Abstracts without Papers

[title]*Apoxyomenos: Discovery, Underwater Excavation, and Survey*

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[main text]

The main goal of this paper is to present the discovery and underwater survey of the ancient Apoxyomenos and to explore the mystery of how the statue ended up at the bottom of the sea.

A Belgian diver, R. Wouters, discovered the bronze statue of the Apoxyomenos by chance while diving in the waters off the island of Mali Lošinj in the Republic of Croatia. The statue was found at a depth of 46 meters, on a curved seabed, stuck between two rocks. After very exacting preparations, which included the advice of many experts, the process of excavation began. The statue was brought to the surface with the cooperation of underwater archaeologists and members of the special police. Afterward, the Apoxyomenos was delivered to conservators. A month of research was then conducted at the underwater site where the statue was found.

The research was international in character, with English, Belgian, and Croatian divers. They were driven by the same goal: to find other discoveries and possibly the underwater shipwreck. Unfortunately, despite detailed investigation with underwater metal detectors and waterpipes, the shipwreck has never been found. Does this mean that we will never find out how the Apoxyomenos ended up on the seabed? To answer this question, we will have to look more deeply into historical, geographical, climatic, and nautical contexts.

[title]*The Bronze Statue of Germanicus from Ameria (Amelia)*

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[main text]

Although it was discovered many years ago near Amelia (Italy), a handsome, over-life-size bronze cuirassed statue with an inserted portrait head of Germanicus has garnered relatively little attention. In pose and typology, this work resembles the statue of Augustus from Prima Porta, but the imagery of the muscled cuirass—depicting the death of Trojan Troilos at the hands of Achilles—is quite different.

Because of its seemingly odd subject matter for a Roman sculpture, the principal interpretation of this statue, in a 2008 monograph by G. Rocco, is that it originally represented King Mithridates VI, who saw himself as a new Achilles in his war against Rome. The depiction of the defeat of Troilos would have served as a reference to Mithridates’ victory over Rome, which traced its origins back to Troy. In the end, Mithridates was himself defeated by Sulla, who, according to Rocco, then brought the statue back to Rome, where its head was first replaced with a portrait of Sulla and eventually with one of Germanicus.

I argue, however, that the portrait of Germanicus was either integral to the original composition or was substituted for the head of his son Caligula after Caligula’s assassination and damnation. My interpretation is based on the decorative motifs of the armor, which go back to Hellenistic models but are also found in Roman art, as well as technical considerations and a very different interpretation of the meaning of the defeat of Troilos.[[1]](#footnote-1)

[title]*The Material Interpretation of Ancient Large Bronzes: The Case of the Florentine Masterpieces*

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[main text]

The archaeometallurgical study of the metal artifacts is fundamental to their analysis and valorization. Material analyses and technological interpretations can contribute substantially to the revelation of cultural contents, which are complementary to historical and archaeological interpretations. Archaeometallurgy, in addition to reconstructing the history of objects’ technological development based on compositional and structural evidence, can allow discrimination between originals and replicas, recognizing possible integrations. It can also shed light on the creative process.

After about half a century of investigations into the manufacturing processes of ancient large bronzes, a great deal of material data has been collected on several masterpieces. However, the interpretation of the evidence and analytical measurements can sometime be very complex, and results are often equivocal. Naked-eye observations, radiography, and some chemical analyses rarely permit the prompt determination of raw materials, crafting procedures of the wax model, core structure, casting set-up, assembly, and finishing. On the contrary, thorough objective morphological and structural examinations, accurate compositional mapping, and very critical interpretation of the data are needed in order to reduce the range of the compatible technical interpretations. With the growing body of data comes an increasingly complex technological picture; some execution processes, which were once believed to be well-established practices in ancient times, today represent only a rather partial list of the methods used in Classical and Hellenistic art foundries.

Within this framework, the large bronzes of the Medici collections, exhibited at Florence’s National Museum of Archaeology, offer noteworthy examples of the methodological variability and of hitherto unknown peculiarities of ancient production, which significantly broaden the interpretational perspective. The Idolino from Pesaro (Iozzo 1998), the Minerva (Cygielman 2008) and the Chimaera of Arezzo (Siano et al. 2012; Siano 2013), the Arringatore (discovered in the environs of Lake Trasimeno), and Horse’s Head (see chapter 39 of this volume) have been thoroughly investigated during the last two decades. The present contribution discusses the main aspects of these studies along with their general implications in terms of methodological approach and knowledge of the ancient art foundry.

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[title]*The Riace Bronze Statues: Chemical, Textural, and Isotopic Investigation of the Metals*

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[main text]

Two exceptional Greek original bronze statues were discovered underwater at Riace Marina (Calabria, Italy), in 1972. The statues represent a pair of warriors or athletes and are commonly labeled Statue A and Statue B. On the basis of stylistic studies, many authors date Statue A to 470–460 BC, and Statue B to 440–430 BC (Arias 1986).

During the restoration campaign carried out in Rome at the ICR, the inner cavities of the bronzes were explored and cleaned by remote-controlled mechanical arms. Here we report the archaeometric investigation of 12 metal samples taken from the inside of the statues: 3 bronze and 1 lead samples from Statue A; and 3 welding alloys, 3 bronze, and 2 lead samples from Statue B.

Chemical and textural investigation of the Cu-alloy samples was performed by SEM-EDS, EPMA, and metallographic analyses on polished cross sections. The data are discussed and compared with literature data available for coeval statues. Moreover, the lead isotopic compositions of selected samples were investigated by MC-ICP-MS. Comparison of the results with existing Pb-isotope databases (OXALID; BRETTSCAIFE.net; Alpine Archaeocopper Project) shows that the copper used for Statue A is compatible with western Mediterranean deposits, whereas the copper of Statue B fit with eastern Mediterranean ores. The isotopic signals of the welding samples from Statue B show a different provenance, possibly related to the age of the welding operations. The lead of the tenons of both statues has a very well defined isotopic signal compatible with a Greek source.

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[title]*Praxiteles’ Bronze Sculpture at Delphi*

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[main text]

A statue base (Delphi Museum inv. no. 3951) discovered in 1896, southeast of the Apollo Temple at Delphi, preserves cuttings for a now-lost bronze statue and evidence for the fourth-century Athenian sculptor Praxiteles’ commissions in the eastern Mediterranean. The inscription states that the *demos* Abydos, a Milesian colony in Mysia, dedicated a portrait of Chairidemos, son of Antiphanos of Pitania, to Apollo, and that Praxiteles Athenaios made it. Attributed to a shadowy third-century member of the Praxiteles family because of tripuncts (vertical rows of dots) separating some words in the inscription, the monument has been ignored. It does not even appear in Jacquemin’s recent publication of inscriptions at Delphi.

A reevaluation of the inscribed text, an examination of the old arguments for the attribution to Praxiteles’ hypothetical grandson, and a new look at the stone itself suggest that it should be assigned instead to the famous fourth-century sculptor himself. Furthermore, this base, with another now in the Thebes Museum, provides secure evidence for Praxiteles’ production of bronze statues. Overall, the five fourth-century bases from mainland Greece bearing his name all attest to Praxiteles’ work as a portrait artist. Delphi 3951, the only surviving Praxitelean votive commissioned by a city instead of a private individual, documents the sculptor’s work in bronze at the panhellenic site. Ancient literary sources emphasized Praxiteles’ mythological statues, especially his famous marble Aphrodite, but analysis of the archaeological record—fourth-century statue bases bearing his “signature”—reveals a different facet of his artistic profile. The inscribed base for a bronze statue at Delphi sheds new light on Praxiteles.

[title]*The Gréau Mirror and the Phenomenon of Fakes in Nineteenth-Century Paris*

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[main text]

A fine caryatid mirror formerly in the collection of Julien Greau was recently determined to be a pastiche of Greek and Etruscan, ancient and modern. It is well established that the corpus of bronze caryatid mirrors contains a large number of fakes. This paper analyzes the production of these objects within the social context of nineteenth-century Paris.

After decades of upheaval and transformation as a result of Hausmannization, cultural anxieties surrounding modernity resulted in an increased interest in collecting antiquities. While large numbers of Greek antiquities made their way into the European market as a result of expanded excavations as well as looting, many required heavy restoration in order to make them marketable to an increasingly bourgeois collecting public. The distinction between a restored object, a pastiche, and a total fabrication broke down over time, especially as the diminishing flow of Greek imports failed to keep up with demand.

Within the larger context of the antiquities market in late nineteenth-century Paris, I argue that bronzes were of special interest to collectors. On the one hand, metals were an essential aspect of industrialization, as symbolized most dramatically by the construction of *la tour Eiffel* for the 1889 *Exposition universelle*. In many ways, metals represented both a link with the past and a path to the future. Small-scale bronze sculptures were, like the terracotta Tanagras, easily replicable, affordable for a mass market, and conveniently displayed on a mantel or shelf. Finally, the caryatid mirror held special appeal on account of its functional familiarity, but also because the female figure provided a model for women just as the French feminist movement was redefining modern femininity.

[title]*Modern and Ancient Metal Fakes: Composition, Patina, Production Technology, Technical Details*

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[main text]

Since ancient times, the discovery of fakes has been a hot topic: in the course of our scientific research we quite often discover interesting examples of ancient imitations of valuable items or coins. They give us a glimpse into what was considered precious at the time in which they were produced, and represent a welcome addition to our knowledge.

The discovery of modern fakes or forgeries (i.e., fraudulently altered ancient pieces) is a very different matter. Unrecognized fakes mar our perception of antiquity and must be identified and removed from the cases of our museums.

Identification studies of fakes are just as different and variable as the multitude of objects that come under our eyes while studying museum collections. In this paper, some of the most skillful ways of ageing freshly made objects, for example by applying some kind of a fake patina, are presented; “wrong” technical details are described; and several examples of ancient and modern fakes are discussed by highlighting their peculiarities.

[title]*The Doryphoros in Bronze: Venerated – Suppressed – Forgotten*

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[main text]

The two reconstructions of Polykleitos’s lost *Spear-Bearer* in bronze can tell us many stories. They were both made in Munich from three Roman copies between 1910 and 1921. This paper addresses the bronzes’ place in history: in ancient art, in Stettin and Munich, and in Germany after the First and Second World Wars.

[title]*The Transformation of Bronze Sculpture in the Hellenistic East and the Iranian World*

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[main text]

Bronze enjoyed a special status in Hellenistic Asia both because of its ability to take on a bright finish and for its associations with prestigious cultic and royal contexts. Although the medium was certainly not unknown in the lands of the former Achaemenid Empire and the earlier cultures of ancient Western Asia, the new Graeco-Macedonian modes of representation and royal cultures transformed the role of bronze sculpture in these regions.

This paper examines the dynamic intersection between medium, style, and political and religious power in the dissolution of the Seleucid Empire and rise of the new Iranian political and visual cultures of power under such dynasties as the Arsakids, Orontids, and Mithradatids.

[title]*The Hellenistic Heritage of Termez*

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[main text]

According to historical tradition, Bactria was called “the land of a thousand cities,” one of which was Termez, Uzbekistan, where a large-scale study of the archaeological monuments of the Hellenistic period is now underway. The materials from the excavations, which allow us to reconstruct the extent and boundaries of the Hellenistic transfers in the region, are stored in the Termez Archaeological Museum.

Analysis of materials from monuments in the region allows us to associate them directly with events that followed the campaign of Alexander the Great and colonization activities of the Greek settlers, who brought to the territory of Central Asia completely new elements of Greek culture. However, the Greeks borrowed a lot of local technologies and practices to adapt to the particularities of nature, climate, and population, which resulted in a transformation. For example in sculpture, technological development was associated with a limited number of materials using local stone types, although preference was given to clay.

The development of technology for clay sculptures on the basis of ancient, preexisting traditions received a powerful boost from the emergence of a new genre of art—painted clay sculptures—the style and iconography of which remained Greek. Thus, the composition of the products of Bactria in the third to first centuries BC in general corresponds to that in the Greek cities; the emergence of a variety of styles testifies to the intense processing of the imported traditions.

[title]*Figural Bronze Statuettes in the Ashmolean Collection and the Aesthetics of Replication*

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[main text]

This paper presents recent research on the Hellenistic and Roman bronze statuettes in the collection of the Ashmolean Museum. A number of individual statuettes are analyzed for the information they provide regarding the repetitive use of figural types developed during the Classical and early Hellenistic periods in later, primarily Roman, contexts.

Two categories of iconography are investigated: types that appear to be dependent on large-scale Classical visual forms, such as the very commonly found standing Mercury motif; and types that were conceived in small-scale format, such as dwarfs and genre figures. The paper provides a brief analysis of the visual relationships that these types have with their earlier models and with images in other media to offer some preliminary conclusions and ask further questions about visual replication in the realm of small-scale bronzes.

1. The full article based on this abstract will appear in *AJA* 121.3 (2017). [↑](#footnote-ref-1)