemplar—by the avant-garde. Rather's exploration of the critical debate over archaism, finally, illuminates the uncertain relationship to modernism on the part of many critics and highlights the problematic positions of sculpture in the modernist discourse.

This book deals with processes of reception in visual arts. Images (in the broadest sense) from different cultures and times are examined. The volume focuses on two key interpretations of reception. On the one hand, reception is understood as a concept of repetition and revision spanning different cultures and time periods. On the other hand, reception is also seen as the process of perceiving images. Both ways of understanding can be described by the metaphor of migration of images: in the first case, images migrate from one medium to another; in the second case, they migrate from the artefact into the human body. The contributions to this volume cover a variety of approaches coming from different disciplines such as Ancient Oriental philology, English and American studies, classical studies, classical archaeology, communication studies, cultural studies, art history, aesthetics, literature, media studies, philosophy, journalism, Romance studies, sociology, Near Eastern archaeology, prehistory, and classical studies.

This title offers an investigation of the many diverse ways in which literary texts of the classical world have been responded to and refashioned by English writers. Covering English literature from the early Middle Ages to the present, it both synthesizes existing scholarship and presents new research.

Gotthold Ephraim Lessing first published *Laokoon, oder über die Grenzen der Mahlerey und Poesie* (*Laocoon, or on the Limits of Painting and Poetry*) in 1766. Over the last 250 years, Lessing's essay has exerted an incalculable influence on western critical thinking. Not only has it directed the history of post-Enlightenment aesthetics, it has also shaped the very practices of 'poetry' and 'painting' in a myriad of different ways. In this anthology of specially commissioned chapters - comprising the first ever edited book on the Laocoon in English - a range of leading critical voices has been brought together to reassess Lessing's essay on its 250th anniversary. Combining perspectives from multiple disciplines (including classics, intellectual history, philosophy, aesthetics, media studies, comparative literature, and art history), the book explores the Laocoon from a plethora of critical angles. Chapters discuss Lessing's interpretation of ancient art and poetry, the cultural backdrops of the eighteenth century, and the validity of the Laocoon's observations in the fields of aesthetics, semiotics, and philosophy. The volume shows how the Laocoon exploits Greek and Roman models to sketch the proper spatial and temporal 'limits' (*Grenzen*) of what Lessing called 'poetry' and 'painting'; at the same time it demonstrates how Lessing's essay is embedded within Enlightenment theories of art, perception, and historical interpretation, as well as within nascent eighteenth-century ideas about the 'scientific' study of Classical antiquity (*Altertumswissenschaft*). To engage critically with the Laocoon, and to make sense of its legacy over the last 250 years, consequently involves excavating various 'classical presences': by looking back to the Graeco-Roman past, the volume demonstrates, Lessing forged a whole new tradition of modern aesthetics. Sports are the most popular spectator events in the history of the world. This volume demonstrates how sports shape societies and individuals. The essays offer critical new insights and historical case studies from historians, theorists, literature scholars, and athletes.

In the last twenty years, reception studies have significantly enhanced our understanding of the ways in which Classics has shaped modern Western culture, but very little attention has been directed toward the reception of classical architecture. *Housing the New Romans: Architectural Reception and Classical Style in the Modern World* addresses this gap by investigating ways in which appropriation and allusion facilitated the reception of Classical Greece and Rome through the requisition and redeployment of classicizing tropes to create neo-Antique sites of "dwelling" in the 19th and early 20th centuries. The volume, across nine essays, will cover both European and American iterations of place making, including Sir John Soanes' house in London, the Hotel de Beauharnais in Paris, and the Getty Villa in California. By focusing on structures and places that are oriented towards private life-houses, hotels, clubs, tombs, and gardens-the volume directs the critical gaze towards diverse and complex sites of curatorial self-fashioning. The goal of the volume is to provide a multiplicity of interpretative frameworks (e.g. object-agency enchantment, hyperreality, memory-infrastructure) that may be applied to the study of architectural reception. This critical approach makes *Housing the New Romans* the first work of its kind in the emerging field of architectural and landscape reception studies and in the hitherto textually dominated field of classical reception.

A Companion to Modern Art presents a series of original essays by international and interdisciplinary authors who offer a comprehensive overview of the origins and evolution of artistic works, movements,

approaches, influences, and legacies of Modern Art. Presents a contemporary debate and dialogue rather than a seamless consensus on Modern Art Aims for reader accessibility by highlighting a plurality of approaches and voices in the field Presents Modern Art's foundational philosophic ideas and practices, as well as the complexities of key artists such as Cezanne and Picasso, and those who straddled the modern and contemporary Looks at the historical reception of Modern Art, in addition to the latest insights of art historians, curators, and critics to artists, educators, and more

Explores how, after Nietzsche, Dionysus and the ancient Greeks would never be the same again.

Displaying the Ideals of Antiquity investigates the study and display of ancient sculpture from archaeological, art historical, and museum studies perspectives. Ancient sculptures not only give us knowledge about ancient Greek and Roman pasts, but they also mediate ideals that inform modern perceptions of antiquity. This book analyzes how an art historical tradition establishes and preserves an idealized view of antiquity in classical archaeology and in museum exhibitions. The authors investigate how these ideals are kept alive today—an approach that often is neglected in studies on ancient reception. This book offers an international scope and illustrates how academic conceptual foundations influence museum exhibitions. This timely volume discusses contemporary museum exhibitions of ancient sculpture and clarifies how old discourses continue to affect museum exhibitions and conceptualizations of ancient sculptures. The authors analyze close to 100 museums around the world, and demonstrate the ways in which ancient sculptures are mediated across Europe and the West.

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