

## 1: sculpture news - Sculpture of Angkor & Ancient Cambodia

*Ancient stone, bronze tools and weapons, enigmatic bronze drums similar to those found at the Dong Son site in Vietnam (thought to be used in rain and war ceremonies), and ancient ceramics have been found and documented.*

Initially a collection of small kingdoms or city-states, Khmer society was increasingly consolidated over the course of the sixth century, when the earliest surviving works of sculpture were created. In the ninth century, Angkor emerged in the north as the capital of the unified kingdom of all "Kambuja," which gradually expanded into an empire encompassing much of present-day Thailand, Laos, and Vietnam. The three chief periods of Khmer civilization are defined in relation to this capital: The Khmer abandoned Angkor to the Thai in the fifteenth century and moved their capital south, near Phnom Penh, where they nonetheless preserved their cultural heritage. The hundreds of Hindu and Buddhist temples that were constructed at Angkor and throughout Cambodia reflect the strong influence of the culture and religions of India. In sculpture, Khmer artists demonstrated their technical mastery of stone carving and bronze casting, creating profoundly spiritual images of Hindu and Buddhist divinities. Most of the works of sculpture in this exhibition were made for temples and range from monumental cult statues to small offerings in bronze and narrative reliefs depicting scenes from Indian epics. It is the first exhibition in the United States to reveal the richness of Cambodian sculpture during the great millennium of Khmer culture.

**Pre-Angkor Sculpture** Most early Khmer sculpture was created to be placed in or around temples. The Hindu and Buddhist sculpture here reflects the coexistence of the two religions in Cambodia. Buddhism was founded in the sixth century b. Through study, asceticism, and meditation, he attained the blissful state of enlightenment and became known as the Buddha enlightened one. The religion reached Cambodia early in the first millennium, and by the sixth century, sculptors were creating images of the Buddha as well as Bodhisattva, beings who had achieved enlightenment but refrained from entering nirvana in order to help others reach that blessed state. Although Buddhism was widespread, Hinduism was the religion espoused by most Khmer rulers until the late twelfth century. The earliest works in this room, such as the stone images of Buddha, reflect the continued influence of Indian art in their soft modeling of the body and slightly hip-swayed posture. Later in the seventh century, a more distinctly Khmer style asserted itself, characterized by a more frontal, symmetrical stance, as in the Harihara; a gently smiling expression, as in the Bodhisattva Avalokitesvara; and, possibly, a tendency toward portraiture, as in the adjacent Devi, Consort of Shiva, whose features are so particularized that she may portray an actual queen in the guise of a goddess. The statue of Vishnu found on this mountain reflects the increasingly stylized drapery and more imposing demeanor of figural sculpture in this period. Indravarman established his capital at Hariharalaya, sixteen miles south of what would become Angkor. He ordered the construction of many temples there, including the Bakong, the first of the monumental temple-mountains. These towering, stepped pyramids symbolized Mount Meru, the home of the gods and the center of the universe. Indravarman also had an enormous reservoir built nearly 4.

**The sculpture of the period** - such as Shiva and Vishnu - is massive, formal, and imperious, reflecting the grandeur of the architecture. The rigid posture of the statuary contrasts with the rhythmic, luxuriant foliage and animated figures carved on contemporary architectural lintels. Like his father, he ordered the construction of a vast reservoir 5 by 1. The statue of a female divinity from Bakheng typifies the austere, remote quality of the sculpture of the time.

**Bronze Casting in Cambodia** Craftsmen in Southeast Asia had mastered the art of bronze casting by the early centuries a. In Cambodia the fine craftsmanship of the earliest surviving bronze figures, from the seventh and eighth centuries, indicates long-standing knowledge of lost-wax casting. The techniques practiced by Khmer sculptors are unknown, but the process generally involves making a model out of clay or plaster and encasing it in a fireproof mold, with a layer of wax between the mold and the model. When baked, the wax runs out and molten bronze is poured into the space left by the melted wax. The Vishnu reclining in cosmic sleep was cast in sections that were then fitted together. Decorative elements, such as the armband, helped mask the joins. The missing insets for the mustache, eyes, and eyebrows were probably made of precious metals such as gold or silver. Holes in the head indicate that the god once wore a detachable diadem. The two standing images of Vishnu are rendered in the

remote, hieratic style typical of the period. The Vishnuite monument was brought to France in by Louis Delaporte, whose rendering of Angkor Wat appears in the photomural. The monument is carved with 1, miniature images of Vishnu, expressing his omnipresence. On the pediments at top are images of Vishnu with eight arms, with four arms, reclining on a dragon-serpent, and standing on his winged mount, the mythological Garuda. Much of the Buddhist sculpture of the twelfth century is lavishly adorned with crowns and jewelry, reflecting the later Khmer conception of the Buddha as king, in contrast to the simplicity espoused by the Buddha himself. The most important cult statues in Buddhist temples of the twelfth century depict the Buddha seated on the coiled body of the naga multiheaded serpent. According to legend, the historical Buddha was meditating under a tree when a torrential thunderstorm broke. Mucilinda, the naga king of the nearby lake, emerged from the tree roots and spread his cobralike hood over the Buddha to protect him. The image conveys the power of spiritual energy to pacify a dangerous creature and to transform evil into goodness. In , Champa a kingdom in central Vietnam had invaded Angkor and occupied the capital. Jayavarman drove the Chams from Cambodia in , ascended the throne, conquered Champa, and extracted tribute from much of Thailand and Laos. He rebuilt the capital, creating the royal city of Angkor Thom. A devout Buddhist, he proclaimed Buddhism the state religion and ordered the construction of more temples than any of his predecessors, including the monastic complexes of Preah Khan and Ta Prohm. The state temple of the Bayon, his grandest creation, was built at the very heart of Angkor Thom and has given its name to the artistic style of the age. Sculpture in the Bayon style is marked by intense spirituality. The serene, contemplative expressions of the figures reflect the humility and compassion associated with Buddhism, and perhaps even with Jayavarman VII himself. Sculpture of the time also became more individualized, as in the two heads thought to be portraits of Jayavarman VII and the possible portrait of his deceased wife, Queen Jayarajadevi in the guise of the Buddhist deity Tara. The center of the Khmer kingdom moved south to the region of present-day Phnom Penh, which has remained the capital, with a brief exception in the sixteenth century when King Ang Chan I r. With limited resources, Khmer kings built no more of the monumental stone temples that expressed the might of their predecessors. Increasingly, wood became the material used for both art and architecture. Probably under Thai influence, the Khmer embraced the simplicity of Theravada Buddhism, which emphasized spiritual humility over metaphysical speculation. The simple dignity of this sect is expressed in the calm grace of the wooden sculpture of a worshiper, which was found in one of the galleries of Angkor Wat.

## 2: Sculptureworks, Inc.

*The bronze Vishnu is one of the masterworks of bronze Khmer statuary, as much for its beauty as for the technical tour de force that is represented by the casting of such a large statue. Architecture: Monuments take inspiration from all the preceding styles, as seen in the Baphuon temple.*

In addition to artifact restoration and conservation I now offer custom made, high-quality display stands made from welded steel. Each display stand will be custom fabricated to perfectly fit individual artifacts and show them at their best. Base plate width and length dimensions and other support structures armatures will be determined based on the weight and size of the item being mounted. Display stands will be sized and constructed proportionally and designed to be as visually appealing and discreet as possible. The stands are finished with a primer coating and multiple layers of matte flat black top coats for a durable finish. When possible and appropriate, rubber end-caps will be added to the tips of the supports to better protect the item being displayed. Felt pads are added to the bottom of the base plate. When requesting a custom display please let me know in advance if you have any shelf height limitations, etc. Feel free to contact me at joey.ancientartifax. I offer several options for base shapes, thickness and designs. You may choose a standard basic single layer square or rectangular base plate or upgrade to other shapes and designs. Upgrade options include circular plates, double-thick stepped bases and box-riser designs. Other options are available as well: Ring stands for round-bottomed bowls and vases can be made in any size ring diameter and leg heights and are available in 3-leg tripod and 4-leg designs. The standard finish is matte black, but custom colors are also available. Prices vary depending on size, design, color and type of base you choose. Please indicate your preferences if you would like a price estimate for your project.

**Frequently Asked Questions**

Q What is the pricing for custom display stands? A Prices increase with size, base upgrades and overall complexity. New clients may be asked to pay in advance via check or PayPal. Sorry, I do not accept credit cards or bank transfers. Credit card payments can be processed through PayPal.

Q Is it necessary that the items be shipped to you for fabrication of custom display stands? A Yes, it is important that the items be shipped to me to insure an exact fit. Creating custom fitted display stands from emailed photos and dimensions is difficult and problematic. I must have the items in-hand during the fabrication process. The client is responsible for all shipping costs to and from my studio in North Carolina.

Q What is the turnaround time for custom display stands? A Demand for custom stands has increased dramatically, but I can typically complete custom display requests within 1 week after receipt of the items.

Q Are items permanently attached to the display stand? A I do not permanently attach any item to the stand. Items are removable for examination and study.

Q Can I get display stands in colors other than black? A Yes, other colors are available, but color selection is limited. Costs will be slightly higher for display stands finished in colors other than matte black.

Q Are custom display stands available to clients outside of the United States? A I do not offer custom display services to international clients.

Q Are the items on this web page for sale? A The items shown here are owned by numerous clients and are not for sale on this website. Please see my Gallery pages for a wide variety of ancient art and ethnographic artifacts that are available for purchase.

Below are examples of custom display stands I have created for various clients. These are only a sampling of the thousands of stands I have made.

- Custom display stands for three very rare primitive man carved items, European, circa 20,000 BC - 12,000 BC. A Cave Bear jawbone top with carved tally marks. A Giant Elk antler left carved with a hunter with spear and an elk. A Mammoth tusk right with two carved horses.
- Custom display stand for a large antique Verlys glass charger plate with bird and insect motifs.
- Custom stylized tree display stand for an ancient Veracruz Remojadas swinging figure.
- An openwork wooden panel from an assemblage that decorated the prow of a traditional war canoe wairon.
- Custom display stand for an antique Japanese, Edo Period horse saddle painted with gilded laquer decoration. The figure would stand on its own, but was a little top-heavy. For safety, a support structure was added to the top of the platform stand; hidden within the base of the figure.
- Custom display stand for a large section of ancient Roman lead water pipe. Circa 1st to 2nd Century AD.
- Custom display stand for an ancient Tiano stone axe.
- Custom display stand for a large bronze figure of a dancer.
- Custom display stand for an antique whetstone.

grinding wheel. Custom display stand for a cast fiberglass fish. Custom display stand for a porcelain head sculpture by noted American artist Michele Oka Doner, b. Custom display stand for an ancient Villanovan bronze shield circa 8th to 7th Century BC. Custom display stands for two ancient Costa Rican incised figures with articulated heads. The horse would stand on its own, but needed support under the body for added safety stability and to eliminate stress on the legs. Custom display stand for an ancient Luristan bronze axe head, circa BC. The upper torso and head portion of a sarcophagus lid. A base was created for table-top display. An additional bracket was made to allow the option for wall-mount display. Circa to Custom display stands for three antique possibly ancient Southeast Asian stone Buddha heads. Custom display stand for a pair of ancient Moche Feet. The feet were arranged to provide a sense of motion. Custom display stands for a split pair of large Ammonite fossils. The display stands were upgraded to the optional double, stepped oval bases. Circa mid to late 19th Century. Custom display stands for two very large Southeast Asian - Cambodian Khmer style stone carvings. Custom display stand for a Late Classic Period Quiche Maya cache vessel with a lid featuring Quetzalcoatl, the feathered serpent. Custom display stands for two antique Persian-style daggers. By Haisla artist Barry Wilson, b. Custom display stands for a small Woolly Mammoth tusk and a petrified pine cone split pair. Custom display stand for a very large Walrus skull *Odobenus Rosmarus* with tusks over two feet long. Custom display stand for a large Tikar bronze spiked currency torque. Mid 20th century from Cameroon, Africa. Custom display stands for a collection of large Megalodon shark teeth, displayed in groups of five and three. Custom display stands for a collection of Native American beaded items; three knives with beaded sheaths and two pairs of moccasins. Circa late 19th Century to early-mid 20th Century. Custom display stand for a lovely Etrusco-Corinthian bounding hare alabastron oil flask , circa B. Custom display stands for two contemporary ceramic masks by David Gil of Bennington Potters, Vermont. Custom display stand for an exceptional Maya stone frog yoke yugo from the Pacific Slope of Guatemala. Early Classic Period, circa AD. Custom display stand for a very large ammonite fossil. This stand was upgraded to the optional double-thick stepped oval base design. Custom display stand for a large bronze relief sculpture "Birdman" vertical by American artist, Leonard Baskin - Custom display stands for two contemporary Hopi Indian seed bowls. Custom platform display for a lovely Zapotec urn depicting the Goddess Quetzal. Custom display stands for two very large ancient Roman storage vessels. Circa 1st Century AD. Custom display stands for two exceptional Jaina Island, Maya standing figures. Custom display stand for a very large ancient Chinese, Tang Dynasty horse. Custom display stands for two ancient bronze swords. Custom display stand for an antique water dipper; sailor made from wood, ivory and a coconut shell.

## 3: Cast Stone Sculptures Reproductions - Stone Sculptures for sale - Ancient Sculpture Gallery

*In sculpture, Khmer artists demonstrated their technical mastery of stone carving and bronze casting, creating profoundly spiritual images of Hindu and Buddhist divinities. Most of the works of sculpture in this exhibition were made for temples and range from monumental cult statues to small offerings in bronze and narrative reliefs depicting.*

**History of Casting Introduction:** Since the evolution of mankind, man has used his intelligence and creative instinct to develop things that will reduce his labour. He shaped bowls, tools and weapons out of stones and wood which was naturally found in nature. With the passage of time he discovered other element in nature like gold, silver and copper which were readily available in nature in the form of nuggets. He melted and shaped these metal according to his desires. He probably discovered gold pebbles with stone and copper from the copper bearing ores that line the fire pits. He found it easy to melt the iron, copper and gold using the firewoods and charcoal, and hence in different ages iron and copper became the most profusely used natural materials. **Evolution of casting process:** The basic process of melting of metals in furnace, using patterns and solidifying the metal in mould has remained the same. Some ancient techniques like the lost form techniques and bell casting techniques are still religiously followed. The earliest furnace were simple and easy to operate, with beewax used for patterns and bellows for blowing air into the furnace. In the iron age probably ceramic ovens were used to melt the metals. Crucible and later flame ovens were available for the melting of copper, tin and lead alloys. Different types of mold made from clay, wax and loam were known from the early times. The lost form technique was also prevalently used from the early times. The first patterns of casting were made probably years in mesoptoamical from beewax. A frog casted in copper is the oldest living proof of intricate patterns used as early as B. Core were also used to provide intricate to the interior of the cast. **Different Ages of Casting:** According to Biblical records casting technology can be traced back to BC. It is possible that metal casting technology, using moulds originated in the Middle East. However, there are suggestions that this process may have been developed in India and China. It is said that the first steel products were made in India in B. The earliest records of casting methodology are the writings of monk Theophilus Presbyter in his book *Schedula Diversarum Atrium*. He has described in detail the casting of the famous Perseus and Head of Medusa. The Casting is a crucial factor that lead to the progress of each civilization. The important ages of the prehistoric times is named after the metal that was prevalently used in that age. Some of the important ages and the relavance of casting in those ages are described below: Stone age is followed by copper age in the prehistoric times. Mankind found copper in the fires from copper-bearing ore that he lined his fire pits. Copper found an instant liking with man because it can be melted and molded into any desired form. So, using clay as mold and bee wax for pattern, he desinged householod good, weapon and religious times. The earliest living proof of copper was the weapon found with Otzi, the oldest naturally preserved mummy from B. Otzi carried a coper axe which seems to have been metalworked by the worker of his tribe. Archaeological evidence suggests that copper is among the earliest metals used by humans. Numerous digs all over the world indicate that copper was used to make utensils, jewelery, and weapons. Copper is highly ductile, meaning that it can be easily worked and pulled into wire. For cultures which had minimal or crude metalworking abilities, copper would have been easy to shape and work with. Eventually, he learned that tin could be mixed with copper to produce a stronger, durable and attractive metal which was called bronze. He found bronse favorable because it coule be use to make artefacts and tolls like knife, armor, pottery, that we more durable and harder. In the early part of the bronze age the naturally found bronze alloy was used, which has arsenic as an impurity. Tin bronze was used in the later part of the age, since it required sophisicated techniques to melt and cast the products. Bronze age originated in Turkey, Iran and Iraq which are known as the caradle of civilization. Iron age brought the systematic production of metals. The advent of this age in every culture was coincidental in changes in agricultural practice, religious beliefs and cultural beliefs. The Chinese mastered the technique in BC which they used for the mass production of cast tools and farm equipment. In Europe, the first iron products were casted thousand years later, which included gun-barrels and bullets. Also known as the age of technical revolution this age saw rapid increased in the demand for casted

products. Mass production was made possible by the invention of new machines in this age. Iron casting was used not only for the creation of decorative objects but was also for the production of machined component and house hold articles. Demands increased tremendously for steel castings with the development of the airplane industry, the commercialization of automobile, mass production of consumer goods, etc. Otzi, the oldest natural mummy had an axe with a copper casted axe head. A frog, cast in copper is the oldest proof that show the complexity and intricacy of molding. Iron ware excavated, which indicates the earliest production of steel. First Chinese production of cast iron. Earliest known sand molding Chinese. Cast iron plowshares are poured in China. Cast crucible steel is first produced in India. Frame made of wood or other material used to enclose the molding material Hot isostatic pressing A manufacturing process used mostly for aluminum-copper series to reduce porosity of metals and to reduce the scatter in mechanical properties. Toolmaker Craftsman skilled in constructing casting dies and similar metal tooling. Riser Riser or feeder is built in the mold to fill with molten material, so that shrinkage that happens during solidification can be compensated. Metallurgy Study of the physical and chemical properties of metals and their various. Study is also done of the various applications that the metal can used for. Salvaging of Castings Methods like hot isostatic pressing are used to save discarded or damaged castings for further use. Vents Provision provided in the mold for the escape of gas formed during the casting process. Eutectic temperature Melting point of two more metals that are combined to form the alloy. The melting point depends on the relative proportions of its ingredients. Eutectic mixture Mixture of the constituting elements is such a proportion that all the constituting elements melt simultaneously at a local temperature minimum. Solidus Temperature at which melting begins. Liquidus Temperature when melting is complete. Nucleation A mixture of liquid and substances like clay or plaster of Paris. Slurry Thin mixture of liquid and fine substances such as clay or plaster of Paris. Fatigue Failure Cracking of metal because of repeatedly applying some kind of load or pressure to and from the metal component.

## 4: Sculpture Techniques - Victoria and Albert Museum

*Buddha Figures, Dallas Museums, Khmer Empire, Buddha Head, Buddha Statues, Stone Sculpture, Buddhist Art, Ancient Civilizations, Ancient Art Find this Pin and more on buddhist nagas by anthony schultz.*

View transcript of video This video is silent This video shows one method of casting a figure in bronze. First a model is made out of wax, the wax model is divided into sections. Each section is placed in a clay bed. A plaster mould is built up around it. The section of the mould are assembled. Hot wax is pured in to form a thin layer inside the mould This is repeated until the wax is the desired thickness. The sections are joined together to recreate the original wax figure. A mixture of sand and plaster fills the model, creating a solid core. Wax rods are attached. These form channels to carry the molten bronze and let gases escape. The rods are attached to a wax funnel. Pins are inserted to hold the plaster core of the model in place. A plaster mould is created layer by layer around the wax model. The mould with the model inside is fired in a kiln. The heat melts the wax, which flows out via the funnel. All the wax areas are now empty, ready for the bronze to be poured. The core of the model is still held in place by the pins. Bronze is made from copper, tin and small amounts of other metals. These are heated to about 1,C. The bronze is skimmed to remove impurities. The mould is turned upside down. Bronze is poured into the funnel. The bronze flows through the channels to the figure inside the mould. After the bronze has cooled the mould is broken open. The figure and the channels are now bronze. The bronze rods are removed. The pin holes are plugged. The details of the figure are perfected. The surface finish or patina is created using acid and wax. Different types of stone were used in different regions, with sculptors generally using geologically local materials available nearby. Marble was used in Italy and exported to northern Europe from about onwards. It is a particularly brittle stone, which is why supports are often used to connect extremities to the main part of the sculpture. It was usually the intention to remove these once the statue was installed, although this was not always done. Different types of limestone were employed all over Europe, and alabaster was popular in England, northern France, the Netherlands, Germany and Spain. The heaviness of stone makes stability an important consideration. Many free-standing marble figures in dynamic poses are portrayed with tree trunks or columns attached to the legs in order to provide a stable base. Figures to be displayed in niches were often hollowed out to reduce their weight. The tools used for stone-carving have remained more or less unchanged since antiquity. Different sizes of tool are used throughout the carving process, each leaving their mark. Roughing out tools leave deep, uneven grooves whereas flat chisels achieve finer results and are used as a surface finishing tool for sandstone, limestone and marble. Claw chisels have serrated edges that mean they are capable of rapid but controlled removal of material. Drills are used to excavate the stone, and can also be used to create decorative effects. Further smoothing is achieved using rasps or rifflers metal tools with rough surfaces or minerals such as sand or emery stone grit. Polishes can then be applied to sculpture of fine-grained stone after it has been abraded. Marble and alabaster were polished with pumice, producing a smooth, translucent and reflective surface, though the surface could also be left partially unpolished in order to create a variety of textures. The hardness of a wood depends on the density of its grain. Softwoods from evergreens such as cedar and pine are coarser, less dense and easier to carve, whereas hardwoods from deciduous trees such as oak, boxwood, walnut and limewood, are harder but more durable and allow more elaborate carving and finer details. In southern Germany, sculptors favoured limewood, but oak was more widely used in northern Germany, the Netherlands, northern France and England. Walnut was used in Burgundy and France, but in Italy, Spain and the Alpine regions pine or poplar were more popular. Wood is carved in a similar way to stone. The design is drawn on a split tree-trunk, the size of which usually determines the dimensions of the finished sculpture, though extra sections can be pieced in. The form of the sculpture is roughly carved with a broad axe and then shaped with tools such as the narrow axe, flat-headed chisels, gouges and skew-bladed firmers a kind of chisel with a hooked end used for cutting folds in drapery. After carving, the surface is normally smoothed with sandpaper or other abrasives. Wood naturally contains moisture when first felled and can re-absorb it later in damp conditions. Cracks usually follow the grain of the wood and are caused when parts dry at different rates. Sculptors therefore try to minimize cracking by

removing all superfluous wood, especially the heartwood at the centre of a log. Another cause of damage to wooden sculpture is woodworm. The holes and burrows that woodworm causes are often visible on the surface of older pieces. Wood sculptors often cooperated with painters as wood sculpture was sometimes painted or decorated with gilding, or embellished with glass or semi-precious stones. At the end of the fifteenth century limewood sculptors in southern Germany produced unpainted wood sculpture. Although these sculptures were not painted, they were coated with transparent glazes, sometimes tinted brown. For centuries it has been highly valued by craftsmen and patrons alike for use in religious and secular objects. The main source of ivory is elephant tusks from North Africa and India. The tusks of the Atlantic walrus and whalebone from the Finner whale have been popular in western and northern Europe since the 10th century. Animal bones were used by the Embriachi workshop in northern Italy during the 15th century. The structure of ivory varies from one species of animal to another. This extends into a very small nerve running the length of the tusk. African ivory tusks can grow as long as two metres. These ranged from gemstones and hardstones like rock crystal to softer organic materials such as shell, coral and mother-of-pearl. Hardstones were worked with metal tools, diamond drills and abrasive powders. Organic materials, and the softer mineral substances like jet and amber, were carved with a variety of knives and chisels. Some of these materials, among them jet and coral, were believed to have magical or medicinal powers, whereas rock crystal symbolised light and purity in medieval times. These carvings had many functions. They included cameo portraits, gems with mythological subjects, religious artefacts such as devotional pendants, containers carved in precious rock crystal and inexpensive pilgrimage badges made of jet. Also, from about rulers and wealthy burghers assembled collections of gems, cameos and other virtuoso carvings. They often displayed them in special cabinets, or rooms, alongside curiosities from the natural world and foreign parts. Shell cameos Shell cameos are much easier to cut than those made from gemstones. Also, the raw material is cheaper and easier to acquire. They were popular in the 16th century and then again in the 18th and 19th centuries, when the passion for carved gemstones led to a parallel explosion in the market for cheaper shell cameos. They are still popular today. It is relatively cheap and widely available. It can be modelled by the sculptor to form a unique object, or moulded by workshops for mass production. Sculptors often made rapid sketches in clay to capture initial ideas and then developed more finished models to show to patrons. They also used clay models when transferring compositions into more permanent materials such as marble. Clay can also be pressed into moulds, enabling multiple copies to be made. Modelling marks are not usually visible in finished pieces of ceramic sculpture but can often be seen in ceramic models made for sculpture in other media. Typical are rough, uneven grooves and ridges caused when clay is pushed to one side as marks are made. The firing irreversibly changes the clay, making it stronger and capable of receiving a variety of surface finishes. Clay models were sometimes fired to preserve them. Wax modelling Model in wax, John Bell, England, mid 19th century. Many bronze sculptures, for example, are cast from models that were first made in wax, involving a highly skilled process known as lost-wax casting. How did sculptors make wax models?



## 5: Sculpture - Wikipedia

*Rare Bronze Khmer Female Goddesses Sati And Parvati, Pre Angkor Wat Period 8th C 1 photo Rare Khmer Sandstone Fragmented Head Of Vishnu, Angkor Wat ' Bayon ' Style 13th C.*

The oldest Buddhist images are no earlier than the middle of the 6th century. The somewhat later early 7th century and period following Brahminic monuments already exhibit some of the traditional features of Khmer architecture. There exist only a few fine examples of Pre-Angkorian art. This period marks the beginnings of the Khmer world, in which a distinct personality gradually affirms itself, while globally remaining under foreign influences. Nevertheless, the art of this period lays down the basis for sculptural symbolism, and inaugurates architectural forms which will be reused and later improved upon. Pre-Angkorian statuary witnesses an Indian influence, but anatomical representation is less dramatic. Sculptors used a support arch for figurative representations with many arms. Stone sculpture is characterized by its delicacy of execution, as well as its respect for plastic and anatomical form. Phnom Da Style Sculpture: Evolution of statuary from high relief to free-standing sculpture. The works display typical Indian movement of the torso, often with a support arch to provide stability. The architecture of the sixth century is almost unknown. Brick terraces were found at Angkor Borei dating from the Funan period. No other remains have been found in Cambodia to date. The statuary presents little evidence of sensuality or eroticism and is rather modest. The statuary is modeled with great sensibility. Temple decoration is mostly composed of bas-reliefs. The basis of Khmer architecture is the sanctuary Prasat. This sanctuary can be found either isolated or in groups very often 5 sanctuaries, it is composed of individual elements such as lintels, columns, pediments and decorative panels. The temples are sometimes octagonal, square or rectangular. Shivaism and Mahayana Buddhism. An inscription was found in Siem Reap, which mentions the image of the bodhisattva Lokeshvara. It is supporting evidence of the existence of Mahayana Buddhism in Cambodia. The sculptures are generally smaller than the previous styles. The support arch is still present. This style witnesses some changes in architectural decoration, in continuity with the Sambor Prei Kuk style. Shivaism and linga cult, Mahayana Buddhism loses influence among the people. Artistic representation codes change; the search for delicacy and slenderness witness great sharpness of observation. Hindu sculptures are carved in the round. The linga is increasingly represented. This style has no specific characteristics of architectural decoration. Kompong Preah Style Religion: Human sculpture is stylized. On the walls of temples, some isolated figures appear Javanese or Cham influences. The "temple mountain" structure seems to appear at this time Ak Yum. The Kulen style is a transitional style which commenced in the Pre-Angkorian period and concluded in the Angkorian period. Hinduism, cult of Shiva, God-King Cakravartin. Becomes more formalized and less natural. The body of the statue is solid and the chest cleaved. The face is square and the weight balanced on the left leg, with the right left set slightly forward. The supporting arch is no longer necessary. The first headdresses, the symbols of royalty become characteristic of the Angkorian period. Brick sanctuaries with stucco are found at some locations. Most sanctuaries are isolated. Appearance of the "mountain-temple". The architecture and some elements of decoration show influence from Champa Temple of Damrei Krap and from Java. The latter was soon dominated by royal patronage, which inspired the building of great complexes even before the founding of Angkor Preah Ko, Bakong and imposed a particular style upon most of the buildings founded during this period. Hinduism, Shivaism, reinforcement of the God-King cult. The deep stucco relief is deeply carved, with a play of sumptuous arabesques over a plain background. The sandstone bas-relief makes its appearance at Bakong, along with the first narrative frescoes. Sculpture is highly stylized, and the modelling somewhat coarse. The garuda-naga pattern appears, along with the representations of various divinities. Brick is still used for construction. At Roluos, the Bakong is the first sandstone "mountain-temple" in the history of Khmer architecture. Preah Ko groups six brick towers on a raised terrace. King Yasovaraman founds the first Angkorian capital, with Phnom Bakheng as its centre. This style marks an important step in the evolution of Khmer art; sculpture appears more powerful, and detached from previous iconographical influences. Is characterized by geometrical forms and austerity, particularly in the faces, that are now idealized. The attitude

of the statues becomes fixed, and the pose is strictly frontal. Carving is deeper and stylization begins. The medium increasingly is sandstone which is handled with an extraordinary precision and lightness, as dictated by the new material. The "temple-mountain" becomes larger with Phnom Bakheng, built at the summit of a natural mountain. It was the capital of King Jayavarman IV. Hinduism, Shiva and linga cults. Statuary is almost always on a large scale and conveys a sense of power and grandeur which overrides anatomical truth. The statues show dynamic force and movement which is unexpected in Khmer art. The "temple-mountain" rises to considerable heights, with long halls, and almost certainly roofs of timber that enrich the architectural composition. The construction of the 30 meter-high pyramid at Koh Ker and extremely sophisticated bas-reliefs on brick at Prasat Kravan. Statuary is formalized with increased frontality and simple decoration. Improvement on innovations from the previous style. Buddhist temples were constructed Prasat Bat Chum.

**Hinduism and Shivaism Sculpture:** The decoration is as rich and confident as the narrative scenes. The ornamentation reflects a perfect mastery of sculpting, and a new fluidity. The lintels show signs of borrowing from earlier styles Preah Ko, and their decoration usually has an anecdotal element. The face of the statues retain the characteristics of the Koh Ker style, but appear more delicate. Reddish sandstone is used. The temple of Banteay Srei was built on a raised platform. Little notable evolution in this style, apart from simplification. The statues inherit some modelling of earlier periods, but in a less rugged form. The finer details seem to show the influence of the Banteay Srei style. Hinduism, Shiva cult, Buddhism is tolerated. This style is deeply innovative, harmony and search for perfection are its fundamental characteristics. Shapes are elegant and fluid, the expressions of faces soft, yet inner strength and natural forms are evident. Decoration and figurative ornamentation are abundant, every available space is sculpted. The bronze Vishnu is one of the masterworks of bronze Khmer statuary, as much for its beauty as for the technical tour de force that is represented by the casting of such a large statue. Monuments take inspiration from all the preceding styles, as seen in the Baphuon temple.

**Vishnu, Baphuon Angkor Vat Style** This style corresponds to the apogee of the classical age, it extends the Baphuon style: Use of previous architectural elements continues in a multiple and varied way, leading to a new symbolic and functional significance. Hinduism, and mostly Vishnuism under the reign of Suryavarman II. The statues of Angkor Vat break from the grace of the previous style, with a return to a frontal and rigid posture. The repeated use of characteristics from earlier styles reflects the conservative nature of Khmer sculpture of this style. The architecture is at its apogee with Angkor Vat. This style is monumental, aesthetics shows a clear return to realism. Iconography is more varied, symbolism gains in importance and the first scenes of contemporary daily life appear. Towards the end of the 12th century, Khmer art also produce portraiture. In architecture, huge level temple complexes evolve, rendered more and more complicated by endless additions. At the beginning of the second phase of the style the avenues of giants and devas make their appearance at entrances to temples and the city of Angkor Thom. The entrance gates and the associated towers are carved with faces.

## 6: Large Ancient Stone Sculptures Wall Carvings and Custom Statues

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Types[ edit ] A basic distinction is between sculpture in the round, free-standing sculpture, such as statues , not attached except possibly at the base to any other surface, and the various types of relief , which are at least partly attached to a background surface. Relief is often classified by the degree of projection from the wall into low or bas-relief , high relief , and sometimes an intermediate mid-relief. Sunk-relief is a technique restricted to ancient Egypt. Relief is the usual sculptural medium for large figure groups and narrative subjects, which are difficult to accomplish in the round, and is the typical technique used both for architectural sculpture , which is attached to buildings, and for small-scale sculpture decorating other objects, as in much pottery , metalwork and jewellery. Relief sculpture may also decorate steles , upright slabs, usually of stone, often also containing inscriptions. Another basic distinction is between subtractive carving techniques, which remove material from an existing block or lump, for example of stone or wood, and modelling techniques which shape or build up the work from the material. Techniques such as casting , stamping and moulding use an intermediate matrix containing the design to produce the work; many of these allow the production of several copies. Open air Buddhist rock reliefs at the Longmen Grottoes , China The term "sculpture" is often used mainly to describe large works, which are sometimes called monumental sculpture , meaning either or both of sculpture that is large, or that is attached to a building. But the term properly covers many types of small works in three dimensions using the same techniques, including coins and medals , hardstone carvings , a term for small carvings in stone that can take detailed work. Another grand form of portrait sculpture is the equestrian statue of a rider on horse, which has become rare in recent decades. The smallest forms of life-size portrait sculpture are the "head", showing just that, or the bust , a representation of a person from the chest up. Modern and contemporary art have added a number of non-traditional forms of sculpture, including sound sculpture , light sculpture , environmental art , environmental sculpture , street art sculpture , kinetic sculpture involving aspects of physical motion , land art , and site-specific art. Sculpture is an important form of public art. A collection of sculpture in a garden setting can be called a sculpture garden. Purposes and subjects[ edit ] Moai from Easter Island , where the concentration of resources on large sculpture may have had serious political effects. One of the most common purposes of sculpture is in some form of association with religion. Cult images are common in many cultures, though they are often not the colossal statues of deities which characterized ancient Greek art , like the Statue of Zeus at Olympia. The actual cult images in the innermost sanctuaries of Egyptian temples , of which none have survived, were evidently rather small, even in the largest temples. The same is often true in Hinduism , where the very simple and ancient form of the lingam is the most common. Buddhism brought the sculpture of religious figures to East Asia, where there seems to have been no earlier equivalent tradition, though again simple shapes like the bi and cong probably had religious significance. Small sculptures as personal possessions go back to the earliest prehistoric art, and the use of very large sculpture as public art , especially to impress the viewer with the power of a ruler, goes back at least to the Great Sphinx of some 4, years ago. In archaeology and art history the appearance, and sometimes disappearance, of large or monumental sculpture in a culture is regarded as of great significance, though tracing the emergence is often complicated by the presumed existence of sculpture in wood and other perishable materials of which no record remains; [3] the totem pole is an example of a tradition of monumental sculpture in wood that would leave no traces for archaeology. The ability to summon the resources to create monumental sculpture, by transporting usually very heavy materials and arranging for the payment of what are usually regarded as full-time sculptors, is considered a mark of a relatively advanced culture in terms of social organization. Recent unexpected discoveries of ancient Chinese bronze age figures at Sanxingdui , some more than twice human size, have disturbed many ideas held about early Chinese civilization, since only much smaller bronzes were previously known. The Mississippian culture seems to have been progressing towards its use, with small stone figures, when it collapsed. Other cultures, such as

ancient Egypt and the Easter Island culture , seem to have devoted enormous resources to very large-scale monumental sculpture from a very early stage. The collecting of sculpture, including that of earlier periods, goes back some 2, years in Greece, China and Mesoamerica, and many collections were available on semi-public display long before the modern museum was invented. From the 20th century the relatively restricted range of subjects found in large sculpture expanded greatly, with abstract subjects and the use or representation of any type of subject now common. Today much sculpture is made for intermittent display in galleries and museums, and the ability to transport and store the increasingly large works is a factor in their construction. Small decorative figurines , most often in ceramics, are as popular today though strangely neglected by modern and Contemporary art as they were in the Rococo , or in ancient Greece when Tanagra figurines were a major industry, or in East Asian and Pre-Columbian art. Small sculpted fittings for furniture and other objects go well back into antiquity, as in the Nimrud ivories , Begram ivories and finds from the tomb of Tutankhamun. Portrait sculpture began in Egypt, where the Narmer Palette shows a ruler of the 32nd century BCE, and Mesopotamia , where we have 27 surviving statues of Gudea , who ruled Lagash c. In ancient Greece and Rome, the erection of a portrait statue in a public place was almost the highest mark of honour, and the ambition of the elite, who might also be depicted on a coin. Rulers are typically the only people given portraits in Pre-Columbian cultures, beginning with the Olmec colossal heads of about 3, years ago. East Asian portrait sculpture was entirely religious, with leading clergy being commemorated with statues, especially the founders of monasteries, but not rulers, or ancestors. The Mediterranean tradition revived, initially only for tomb effigies and coins, in the Middle Ages, but expanded greatly in the Renaissance, which invented new forms such as the personal portrait medal. Animals are, with the human figure, the earliest subject for sculpture, and have always been popular, sometimes realistic, but often imaginary monsters; in China animals and monsters are almost the only traditional subjects for stone sculpture outside tombs and temples. The kingdom of plants is important only in jewellery and decorative reliefs, but these form almost all the large sculpture of Byzantine art and Islamic art , and are very important in most Eurasian traditions, where motifs such as the palmette and vine scroll have passed east and west for over two millennia. One form of sculpture found in many prehistoric cultures around the world is specially enlarged versions of ordinary tools, weapons or vessels created in impractical precious materials, for either some form of ceremonial use or display or as offerings. Jade or other types of greenstone were used in China, Olmec Mexico, and Neolithic Europe , and in early Mesopotamia large pottery shapes were produced in stone. Bronze was used in Europe and China for large axes and blades, like the Oxborough Dirk. The materials used in sculpture are diverse, changing throughout history. The classic materials, with outstanding durability, are metal, especially bronze , stone and pottery, with wood, bone and antler less durable but cheaper options. Precious materials such as gold , silver , jade , and ivory are often used for small luxury works, and sometimes in larger ones, as in chryselephantine statues. But a vast number of other materials have been used as part of sculptures, in ethnographic and ancient works as much as modern ones. Sculptures are often painted , but commonly lose their paint to time, or restorers. Many different painting techniques have been used in making sculpture, including tempera , oil painting , gilding , house paint, aerosol, enamel and sandblasting. Alexander Calder and other modernists made spectacular use of painted steel. Since the s, acrylics and other plastics have been used as well. Andy Goldsworthy makes his unusually ephemeral sculptures from almost entirely natural materials in natural settings. Some sculpture, such as ice sculpture , sand sculpture , and gas sculpture , is deliberately short-lived. Recent sculptors have used stained glass , tools, machine parts, hardware and consumer packaging to fashion their works. Stone[ edit ] Modern reconstruction of the original painted appearance of a Late Archaic Greek marble figure from the Temple of Aphaea , based on analysis of pigment traces, [7] c. Owing to the permanence of the material, evidence can be found that even the earliest societies indulged in some form of stone work, though not all areas of the world have such abundance of good stone for carving as Egypt, Greece, India and most of Europe. Petroglyphs also called rock engravings are perhaps the earliest form: Monumental sculpture covers large works, and architectural sculpture, which is attached to buildings. Hardstone carving is the carving for artistic purposes of semi-precious stones such as jade , agate , onyx , rock crystal , sard or carnelian , and a general term for an object made in this way. Alabaster or mineral

gypsum is a soft mineral that is easy to carve for smaller works and still relatively durable. Engraved gems are small carved gems, including cameos, originally used as seal rings. The copying of an original statue in stone, which was very important for ancient Greek statues, which are nearly all known from copies, was traditionally achieved by "pointing", along with more freehand methods. Pointing involved setting up a grid of string squares on a wooden frame surrounding the original, and then measuring the position on the grid and the distance between grid and statue of a series of individual points, and then using this information to carve into the block from which the copy is made. Common bronze alloys have the unusual and desirable property of expanding slightly just before they set, thus filling the finest details of a mold. Their strength and lack of brittleness ductility is an advantage when figures in action are to be created, especially when compared to various ceramic or stone materials see marble sculpture for several examples. Casting is a group of manufacturing processes by which a liquid material bronze, copper, glass, aluminum, iron is usually poured into a mold, which contains a hollow cavity of the desired shape, and then allowed to solidify. The solid casting is then ejected or broken out to complete the process, [9] although a final stage of "cold work" may follow on the finished cast. Casting may be used to form hot liquid metals or various materials that cold set after mixing of components such as epoxies, concrete, plaster and clay. Casting is most often used for making complex shapes that would be otherwise difficult or uneconomical to make by other methods. The oldest surviving casting is a copper Mesopotamian frog from BC. Welding is a process where different pieces of metal are fused together to create different shapes and designs. Oxy-fuel is probably the most common method of welding when it comes to creating steel sculptures because it is the easiest to use for shaping the steel as well as making clean and less noticeable joins of the steel. The key to Oxy-fuel welding is heating each piece of metal to be joined evenly until all are red and have a shine to them. Once cooled off, the location where the pools joined are now one continuous piece of metal. Also used heavily in Oxy-fuel sculpture creation is forging. Forging is the process of heating metal to a certain point to soften it enough to be shaped into different forms. One very common example is heating the end of a steel rod and hitting the red heated tip with a hammer while on an anvil to form a point. In between hammer swings, the forger rotates the rod and gradually forms a sharpened point from the blunt end of a steel rod. Dale Chihuly, Blown glass Glass may be used for sculpture through a wide range of working techniques, though the use of it for large works is a recent development. It can be carved, with considerable difficulty; the Roman Lycurgus Cup is all but unique. Kiln casting glass involves heating chunks of glass in a kiln until they are liquid and flow into a waiting mold below it in the kiln. More recent techniques involve chiseling and bonding plate glass with polymer silicates and UV light. Sculptors often build small preliminary works called maquettes of ephemeral materials such as plaster of Paris, wax, unfired clay, or plasticine. Stamps and moulds were used by most ancient civilizations, from ancient Rome and Mesopotamia to China. Wood carving has been extremely widely practiced, but survives much less well than the other main materials, being vulnerable to decay, insect damage, and fire. It therefore forms an important hidden element in the art history of many cultures. Many of the most important sculptures of China and Japan in particular are in wood, and the great majority of African sculpture and that of Oceania and other regions. Wood is light, so suitable for masks and other sculpture intended to be carried, and can take very fine detail. It is also much easier to work than stone. It has been very often painted after carving, but the paint wears less well than the wood, and is often missing in surviving pieces. Painted wood is often technically described as "wood and polychrome". Typically a layer of gesso or plaster is applied to the wood, and then the paint is applied to that. Worldwide, sculptors have usually been tradesmen whose work is unsigned; in some traditions, for example China, where sculpture did not share the prestige of literati painting, this has affected the status of sculpture itself. Goldsmiths and jewellers, dealing with precious materials and often doubling as bankers, belonged to powerful guilds and had considerable status, often holding civic office. Many sculptors also practised in other arts; Andrea del Verrocchio also painted, and Giovanni Pisano, Michelangelo, and Jacopo Sansovino were architects. Some sculptors maintained large workshops. Even in the Renaissance the physical nature of the work was perceived by Leonardo da Vinci and others as pulling down the status of sculpture in the arts, though the reputation of Michelangelo perhaps put this long-held idea to rest. From the High Renaissance artists such as Michelangelo, Leone Leoni and Giambologna could become

wealthy, and ennobled, and enter the circle of princes, after a period of sharp argument over the relative status of sculpture and painting. From the 18th century or earlier sculpture also attracted middle-class students, although it was slower to do so than painting. Women sculptors took longer to appear than women painters, and were less prominent until the 20th century. Anti-sculpture movements[ edit ] Aniconism remained restricted to Judaism , which did not accept figurative sculpture until the 19th century, [18] before expanding to Early Christianity , which initially accepted large sculptures.

## 7: Large Chinese Coin Plaque

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Over the following centuries, sculptural representation of Buddha and the large pantheon of Buddhist deities became an important artistic tradition in nearly every culture between Afghanistan and Japan. Today, a wide variety of examples remain from various civilizations, some more valuable than others. Artisans have used stone, stucco, terracotta, wood, lacquer, and metals such as bronze, gold, and silver to recreate them. According to Bruck, identifying a material can help anchor where a certain image was made, and in what time period. For example, Bruck says, early Ming dynasty works from the reign of the Yongle and Xuande Emperors, the gilt-bronzes of 15th-century Tibet, Licchavi and Malla period Nepalese sculpture, and early Qing dynasty works are all currently fetching high prices. To begin to be able to distinguish between cultures, styles and historical periods, Bruck suggests that a collector view as many examples of Buddhist sculpture as possible. In New York, he recommends visiting the Rubin Museum of Art, which is dedicated to the art and preservation of the cultures of the Himalayas, India, and neighbouring regions. Other exemplary collections include the Mr. Great reference books are also a necessity. An exemplary piece from any time period, however, will hold its value. What makes for great quality in a Buddhist sculpture is based on a number of things, including the stylistic modelling of the figure, the rarity of the subject, and the skill of the artist. When considering your price point, he adds, always buy the highest quality work you can afford. More than getting a better sense of what the sculpture actually looks like, handling the physical work allows you to study all of its components, including its weight, texture and sometimes even smell. As you start building up your visual memory, you will be able to spot little things that are evidence of something not being quite right with a work. In such references, you only see the front of a sculpture – the back and the bottom are not generally published. For an artisan producing an original, every aspect of the work is equally important. Bruck recommends that collectors should pay careful attention to the hands, feet, jewellery and drapery. Qianlong period, dated by inscription to c. On certain occasions, however, sculptures are marked with inscriptions that indicate they were made during the reign of a certain emperor or in the lifetime of a Tibetan lama teacher. These works, Bruck says, are particularly valuable. Inscriptions usually provide additional insight into the lives of those who worshipped them. One particularly interesting group to look out for are works marked with inscriptions that state they belong to the collection of Naga Raja, a 10th century Western Tibetan noble-born monk. He amassed an impressive number of Buddhist sculptures dated from the 8th to the 11th centuries, many of which are in museums today. The resultant esoteric forms, reflected in the diversity of Buddhist deities, and particularly represented in Tibetan-style Buddhism, offer countless avenues for study and appreciation. An interest in Buddhist sculpture is an interest in ideology, iconography, and the consistency of certain themes throughout millennia – universal themes that can find an audience in everyone. Given the age of many Buddhist sculptures, however, one must be realistic, and chances are that many examples will have undergone some form of restoration. Unfortunately, some restorations are better than others, and Bruck advises collectors to always consult a specialist to learn how significantly restorative work might change the value of a work. Different materials obviously have varying levels of durability. Bronze and stone are the most hardy, while stucco, terracotta and lacquer can be difficult to preserve. Bruck advises that those looking to make long-term investments be cautious of any materials that are going to change dramatically due to environmental or natural decay. A lacquered gilt-bronze figure of Avalokitesvara. Ming dynasty, 16th century. A rich provenance will sometimes help to ensure authenticity. Bruck explains that Chinese works dating from the Tang dynasty or earlier pre A. Cambodia has a similar agreement dated to In general, a collector should learn such laws and protocols to ensure that the works in his or her collection maintain their integrity and value.

## 8: Ancient Greek sculpture - Wikipedia

*Adoration and Glory is a celebration of centuries of artistic achievements of the Khmer peoples, a civilization nearly forgotten. The Khmer empire created one of the world's most glorious traditions of sculpture and architecture, inspired and influenced by the spiritual and in particular the Tantric, Hindu and Buddhist cultures and religions of India.*

Natural marble By the classical period , roughly the 5th and 4th centuries, monumental sculpture was composed almost entirely of marble or bronze ; with cast bronze becoming the favoured medium for major works by the early 5th century; many pieces of sculpture known only in marble copies made for the Roman market were originally made in bronze. Smaller works were in a great variety of materials, many of them precious, with a very large production of terracotta figurines. The territories of ancient Greece, except for Sicily and southern Italy, contained abundant supplies of fine marble, with Pentelic and Parian marble the most highly prized, along with that from modern Prilep in Macedonia , and various sources in modern Turkey. The ores for bronze were also relatively easy to obtain. Athena in the workshop of a sculptor working on a marble horse, Attic red-figure kylix , BC, Staatliche Antikensammlungen Inv. As bronze always had a significant scrap value very few original bronzes have survived, though in recent years marine archaeology or trawling has added a few spectacular finds, such as the Artemision Bronze and Riace bronzes , which have significantly extended modern understanding. Many copies of the Roman period are marble versions of works originally in bronze. Ordinary limestone was used in the Archaic period, but thereafter, except in areas of modern Italy with no local marble, only for architectural sculpture and decoration. Plaster or stucco was sometimes used for the hair only. Many statues were given jewellery, as can be seen from the holes for attaching it, and held weapons or other objects in different materials. Despite this, influential art historians such as Johann Joachim Winckelmann so strongly opposed the idea of painted Greek sculpture that proponents of painted statues were dismissed as eccentrics, and their views were largely dismissed for more than a century. It was not until published findings by German archaeologist Vinzenz Brinkmann in the late 20th and early 21st century that the painting of ancient Greek sculptures became an established fact. Using high-intensity lamps, ultraviolet light , specially designed cameras, plaster casts, and certain powdered minerals, Brinkmann proved that the entire Parthenon , including the actual structure as well as the statues, had been painted. He analyzed the pigments of the original paint to discover their composition. Brinkmann made several painted replicas of Greek statues that went on tour around the world. Also in the collection were replicas of other works of Greek and Roman sculpture, and he demonstrated that the practice of painting sculpture was the norm rather than the exception in Greek and Roman art. The collection made its American debut at Harvard University in the Fall of The first piece of Greek statuary to be reassembled since is probably the Lefkandi Centaur, a terra cotta sculpture found on the island of Euboea, dated c. The statue was constructed in parts, before being dismembered and buried in two separate graves. If so, it would be the earliest known depiction of myth in the history of Greek sculpture. The forms from the geometrical period c. The bronzes are chiefly tripod cauldrons , and freestanding figures or groups. Such bronzes were made using the lost-wax technique probably introduced from Syria, and are almost entirely votive offerings left at the Hellenistic civilization Panhellenic sanctuaries of Olympia , Delos , and Delphi , though these were likely manufactured elsewhere, as a number of local styles may be identified by finds from Athens , Argos , and Sparta. Typical works of the era include the Karditsa warrior Athens Br. The repertory of this bronze work is not confined to standing men and horses, however, as vase paintings of the time also depict imagery of stags, birds, beetles, hares, griffins and lions. There are no inscriptions on early-to-middle geometric sculpture, until the appearance of the Mantiklos "Apollo" Boston The Latinized script reads, "Mantiklos manetheke wekaboloï argurotoxsoi tas dekatās; tu de Foibe didoi xariwettan amoiw[an]", and is translated roughly as "Mantiklos offered me as a tithe to Apollo of the silver bow; do you, Phoibos [Apollo], give some pleasing favour in return". The inscription is a declaration of the statuette to Apollo, followed by a request for favours in return. Apart from the novelty of recording its own purpose, this sculpture adapts the formulae of oriental bronzes, as seen in the shorter more triangular face and slightly advancing left leg. This is sometimes seen as



anticipating the greater expressive freedom of the 7th century BC and, as such, the Mantiklos figure is referred to in some quarters as proto-Daedalic. Kleobis and Biton, kouroi of the Archaic period, c. 600 BC. Inspired by the monumental stone sculpture of Egypt [13] and Mesopotamia, the Greeks began again to carve in stone. Free-standing figures share the solidity and frontal stance characteristic of Eastern models, but their forms are more dynamic than those of Egyptian sculpture, as for example the Lady of Auxerre and Torso of Hera. Early Archaic period, c. 600 BC. After about 600 BC, figures such as these, both male and female, began wearing the so-called archaic smile. This expression, which has no specific appropriateness to the person or situation depicted, may have been a device to give the figures a distinctive human characteristic. Three types of figures prevailed—the standing nude youth kouros, plural kouroi, the standing draped girl kore, plural korai, and the seated woman. All emphasize and generalize the essential features of the human figure and show an increasingly accurate comprehension of human anatomy. The youths were either sepulchral or votive statues. More of the musculature and skeletal structure is visible in this statue than in earlier works. The standing, draped girls have a wide range of expression, as in the sculptures in the Acropolis Museum of Athens. Their drapery is carved and painted with the delicacy and meticulousness common in the details of sculpture of this period. The Greeks thus decided very early on that the human form was the most important subject for artistic endeavour. Seeing their gods as having human form, there was no distinction between the sacred and the secular in art—the human body was both secular and sacred. In the Archaic Period the most important sculptural form was the kouros plural kouroi, the standing male nude. See for example Biton and Kleobis. The kore plural korai, or standing clothed female figure, was also common; Greek art did not present female nudity unless the intention was pornographic until the 4th century BC, although the development of techniques to represent drapery is obviously important. As with pottery, the Greeks did not produce sculpture merely for artistic display. Statues were commissioned either by aristocratic individuals or by the state, and used for public memorials, as offerings to temples, oracles and sanctuaries as is frequently shown by inscriptions on the statues, or as markers for graves. Statues in the Archaic period were not all intended to represent specific individuals. They were depictions of an ideal—beauty, piety, honor or sacrifice. These were always depictions of young men, ranging in age from adolescence to early maturity, even when placed on the graves of presumably elderly citizens. Kouroi were all stylistically similar. Graduations in the social stature of the person commissioning the statue were indicated by size rather than artistic innovations. The Moschophoros or calf-bearer, c. 400 BC.

## 9: Ancient Artifax | Display Stands

*Vishnu-Vasudeva-Nāyāśa, Cambodian, Angkor period, late ss, bronze. National Museum of Cambodia, Phnom Penh*  
The ancient capital of the Khmer people at Angkor, in northwest Cambodia, was once the heart of a large sphere of influence that extended over much of mainland Southeast Asia.

It is believed that many more prehistoric sites exist, but have yet to be discovered. However, remnants of circular earthwork villages dating from the Neolithic times are found in the province of Kompong Cham. Ancient stone, bronze tools and weapons, enigmatic bronze drums similar to those found at the Dong Son site in Vietnam thought to be used in rain and war ceremonies, and ancient ceramics have been found and documented. Recent archaeological excavations at Angkor Borei in southern Cambodia have recovered a large number of ceramics, some of which probably date back to the prehistoric period. Most of the pottery, however, dates to the pre-Angkorian period and consists mainly of pinkish terracotta pots which were either hand-made or thrown on a wheel, and then decorated with incised patterns. Glazed wares first appear in the archaeological record at the end of the 9th century at the Roluos temple group in the Angkor region, where green-glazed pot shards have been found. A brown glaze became popular at the beginning of the 11th century and brown-glazed wares have been found in abundance at Khmer sites in northeast Thailand. Decorating pottery with animal forms was a popular style from the 11th to 13th century. Archaeological excavations in the Angkor region have revealed that towards the end of Angkor period production of indigenous pottery declined while there was a dramatic increase in Chinese ceramic imports. Direct evidence of the shapes of vessels is provided by scenes depicted on bas-reliefs at Khmer temples, which also offer insight into domestic and ritualistic uses of the wares. The wide range of utilitarian shapes suggest the Khmers used ceramics in their daily life for cooking, food preservation, carrying and storing liquids, as containers for medicinal herbs, perfumes and cosmetics. It is widely assumed that this technology was introduced to Southeast Asia through contact with the Chinese, but the possibility of independent development of bronze casting in Southeast Asia has yet to be conclusively ruled out. Whatever the case, bronze-casting had become a major industry throughout mainland Southeast Asia by CE - at which time bronze was used to make a wide range of tools, weapons, ritual objects and ornaments. After Indian political and religious ideas began permeating Cambodia around the time of Christ, a tradition of casting bronze Hindu and Buddhist divinities emerged. This tradition reached its pinnacle of output and skill during the Angkor period. Besides the objects which were made in veneration of religious divinities, the other types of bronzes on display can be divided into two categories: Many of the ritual objects in the collection, including stylised candle holders, bells, bowls and conches for ritual water, are still used in a variety of Khmer ceremonies today. Many of the secular goods are objects which would have been bestowed by the royal court as insignia of rank for officials. These include ornate hooks for palanquins, gilded rings from the handles of parasols, fans, and military or official seals. Pre-Angkor period Recent excavations at a site known as Angkor Borei and earlier work at Oc-Eo are confirming that this region was the site of important kingdoms that predate the Angkor empire - those of Funan and Zhenla Chenla. The oldest known Khmer stone sculptures date to the early 6th century and were found in cave temples which were carved into the side of Phnom Da, a small hill near Angkor Borei. Angkor Borei, today a small town in the Mekong Delta region, was a major city-centre within what is thought to have been the first large-scale centralised Khmer state c. The Phnom Da sculptures were carved from single blocks of fine-grained sandstone and depict both Buddhist and Hindu divinities. Although the sculptures reveal traditional Indian stylistic influences, one can also see that the Khmer artists strove to break away from their mentors. Moving away from the Indian tradition of sculpting in high-relief, the Khmers attempted to make free-standing statues, supported by an arch or by an attribute of the divinity such as a piece of clothing or a hand-held object. In the 7th and 8th centuries, the power base shifted north to the plains east of the Tonle Sap Lake. This situation remained until Jayavarman II set up a capital on Mount Mahendraparvata Phnom Kulen in the Angkor region in and successfully unified the Khmer people. The majority of the sculptures from Zhenla and Funan depict Vishnu, while another popular deity, Shiva, is usually symbolised by a linga stone

phallus. Pre-Angkorian sculptors often combined these two Hindu divinities into one deity, called Harihara. Statues of Buddha and other Buddhist divinities were also popular with pre-Angkorian artists of both Funan and Zhenla. The Zhenla period saw an increase in relief carvings on stone lintels and pediments. Angkor period Cambodia is rich in sandstone deposits. Throughout the Angkorian period, sandstone was quarried from the Kulen hills to the north of Angkor and floated on rafts along rivers and canals to the building sites. The first recognisable art style of the Angkorian period is the Kulen style c. This style was the first to dispense with supporting arches - as a result the figures became heavier. The body is sculpted rigidly upright with distinctive Khmer features - round faces and broad brows. The Koh Ker style shows another interesting development with gigantic figures - human and animal, captured in dynamic movement. In contrast, the Banteay Srei style of the late 10th century is unique in the intricacy and richness of the decoration, and the warm tones of the pink sandstone. The statues of the Baphuon style are slim and graceful. This was made possible by adding subtle supports behind the ankles. The eyes are often incised and they may have been fitted with gems and precious metals. The Angkor Wat style presents the highest achievements in architecture and ornamentation of buildings and bas-reliefs. Besides the world famous Angkor Wat temple, Phimai temple in Thailand was also constructed during this period. Sculpted figures are upright, muscular and formal, and are prominently adorned with ornate belts and jewelled necklaces and bracelets. The Bayon style of the late 12th to early 13th century, produced a great number of Buddhist images due to the religious preference of King Jayavarman VII. Still highly revered today as one of the greatest Khmer kings, Jayavarman VII, although a devout Buddhist, was tolerant of other religions as evidenced by the combination of Hindu and Buddhist symbols in Bayon art. An example of this is the portrayal of Buddha wearing a diadem ornamented crown similar to that normally worn by Vishnu. The intention was to portray the Buddha as a powerful universal monarch in keeping with the contemporary images of Hindu gods. Another defining aspect of the Bayon style is the development of portraiture-particularly the portrayal of royalty in the guise of Buddhist deities. With the wide-spread conversion to Theravada Buddhism c. Although wood would have certainly been used for statues since pre-Angkorian times, due to its susceptibility to rapid decay, only a small number of wood statues have survived from the late Angkorian period. In post-Angkorian wood sculpture, artists began applying one or two layers of lacquer which played a decorative as well as protective role. Also during this period, artists developed the technique of decorating wood figures with encrusted ornaments - frequently using ivory, mother-of-pearl, or vitrified lead inlays. One can see varied influences in many of the post-Angkorian works of art.

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