

## THE ATHLETE'S BODY IN ANCIENT GREEK SCULPTURE IN THE FUNCTION OF HERITAGE TRANSMISSION AND CULTIVATION

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### **Abstract**

This paper discusses *the body of an athlete* (sport), *ancient Greek sculpture* (history of art), *digital environment* (digital devices – new technologies) and *sports marketing* (new information systems in business) thus enabling support to different approaches to the system of knowledge in each of the given disciplines. The *interdisciplinary (pluralistic) approach* opens a possibility to expand not only knowledge, but the scientific awareness as well. The subject of the paper focuses on the phenomenon of the 'permanent record' of sculptures whose theme refers to the events related to an athlete's body in the period of Ancient Greece. Owing to its values, the contents of these masterpieces have had a beneficial effect as they influenced the art of each subsequent period of civilization and are preserved for the future. In the course of a more detailed research and analysis of the history of heritage, new knowledge has been gained that can contribute to the general benefit of the society that we live in. In the digital world, 3D computer animation takes up a very important place within the mass and popular media thus becoming not only the guardian of the heritage of ancient Greece sculptural art depicting the bodies of athletes, but also one of the integral parts of today's general culture, which is mostly used in the promotion of marketing in sports. It is thought that this paper can be inspiring for others in generating new original ideas towards further research.

**Key words:** ANCIENT GREECE / HERITAGE / ART OF SCULPTURE / KNOWLEDGE / SPORT

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## INTRODUCTION

In the sculptural art of ancient Greece there are masterpieces that depict the real state and position of the athletes' bodies in sporting events. The forms and contents of these valuable artifacts have been preserved to this day and represent case studies of integrity in space and time. Sculptors and their works witness to an era that had a strong influence on the later sculptural art of European civilization. They have opened up a space for ever-new current issues, which primarily relate to guidelines referring to scientific research in the domain of sculptural art.

Sculptors examined the nature of the human body from many aspects. They used the knowledge and experience of polyvalent intelligent people (philosophers, mathematicians, writers, etc.) when examining the human body. Thus, they devised the principles (*contraposto, harmony, symmetry, rhythm...*) which they followed when making their sculptures. The permanent influence of the sculptural art of ancient Greece on later civilizations originates therefrom. It is interesting to find out about Plato's opinion on the creation of a work of art:

*As a philosopher, Plato tried to discover the causes that lead to the creation of a work of art as a powerful expression of psychic, emotional and intellectual processes in the divine and dark depths of the human soul. To a much lesser extent, he tried to determine the aesthetic value of the works that were created as a result of what happens in the fine, sensitive and refined tissue of the human being (Gavela, 2002).*

It is a fact that the authors of the replicas of Myron's *Discobolus* statue had different ideas in defining certain minor details. They probably wanted to weave in some idea of their own so that it could be discussed later. At the same time, several objective facts should not be ignored: a) there was a difference in the weight of the discus - twice the weight of the discus was thrown by ancient athletes; b) there was a difference in the throwing method - the ancient athlete used to throw the discus from a standing position, while today's athlete throws it from a turn; c) the athlete was barefoot, while today's athlete has special "throwing" sneakers; d) the athlete was much shorter, while today's athlete is close to 2 m; e) the ancient athlete used to throw the discus in the pentathlon, while today he is a specialist in that discipline (Christopoulos & Bastias, 1976; Stefanović, Juhás & Janković, 2008). The above facts indicate that the viewer of the *Discobolus* statue should not have the image of today's discus player, but the one Myron had in front of him. Since the statue of *Discobolus* has a positive effect, which refers to the original aesthetic and artistic quality of the work, it was given the epithet masterpiece.

The problem of the work is reflected in the examination of how the athlete's body in the sculptural art of ancient Greece can be in the function of transmitting and cultivating the inherited. Sports events in ancient Greece inspired sculptors to highlight in their works values such as peace, harmony, proportion, a healthy body and others. The assumption is that these cultural artifacts could encourage today's people to use them for the benefit of everyday life and work, as they once did.

Given that heritage, in its many forms, represents an influential force in society (Sorensen, & Carman, 2009), the aim of this study is to examine the social function of heritage related to sports events in reference to the body sculptures of athletes from the period of ancient Greece.

## APPLIED IN THE PAPER

*The historical-comparative method* was used in this paper with an aim to review and critically approach the available historical material that deals with different aspects of the athlete's body in the

sculptural art of ancient Greece. *The method of qualitative analysis of content and synthesis* (Manić, 2017) was applied to obtain a deeper picture of the complexity of different areas (field of sports, history of art, new technology and new information systems in the field of business). This made it possible to identify the factors influencing their cooperation - significant for the expansion of scientific awareness.

## THE PHILOSOPHY OF THE ART OF SCULPTURE

The ancient Greek used to accentuate that *art* relied on *the knowledge* and therefore, in a sense, they used to *classify it as knowledge*. For them it used to be 'productive knowledge' (*poietike episteme*), as Aristotle would call it, and opposed to the theoretical knowledge, that is, the findings (Tatarkjevič, 1980).

The current scientific and professional findings regarding the subject of the paper indicate that there are three closely related personalities who are turned to the sculptural work to describe it using a multidimensional approach. There are two types of aestheticians: the first, who approaches the problem as an artist-aesthetic and the second, as a philosopher-aesthetic (Collingwood, 1981). Besides, philosophers and artists, there is also a third personality - *an esthete*, a person who has "a taste": "...The one in the middle, the one who understands art by experiencing it, a person with a taste" (Adorno, 1974). According to Adorno, *philosophical aesthetics* "must on one hand interpret works of art, and on the other hand, develop the meaning of understanding" (Gethmann-Siefert, 1995). Therefore, it is assumed that in this multidimensional approach of common-sense observation and interpretation of a sculpture, a competent aesthetician of art could have the most opportunities in assessing the aesthetic values of sculptures, provided that he had a philosophical approach as well.

The problems of findings in art are solved by pointing to 'creative capabilities,' which consequently are never described in sufficient detail (Feyerabend, 1984). Therefore, a question arises: *Why are 'creative capabilities' never described in sufficient detail?* The assumption is that an answer to this question can solve the problem, if taken into account that in its nucleus there is an attitude that 'the study of heritage is a multilayered process so that a holistic approach should be taken' (Popadić, 2015). His view is that heritage is most often indirectly experienced just as past time 'turned into stone' in different monument forms, such as old buildings, 'sculpture-like works of nature,' statues of heroes and the like. It is often said: 'This object tells us about that and that [...] getting to know certainty and uncertainty of a specific relationship between a man and 'stones,' as well as with its transformations' (Popadić, 2015).

The fact is that certain sculptors from the period of ancient Greece were eager to show their *creative ideas* in the field of showing young athletes' bodies at various times of their physical activities. Therefore, it was mainly necessary to show some moment of the athlete's movement activity as impressively as possible through the work of art. To achieve this, they probably went to the *palaestrae* and *gymnasiums* to get an idea for a work of art.

*A throw, and the phase of a thrower's movement together with it, are meaningless if we relate them to the museum space in which the figure stands. A throw requires a wide space, it needs a palaestra, it belongs to a palaestra. The Palaestra, therefore, co-appears there. In the unreal antique layer of the work of art, it is not only movement and life that appear, but also the special space that goes along with them; and perhaps it may be said that there appears a whole part of the world which cannot be separated from the gymnastic life of ancient athletics* (Hartmann, 1979).

Given that movement, life, unreal space, even the whole world in a fragment together with its developments, appear only in the silent stone form of matter, we can call their *plastic shaping a work of art* (Hartmann, 1979). When talking about art, Rodin said:

*I would often give some slope, even to my busts, some slope, some direction full of expression, so that the physiognomy would become as expressive as possible [...] First of all, note that a movement is a transition from one position to another [...]. Basically, a sculptor, or a painter, performs a metamorphosis of this kind when he sets his characters in motion. He shapes the transition from one position to another: it shows how the first moves discreetly into the second. In his work, one still recognizes a part of what there used to be and reveals a part of what there will be (Gzel, 2004).*

While *theory* is directed towards fact finding, 'science does not create one fact from another, but arranges the ones already known' (Mach, 1984). In line with the stated principles, it can be said that both lead to *the development of knowledge*. In this work, it is the 'hypothetical' development of knowledge about the athlete's body. *Bodies* (can also refer to body sculptures of ancient athletes – author's remark) represent abbreviated *thought symbols* for a group of feelings (symbols of content), symbols that do not exist out of our thinking (Mach, 1984).

Famous sculptors of ancient Greece can be considered to have been a kind of 'a touchstone in numerous experiments and doubts.' And what would happen if a new Polykletos, Myron or Praxiteles showed up among today's people, who, with new content, shows the form of the body at the moment of some moving activity of a sports event? Could such an innovative sculptor with a bold concept be able to achieve some 'distant' horizons, by creating such masterpieces that would represent the heritage of today's artistic culture? There are other similar questions which cannot be answered adequately, but time will show a possible prediction.

## THEORIES OF HUMAN BODY IN ANCIENT GREECE

Over time appropriateness was considered to be a category of *beautiful* in art, i.e. compliance with the tasks that should be fulfilled (Tatarkievic, 1980). The same author states that the Greeks called this virtue *prepon*, and the Romans translated that term as *decorum*. He believes that nowadays we prefer to talk about *applicability*, *specificity*, *purposefulness* and *functionality* as the virtue of some pieces and reason for appealing. He concludes that the terminology has changed, but that the term itself has lasted and continues to this day. The world of ancient Greece can be understood through the study of contemplative and rationally abstract thinking about the emergence of a *beautifully built body*. That phenomenon is most often described by the words *areta*, *kalokagatya* and *paideia* (Giannakis, Γιαννάκης, 2000; Miller, 2004; Miladinov, 2019) which represent scientific facts, because they are scientifically established knowledge about real facts.

The fact is that *palaestrae* and *gymnasiums*, through the program of education and upbringing, had a certain share in the beautiful body shaping of athletes (Muratidis, Μουρατίδης, 1992; Ioannidis et al., 2008). The analogy still exists today, because there have always been problems of children growing up through sports (Ropret & Jevtić, 2019). This leads us to the possibility of solving some doubts for today's researcher who could get acquainted with the knowledge and experience from the practice of ancient thinkers, doctors and trainers regarding the development of body of the young.

All phenomena of Hellenic life developed in the sphere of agonistics, and it developed in the unity of body and spirit (mind). Agonistics and gymnastics created the ideal of *kalokagatya*, i.e. the harmony of a well-built body and spiritual wealth, so by realizing that ideal, a physically strong and energetic nation with a healthy spirit was created. *Kalokagatya* is characterized by the mentality of a person who possesses the harmony of beautiful and good, as a result of the unity of the physical and the spiritual in human perfection (Gianakis, Γιαννάκης, 2000). Prodikos (Πρόδικος) was a Greek philosopher famous for the principle: "[...] if you want to have a strong body as well, you should train your *body* to serve reason and *exercise it with effort and sweat* (Diels, 1983, I).

A human body acting in a sporting event manifests itself through the apotheosis of the strength of mind and body (Stefanović, 2011). The same author advocates the view that Roden's *Thinker* is a blatant example of the metaphor of an ideal athlete - *a strong thinker*. He asks questions: What do the phrases *my body*, *I have a body*, *a strong body*, *an athletic body*, *a well-built body* and the like *mean*? He concludes that numerous phrases related to the body mean that there are several aspects to observe the phenomenon of the human body (Stefanović, 2011).

For example, *a well-built body* does not only imply a morphological, but also a *harmonious* and *symmetrical body structure*. Philolaus (ὁ Φιλόλαος) "teaches that everything happens according to the law of necessity and *harmony*" (Laertius, 1979). According to Philolaus, "harmony [is] the mixing and joining of opposites", i.e. as he also claimed: "Harmony in general arises only from opposites [...] namely, it is the union of much that is mixed and the agreement of different opinions" (Diels; 1983, I). Today, it is considered that harmony is an artistic value (Panic, 1999).

The famous sculptor from ancient Greece, Polycletus (ὁ Πολύκλειτος), was a the one who made a significant contribution to the understanding of the concept of *symmetrical body development*. In line with the opinions of ancient doctors and philosophers, he accepted the view that "the beauty of a body lies in the symmetry of the body parts." He believed that in order to achieve the beauty of the body, there must be a proportional relationship between individual parts of the body and between the body parts and body as a whole. He worked out the principle of scaling the human body in sculptural art, which he called *Canon* and applied it in practice in the presentation of his work *Doryphoros*. That *Canon* served as a model for sculptors who followed that tradition of Greek sculpture (Diels, 1983, I). In reference to the above mentioned, Chrysippus (ὁ Χρύσιππος) remarked that:

[...] **the health of the body** is shown in the symmetry between hot and cold, dry and moist elements, because these are obviously the elements of the body, while beauty, as he thinks, lies not in the symmetry of the elements, but in the symmetry of the body parts; namely, a finger against a finger and all the fingers against the heel of the palm and the wrist, then all these against the forearm and the forearm against the whole arm, and all parts against all parts, as stated in Polycletus' *Canon* (Diels, 1983, I).

In *Opus oxoniense* Duns Scott says:

*Beautiful is not an absolute quality of the body, but a set of qualities that belong to such a body. That includes the size, shape and colours, as well as a set of all the relationships of these qualities to the body and to each other. (Pulchritudo non est aliqua qualitas absoluta in corpore pulshro, sed est aggregatio omniu convenientium tali corpori, puta magnitudinis, figurae et coloris et aggregatio omnium respectuum qui sunt istorium ad corpus et ad se invicem)* (Tatarkjevič, 1980).

That definition says that beautiful, actually depends on all the qualities and relations contained in a respective object. It is close to the ancient concept that beautiful is a *system*, but it is expanded significantly, because for the ancient concept the beautiful lay in the relationship of material *parts*, and here it also lies in the relationship of *qualities*. His criticism, the same as Ockham's, was published in aesthetics, not opposed to objectivism, but opposed to hypostases, to treating forms and the beautiful as substances, while they are only qualities, relations and arrangements (Tatarkjevič, 1980).

There is an analogy between ancient trainers and artists: 'Teachers, like true artists, exercised the bodies to gain not only strength, endurance and speed, but also *symmetry and elegance*' (Taine, 1991). In the field of *philosophy of sports* – with exercising, the beauty of movement, strength etc. in its center, *the athlete's body*, i.e. the human body, not only becomes a positive acceptance of one stage in its development, but it also becomes a way of (over)loading, through constant testing of one's own limits (Stefanović, 2011). 'However, there is a possibility of pushing the limits of one's physical limitation in a certain physical activity, i.e. the transformation of your body in the sense of surpassing yourself, to reach a different, more powerful, better self' (Koprivica, 2018, 2019).

In his writing *Act, a Study of the Ideal Form*, Clarke discusses the difference between "naked" and "nude", insisting that an act must be an idealization and that this ideal beauty is a tangible vision, although it varies from culture to culture, that an act is 'a means of affirming faith in ultimate perfection.' He advocates a view that the naked should not only praise what a miraculous work man is, but also how pathetically it has power of immediacy and stern truth - man as he really is (Bunker, 1957).

*Although motionless and naked, he provided proof of his exercises with the beauty of his forms. - His skin, darkened and hardened by the sun, dust and cold baths, did not look bare, because it was familiar to the air, where it felt as if it were in its environment. It certainly did not shiver from cold, nor did it get red spots or chicken skin, because it was healthy, with good and strong tissue, a sign of a free and masculine life (Taine, 1991).*

*Nudity* in ancient Greece was not only a matter of sexual advertising, but it also evoked the perfection of the gods (Stefanović, 2011). The same author explains that nudity erased all differences of birth and status. He says that everyone fought body to body and that the competitors were completely exposed to the world, whether they were on the track or in the ring. He has the attitude - that's who we are, on some stripped-down level. From his point of view, he interprets the nakedness of athletes in the sculptors of ancient Greece. His opinion is that the gods that the Hellenes worshiped were an idealization of themselves, shown in *sculptural art* as perfect, *naked human beings*. Based on the fact that for a thousand years, Greek athletes/sportsmen wore the "uniform" of the gods - they were completely naked, he claims that when observing the sculpture of the gods, one sees a reflection of everything they wanted to be within their own framework. His view is that the audience had the pleasure of watching the competitions of the best athletes - *beautiful and trained bodies* fighting for victory through pathos with great pride and excitement. He concludes that no society, before or since then, has so openly celebrated the beauty of the human body, with the absence of shame.

## **THE BODY OF AN ATHLETE IN DIGITAL ENVIRONMENT AND SPORTS MARKETING**

It is assumed that the sculptors of ancient Greece got the idea to create sculptures that encouraged the onlookers to start thinking about *shaping their body*, as well as shaping the environment towards a

*healthy lifestyle*. Those who conduct researches related to sculpture, strive not only to describe what is visible, but also to discover truths about imperceptible (invisible) entities.

In this transdisciplinary research in different scientific fields (sport, history of art, digital devices - new technology and new information systems in the area of business) there was mutual interaction. In an effort to overcome the boundaries of scientific disciplines, there was a tendency to create new ways of thinking about the topic of this work, as well as to improve the existing ways of research, which is what researchers advocate (Moran, 2002; Skinner, 2008; Holley, 2009). The above explanation is in line with today's trend in science. This can be seen through the example of the scientific journal *Journal of Complexity*. The Complexity theory has had a meteoric rise in management literature and social science (Morrison, 2010). The Complexity theory is destined to be the dominant scientific trend to the 1990's... This revolutionary technique can explain any type of complex system (Manson, 2001). As an emerging approach to research, complexity science is a study of systems. It is not a single theory, but a collection of theories and conceptual tools from an array of disciplines (Paley & Gail, 2011). Therefore, the link of interaction - integration, that is discussed in this work, is aimed at the reality of a sports event described from different aspects. Over many centuries, diversities have been intersected in various areas of human activity - in politics, culture, language, art, sculpture, sports... to the benefit of what could be called *the harmony of diversity*, which, we want to point out, is also present in this work.

It can be said that the abovementioned transdisciplinary approach to the subject of this work in a certain way represents the initiators to transform science. The reason is that gaining knowledge in many different ways increases the awareness about the realization of human potential. Rather than a confident, expert view, a pluralistic approach offers a complementary "body of knowledge" that allows *renewal, expansion, and critical awareness*. We should bear in mind the fact that the human mind must constantly carry some authenticity and the possibility to develop something, which has been present since ancient times, especially with the sculptors of ancient Greece - the cooperation of mind and reality. In this work, it refers to the sculptor's close connection with the sporting event. At the base of that is a science based on rationality, on rational knowledge. Rational knowledge and attitude towards the world simultaneously represent an effective attitude. This is exactly what shows the utility of knowledge in appropriate *technology*, which in the current subject of this work refers to *the digital world*.

It is considered that *digital marketing* is a more complex form compared to the internet marketing, because it combines textual and multimedia contents (Savić & Popović Šević, 2022). *New technology* in the digital world today makes it possible to recognize the value of cultural artifacts of sculptural art that have their own eternity and can affirm them. The goal is to partly achieve certain effects on a wider audience, through distribution via social networks.

It is interesting to consider an important issue related to the heritage of ancient temples and sculptures, when observing colours and their analysis through *the technology of digital visual simulations*:

*Speaking of colors, here's another example. We are used to seeing ancient temples and sculptures as 'noble white,' which even influenced the entire classicist era of the eighteenth century to develop special aesthetic impressions. However, originally ancient temples and sculptures were brightly coloured. Their colour can be determined thanks to the traces of pigments. The colours did not only have a decorative purpose, but belonged to the visual symbolic system. This does not mean, however, that all ancient sculptures should be painted today for the sake of 'authenticity'. It is important that pigment traces have been preserved, on the basis of which, for example, today's **technology of digital visual simulations** and impressive models can produce an idea of their original appearance. And this*

*is exactly what Brandi (2007) warns against when he says that it is necessary to preserve the object 'without removing every trace of the passage of time on a piece of art' (Popadić, 2015).*

With the help of digital devices, such as smartphones, tablets, laptops, 3D animations and others, nowadays, one can explore the wealth of information on the Internet related to the heritage of sculptural art. It is not possible to fully perceive the entirety of a three-dimensional scene from one point of view, but it is necessary to move around the form and within the form (Kekeljević, 2016). To illustrate that, he gives an example with a three-dimensional medium - *sculpture*. He explains that 3D animation is a formative method of animation. He states that with this method, movements are created using a computer - frame by frame, through algorithmic generating, calculation and transformations of spatial forms, space, materialization and lighting. Therefore, it is important that today's observers familiarize themselves with the possibilities of technological development. They make it possible to get even closer to the valuable artistic masterpieces of the sculptors of ancient Greece from a new angle. Thus, the athlete's body, or a part of the body, is exposed to the observer in the manifestation of a sporting event.

The modern Olympic Games which try, in the given space, to keep the symbolism of the original games, correspond to the ancient Olympic Games. The original idea of the organizers of the Ninth World Athletics Championship (Paris, 2003), who, with the help of several hundred musicians, "revived" Myron's *Discobolus* during the opening ceremony tells us that he can still "live" among us. Dressed in star-shaped costumes, the performers simultaneously produced sounds that vibrated in the air of the beautiful stadium in Saint-Denis. At one point, it seemed to the spectators that the thrower was going to throw the disc (Stefanović, 2011). Perhaps this artistic performance at a global sporting event represents one of the forerunners of today's digital animations.

Each digital art medium today has its roots in traditional arts. Thus, the roots of 3D modelling can also be found in sculpture. The fact is that 3D modelling and sculpture have a direct visible connection, because they are expressed through the shaping of three-dimensional forms in space. Just as there is traditional modelling in plastic, so today modelling techniques are present in advanced 3D tools. The observer has different experiences in front of a sculptural or digital part of 3D modelling. It is assumed that everyone according to their "taste" will have a "full" impression (experience) when it comes to these two approaches to observing the sculpture. Digitization has a significant role in the protection and preservation of museum artifacts. But there is also an approach where digitization is used *to bring sculptures to life* - in a realistic, or unrealistic, way. *Stereoscopy* is then applied, as a method of preserving the spatiality of the form, which contributes to softening the border between reality and film, enhancing the experience that the audience has while watching the film (Kekeljević, 2016).

It should be emphasized that 3D animation does not have to imitate real objects, real space, materials and lighting, but these elements can be autonomous author's creations. For example, for the animated film *Jalet's Venus*, he says that it portrays specifics through the application of *sculptural forms* to tell a certain narrative instead of digital clones of real people (Kekeljević, 2016). The same author states that all this happens simultaneously with phases of movement that are not possible in reality, as well as through the morphing figures in place of time ellipses. He says that the specificity of the medium is additionally emphasized through the use of *stereoscopy*, a technique that to some extent preserves the three-dimensionality of objects and space.

In order to successfully organize today's Olympic Games, it is necessary to have knowledge in the relevant fields: planning, organization, coordination, promotion, etc., which requires the top selection of competent people in the field of sports management and marketing team. One should bear in mind that the



mentioned content of the text can also be related to the sculptural art (museum exhibitions, various exhibitions, promotion of values...) to an analogous extent. *The marketing* of this sports event is in the function of promotion and fundraising. It will not be successful enough if there is no adequately developed marketing plan, which is mostly focused on promotion and public relations through the media (Savić & Popović Šević, 2022). That is why there should be good information process and great support from the audience (public) who want to follow this event.

Within the process of heritage management, it is necessary to establish certain strategic frameworks, which include previously existing professional activities, but also a number of new ones (Popadić, 2015). The same author states that in *the Lexicon of heritage terms, project management* (project management in the field of heritage), *stakeholders* - interested parties in the implementation of the project, *shares, budget planning* (planned distribution of financial resources) and the like have found their place. He explains that the role of heritage in the modern age is very relevant and includes an increasing number of participants in heritage activities. He concludes that inheritance strategies necessarily include those activities that were not directly related to the heritage object before, such as *marketing, management* and numerous economic activities [...]. Management and marketing have become significantly intertwined as values for the promotion of today's art (Nikodijević, 2012).

So, it can be said that important factors, such as marketing and management, present *the way to promote* the global sports event of the Olympic Games. It is achieved through *advertising* as well-through publication of texts (news, announcements, short stories, pictures, etc.) on sports websites, or in other means of media information, which ensures frequent presence in the media. Thus, daily communication with the media can influence the publicity to gain an ascending flow due to the directed attention of the public. For this reason, it is necessary that advertisements for a sporting event contain some new information that can significantly direct the public's attention to it (Skorić, 2014). The importance of promoting the holding of the Olympic Games is most often realized through posters, printing series of commemorative stamps, coins, print on T-shirts, making figurines with the themes of competitive disciplines, and what is evident, the centuries-old Myron's *Diskobolus - a symbol of sports* - is always present.

## CONCLUSION

Ancient Greece abounds in sculptural works depicting the beautiful bodies of athletes in some sporting event. These works do not represent only a specific art object, but a historically created phenomenon whose shaped material reflects social events in the field of agonal competition. This means that such works of art had a significant place and role in the culture of ancient society.

The very process of creating a work of art using different masses speaks of a civilizational process, which has remained the same even to this day. So, the materials remained the same, but the sculptor's messages are different. Thus, sports competitions in ancient Greece provided the conditions for sculptural works to highlight values such as peace, harmony, proportion, a healthy body etc. The practical applicability of the results of the work is reflected in the assumption that these cultural artifacts could encourage today's people to use them for the benefit of everyday life and work, as they once did. Although societies have developed, values have remained the same, i.e., the axiological side of sculpting in shaping the body and the message of the author remained unchanged.

The sculptors of ancient Greece laid not only the foundations of sculptural art, but also the principles for understanding the beauty of the human body. By changing a fragment of the body position and

moving the body's center of gravity, they found solutions for showing movement in a sporting event. They sculpted the stone so skillfully, that the result was a "living" sculpture, with a display of emotions - ready for any movement activity that existed in a sporting event.

Today, digital devices have found a wide range of application in art. In the digital environment, an analogy of ancient and present-day sculptures that depict the athlete's body can be realized in a new, creative way. Through digitization, on one hand, the work of art from the field of sculpture can be brought closer to the viewer, and on the other hand, there is the possibility to record and preserve the heritage of those valuable artifacts for all the times. 3D computer animation represents one of the most massive and popular media today. It represents an integral part of modern general culture and is used in marketing. 3D computer animation represents a very significant part in mass and popular media. It has become, not only the guardian of the heritage of ancient Greek sculptures depicting the bodies of athletes, but also one of the integral parts of today's general culture, which is mostly used in marketing promotion. Broadly speaking, it could be said that *the heritage of ancient Greece*, not only from sculptural art, but also from other relevant scientific disciplines, *has influenced and shaped* almost every aspect of man today, for centuries, until today. Therefore, it is important to recognize the innovations that can influence the changes that are taking place in the art of sculpture today and adapt to them. In this way, the information system can be an aid to today's artistic activity of sculptors, who already have certain knowledge and experience. It is reflected in the fact that the sculptor surpasses his creative abilities by adapting to new technologies. An analogy also exists with the observer's ability to think evaluatively in assessing a sculpture. In this way, only through new knowledge can one achieve improvement, that is, progress in the art of sculpture.

The results of the research of the interdisciplinary approach to the analysis of the content of the phenomenon of "permanent record" of sculptural works, where its subject refers to the events related to the athlete's body in the movement activity of a sports event from the period of ancient Greece, showed that heritage has a special value for people and should be preserved for future generations. This indicates that there is still room for fundamental research. Through research, it would be possible to expand not only knowledge, but also scientific awareness in the field of sports, art history, digital devices (new technology) and sports marketing.

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