

REVIEW ARTICLE

ARCHAEOLOGY IN GREECE 2022–2023

8 Greek art: recent developments and current trends

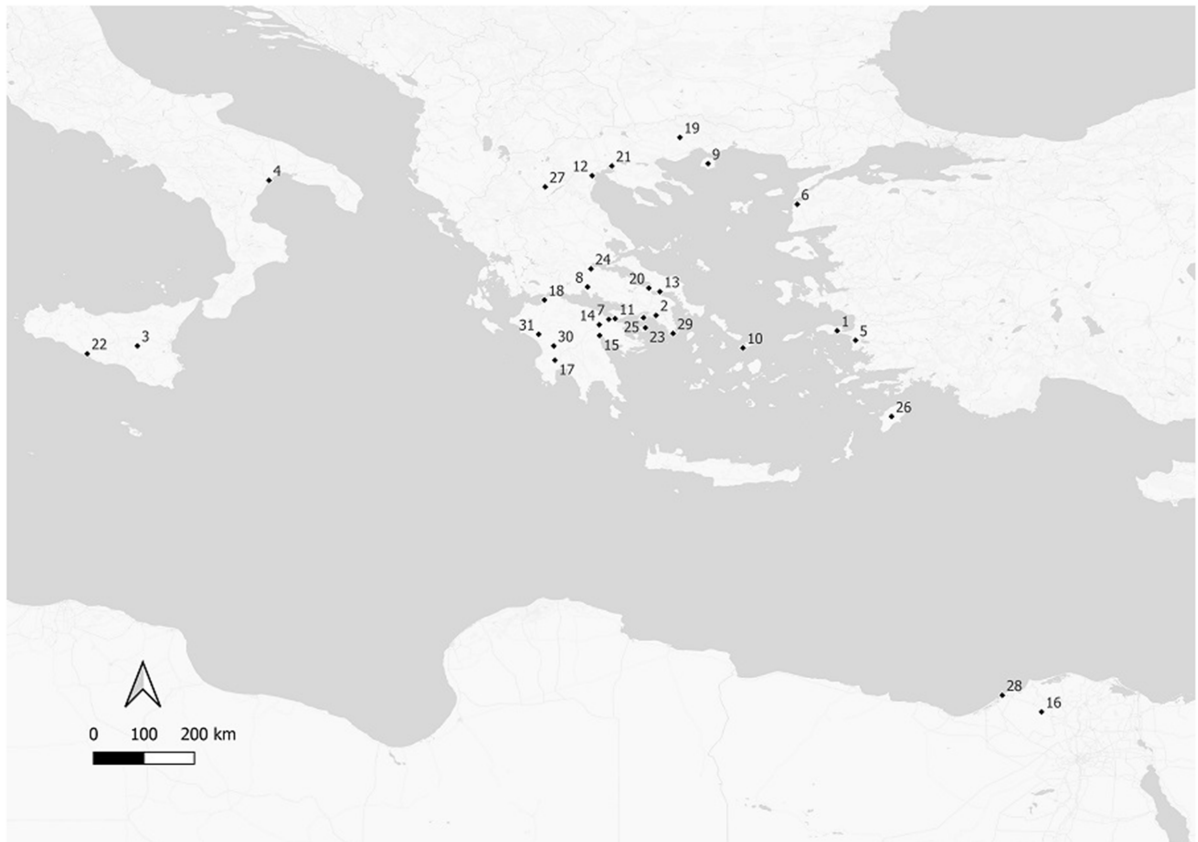
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This review essay focuses on recent developments and trends in the study of ancient Greek art. The publications covered date primarily to the period beginning in 2017–2018, though selected earlier works have been included where considered to be of particular merit or importance. Examples have been chosen to span and represent the long Archaic to Hellenistic phases (eighth–first century BC), and a full range of artistic categories and media have been featured in the discussions. In order to structure the large quantity of bibliography available, the presentation is divided into several broad categories according to themes (e.g. sites, reports, guides; exhibitions, conferences, Festschriften) or materials (e.g. sculpture and terracottas; metals, coins, gems, and jewellery). Where possible, digital resources applicable to the discipline have also been mentioned and cited. By way of conclusion, some general observations are made about the subjects of Greek art that seem not only to be the most prevalent in recent scholarship, but also transcend artistic medium, style, and scale – among them the body and adornment, senses and emotion, aesthetics and beauty, religion and performance, and archaeological contexts and intercultural connections.

Introduction

A little more than a decade ago, *A Companion to Greek Art*, inspired by similar edited volumes concerned with modern art, was conceived in an effort to bring a variety of old and new voices to the field (Smith and Plantzos 2012). For its purposes, ‘Greek art’ was widely construed to include architecture, colonization, and reception, and the book was reissued in paperback in 2018 with corrections and an updated bibliography. Since that time, other companions and handbooks – notably those edited by Clemente Marconi on Greek and Roman art and architecture (2014), with a recommended section on ‘approaches’, and by Margaret Miles on Greek architecture (2016), which includes temple decoration – have found a home on the bookshelves of student and scholar alike; and a place for Greek art and all it entails was established alongside no shortage of such volumes devoted to many aspects and periods of the ancient Mediterranean world. Simultaneously, a spate of introductory textbooks in English, most commissioned by their publishers, began to take shape in a feverish attempt to bring Greek art (often coupled with ‘archaeology’) up to date for a student audience through the incorporation of new finds and photographs, and importantly fresh perspectives (Neer 2011/2018; Maffre 2013, in French; Barringer 2015; Stansbury-O’Donnell 2015; Plantzos 2016, translated from the Greek original of 2011).

While each of these books continues to play a role in the general presentation of Greek art, a field still bound by chronology and canon, the focus in what follows is on more recent developments and trends, as well as on the space and place of Greek art as it relates to Classical studies, Mediterranean archaeology, and to an extent the history of art (Map 8.1). For our purposes, Greek art incorporates the visual imagery and material objects, both small and large, recovered from the past and, as such, situated within the broader field of Classical archaeology. Given the large number of publications that cover only the past five to six years, among them single-authored monographs, edited volumes, site reports, and journal articles, this summary of the literature will primarily be drawn on books from that period, and occasionally journal articles or earlier works considered to be of particular merit or importance. Examples are chosen to span the long Archaic to Hellenistic phases (eighth–first century BC). A full range of artistic categories and media are included in the many publications cited, among them sculpture, vases, terracottas, painting, mosaic, and metals. Architecture is largely excluded, and the recent feature on it in *Archaeological Reports* covers current bibliography of relevance, especially pertaining to sanctuaries as an ancient setting and archaeological context for art across the Greek world (Sapirstein 2023, 175–77).



Map 8.1. 1. Samos; 2. Athens; 3. Morgantina; 4. Metapontum; 5. Miletus; 6. Troy; 7. Corinth; 8. Delphi; 9. Thasos; 10. Delos; 11. Isthmia; 12. Methone; 13. Eretria; 14. Nemea; 15. Argos; 16. Naukratis; 17. Messene; 18. Patras; 19. Drama; 20. Chalkis; 21. Thessaloniki; 22. Agrigento; 23. Aphaia; 24. Thermopylae; 25. Salamis; 26. Rhodes; 27. Argilos; 28. Alexandria; 29. Sounion; 30. Bassai; 31. Olympia.

General, surveys, reference

In addition to the books already mentioned, general introductions that serve students and the public continue to be generated. A traditional staple, John Boardman's *Greek Art* was updated a fifth time in 2016, 50 years after its original publication. Along with his handbooks on vases and sculpture, it continues to be made available in many languages. A third edition of Tonio Hölscher's *Die griechische Kunst* appeared in 2022, as well as two handbooks for university students in Italian (Lippolis and Rocco 2020; Bejor, Castoldi and Lambrugo 2021, updated edition) and the posthumous writings of Phillippe Bruneau, *Propos sur l'art grec*, based on a series of courses for students (Balut and Brun-Kyriakidis 2017). Also intended for a general readership, the new edition of Thomas Carpenter's *Art and Myth in Ancient Greece* (2021) is now illustrated almost entirely in colour and as such is friendlier on the eyes. While issues of style are no longer *au courant*, William Childs' detailed and erudite tome on the fourth century BC (2018) fills a much-needed gap and helps to question both past and existing systems of chronology, terminology, and framing (e.g. where does the Late Classical end and Hellenistic begin?). A rather different tactic is taken by Kristen Seaman (2020), who uses three well-known, if less-representative, works of Hellenistic art as case studies to explore connections between rhetorical techniques, education, and artistic innovation. Though by no means an introduction to Hellenistic art, it is an accessible account that addresses through interdisciplinary means many of the concerns raised in the late Andrew Stewart's thematically-driven *Art in the Hellenistic World* (2014).

Greek art also continues, both directly and indirectly, to find its way into handbooks and companions that address a wide variety of topics. Such chapters make excellent starting points for further exploration

and provide useful bibliography. Singled out for mention, given their clarity and coverage, are: Alistair Harden's essay on 'Animals in Classical art' (2014); Milette Gaifman's questioning of 'Visual evidence' for ancient religion (2015); Olympia Bobou's 'Representations of children in ancient Greece' (2018); Sheramy Bundrick's 'Visualizing music' (2020); Hariclia Brecolaki's inspiring piece on 'Greek interior decoration' (2016/2020); and Olga Palagia's 'The iconography of war' (2021). Not surprisingly, Greek art and material culture are woven throughout *The Cambridge Companion to Ancient Athens* (Neils and Rogers 2021), with dedicated chapters on coins, pottery, and sculpture. Also helpful to consult are volumes in 'cultural history' series (such as Bloomsbury's), which incorporate Greek art in a variety of often unexpected ways and through such timely themes as the senses (Bradley 2014/2019), race and gender (Haley 2022), and objects (Osborne 2022). Similarly, the edited volumes in 'The Senses in Antiquity', a series produced by Routledge in recent years, includes Greek art variously treated: for example, Grethlein (2016) on sight and vases; Turner (2016) on sight and death; Platt and Squire (2017) on haptics. While bringing the discipline in line with subjects already well treated by art historians and anthropologists, some of these authors are arguably more approachable for beginners than others. Much of relevance to our discipline is to be found in the substantial *Dictionnaire du corps dans l'Antiquité* (Bodiou and Mehl 2019), a reference resource that both promises and delivers. Although something of a mixed bag, [Oxford Bibliographies online](#) may also be recommended for references to date on many subjects (e.g. Greek art, sculpture, numismatics), the most recent being the entry on Greek vase-painting (Smith 2019).

Sites, reports, guides

The presentation of primary archaeological finds deriving from archaeological sites remains a vital resource in the study of Greek art. Large-scale excavations in Greece, such as those at the **Heraion of Samos (ID18179, ID17978)** directed by the DAI and those at the **Athenian Agora (ID18538, ID18405)** under the auspices of the ASCSA, have provided carefully studied and well-dated bodies of material, and offer new content, proper context, and points of comparison for many categories of Greek art. Outside of Greece, substantial sites in Sicily (e.g. **Morgantina**), south Italy (e.g. **Metapontum**), and Turkey (e.g. **Miletus**) have been similarly treated in the past and their series continue (Bottini *et al.* 2019; Schaus 2021, Laconian and Chian pottery; Bell 2022) or have been launched anew (e.g. Rose, Lynch and Cohen 2019, Iron Age-Classical **Troy**). Site report volumes, often covering a single artefact type, medium, or chronological period, continue to appear in traditional print format, though increasingly with full or partial digital access options. Regardless, with the right amount of patient looking, they should be viewed as a fundamental (if somewhat underutilized) source of new examples as well as opportunities to review and reevaluate existing narratives about sites and regions, and their visual and material culture.

Several site-based volumes devoted to sculpture, and particularly beneficial to the study of Greek art, have appeared recently: the Gymnasium area at **Corinth** (Sturgeon 2022); the corpus of over 2,000 published and unpublished fragments from **Delphi** (Martinez 2021a); 'heroic' reliefs from **Thasos** (Holtzmann 2018); votive and honorific monuments at **Delos** (Herbin 2019); and votive reliefs from the Athenian Agora (Lawton 2017). Other recent contributions to note present other types of evidence and would include one on Hellenistic fine ware pottery from Corinth (James 2018), another from the same site on terracotta finds (Klinger 2021), Late Classical and Hellenistic pottery from **Isthmia** (Hayes and Slane 2021), decorated pottery and other finds from **Methone** (Morris and Papadopoulos 2023), and bronzes at Delphi (Aurigny 2019). Several additional publications, like those mentioned from Sicily and south Italy above, include archaeological materials applicable to Greek art (e.g. figure-decorated pottery, coins, metals, terracottas), in various states of preservation, embedded in broader discussions of a site's occupation phases (e.g. Gex 2019, Classical and Hellenistic finds from **Eretria**), or a specific area or campaign (e.g. Bravo and MacKinnon 2018, Shrine of Opheltes at **Nemea**; Touchais and Fachard 2022, Aspis at **Argos**). The ongoing **Naukratis** project based at the British Museum has gathered the excavated finds (over 17,000 objects distributed among more than 70 locations) into an online research catalogue,

offering us an inspiring model for digital-born site reports going forward (<https://www.britishmuseum.org/research/projects/naukratis-greeks-egypt>).

New guidebooks continue to appear for both sites and museums in Greece and remain useful especially for their updated, high-quality illustrations. The new guide to Delphi and its museum (Valavanis 2018), published in Greek, English, and French, is a concise introduction to the monuments and finds on display; while a nicely produced guide to **Messene** (Themelis 2018) is available in both Greek and English. Of particular note are a new guide to the Archaeological Museum of **Patras** (Kolonas and Stavropoulou-Gatsi 2017), one to the Archaeological Museum of **Drama** (Papadopoulos 2019), another coinciding with the opening of the Archaeological Museum of **Chalkis** (Simosi 2022), and a special volume to mark the 60-year anniversary of the Archaeological Museum of **Thessaloniki** (Koukouvou and Ziogana 2022). The late Stephen Miller's edited guide to the site and museum of Nemea has been reissued following his death in 2021 (Miller 2022), and his two-volume personal account of several decades' work at the site is equally valuable for its broader look at the region and the construction of the archaeological museum and its holdings (Miller 2020). The recent presentation of the local and imported sculpture from **Agrigento**, both free-standing and architectural, straddles the line between site report and museum guide, and grants both detail and overview from a voice highly familiar with the site itself and the phenomenon of Greek art and material culture in Sicily in general (De Miro 2021a; cf. De Miro 2023). Iconography and offerings are treated by several authors in an edited volume focused on cult and representation of Artemis in the context of sanctuaries of Apollo, a clever and comparative way to approach art/artefact and one that foregrounds archaeological context (Aurigny 2021).

Exhibitions, conferences, *Festschriften*

Despite the limitations of the COVID pandemic, there has been no shortage of exhibitions engaging Greek art. The ones underscored here have generated published catalogues and represent an impressive range of themes that perhaps indicate the best of all the true 'state of the field'. Three 'emerging cities' in Crete were highlighted at the Museum of Cycladic Art in 2018–2019, which featured some 500 artefacts, among them statues, reliefs, and jewellery, dating from the Neolithic to the Byzantine periods, with an accompanying catalogue published in Greek and English (Stampolidis *et al.* 2020). Classical art situated in relation to the wider ancient worlds of Egypt and Persia framed two exhibitions organized at the Getty, each showcasing artistic and cultural interplay and resulting in lavishly illustrated catalogues (Spier, Potts and Cole 2018; 2022). The proceedings of the scholarly symposium coinciding with one of them also appeared in 2022 and is available in print or via Open Access under the title *Egypt and the Classical World: Cross-Cultural Encounters in Antiquity* (Spier and Cole 2022; <https://www.getty.edu/publications/egypt-classical-world>). In keeping with growing interest in animals in antiquity, the exhibition at Harvard on animal-shaped vessels understood in relation to feasting practices resulted in a beautifully produced catalogue gathering evidence from prehistoric Greece to medieval China (Ebbinghaus 2018). Concerned exclusively with the horse in Greek art and culture were exhibitions in Virginia and Athens, the former with a few general essays (Shertz and Stribling 2017), the latter presenting a bilingual series of mini-essays dedicated to individual examples (Neils and Dunn 2022). More restricted in scope have been exhibitions based on artefact type including: terracotta figurines from Thrace and Macedonia and the iconography of Greek coins, each published in both Greek and English (Adam-Veleni, Koukouvou and Palli 2017; Stampolidis, Tsangari and Tassoulas 2017); realism in Greek sculpture (Nowak and Winkler-Horacek 2018); and vases in the oeuvre of the Berlin Painter (Padgett 2017) and in France from the collections in Marseilles and at the Bibliothèque nationale (Détrez 2020).

Other exhibitions chose themes that approach the experience and meaning of Greek art and materiality. Several have drawn on timeless concerns, such as two held in Athens on beauty (**Fig. 8.1**), both published in Greek and English, and both incorporating major stylistic periods and various artistic categories (Lagogianni-Georgakarakos 2018; Stampolidis and Fappas 2021); two on death and the afterlife, including one organized a few years ago by the Museum of Cycladic Art and the Onassis Foundation



8.1. *Diadoumenos on display*, Countless Aspects of Beauty in Ancient Art exhibition at the National Archaeological Museum of Athens, 2018. © Greek Photo News /Alamy Stock Photo.

(Stampolidis and Oikonomou 2014) and the other held more recently at the Getty dedicated to these topics in South Italian vase-painting (Saunders 2021). In keeping with newer trends in both Classics and later historical periods was the landmark exhibition *A World of Emotions*, which showed at the Onassis Cultural Center in New York and also at the Acropolis Museum (Chanotis, Kaltsas and Mylonopoulos 2017; cf. Räuchle, Page and Goldbeck 2022). Another exhibition, *Klangbilder: Musik im antiken Griechenland*, held at the Antikensammlung der Staatlichen Museen in Berlin, similarly emphasized the human experience of music using vases, figurines, sculpture, and a modern kithara replica (Schwarzmaier and Zimmermann-Elseify 2021). The polychrome reconstructions of ancient Greek sculptures, such as the Riace Bronzes and the archer from the temple of **Aphaia** on Aegina, have by now been exhibited in many countries, and have played no small role in altering modern perceptions by downplaying the ‘myth of whiteness’ (Brinkmann, Dreyfus and Koch-Brinkmann 2017).

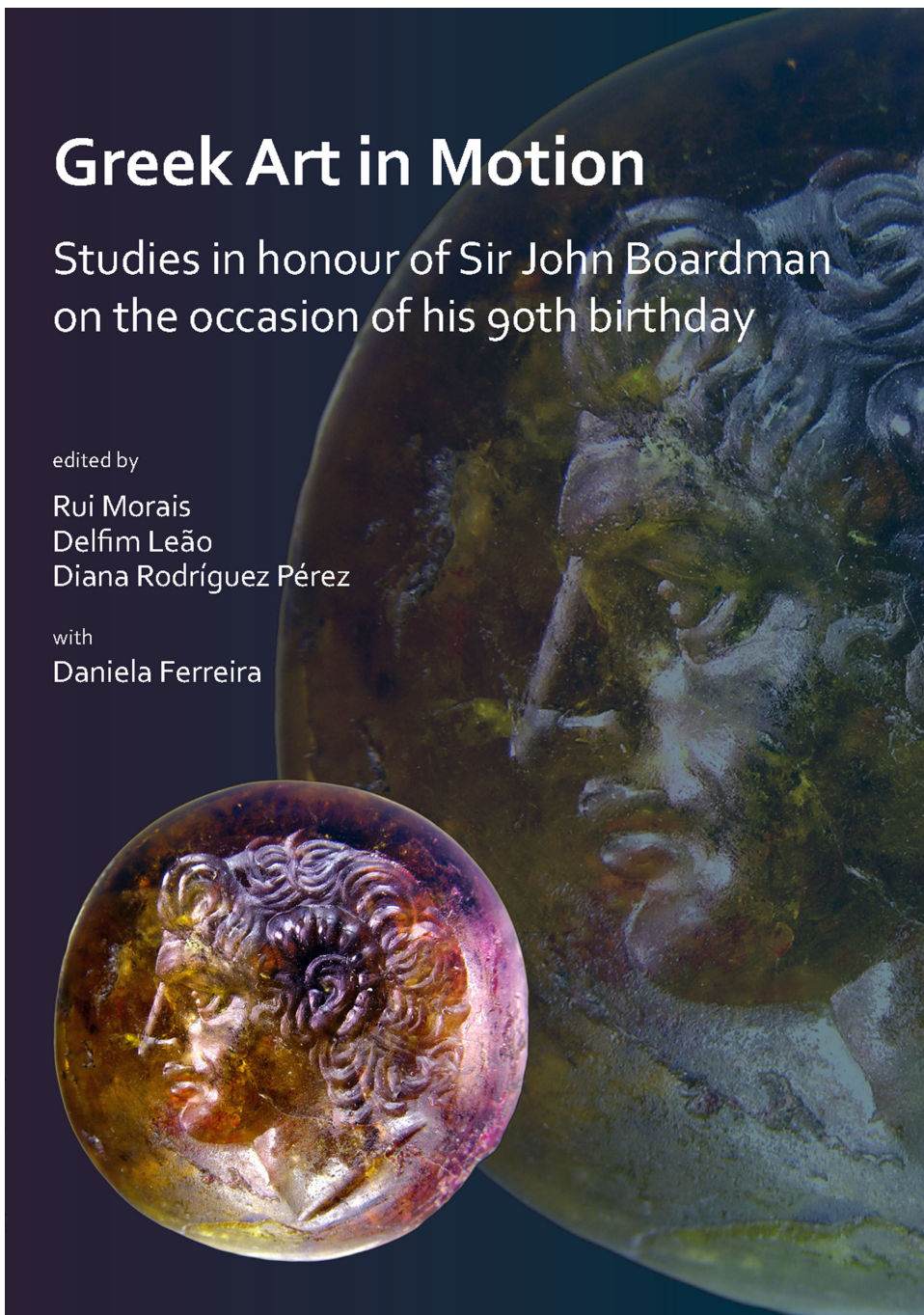
Several exhibitions engage with myth or history, or both. Interestingly, those concerned with mythological subjects have been based outside of Greece. These would include two Italian exhibitions

in Turin and Tivoli, devoted to Herakles and Niobe, respectively, and their reception in later works of Italian art (Von Hase 2018; Bruciati and Angle 2023), and one in Germany on Dionysos in Classical antiquity and beyond, housed at the Saxony-Anhalt Wine Museum at Neuenburg Castle in Freyburg (Philipsen, Lehmann and Hanisch 2018). The Olympian gods were the subject of an exhibition of the Dresden sculpture collection at the Museum Barberini (Knoll and Wetzig with Philipp 2018), and of another in Reggio Calabria (Malacrino, Di Cesare and Marginesu 2019). Bridging myth and history was the exhibition on Troy at the British Museum (Villing *et al.* 2019), which featured everything from the famous Achilles and Penthesilea vase by Exekias of *ca* 530 BC, to Sydney Hodges' 1877 portrait of Heinrich Schliemann and a 1970s collage by African-American artist Romare Bearden. Commemorating the 2,500th anniversary of the Battle of **Thermopylae** and the naval battle of **Salamis** was *Glorious Victories. Between Myth and History / Οι Μεγάλες Νίκες. Στα Όρια του Μύθου και της Ιστορίας* at the National Archaeological Museum in Athens, displaying carefully selected objects (e.g. the bust of Themistocles from Ostia) and a catalogue with essays (Lagogianni-Georgakarakos 2020). The 200-year anniversary of the Greek War of Independence occasioned landmark exhibitions and cultural events, both in Greece and elsewhere (Lagogianni-Georgakarakos and Koutsogiannis 2020; Betite and Wurmser 2021; Lefèvre-Novaro 2021; Martinez 2021b). Further connecting antiquity to modernity, and enlisting Greek art in diverse and creative ways, were exhibitions such as *The Classical Now* at King's College London (Squire, Cahill and Allen 2018); *Picasso and Antiquity* at the Museum of Cycladic Art (Stampolidis and Berggruen 2019); *Peter and Pan: From Ancient Greece to Neverland* at the Israel Museum, Jerusalem (Kreinin 2019); *L'istante e l'eternità. Tra noi e gli antichi* installed at the Baths of Diocletian in Rome (Verger, Osanna and Catoni 2023); and *Freud's Antiquity: Object, Idea, Desire* at the Freud Museum in London, accompanied by a printed catalogue and Open Access digital archive (Armstrong *et al.* 2023; <https://stories.freud.org.uk/freuds-antiquity-object-idea-desire/>).

Some important conference volumes have appeared in the period of this review, though arguably less than usual due to delays in publication. Two conferences on Greek art in general, one held in Edinburgh in 2017 and dedicated to the memory of François Lissarrague who co-organized the event, and the other held at the ASCSA looking specifically at architecture, sculpture, and vase-painting in Athens during the second half of the fifth century, bring to light a range of subjects and approaches (Barringer and Lissarrague 2022; Neils and Palagia 2022). A conference investigating the seventh century was held at the BSA in 2011 and its proceedings include no shortage of essays of relevance here (Charalambidou and Morgan 2017). The occasion of John Boardman's 90th birthday was marked with an international congress in Lisbon, resulting unsurprisingly in a substantial publication mirroring his own wide-ranging contributions to the field (i.e. pottery, gems, trade, colonization, etc.) (Morais *et al.* 2019; **Fig. 8.2**); these are articulated in Boardman's own words in his autobiography of 2020. Singled out for mention is *New Approaches to Ancient Material Culture in the Greek and Roman World*. Originating as a conference in Winnipeg, this interdisciplinary volume updates and expands our thinking through themes such as context, interconnection, experiment, and technology (Cooper 2020).

Another two events, held in Volos and Thessaloniki and concerned exclusively with ceramics (i.e. trade, iconography, workshops), contain in their corresponding volumes papers on Attic finds in Thessaly (Manakidou and Avramidou 2019) and locally and imported wares in the Northern Aegean (Katakouta and Palaiothodoros 2023). Proceedings of two conferences on terracottas in Genoa and Aix-en-Provence, and another on numismatics in Antalya, contain many papers of import and interest (Albertocchi, Cucuzza and Giannattasio 2018; Tekin 2021; Aurigny 2022). Volumes that foreground archaeological context and have material of value to the study of Greek art include one in Copenhagen in 2017 looking at ancient **Rhodes** and another held in the same year commemorating 25 years of research at **Argilos** (Schierup 2019; Bonia and Perreault 2021).

Edited tomes assembled by colleagues and students, and commemorating the life and work of major scholars of Greek art, remain a both standard and delightful feature of our field. Such volumes continue to be treasure troves of unpublished material and often incorporate creative forays unsuited to other venues. Some are quite hefty and their coverage broad in approach and material, while still reflecting well the



8.2. Cover of *Greek Art in Motion: Studies in Honour of Sir John Boardman on the Occasion of his 90th Birthday*. © Rui Morais, Delfin Leão, and Diana Rodríguez Pérez.

careers of their honorand. In this category would be those for Heide Froning (Korkut and Özen-Kleine 2018), Bert Smith (Draycott *et al.* 2018), Eva Simantoni-Bournia (Lambrinoudakis, Mendoni and Koutsoumbou 2021), Georgia Kokkorou-Alevras (Kopanias and Doulfis 2020), Stephanie Böhm (Danner and Leitmeir 2023), and one forthcoming for Jenifer Neils (Rogers, Smith and Steiner *forthcoming*). Others emphasize more exactly the individual scholar's influence and contribution, such as the Early Iron Age in the case of Nota Kourou (Vlachou 2017); pottery or vases for Stella Drougou, François Villard, and François Lissarrague (Giannopoulou and Kallini 2016; Gaultier, Rouillard and Rouveret 2019; Zachari, Lehoux and Niddam 2019); sculpture for Olga Palagia (Goette and Leventi 2019), and another in the

planning stages in memory of Andrew Stewart; and portraiture for Dietrich Boschung (Lang and Marcks-Jacobs 2021). More archaeological in focus, though still beneficial, are volumes for Stephen Miller (Katsonopoulou and Partida 2016), Anthony Snodgrass (Nevett and Whitley 2018, connected with a conference to celebrate his 80th birthday), and Vasileios Petrakos (Kalogeropoulos, Vassilikou and Tiverios 2021). A final group of *Festschriften* place Greek art in wider conversation with the expanse of the ancient Mediterranean world; namely, those for Linda-Marie Günther, Jan Bouzek, Michael Vickers, and the late Gocha Tsetschladze (Beck *et al.* 2017; Pavúk, Klontza-Jaklová and Harding 2018; Sekunda 2020; Boardman *et al.* 2022).

Pottery and vase-painting

The study of ancient figure-decorated pottery remains one of the healthiest and most prolific sub-disciplines of Greek art. This is in no small part represented by the ongoing spate of *Corpus Vasorum Antiquorum* (*CVA*) volumes that continue to make their appearance from museums and collections across Europe, the United States, and beyond. Founded in 1922, the 100-year anniversary of the *CVA* occasioned a sizable gathering of Greek vase specialists in Brussels, the published proceedings of which are already underway. The presentation and place of *CVA* volumes within the modern study of Classical art and archaeology deserve an essay in its own right. Be they centred on period or style, as in Geometric and Corinthian wares in Dresden (Dehl-von Kaenel 2019), on shapes, such as olpe, oinochoai, skyphoi, and kyathoi in Berlin (Schöne-Denkinger 2021), on technique, such as the Attic black- and red-figure vases from Ruvo (Giudice and Giudice 2022), a combination of features, as in Attic black-figure hydriae in Munich (Kreuzer 2017), or the corpus of a collection, such as the Gustavianum-Uppsala University Museum (Blomberg, Nordquist and Roos 2020), the labour, expertise, and expense involved in producing such volumes cries out for digital publication and a fully searchable and collaborative online home moving forward (an updated version of *CVA* online started by the Beazley Archive some years ago: <https://www.cvaonline.org/cva/Home>). The Getty has been the first museum to publish a fully online Open Access *CVA*, that on Athenian red-figure kraters, and we shall see if this idea takes hold (Tsiafakis 2019). Meanwhile the Beazley Archive (which celebrated its 50th anniversary with an international workshop in Oxford) and its pottery database (<https://www.carc.ox.ac.uk/carc/pottery>) endures as the point of entry for students and scholars exploring Athenian vases as part of their research, with newer enterprises, such as AtticPOT (<https://atticpot.ipet.gr/index.php/en/>) and Kerameikos.org (<http://kerameikos.org/>; Fig. 8.3), providing additional digital portals through which to introduce and explore this vast subject.

Painter and potter monographs are largely a thing of the past, as are, for the most part, isolated studies of a single vessel, and one must look elsewhere to find them (i.e. journals, edited volumes). Notable exceptions are Mario Iozzo's guide to the François Vase (2018b), available in Italian and in English, and Nigel Spivey's fascinating and highly readable *The Sarpedon Krater: The Life and Afterlife of a Greek Vase* (2019). Collected papers on Greek vases that cover many different aspects – from production to consumption, connoisseurship to collecting – are appearing regularly in two important series: *Studi miscellanei di ceramografia Grece* produced at the University of Catania (e.g. Giudice and Giudice 2020); and the *Corpus Vasorum Antiquorum Österreich Beiheft*, based on thematic symposiums organized by the Austrian Academy of Sciences (e.g. Kästner and Schmidt 2018; Lang-Auinger and Trinkl 2021). The pottery industry of Archaic Corinth is covered in Eleni Hasaki's insightful publication of the Penteskouphia pinakes, including a chapter on 'technology, workforce and organization' (2021). Vase inscriptions, especially problematic ones, and their meanings remain topics of analysis, be they painted on Tyrrhenian amphorae (Chiarini 2018) or incised before firing (Iozzo 2018a). In a related vein is the study of painted goblets from **Alexandria** which dates them to the Hellenistic period and situates their production in the northwestern Nile Delta (Rodziewicz 2020).

Vessel forms, regional production and the ceramics trade are each represented consistently in scholarship, though deriving from different sources and often representing various agendas. Attic black-figure skyphoi have generated a widely-useful and updated monograph (Malagardis 2017),

Kerameikos.org

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Kerameikos.org is a collaborative project dedicated to defining the intellectual concepts of pottery following the tenets of linked open data and the formulation of an ontology for representing and sharing ceramic data across disparate data systems. While the project is focused primarily on the definition of concepts within Greek black- and red-figure pottery, Kerameikos.org is extensible toward the definition of concepts in other fields of pottery studies.

See the github account at <https://github.com/kerameikos>, which contains repositories for the RDF data and the publication framework. This framework could be applied to other linked data thesauri.

Scientific Committee

The scientific committee includes both pottery and cultural heritage informatics experts.

- Vladimir Alexiev, Ontotext
- Renee Gondak, University of Mary Washington
- Ethan Gruber, American Numismatic Society
- Thomas Mannack, Oxford University
- Tyler Jo Smith, University of Virginia
- Anne-Violaine Szabados, Lexicon Iconographicum Mythologiae Classicae (LIMC-France)

The list of contributors (curators, authors, and translators) to Kerameikos is available at <http://kerameikos.org/editor/>. Through integration with ORCID, we are able to mint DOIs that reflect the intellectual contribution of each editor.

Support

NATIONAL ENDOWMENT FOR THE Humanities

In August 2018, the National Endowment for the Humanities awarded Kerameikos \$85,382 as part of the Digital Humanities Advancement program. An 18-month long Level II project, this will fund the creation of all necessary Archaic and Classical Greek pottery concepts the building of various aggregation or data harvesting tools.

Collaborators

IATH

The Institute for Advanced Technology in the Humanities at the University of Virginia hosts Kerameikos.org.

UNIVERSITY OF OXFORD

The Beazley Archive, Classical Art Research Center, University of Oxford has provided the vocabularies that are the foundation for the project.

8.3. *Kerameikos.org* website, detail of homepage. © Kerameikos.org.

while cups of the same technique and region, those from the Campana Collection housed in the National Archaeological Museum of Florence, have now been carefully presented and illustrated (Heesen and Iozzo 2020). A second volume of vases in the Astarita Collection of the Museo Gregoriano Etrusco in the Vatican has appeared, this one covering, among other areas, Attic bilingual examples (Rocco 2016). Panathenaic prize amphoras are the topic of two noteworthy publications by Norbert Eschbach, who catalogues finds from the Kerameikos (2017) and by Martin Streicher who hones in on their Hellenistic phase (2022). In addition to publications of regional fabrics already mentioned, South Italian vases and their relation to Greek and indigenous ceramics continue to captivate our interest (e.g. Denoyelle, Pouzadoux and Silvestrelli 2018; Kästner and Schmidt 2018; Chamay 2021). Relatedly, several other publications look at issues of mobility and trade in ancient figured-decorated pottery, questioning notions of production, commerce, distribution, and artistic transferal. Particularly thoughtful are: the contributions of Delphine Tonglet (2018) and Sheramy Bundrick (2019), each of whom enters the ongoing debate about Athenian vases in Etruria; an edited volume of essays from a conference panel in 2018 on shapes and markets for Greek and Etruscan vases (Paleothodoros 2022); Nathan Arrington, who addresses anew Athens and her connections during the seventh century (2021); a recent edited collection of papers that explores the context and uses of Attic pottery discovered in some of the more out-of-the-way locations (Fernández and García 2023); and another entitled *Thrace Through the Ages*, though not limited to antiquity in the region (Erdem and Şahin 2023).

Finally, book-length publications on vase iconography and its contribution to Greek visual culture combine well-worn concerns with some more recent ones. The subjects are as varied as the images themselves and many, if not all, cover older territory in newer ways. Collectively, they suggest the traditional aspects of all that is Greek vases alongside a restlessness to move forward. Vases related to the Trojan War, its themes and heroes, continue to bear fruit in studies that combine texts and images, either jointly or separately: e.g. the *Iliad*, Menelaus, supplication (Pedrina 2017; Stelow 2020, ch. 4; De Miro 2021b). Mythological figures and stories are much less in vogue than they once were, though a book on Adonis in South Italian vase-painting is one notable exception (Cambitoglou and Descoedres 2018). Eleni Manakidou bridges myth and cult in her assessment of females who dance for Dionysos on late Archaic Athenian vases (2017). Comparable are two books focused on vases as evidence for ritual practices that demonstrate entirely different approaches. One is a well-illustrated overview of the *symposion* as an Athenian institution by one of the field's most respected scholars, produced in coordination with the

Gerovassiliou Wine Museum (Tiverios 2021); the other is an interdisciplinary study of wreathed figures in festival contexts that considers the symbolic interplay of human, object, and nature (Tempel 2020). Yet a different approach to the natural world is taken by Nikolina Kéi (2021), who revisits flowers and floral ornamentation on vases, and the cultural values and sensorial aspects they potentially represent: a topic itself representative of De Gruyter's outstanding Image and Context (ICON) series on antiquity. An innovative approach to the so-called Phlyax vases of South Italy and Sicily moves beyond the matching of text and image to assess the semantic structure of the scenes and, importantly, the context of their use (Günther 2022). Two recent books deal with everyday individuals and their sphere of activity on vases: John Oakley's introductory 'guide', suitable both for beginners and those in need of reference (2020); and a thorough investigation of different types of labour on vases, including both artisanal (*handwerklicher*) and agricultural (*landwirtschaftlicher*) (Distler 2022). Written from an (art) historical perspective is Robin Osborne's *The Transformation of Athens* (2018), a sustained discussion of an important moment of cultural, technical, and iconographic transition for Greek vase imagery and for Greek art in general, that attempts to distance the subject from the makers (potters and painters) and towards the socio-cultural context that produced and presumably used them.

Sculpture and terracottas

Sculpture, like vases, has featured throughout this review already, and interest in Greek art's historically most revered subject shows no sign of waning. General introductions include a handbook by Olga Palagia (2019), one of the field's most influential and prolific scholars, and another written by Seán Hemingway (2021), curator at the Metropolitan Museum of Art. Individual works – from the Getty Kouros to the Riace warriors, the Kairos of Lysippos to the Nike of Samothrace – lend themselves well to cultural history, object biography, contextual study, and even controversy (e.g. Settis and Paoletti 2015; Azoulay 2017; Clinton *et al.* 2020; Latini 2022; Marx 2022; Shortland and Degryse 2022). Interventions on style, chronology, and artists continue to be produced, mostly taking the form of journal articles (e.g. Adornato 2019, Severe Style; Goette 2021, Archaic; Kansteiner 2021, Polykleitos). Other publications seek out wider technical, stylistic, and historical connections that can be drawn from sculptures, among them edited volumes on Greek and Roman Bronzes (Descamps-Lequime and Mille 2017), another on the 'intermediality' of sculpted image and inscribed text (Dietrich and Fouquet 2022), and a series of lectures given in Paris that connects sculptures of all periods to images on vases, mosaics, and other arts (Hölscher 2018). In addition to the site reports mentioned above, examples of both free-standing and architectural sculpture connected to specific sites (e.g. Barletta 2017, **Sounion**; Barringer 2021, **Olympia**; Higgs 2021, **Bassai**; Stewart 2023, Athenian Agora) or regions (e.g. Andrianou 2017, Thrace; Machaira 2019, Rhodes) are very much in keeping with increased attention to archaeological context in critical studies of the Greek past, as well as a demonstrated need to incorporate legacy data.

Thematic studies of Greek sculpture are somewhat particular to the sub-field. As in other arenas, however, mortuary contexts and religious ritual are especially well-served. They include various books, catalogues, and articles, and intersecting themes such as gesture, emotion, and memory with reliefs, monuments, and cult statues (e.g. Andrianou 2017; Hölscher 2018; Margariti 2019; Michailidou 2020; De Potter 2022). An illustrated account of funerary monuments in the Metropolitan Museum of Art situates large-scale sculpture alongside other visual and material expressions of death and afterlife (Zanker 2021; cf. Estrin 2023, on death and emotion). Portraiture in Greek sculpture continues to yield fruitful results with renewed studies of public and private individual representations (Biard 2017; Ghisellini 2022), issues of realism and verism (Dillon, Prusac-Lindhagen and Lundgren 2021), and period-specific studies of the Classical and the Hellenistic (Queyrel 2020; Fiorello di Bella 2021). A third discernible area of interest is in the reuse and reception of Greek sculpture, as demonstrated by Rachel Kousser's *The Afterlives of Greek Sculptures* (2017), an iconoclastic approach to the problem, and Sarah Rous' *Reset in Stone*, which repackages spolia as 'upcycling' (2019). Two publications take a welcome new look at plaster casts, their collections, past importance, and present potential in the digital realm: one stemming from two conferences (Alexandridis and

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Augustus of Prima Porta

Caligula

Egypt

Epicurus

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The **Digital Sculpture** Project

3D digital modeling often encounters a barrier when confronted with the kind of complex geometry that characterizes most sculpture. Through its Digital Sculpture Project, the Virtual World Heritage Laboratory is pioneering new solutions and applications in this important but neglected area of the digital humanities.

This website is devoted to studying ways in which 3D digital technologies can be applied to the capture, representation and interpretation of sculpture from all periods and cultures. Up to now, 3D technologies have been used in fruitful ways to represent geometrically simple artifacts such as pottery or larger-scale structures such as buildings and entire cities. With some notable exceptions, sculpture has been neglected by digital humanists. The Digital Sculpture Project will fill this gap by focusing on the following issues:

- 3D data capture and documentation
- Digital restoration
- Digital tools for the processing and analysis of digitized sculpture, including colorization
- Analysis of earlier forms of sculptural reproduction, particularly the cast.

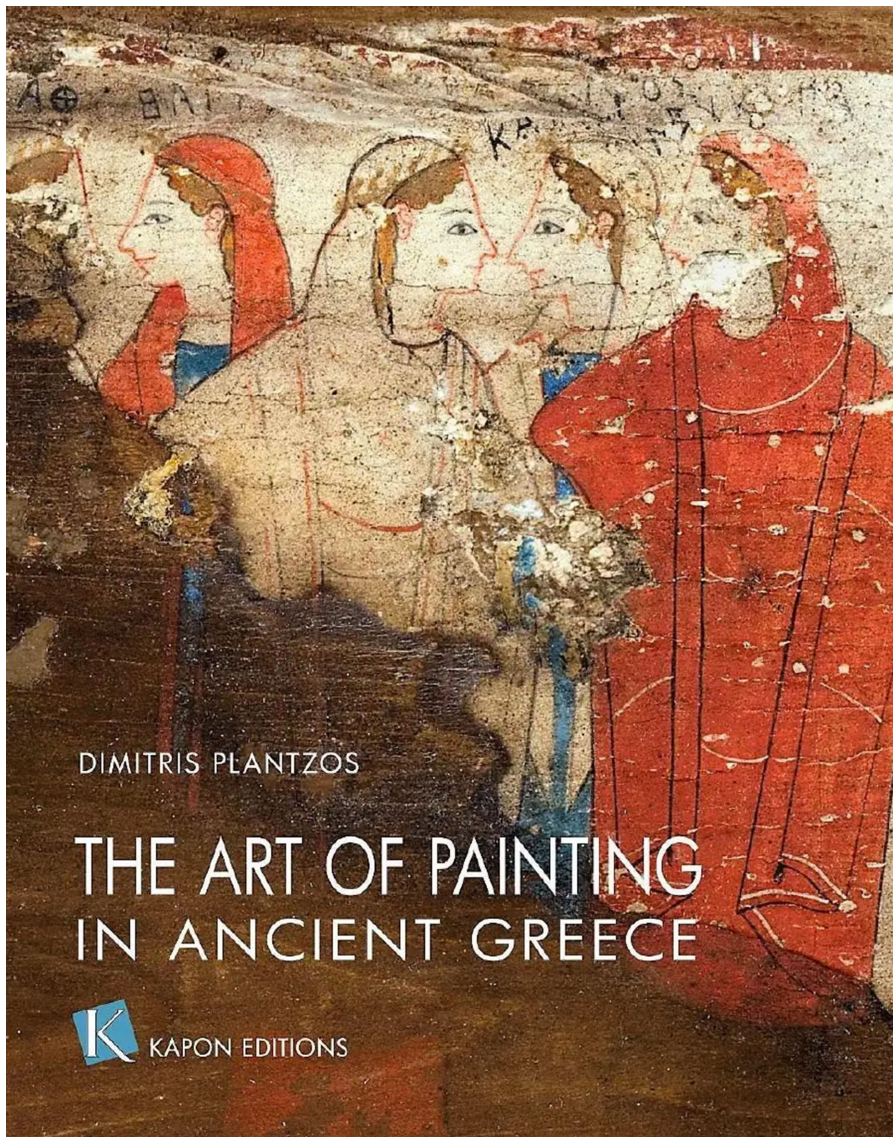
8.4. Digital Sculpture Project, detail of homepage. © Bernard Frischer.

Winkler-Horaček 2022) and the other solely occupied with the Parthenon sculptures (Payne 2021). Related is the *Digital Sculpture Project* (<http://www.digitalsculpture.org/>; Fig. 8.4), which uses 3D technology to document, analyse, and reproduce famous works from ancient Greece and beyond, most recently the Laocoön Group.

On the smaller scale are terracotta sculptures that continue to be discovered in abundance on archaeological sites, as noted above, and also to be examined in their own right. Key contributions to coroplastic studies include exhibitions, such as one in Berlin focused on the context of their use (Veldhues and Schwarzmaier 2022); museum collections (e.g. Panait-Bîrzescu, Sîrbu and Głuszek 2019); themes, such as agency (Hoffmann 2023) or heroic figures of myth (Möller-Titel 2019); regional production and use, as at Akragas (Van Rooijen 2021); and/or types, such as masks from Magna Graecia (Todisco 2020). Two other publications consider relevant material that bridges that somewhat tricky Hellenistic–Roman divide (Papantoniou, Michaelides, Dikomitou-Eliadou 2019; Galbois and Autin 2023). New potential for the reception of monumental Greek sculpture coupled with the modesty of terracotta figurines is unlocked in the discussion of a model of the Athena Parthenos in Liverpool, redated from the Roman period to the 19th century (Muskett 2019).

Painting, colour, mosaic

Ancient Greek painting appears to be back in vogue, as evidenced by the edited volume of J.J. Pollitt that covers Minoan to Roman (2015), and more recently by Dimitris Plantzos' much-needed general



8.5. Cover of *The Art of Painting in Ancient Greece*. © *Dimitris Plantzos*.

introduction, *The Art of Painting in Ancient Greece* (2018, in English and Greek; **Fig. 8.5**), that incorporates the archaeological, textual, stylistic, and technical aspects of both wall- and panel-painting over time. An edited volume grappling with ancient painting and the digital humanities addresses vital research questions and methods and integrates the *Digital Milliet Project* (<https://digmill.perseids.org/>), a database assembling ancient Greek and Latin texts on painting from the sourcebook of the French academic painter, Paul Milliet (Beaulieu and Toillon 2021). The 50-year anniversary of the discovery of the Tomb of the Diver paved the way for an exhibition and various publications that revisit its meaning, reconsider its artistry, and reinforce its significance in the history of ancient painting. Compared by some to Etruscan painting and by others to Greek vases (cf. Zuchtriegel 2018; Meriani and Zuchtriegel 2020; Hölscher 2021), a recent archaeometric study concludes that the tomb represents its own local artistic tradition (Alberghina *et al.* 2020). Closely related to the history of ancient painting is the issue of colour, an area of inquiry that continues to advance as a result of non-invasive techniques of analysis with promising results also applied to sculpture (cf. Brinkmann, Dreyfus and Koch-Brinkmann 2017; Verri *et al.* 2023). It is the theme of a massive edited volume (originating as a conference) crediting a wide range

of perspectives, materials, and approaches (Jockey 2018), as well as a book by Jennifer Stager, who explores the subject via various artistic media, materiality, textual traditions, and the modern white-washing of the Classical past (2022). Mosaics have also been the subject of two studies with rather different aims. The first is a contextual reading of mosaics within the space of the *symposion*, providing an intelligent complement to previous studies by mixing in the role of wine and material objects in a participant's experience (Franks 2018). The second, abundantly illustrated and published in Greek, traces the history and development of figural mosaics in Greece from the fifth century BC to the seventh century AD (Asimakopoulou-Azaka 2023).

Metals, coins, gems, and jewellery

There are a few significant recent studies dedicated exclusively to metals. These include the site report from Delphi covering bronze tripods, cauldrons, and vessels already mentioned (Aurigny 2019); the latest book by Nassos Papalexandrou (2021) on bronze griffin cauldrons scrutinized through technical aspects, formal qualities, and viewer experience; and the stunning second volume of a catalogue of metal vessels and utensils (e.g. Thracian, Anatolian, Greek) in the Vassil Bojkov collection in Sofia, dedicated to the memories of Jan Bouzek and Claude Rolley (Sideris 2021). Another aims to revitalize the discussion of Greek arms and armour by assembling data from excavations and, specifically, appreciating how such objects operated in the funerary context of Hellenistic Macedonia (Juhel 2017). A lengthy article has appeared on gilded wreaths from Late Classical and Hellenistic Greece, including typology and technique, where again mortuary practices are centred, while other contexts also explored (Jeffreys 2022). On a more modest scale are the lead votive figurines from Spartan sanctuaries, representing gods, mortals, animals, and objects, which continue to capture our attention and present challenges of style, chronology, and scientific analysis (e.g. Lloyd 2021; Braun and Engstrom 2022).

Coins and their images are envisioned increasingly as belonging to the history of ancient art. This aspect has been featured in a variety of publications, among them François de Callataÿ's *L'incomparable beauté des monnaies grecques. Les raisons qui fondent leur admiration*, published by the Benaki Museum in 2016, and again in Greek in 2020. Others are the exhibition at the Museum of Cycladic Art and its accompanying catalogue *Money: Tangible Symbols in Ancient Greece*, published in Greek and English and comprising a section on 'money and art' (Stampolidis, Tsangari and Tassoulas 2017), the edited conference volume *ΤΥΠΟΙ: Greek and Roman Coins Seen through Their Images* (Iossif, de Callataÿ, Veymiers 2018), and most recently an exhibition and catalogue celebrating 50 years of the Alpha Bank Numismatic Collection in Greece entitled *The Other Side of the Coin: Persons, Images, Moments* (Tsangari 2023, also in Greek). Other iconographic and historical studies consider portraiture, decorative motifs, symbols, and animals, and associations between coins, other arts, and archaeology (e.g. Campagnolo and Fallani 2018; Castrizio 2018; Kakavas and Papaevangelou-Genakos 2019; Fischer-Bossert 2020; Pangerl 2020; Sidrys 2020). Several volumes have a specifically locational emphasis: e.g. Peloponnese, Arcadia, Crete, Cyrenaica, western Greece, Marseille, Phokaia, and Cimmerian Bosphorus (Depeyrot 2017; Apostolou and Doyen 2018; Asolati and Crisafulli 2018; Stampolidis, Tsangari and Giannopoulou 2019; Abramzon and Kuznetsov 2021; Traeger 2021; Wahl 2021; Devoto 2022; Pekin 2022). Publications of museum holdings and private collections – and in one case an account written by a collector (Eaglen 2017) – include Greek material, addressing the matter of coins as art and adding to the existing corpus of illustrated examples (e.g. Dotkova, Russeva and Bozhkova 2018; Burrer *et al.* 2020; Arslan, Peter and Stolba 2021; Çizmeli-Ögün and Toumpan 2022).

Gems and jewellery, normally listed as 'minor' or 'luxury' arts, are found in many of the exhibition catalogues listed above, but have also been given attention in their own right. Over the past decade or so, John Boardman and Claudia Wagner have published several private gem collections that serve to tell the story of this superb and surprisingly underappreciated art form from antiquity to the modern day. Singled out for mention is *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present* (2018), a beautifully produced book of more than 250 examples, all reproduced with high-quality colour figures and

an index of impressions. In keeping with the turn towards animal studies, it is predictable, given the impressive range of creatures on engraved gems, that these have now been granted their own account, albeit one derived exclusively from the collection of the Israel Museum, Jerusalem (Sagiv 2018). Gems are included in combination with other source materials in Christopher Faraone's 2018 study of Greek and Roman amulets, seen as objects of cultic and magical significance – a topic taken up again in the published proceedings of a workshop held in Budapest (Endreffy, Nagy and Spier 2019). The iconography, portraiture, and ideology of Hellenistic seal impressions, another tiny art form, are presented in a conference volume incorporating evidence from across the Mediterranean sphere (Van Oppen de Ruyter and Wallenfels 2021). Interestingly, some recent publications on jewellery reveal related thematic and chronological trends. The Hellenistic gold jewellery in the Benaki Museum has been the subject of detailed study that enhances our understanding of both craft and trade (Jackson 2017). The acts of a colloquium published in *Gemmae*, an annual devoted to ancient glyptic studies launched in 2019, looks at jewellery (both by type and as a conceptual category) across antiquity (including Greece) for its social, cultural, anthropological, and religious implications (Dasen and Spadini 2020). Coins and jewellery are expertly combined in the conference proceedings of an event held on the island of Ios back in 2009, as portable antiquities with shared qualities, messages, and sometimes even motifs (Liampi, Papaevangelou-Genakos and Plantzos 2017).

Iconography and theme, object and material

It should go without saying that among the most useful and thought-provoking contributions are those which address Greek art by looking at its images and objects collectively, thematically, and materially. Many publications fixed more narrowly around a certain category, such as vases or coins, have already been mentioned. While space does not permit the in-depth treatment that these authors and their works deserve, collectively they demonstrate especially well the ongoing and new concerns of the field and its potential to speak to a broader audience. Several are general treatments of Greek art exclusively or as understood in relation to other ancient Mediterranean traditions (e.g. D'Agostino and Cerchiai 2021). Divided by genre and suitable for less-familiar or student readers is Eva Rystedt's *Excursions into Greek and Roman Imagery* (2023). Based on his Sather lectures is Tonio Hölscher's *Visual Power in Ancient Greece and Rome: Between Art and Social Reality* (2019c), which views images through the lens of lived experience and human interactions, including political and religious ones, and packaged through themes such as space and time. Taking a more philosophical approach, and overlapping with increased attention to the sensory, are two monographs on aesthetics and Greek art – each with a mixture of textual and art historical charm (Witcombe 2018; Grethlein 2020). Also to list for their pioneering approaches to and applications of Greek art are an inspiring edited volume on the materiality of ancient art in Pliny (Anguissola and Grüner 2020); a monograph on attributes and their entanglements (Dietrich 2018); chapters in an edited volume analysing the concept of 'l'aspective' (Barbotin *et al.* 2017); and a thoughtful introduction to the phenomenology of time (Kim 2017).

Myth, epic, and stubborn beholdenness to ancient texts in Classical archaeology writ large are being treated with less enthusiasm than they once were, allowing Greek visual images and material objects a chance to find their feet theoretically and methodologically. Thus, several recent publications in this area attack these topics anew and in an arguably more truly interdisciplinary manner than ever. Two of relevance are by the same author, Tonio Hölscher, and offer models of the ways seemingly exhausted topics can still deliver. In one, the author explores the theme of war in Greek and Roman art (2019a), while in the other the emphasis is on myth in Athenian art at a specific historical moment, the turn of the fifth century (2019b). The acts of a colloquium at Centre Jean Bérard in Naples demonstrate how giants and the gigantomachy are widespread phenomena across ancient regions and periods (Massa-Pairault and Pouzadoux 2017, open edition 2020). Also absorbed in specific figures and their narratives, and combining literary, cultic, and artistic analyses, are: an edited volume on Hermes, originating as a conference at the University of Virginia (Miller and Clay 2019); a cultural history of the Cyclops

incorporating images, stories, and reception (Aguirre and Buxton 2020); the events and publications of *The Hercules Project*, based at the University of Leeds (e.g. Blanshard and Stafford 2020; cf. <https://herculesproject.leeds.ac.uk/>; Frade 2023); and an edited volume on Nikai in ancient Greek art to accompany an exhibition in Athens already listed (Lagogianni-Georgakarakos 2021). Less scholarly but no less interesting is Kathleen Vail's *Reconstructing the Shield of Achilles* (2018), written from a modern artist's perspective (cf. <https://theshieldofachilles.net/>).

The two themes that have generated the most interest recently are religion and performance. The former has seen a barrage of publications across the Classical world of late, the latter is a long-standing concern that continues to evolve in academic discourse. The late Erika Simon's *The Gods of the Greeks* (2021) is an English translation of her German masterpiece written from an archaeological perspective and delving into human perceptions and worship of the gods. Building on her work and written from a broad perspective, though privileging examples on the smaller scale (i.e. vases, plaques, figurines), is Tyler Jo Smith's *Religion in the Art of Archaic and Classical Greece* (2021). Other significant publications incorporating religion and art have appeared on libation (Gaifman 2018), mystery cults (Belayche and Massa 2020), materiality (Rask 2023), and sensory experience (Grand-Clément 2023). Performance in visual translation, including musical, choral, and dramatic, have all been the subject of renewed study that transcends the age-old matching of image and text and the recreation of lost ephemeral arts to explore such issues as presence and the body (e.g. Jackson 2019; Gétreaux and Vendries 2021; Steiner 2021; Piqueux 2022). The comprehensive new edited volume on satyr drama includes several chapters on art in a section devoted to archaeological evidence (Antonopoulos, Christopoulos and Harrison 2021), while many publications connected with the *Locus Ludi* project based at the University of Fribourg also contain aspects essential to the study of Greek art and culture (e.g. Dasen 2019, an exhibition catalogue; cf. <https://locusludi.ch/>).

A second pairing of interests has centred on the body and adornment. Neither are new subjects, and their persistence is striking though evolving. There is a general shying away from the ideal with subjects such as the grotesque, old age, disability, dismemberment, and disease each making an appearance (Laios 2015; Gherchanoc and Wyler 2020; Adams 2021; Matheson and Pollitt 2022; Meintani 2022; Vout 2022). Bodily adornment, as understood through dress, footwear, and textiles, has resulted in edited volumes placing the Greek artistic evidence alongside that from neighbouring regions (Pickup and Waite 2018; Batten and Olson 2021; Harris, Brøns and Zuchowska 2022). Embedded in these studies are adjacent issues such as gender and social status. These works, along with others directly addressing transformation, sexuality, 'blackness', and other timely topics, are laying the groundwork for intersectional approaches to Greek art going forward (Gondek and Sulosky Weaver 2019; Surtees and Dyer 2020; Derbew 2022; Murray 2022; Deacy, Magalhães and Menzies 2023).

History, collecting, reception

The current state of Greek art, and its place both within and without adjacent fields, is in no small way exemplified by ongoing scholarly interest in its disciplinary and collecting history, as well as its reception. Publications swept up into these broad groupings have between them a good deal of overlap, yet are only rarely in conversation with one another because their authors are rather disparate. In short, this is an area of growth and importance that would benefit from greater unity and sense of purpose. Two hundred and fifty years of scholarship on Greek vases was commemorated at Oxford by an exhibition at Christ Church Library on Sir John Beazley and a companion publication (Mannack, Rodríguez Pérez and Neagu 2016). Beazley and his methods of analysis have again been revisited using new materials and perspectives that demonstrate at once his scholarly impact and his endless intellectual appeal (Rodríguez Pérez 2018; Driscoll 2019). Beazley and many other figures of distinction are to be found in a fantastic edited volume, *Drawing the Greek Vase* (Meyer and Petsalis-Diomidis 2023), a series of case studies that question how two-dimensional reproductions of vases (i.e. drawings, prints, photographs) and their circumstances, from the 17th century to the 20th, have played a key role in modern perceptions of them as both art and artefact.

Several publications have looked at the history of Greek art (including vases, coins, and architecture) through collecting practices and discoveries, naturally tied to early travel, excavations, and historical circumstances (e.g. Silvestrelli 2017; Adornato, Cirucci and Cupperi 2020; Weisser 2020; Boschung *et al.* 2022). Not to be missed is the edited volume on Winckelmann coinciding with an exhibition at Oxford to commemorate – 300 years on – his lasting mark (for better or worse) on the study of Greek art (Neagu, Harloe and Smith 2018).

While the reception of Greek art, from antiquity to modernity, maintains a steady stream of publications, it has by no means kept pace of broader trends in Classics and architectural history. The emphasis here is still very much the Western canon (i.e. European painting, Classical tradition, Neoclassicism), with the global potential of this area lingering largely untapped. Nevertheless, a book such as Caroline Vout's *Classical Art: A Life History from Antiquity to the Present* (2018) presents a commendable overview of interest to Classical archaeologists and to art historians of many periods. Other studies are written from a striking array of expert perspectives, starting with a series of papers presented at the *Theoretical Roman Archaeology Conference* in 2015 on Greek art in Roman contexts (Adornato *et al.* 2018) and followed by the activities and outputs of the *Gandhāra Connections* project at Oxford's Classical Art Research Centre (e.g. Rienjang and Stewart 2020). Moving beyond antiquity is an edited volume on ancient art, science, and nature in the Renaissance as understood through select ancient texts (Hedreen 2021); the reception of ancient sculpture on the early modern viewer and its impact on art, packaged as 'artistic and aesthetic encounters' (Betzer 2022); a volume coinciding with the British Museum's exhibition *Rodin and the Art of Ancient Greece* that includes Greek sculpture alongside the artist's own drawings and sculpture (Farge, Garnier and Jenkins 2019); and an edited volume based on ancient artists in the textual tradition, perhaps of less direct use to classicists than those who study later periods (Hénin and Naas 2018). Two books by the same author tackle fin-de-siècle art movements, Art Nouveau and Symbolism, and their engagement with the Classical tradition and the Greek body, respectively, organized according to themes and mythological figures (Warren 2019; 2020). Thematic volumes include one responding to Classical monsters in popular culture and a single-authored 'companion' to episodes of 'heroic' rape and abduction in antiquity centred on four myths (Gloyn 2020; Lauriola 2022). The edited volume *Classical Antiquity in Video Games* (Rollinger 2020) and the more recent *Ancient Greece and Rome in Videogames* (Clare 2023) are bound to attract a large readership of enthusiasts and are included here for their appeal to the visual, along with *Representations of Antiquity in Film: From Griffith to Grindhouse*, though not limited to the Greco-Roman world (McGeough 2022).

Finally, two entirely different authors and their unique contributions to themes of history, collection, and reception combined need be highlighted. The first is the late William St Clair whose two new books on the Parthenon (originally conceived as one) cover between them the many lifetimes of the monument from its construction to the present day, especially within the context of modern Greece itself (from the revolution up to the present), the military conflicts it has witnessed, and the controversy surrounding ownership of removed elements (St Clair 2022a; 2022b). The second author is Dimitris Plantzos, who in recent years has produced an ongoing series of articles connecting modern Greece, along with its unique ups and downs (i.e. Olympic Games, financial crisis, street art, etc.), to its ancient past. Given the author's expertise, most incorporate ancient Greek art in some manner, such as an essay on the Caryatid as a symbol of 'Greekness' both in Greece and elsewhere (Plantzos 2017). Sure to make a lasting impact is his recent book written in Greek on 'archaeopolitics', which confronts the ways national narratives are built around and derive from materialities of the past (Plantzos 2023).

Greek Art: what's next?

The recent trends and current developments summarized here suggest a field that is both surviving and thriving. With no shortage of stake-holders – namely, authors and audiences with diverse academic interests – Greek art maintains its status as foundational and highly relevant. The bibliography being generated, both standard and digital, speaks to classicists, archaeologists, and historians, and offers

abundant resources that no longer belong exclusively to trained specialists. Furthermore, the tired divide between empirical and theoretical approaches to the material feels more or less defunct, especially given increased attention to interdisciplinary and comparative scholarship on the one hand, and to the specifics of archaeological context on the other. Although there are traditional aspects and questions that persist, such as realism, beauty, and connoisseurship, there are by the same token opportunities taken to engage periods or themes anew or in novel ways (e.g. Hellenistic, religion, performance, senses, emotion, nature, death, the body) – and a new generation of writings more intersectional in outlook can be predicted. Importantly, it is the evolving position of ancient Greek art in the modern world, from Picasso to Freud, Peter Pan to ‘archaeopolitics’, that is slowly building a more inclusive Greek art, though one whose ability to enter the global conversation has yet to be realized. The inclusion of Greek art in wide-ranging volumes on ceramics and gesture (Greenhalgh 2021; Gardner and Walsh 2022), or in volumes produced by the Chicago Center for Global Ancient Art (e.g. Elsner 2020, on figurines), merely scratch the surface of what is possible moving forward.

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