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Along with the Hall of Languages, Crouse College dominates Syracuse University's campus. The landmark building was one of the first on campus. Built in 1888 by Archimedes Russell, Crouse is home to the Setnor School of Music. As a result, the school reflects a grandiose aesthetic. Nicknamed the Hogwarts building, Crouse College is home to the Office of Admission for the College of Visual and Performing Arts where I complete my work study. However, it is also home to the sculpture of Winged Victory (Lassman 1).

When I first came to Syracuse University, one of the first places I visited on campus was Crouse College. As a prospective student and one interested in architecture rather than art history, I soon became fascinated with the building and ran around with my mother's iPad taking photos. Fast forward three years and not only have I switch my interest from architecture to art history but I have experienced some of the most beautiful places and art in Spain through Syracuse. However, every day I work in Crouse, my fascination for the statue of the Winged Victory persists.

On April 11, 2017, about half an hour before my shift, I started to again take photos of Winged Victory and decided to do some research on both the building and the statue. Crouse College was built during the Romantic Era in the style of the Gothic Revival. As such, the primary idea behind the building was to focus on escapism or the reflection of the past in the present. Inspired by history and Gothic novels, Romantic artists often drew upon famous classical designs and motifs in order to elevate the art.

However, in the case of Winged Victory this is not the case. It is a replica in plaster of *The Winged Victory of Samothrace*. The piece was completed around the 3rd-1st centuries A.D in commemoration of a Rhodian naval victory. The piece is one that is easily viewable on all sides. On the louvre.fr, Jean-Benedicte states:

The Winged Victory of Samothrace is one of the masterpieces of Hellenistic sculpture. The figure creates a spiraling effect in a composition that opens out in various directions. This is achieved by the oblique angles of the wings and the placement of the left leg, and emphasized by the clothing blowing between the goddess's legs (Jean Benedicte 1).

Due to spiraling effect, *The Winged Victory of Samothrace* can be viewed at different angles. The placement of the copy in Crouse College plays to this concept. By using the angles given by the placement of the statue in relation to the stairs, it becomes a more dynamic piece and one that better describes a battle.

In contemporaneity with the Crouse replica, the commemoration of a series of German attacks on France began in the 1870's. The attacks during the Franco-Prussian War caused a great disturbance in Paris and a contest was issued to memorialize the sacrifices of the French soldiers. Out of the contest, Rodin created *The Call to Arms*. However, the sculpture was deemed too violent or extreme to be placed in the area Rodin had designed it for. As you can see from the photos, both portray Nike, the goddess of victory, with outstretched wings but Rodin's sculpture has a man in addition to the goddess and has a pose that is quite a bit more fierce than *The*

Winged Victory of Samothrace. Overall, the similarities between the subjects and purpose for their creation bring together the statues (Musee Rodin1; Formal 1).

As time continues the *The Winged Victory of Samothrace* has maintained its place in history as a beacon of strength through victory. Today, it has inspired architect Klyukin to create a residential high rise with the shape of the *The Winged Victory of Samothrace*.

The building's construction and design correlates with geographical and climatic conditions, architectural surroundings and cultural traditions of a specific region. In many of the visualizations, 'nike' overlooks a vast waterfront, referencing the original statue's commemoration, not only of the goddess, but of a victorious sea battle. Klyukin believes that a symbolic building project greatly contributes to the development of economy, attraction of investment and the increase of tourism, and proposes this construction as the epitome of the ways in which a structure can do this (Azzarello 1).

With this building bring forth inspiration from this Hellenistic statue, it further perpetuates the legacy and artistic impact the *The Winged Victory of Samothrace* has on in the world. As a student studying art history at Syracuse, I am very proud to walk by this statue every day and be able to recognize its importance in the world (Azzarello1).

Works Cited

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