

# Term paper on art and architecture quiz

[Sociology](#), [Violence](#)



**Part 1:**

How do Hellenistic sculptors engage the viewer? Compared to Egyptian and early Greek styles of sculpting, Hellenistic sculptures were more naturalistic and anatomically correct in their proportions and facial expressions. Realism is the hallmark of Hellenistic sculptures, as the figures would express more passionate, universal emotional states, including pain and suffering. While religion and morality were often emphasized in these works, they were presented more secularly than in previous eras, which played into the realism much more earnestly. Hellenistic sculptors would engage the viewer by making their sculptures about daily life, and real, nuanced emotion, for the sake of presenting a higher truth in their works.

Hellenistic works are also intrinsically erotic and violent, as the elaborate and dynamic forms presented, supplemented by their realism, provided engaging and true-to-life depictions of individuals going through emotional states.

Doryphoros by Polykleitos, for example, is a great example of the dynamism present in Hellenistic works, due to the contrapposto of the pelvis (which gives the illusion of movement). Furthermore, the Aphrodite of Melos is a very Hellenic figure, but the way in which the body is positioned is very Hellenistic, as it is extremely sensual and demonstrates the ability for these kinds of sculptures to convey strong emotion. These were the techniques used by Hellenistic sculptors to gain the attention of their viewers, as their style brought a greater sense of realism and complexity to sculpted figures.

Part 2: When was this piece sculpted? Relative period names are suitable, such as High Classical, Late Classical (4th Century BCE) or Hellenistic?

This piece, part of the Alexander Sarcophagus, was sculpted in the late 4th

century BCE, near the beginning of the Hellenistic period. One can noticed the Hellenistic movement of the figures, which is very dynamic and contains a great deal of contrapposto. The two figures on the left, grappling with each other, are given the illusion of movement due to the position of their arms and legs, as they move away from each other and push the other away. The facial expression on the woman second from the left is still but sad, another indicator of the nuanced and realistic emotional range Hellenistic sculpture provides.

In the second half of the sculpture see, two Persians are fighting each other between a shield, one nude with his backside to us. All of these figures are, again, provided the same level of contrapposto that makes the entire scene feel as though it is captured mid-movement. The flowing of the capes, robes and ribbons add to that feeling of movement and consistent motion, and there is a dynamism to the piece that cannot be denied. These elements help to cement it as a fine piece of Hellenistic sculpture.

Other examples of Hellenistic art that can be compared to this piece are the Boxer from Rome (p. 376), with his subtly emotional face (much like the woman) and realistic movement. The Roman general/Hellenistic prince (p. 373) is another good example, with the contrapposto of his legs inspiring the dynamism of the fighting figures. Ultimately, the fresco is also very similar to the interweaved figures of the Pergamon (p. 377).

## **Works Cited**

Neer, Richard T. Greek Art and Archaeology c. 2500-c. 150 BCE. Thames & Hudson.