

Abstracts:

Bodies in Becoming: Sculpting and Assembling Figural Elements in Archaic Greek Sculpture **(Sophie Preiswerk, M. A., University of Zurich)**

Bodies emerge through the interplay of their parts, through edges, seams, and transitions that define their limits while at the same time enabling their coherence. This structure allows the body to function as an aesthetic and epistemic framework for the physical making of images. Building on a production-aesthetic perspective, this talk investigates figural elements that are shaped by and, conversely, influence, direct, and constrain the technical processes through which artificial bodies come into being. Taking both finished and unfinished Archaic Greek sculpture as case studies, the talk considers practices such as attachments, insertions, modular carving, and deliberate segmentation to examine how figural elements were produced and mobilized within the broader context of making a statuary monument. These processes of physical figuration will serve as a test case for investigating the visual and conceptual tensions between the body as anatomy and the body as artefact. The talk ultimately seeks to nuance traditional taxonomic dichotomies of finished and unfinished, monolithic and composite, mimetic and artificial in Greek statuary.

The 'Greek Revolution' Reconsidered: Sensory Spaces and the Pictorial Efficacies of Figural Encounters in Greek Classical Sculpture **(Simon Bühler, M. A., University of Basel)**

Trends towards staging bodily interaction in Greek Classical sculpture developed perceptual efficacies beyond previous fashions known in figurative representation. Hermeneutic capacities spawned by encountering and physically interrelated sculptural bodies henceforth provided sophisticated patterns among innovative modes of visual appearance, wherein perceiving bodies operated with enriched potentials of their 'intuitive givenness'. As for their eidetic essence, figures in both sculptural and relief sceneries – once given the liberty to physically and sensually interact – grant advanced insights into sensory awareness while properly embellishing the more complex pictorial spaces they inhabit. Among 'operations of classical naturalism' (Platt, Squire 2017, pp. 77–80), figurative representations were thus distinguished as sensory bodies, exemplifying both intentionality and subjective referentiality. Undoubtedly, these pictorial efficacies mirror contemporaneous concepts on bodily perception and cognitive capacities, such as rooted in philosophical discourses or stage plays. The talk debates the significance of the new sculptural body, in its nuanced way of being perceived by beholders who themselves were invited to anticipate (or indeed confronted with) a fresh idea of mimetic representation.

'Hybrid' Figurations, or: Hybridity as Condition of the Figurative? **(Caterina Schorer, M. A., Universities of Heidelberg & Zurich)**

The term 'hybrid' designates images that exhibit features that do not neatly fit into one single category but require more than one taxonomic label. They can, for instance, be 'semi-figural', such as the ancient sculpture type 'herm': a bodily figuration of a god or human, comprising an abstract shaft and cuboid arm attachments, a human-like head, and male genitals. Herms are thus formally

composed of anthropomorphic and geometric elements, but still conceivable as 'one body', with their composition following the logic of the anthropomorphic body. On a more abstract level, the herm ambiguously oscillates between two ontological categories that are conditioned by the making of the sculpture: body and stele. Offering a surface that attracts inscriptions, the sculpture can also incorporate writing as a second medium, when its body serves as their carrier, which further contributes to this complexity. With the herm as point of departure, this case study will investigate figurations that draw on elements of the anthropomorphic body as a structuring framework for the creation of 'mixed' or 'hybrid' bodies. This encompasses the following elements: the constituent formal parts (e.g., human head, male genitals and abstract shaft), the medial forms (e.g., image and text), the categorical belonging (e.g., sculpture and stele), and the ontological status and semiotic complexity (e.g., architectural pillar, waymarker, and honorific/commemorative monument).

Notions Embodied: What Personifications Can Achieve
(Prof. Dr. Dietrich Boschung (emeritus), University of Cologne)

In Hesiod's Theogony, not only stars, rivers, and winds are integrated into the genealogy of the gods, but also human qualities and emotions, as well as social and political conditions. Like the Olympian gods, they could therefore be represented in human form. This was possible across all available visual media, including painting, sculpture, and relief. My contribution will examine what becomes possible through the embodiment of abstract concepts: what can personifications achieve that the concept itself cannot?