

POWER AND PATHOS

**BRONZE SCULPTURE
OF THE HELLENISTIC WORLD**

**FIRENZE
PALAZZO
STROZZI**

14 MARCH
21 JUNE
2015



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PRESS RELEASE

From 14 March to 21 June 2015 Palazzo Strozzi in Florence will host a spectacular retrospective of ancient bronze sculpture from the 4th century BC to the 1st century AD. This major exhibition has been organised in conjunction with the J. Paul Getty Museum in Los Angeles and the National Gallery of Art in Washington

Power and Pathos. Bronze Sculpture of the Hellenistic World

Palazzo Strozzi, Florence – 14 March–21 June 2015

From 14 March to 21 June 2015, Palazzo Strozzi in Florence will be the first venue to host the major exhibition entitled **Power and Pathos. Bronze Sculpture of the Hellenistic World** organised and produced in conjunction with the J. Paul Getty Museum in Los Angeles, the National Gallery of Art in Washington and the Soprintendenza Archeologica della Toscana, Tuscany's directorate general for archaeology. After Florence, the exhibition will travel to the J. Paul Getty Museum in Los Angeles from 28 July to 1 November 2015 and then to the National Gallery of Art in Washington, DC, from 6 December 2015 to 20 March 2016.

This important joint venture reinforces Palazzo Strozzi's international reputation for excellence. The exhibition will showcase – for the first time in Florence – some of the greatest masterpieces of the ancient world from such leading Italian and international museums as the Museo Archeologico Nazionale in Florence, the Museo Nacional del Prado in Madrid, the Museo Archeologico Nazionale in Naples, the British Museum in London, the Metropolitan Museum of Art in New York, the Galleria degli Uffizi in Florence, the National Archaeological Museum of Athens, the Archaeological Museum of Heraklion (Crete), the Kunsthistorisches Museum in Vienna, the Archaeological Museum of Thessaloniki, the Musée du Louvre in Paris, the Vatican Museums and the Musei Capitolini in Rome.

Power and Pathos features about 50 extraordinary sculptures in bronze and tells the story of the artistic achievements of the Hellenistic era (4th to 1st centuries BC), when new bronze-working techniques were developed, new forms of expression were explored, and a first globalized language of art emerged in the Mediterranean and beyond. In this cosmopolitan climate, Greek art, in effect, became an international phenomenon.

The vast Hellenistic empire founded by Alexander the Great stretched from Greece and the borders of Ethiopia to the Indus Valley, embracing Egypt, Persia, and Mesopotamia. Thus its astonishing output in the fields of art, history and philosophy enjoyed extensive dissemination. While the Classical Greek world was based essentially on the polis, or city-state, now art served more than the cities and their citizens and focused instead on the courts of Alexander's successors. Artists devoted their skills to celebrating the rulers and their achievements, adopting and adapting Classical modes of expression to suit new needs.

The exhibition owes its unique character to bronze, an alloy of copper, tin, and often lead, so significant in ancient technology and art that Pliny the Elder dedicated an entire book to this medium. Bronze works are extremely rare today, and the vast majority of large bronzes from the ancient world are lost because they have been melted down over the centuries so that the metal could be used to mint coins and to manufacture arms. Immediately after casting, bronze was so dazzling that it resembled gold.

One of the reasons this show is an unprecedented, once-in-a-lifetime event is that it will allow visitors to admire works never before seen together: the bronze *Apoxyomenos* from Vienna alongside the Uffizi's marble version used in its restoration; the two archaizing *Apollo-Kouroi* from the Louvre and from Pompeii. Although all of these "pairs" have frequently been shown together in photographs, this is the very first time that any of them have been displayed side by side. A large number of the bronzes surviving to this day were found in the sea rather than on dry land. Spectacular underwater finds include the figure of a *General* (Lucius Aemilius Paullus?) found in the sea off Brindisi in 1992, and the *Head of a Man with Kausia* (discovered in the Aegean off the island of Kalymnos in 1997).

The discovery of the head of Apollo in the sea off Salerno in December 1930 was poetically described by Nobel Prize laureate Giuseppe Ungaretti: *"Night had almost fallen and the anchovy fishermen were returning to port in single file. Gathering up their nets, one of the fishermen found [...] a head of Apollo in his net. Holding it up in the palm of his lined hand and seeing it now imbued with new life in the light and appearing to bleed – where it had been severed at the neck – in the fire of the setting sun, the fisherman thought he was looking at St. John the Baptist. I myself have seen it at the Museum in Salerno; it may be by Praxiteles or possibly Hellenistic [...] its indulgent and quivering smile hinting at an ineffable song of youth restored to life!"*

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Unlike Classical artists, who sought to convey a sense of balance and serenity, Hellenistic sculptors aimed to capture the full range of human feelings, from anger and passion to joy and anguish. They typically emphasised pathos, or lived experience, in the figures they depicted, and we find this also in the portraits of the men who rose to power in Alexander's wake. Such portraits were designed to bolster the sitters' legitimacy and dynastic connections through a combination of individual features both dramatic and idealised. Statues of athletes such as the so-called *Apoxyomenos*—a figure shown after the competition, holding a small curved instrument called a strigil used to scrape off sweat and dirt from the body—focus on the nude male body in its various forms. Artists no longer represent wholly idealised forms, as in the Classical era, but depict momentary details that vividly express physical and emotional states.

Curated by Jens Daehner and Kenneth Lapatin of the J. Paul Getty Museum in Los Angeles, the exhibition offers a comprehensive overview of the Hellenistic bronze sculpture in its larger archaeological, cultural and geographical environments.

Monumental statues of gods, athletes, and heroes will be displayed alongside portraits of historical figures—including select sculptures in marble and stone—in a journey allowing visitors to explore the fascinating stories of these masterpieces' discovery, often at sea (Mediterranean, Black Sea) but also in the course of archaeological digs, thus setting the finds in their ancient contexts. Those contexts could be a sanctuary where they were used for votive purposes, a public space where they celebrated personalities or events, a home where they fulfilled a decorative function, or a cemetery where they commemorated the deceased. A unique feature of the Palazzo Strozzi exhibition is that it sets the works in context by also probing and exploring the production and casting processes and the finishing techniques adopted.

The Exhibition

Divided into seven thematic sections, the exhibition opens with the large Portrait Statue of *Aule Meteli* (known as the *Arringatore*), formerly part of the collections of Cosimo I de' Medici, to highlight the fact that there was already an interest in collecting ancient bronzes as far back as the Renaissance, and with a statue Base signed by Lysippos, favourite sculptor of Alexander the Great, discovered in ancient Corinth in 1901.

The exhibition continues with an evocative overview of **Formulas of Power**, presenting portraits of influential figures of the period, a new artistic genre which first saw the light of day under Alexander. *The Statuette of Alexander the Great on Horseback*, the *Portrait Head of Arsinoë III Philopator*, a *Diadochos* (a term initially used only for Alexander and his direct descendants) and the figure of a *General* (Lucius Aemilius Paullus?) are all outstanding examples of the genre.

The third section, entitled **Bodies Ideal and Extreme**, deserving of special attention, explores the stylistic innovations in the language of art through the development of new themes and genres taken from daily life, together with the ability to capture the dynamism of the human body in the extraordinary variety of its movements and positions. *The Statuette of an Artisan* and the *Sleeping Eros*, both from the Metropolitan Museum of Art, are outstanding examples of this trend.

The fourth section, entitled **Likeness and Expression**, focuses on individual portraits, on the use of inlay and colour to achieve a naturalistic look, and on the underscoring of pathos and of other forms of characterisation, which emanate from the figure of an *Aristocratic Boy* and from numerous other *Male Portrait Heads*.

The fifth section sets out – as its title, the **Art of Replication**, makes quite clear – to demonstrate bronze's inherent ability to create multiple "originals", by displaying reproductions of famous Hellenistic works from later eras and the imitation of bronze in dark stone, and the differences in the state of preservation of bronze statuary discovered in the sea and on land.

The sixth section, entitled **Divine Beings**, addresses a theme of some significance with a number of breathtakingly beautiful sculptures, including the *Athena (Minerva of Arezzo)*, the *Medallion with the Bust of Athena* and the *Head of Aphrodite*.

The exhibition closes with a section entitled **Retrospective Styles**, which sets out to examine the renewed interest in archaic and classical styles as well as the mix of late Hellenistic styles. The most significant exhibits in this section include the so-called *Idolino* and the *Apollos* from the Louvre in Paris.

The exhibition is promoted and organised by the Fondazione Palazzo Strozzi, the J. Paul Getty Museum in Los Angeles, the National Gallery of Art in Washington and the Soprintendenza per I Beni Archeologici della Toscana, with the participation of the Comune di Firenze, the Camera di Commercio di Firenze, the Associazione Partners Palazzo Strozzi and the Regione Toscana, with a contribution from the Ente Cassa di Risparmio di Firenze.

From March 20th to June 21st 2015, the Museo Archeologico Nazionale di Firenze will host the exhibition *Great Small Bronzes. Greek, Etruscan and Roman Masterpieces*. The exhibition will showcase 171 works in a fascinating exploration of the theme that makes it an essential complement to Palazzo Strozzi's **Power and Pathos. Bronze Sculpture of the Hellenistic World**.

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FACT SHEET

Under the High Patronage of the President of the Italian Republic

Title	Power and pathos. Bronze sculpture of the Hellenistic World
Site	Palazzo Strozzi
Date	14 march-21 june 2015
Curators	Jens Daehner and Kenneth Lapatin, from J. Paul Getty Museum in Los Angeles
With the Patronage of	Ministero dei Beni e delle Attività Culturali e del Turismo, Ministero degli Affari Esteri, Consulate General of the United States of America in Florence
Promoted and organised by	Fondazione Palazzo Strozzi, J. Paul Getty Museum di Los Angeles, National Gallery of Art di Washington, Soprintendenza per i Beni Archeologici della Toscana
with	Comune di Firenze, Camera di Commercio di Firenze, Associazione Partners Palazzo Strozzi
and	Regione Toscana
With the contribution of	Ente Cassa di Risparmio di Firenze Ferrovie dello Stato Italiane, ATAF GESTIONI, BUSITALIA-Sita Nord, Ufficio Turismo della Città Metropolitana di Firenze, Aeroporto Toscano Spa, Unicoop Firenze, Firenze Parcheggio, RaiCom
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Info	T. +39 055 2645155 www.palazzostrozzi.org
Admission	Full price € 10,00; concessions € 8,50; € 4,00 Schools

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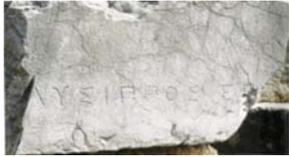
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PHOTOSHEET

Introduction		
1.01	<i>Statue Base signed by Lysippos</i> . End of fourth–beginning of third century BCE, blue-grey limestone, 30 x 70.5 x 70,5 cm. Corinth, 37th Ephorate of Prehistoric and Classical Antiquities, inv. I-29	
1.02	<i>Portrait Statue of Aule Meteli (Arringatore)</i> . Late second century BCE, bronze, 179 cm. Florence, Museo Archeologico Nazionale, inv. 3	
Formulas of Power		
2.01	<i>Statuette of Alexander the Great on Horseback</i> . First century BCE, bronze, 49 x 47 x 29 cm. Naples, Museo Archeologico Nazionale, inv. 4996	
2.02	<i>Horse Head (Medici Riccardi Horse)</i> . Second half of the fourth century BCE, bronze, 81 x 95 x 40 cm. Florence, Museo Archeologico Nazionale, inv. 1639	
2.03	<i>Head of a Man with Kausia</i> . Third century BCE, bronze, faience or alabaster, 32 x 27.9 cm. Kalymnos, Archaeological Museum, inv. 3901	
2.04	<i>Portrait Head of a Diadoch (Demetrios Poliorketes?)</i> . 310–290 BCE, bronze, 45 x 35 x 39 cm. Madrid, Museo Nacional del Prado, inv. E00099	

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2.05	<i>Portrait Head of Arsinoë III Philopator.</i> Late third century–early, second century BCE, bronze, 30 x 20 x 30 cm. Mantua, Museo Civico di Palazzo Te, inv. 96190279	
2.06	<i>Statue of a Man.</i> Second century BCE, bronze, 127 x 74.9 x 48.9 cm. Brindisi, Museo Archeologico Provinciale "Francesco Ribezzo", inv. 40614/40615	
2.07	<i>Portrait Head of a Man.</i> First century BCE, bronze, 29.5 x 21.6 x 21.6 cm. Malibu, The J. Paul Getty Museum, Villa Collection, inv. 73.AB.8	
Bodies Ideal and Extreme		
3.01	<i>Statuette of a Ruler as Hermes or Perseus.</i> First century BCE–first century CE, bronze, with base 80 x 30 x 25.4 cm. Naples, Museo Archeologico Nazionale, inv. 126170	
3.02	<i>Statue of a Young Man.</i> Third–fourth century BCE, bronze, 152 x 52 x 68 cm. Athens, Ephorate of Underwater Antiquities, inv. BE 2004/45	
3.04	<i>Statuette of Hermes c. 150 BCE,</i> bronze, 54.5 x 20 x 12 cm. London, The British Museum, inv. GR 1849,0622.1	

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3.05	<i>Statuette of the Weary Herakles.</i> Third century BCE or first century CE (?); copy of a fourth-century BCE bronze by Lysippos, bronze, 39 x 17.5 x 14 cm. Chieti, Museo Archeologico Nazionale d'Abruzzo, inv. 4340	
3.06	<i>Statuette of an Artisan.</i> Mid-first century BCE, bronze, silver, 40.03 x 13 x 10.8 cm. New York, The Metropolitan Museum of Art, Rogers Fund, 1972. inv. 1972.11.1	
3.07	<i>Herakles Epitrapezios.</i> First century BCE–first century CE, bronze, limestone, 75 x 67 x 54 cm. Naples, Museo Archeologico Nazionale, inv. 136683 (2828)	
3.08	<i>Statue of Eros Sleeping.</i> Third–second century BCE, bronze, 41.9 x 85.2 x 35.6 cm. New York, The Metropolitan Museum of Art, Rogers Fund, 1943, inv. 43.11.4	
Likeness and Expression		
4.01	<i>Portrait of a Man.</i> End of second–beginning of first century BCE, bronze, glass paste, black stone, 32.5 x 22 x 22 cm. Athens, National Archaeological Museum, inv. X 14612	
4.02	<i>Portrait of a Bearded Man.</i> C.150 BCE, marble, 40.7 x 25 x 31.7 cm. Malibu, The J. Paul Getty Museum, Villa Collection, inv. 91.AA.14	

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4.03	<i>Head of a Votive Statue</i> 375–350 BCE, bronze, 24.3 x 15.5 x 15.5 cm. London, The British Museum, inv. GR 1824,0470.6	
4.04	<i>Portrait Head of a Man</i> . Late fourth–third century BCE, bronze, copper, glass paste, 26.7 x 21.8 x 23.5 cm. Paris, Bibliothèque nationale de France, Département des Monnaies, médailles et antiques, inv. 857 (Duc de Luynes collection)	
4.05	<i>Portrait Statue of a Young Ephebe</i> . First half of the first century BCE, bronze, with base 140 x 57.2 x 45.1 cm. Herakleion, Archaeological Museum, inv. 2677	
4.06	<i>Aristocratic Boy</i> . Augustan period (27 BCE–14 CE), bronze, 132.4 x 50.8 x 41.9 cm. New York, The Metropolitan Museum of Art, Rogers Fund, 1914, inv. 14.130.1	
4.08	<i>Bust of a Man (Lucius Calpurnius Piso Pontifex)</i> . Late first century BCE–early first century CE, 46 x 28 x 23 cm. Naples, Museo Archeologico Nazionale, inv. 5601	
4.09	<i>Portrait of a Man</i> . 50–25 BCE, bronze, copper, marble, 32 x 22 x 22 cm, h. 22.5 cm (head). Copenhagen, Ny Carlsberg Glyptotek, inv. 2758	

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The Art of Replication		
5.01	<i>Statue of an Athlete (Apoxyomenos from Ephesos)</i> . 1–50 CE, bronze, 205.4 x 78.7 x 77.5 cm. Vienna, Kunsthistorisches Museum, inv. Antikensammlung VI 3168	
5.02	<i>Head of an Athlete (Ephesos Apoxyomenos type)</i> . Second century BCE–first century CE, bronze, 29.2 x 21 x 27.3 cm. Fort Worth, Kimbell Art Museum, inv. AP 2000.03 a	
5.03	<i>Statue of an Athlete (Ephesos Apoxyomenos type)</i> . Second century CE, marble, 193 cm. Florence, Galleria degli Uffizi, inv. 100	
5.04	<i>Torso of an Athlete (Ephesos Apoxyomenos type)</i> . First century CE, basanite, 110 cm. Castelgandolfo, Musei Vaticani, Villa Pontificia, Antiquarium 36405	
5.06	Workshop of Boëthos of Kalchedon (attributed) <i>Herm of Dionysos (Getty Herm)</i> . Second century BCE, bronze, copper, calcitic stone, 103.5 x 23.5 x 19.5 cm, Malibu, The J. Paul Getty Museum, inv. 79.AB.138	
Divine Beings		
6.01	<i>Athena (Minerva of Arezzo)</i> . 300–270 BCE, bronze, copper, 155 x 50 x 50 cm. Florence, Museo Archeologico Nazionale, inv. 248	

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6.02	<i>Medallion with the Bust of Athena.</i> c. 150 BCE, bronze, white glass paste, 27.2 x 27.1 x 19 cm. Thessaloniki, Archaeological Museum, inv.17540	
6.03	<i>Head of Aphrodite (?).</i> First century BCE, bronze, 37x 30.5 x 29 cm. London, The British Museum, inv.1873,0820.1	
6.04	<i>Head of Apollo.</i> First century BCE–first century CE, bronze, 51 x 40 x 38 cm. Salerno, Museo Archeologico Provinciale, inv. Sba-Sa 228177	
Retrospective Styles		
7.01	<i>Statue of Apollo (Piombino Apollo).</i> c. 120-100 BCE, bronze, copper, silver, 117 x 42 x 42 cm. Paris, Musée du Louvre, département des Antiquités grecques, étrusques et romaines, inv. Br 2	
7.02	<i>Statue of Apollo (Kouros).</i> First century BCE–first century CE, bronze, copper, bone, dark stone, glass, 128 x 33 x 38 cm. Pompei, Soprintendenza Speciale per i Beni Archeologici di Pompei, Ercolano e Stabia, inv. 22924	
7.03	<i>Torso of a Youth (Vani Torso).</i> Second century BCE, bronze, 105 x 45 x 25 cm. Tbilisi, Georgian National Museum, inv. 2-996-43	

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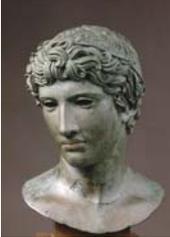
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7.04	Apollonios (active late first century BCE) <i>Herm Bust of the Doryphoros</i> . Late first century BCE, bronze, 58 x 66 x 27 cm. Naples, Museo Archeologico Nazionale, inv. 4885	
7.05	<i>Ephebe (Idolino from Pesaro)</i> . c. 30 BCE, bronze, copper, lead, 148 cm, h. 300 cm with base. Florence, Museo Archeologico Nazionale, inv. 1637 Aurelio, Ludovico and Girolamo Solari, called Lombardo, perhaps after a drawing by Sebastiano Serlio, <i>Renaissance base</i> , 1530–8/40, bronze, silver inlays, 152 cm. Florence, Museo Archeologico Nazionale, 1637	
7.07	<i>Bust of an Ephebe (Beneventum Head)</i> . c. 50 BCE, bronze, copper, 33 x 23 x 20 cm. Paris, Musée du Louvre, département des Antiquités grecques, étrusques et romaines, inv. Br 4	
7.08	<i>Statue of a Boy Pulling a Thorn from his Foot (Spinario Castellani)</i> c. 25–50 BCE, marble, 69 x 40.5 x 35 cm. London, The British Museum, inv. GR 1880,0807.1	

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PALAZZO
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POWER AND PATHOS

BRONZE SCULPTURE OF THE HELLENISTIC WORLD

FIRENZE
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EXHIBITION WALKTHROUGH

SECTION I – Introduction

Divided into seven thematic sections, the exhibition opens with the large Portrait Statue of Aule Meteli (known as the Arringatore) from the Museo Archeologico Nazionale di Firenze, formerly part of the collections of Cosimo I de' Medici, to highlight the fact that there was already an interest in collecting Hellenistic work as far back as in the Renaissance. The statue was found in Sanguinetto on Lake Trasimene in 1566 and promptly entered Cosimo I de' Medici's collection. The attire is Roman but the inscription on the toga's hem is Etruscan. The votive statue, portraying Aule of the Meteli gens (a leading family in Cortona), the son of Vel and Vesi, and dedicated to the god Tece Sans ("Tece the Father"), may have been offered by the Chisuli community. The right hand is held out and is open in the gesture known as *silentium manu facere*, which preceded public prayer. The section also hosts a statue Base signed by Lysippos, discovered in ancient Corinth in 1901, still bearing an inscription which, when completed, reads "Lysippos made this," and the holes for the feet of a bronze figure. It is displayed here to evoke the many Hellenistic bronze statues now lost and the difficulties encountered in reconstructing the original function of those that have survived out of context. The right leg extended forward while the left stood back to rest on the base. The figure may have been a life size male nude.

SECTION II – Formulas of Power

This section offers an evocative overview of portraiture with the effigies of influential figures of the period, a new artistic genre which first saw the light of day under Alexander the Great. Outstanding examples of the genre include a figure of Alexander the Great on Horseback from the Museo Archeologico di Napoli, discovered in Herculaneum in 1761. Alexander, a royal diadem in his hair, is shown on horseback, perhaps on Bucephalus himself. This may be a miniature copy of the central figure in a bronze group by Lysippos from the sanctuary of Zeus at Dion, commemorating the battle against the Persians on the river Granicus in 334 BCE., or else a Roman adaptation of a Hellenistic prototype. The Portrait Head of Arsinoe III Philopator, probably unearthed in Egypt, was given by the collector Giuseppe Acerbi to the city of Mantua in 1840. The sitter has been identified as Arsinoe III Philopator (217–204 BCE), queen of Egypt and the wife of Ptolemy IV. The identification is borne out by a comparison with the portrait of the queen found on coins. This portrait, remarkable for its sober realism, is an honest record of the queen's real features, toning down only her most glaring flaws, such as her pronounced profile. The Portrait Head of a Diadoch (a term initially used only for Alexander's generals) from the Museo Nacional del Prado in Madrid has the kind of monumental dimensions (suggesting a statue approximately 3 m tall) and pronounced features that indicate a portrait. This original Greek bronze may depict Demetrios Poliorketes (c. 336–283 BCE) when he was proclaimed king of the Athenians, together with his father Antigonos I, at the age of about thirty in 307 BCE. He was the first person to receive the title of Diadoch, or successor. And finally, we have the Portrait Head of a General, from the Museo Archeologico Provinciale "Francesco Ribezzo" in Brindisi. Found in the sea off Brindisi in 1992, these two fragments are all that remains of the statue. The face combines realistic features with elements of pathos and the pose is typical of sculpture of the mid-Hellenistic period. Lacking a diadem, this was a 2nd century BCE Roman commander, presumably Lucius Emilius Paullus who led Rome to victory over the forces of Perseus of Macedon at Pydna in 168 BCE. The statue may have been earmarked for melting down because it was found in the wreck of a Venetian ship carrying booty from Constantinople after the sack of 1204.

SECTION III – Bodies Ideal and Extreme

The conquests of Alexander the Great (who ruled from 336 to 323 BCE) transformed the politics and culture of the ancient world, stretching the Greek world's geographical boundaries as far as India and curbing the city-states' independence. His early death left power in the hands of his generals, the Diadochs (successors), who sought to emulate his charismatic style and adopted his approach to portraiture. Many of the finest portraits were by Lysippos of Sicyon, the most famous sculptor of his day. Lysippos seems to have worked only in bronze, adapting earlier Classical athletic types and turning them into new images of the powerful sovereign, his patron. The portrayal of both male and female rulers became a distinctive genre in the Hellenistic era, with bronze becoming the primary medium. In general the Diadochs commissioned their own portraits, like Alexander before them, but these statues were often also erected by conquered cities in an attempt to win or to dispense favours. The fragmentary state of many of them, however, makes it difficult to identify the sitters with any certainty. The third section also explores stylistic innovations in the language of art through the development of new themes and genres taken from daily life, together with the ability to capture the dynamism of the human body in the extraordinary variety of its movements and positions. Two outstanding examples of this trend come from the Metropolitan Museum of Art. While the physique and the short tunic in the Statuette of an Artisan suggest that the sitter is indeed an artisan, that cannot be because he carries a notebook in his belt. So it may depict Athenian sculptor Phidias, Epeios who carved the Trojan Horse, Daidalos who built the Cretan labyrinth at Knossos, or Hephaistos, god of the forge, who was lame. The position of the head and shoulders may indicate that the figure was depicted leaning on a stick. The Sleeping Eros, reputedly discovered in Rhodes, represents an outstanding and probably even older example of this iconographical type, in which the purity and innocence of love take the shape of a sleeping child. The legend of Eros as the product of a

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union between Aphrodite, goddess of love, and Ares, god of war, took root in the Hellenistic era. The small winged figure went on to become a standard type, inspiring depictions of the Roman god Cupid and of cherubs and putti in the Renaissance.

SECTION IV – Likeness and Expression

Hellenistic sculpture was remarkable for its ability to combine realistic features, whether the freshness of youth or old age, with a convincing portrayal of emotion, be it stoic calm or the burden of worry. Seemingly individual features replaced the earlier, broadly idealised portrait types, resorting to details such as soft, undulating skin, a furrowed brow or lines around the eyes. This marked the beginning of the physical depiction of pathos (the experience of life) and natural and expressive forms rapidly became standard practice. In Italy, sculptors working for Etruscan or republican Roman patrons adopted the Hellenistic technique of balancing pathos with idealism, bringing Greek styles to the West just as Alexander and his successors had done in the East. The painstaking depiction of natural details and individual features also applied to the portrayal of foreigners or figures on the outer edges of society, further expanding the sculptural genres of the period.

Significant examples unquestionably include the numerous male Portrait Heads and the Aristocratic Boy from the Metropolitan Museum of Art (Rogers Fund, 1914) in New York. Possibly from Rhodes – an important centre for the production of bronze statues, including the celebrated Colossus – this figure testifies to the continuation of the tradition into the early imperial era. The sitter's identity is uncertain. The hairstyle echoes the official portraits of the imperial family, but it may also be a member of the local Rhodes aristocracy portrayed as a representative of the imperial family.

SECTION V –The Art of Replication

An important element distinguishing bronze sculpture from other materials is its reproducibility. The predominant use of indirect casting techniques which preserved the artist's prototype indicates that the creation of several bronze versions of a single work was the rule rather than the exception in the ancient world. For instance, with statues honouring victorious athletes, an initial version was presumably commissioned in two copies, one for display in the sanctuary where the competition was held and the other in the victor's birthplace. These sculptures include the image of an athlete holding a strigil – a figure often known as apoxyomenos, a Greek word meaning "one who cleans himself" – from the Kunsthistorisches Museum, Antikensammlung in Vienna. The shattered statue lay in 234 fragments when it was found in the Baths-Gymnasium of the Port of Ephesus in 1896. In its restoration – a true breakthrough for the period – a plaster cast of a marble statue of the same type in the Uffizi served as a model. The bronze is thought to be an early imperial era copy of a late 4th century BCE Greek original attributed alternately to the school of Polykleitos, to Daidalos or to Lysippos.

SECTION VI – Divine Beings

The sixth section, entitled Divine Beings, addresses a theme of some significance with a number of breathtakingly beautiful sculptures. Images of the gods, an important genre in Archaic and Classical Greek sculpture, continued to be of significance in the Hellenistic era, primarily because sanctuaries were founded in the new cities, and increased contact with peoples on the edges of, or outside, the Hellenistic world fostered the development of new artistic traditions. The expressive qualities of bronze and the new dynamic styles of Hellenistic sculpture were adapted to depict divine but also anthropomorphic beings. In fact it seems that people expected the gods to be depicted in the most up-to-date fashion, thus their images occasionally became less ideal and more "realistic", just like those of common mortals. The gods were considered, and portrayed, in a manner akin to that of living beings, with changing physical features and moods, and their images often appeared less grandiose and detached from mankind than had been the case with their Classical counterparts. Significant examples include the Athena (Minerva of Arezzo) from the Museo Archeologico Nazionale di Firenze, which was found in a well in an early imperial era residence in Arezzo in 1541. This statue of the goddess of war and wisdom entered Cosimo I de' Medici's collection of antiquities in 1551 and adorned the duke's writing desk after 1559. It is probably a 1st century CE Roman copy of a Hellenistic (c. 280–270 BCE) variant of a statue of the school of Praxiteles, which can be dated to 340–330 BCE and of which at least twenty-five copies are known.

The Medallion with the Bust of Athena, from the Archaeological Museum of Thessaloniki, was unearthed in what are probably the remains of the palace of the kings of Macedon in 1990. It must once have adorned a luxurious parade chariot, the holes allowing it to be fastened to the front of the vehicle. The goddess is portrayed in accordance with an iconographical type known as Athena Promachos – "she who fights in the front line" – her helmet sporting the head of Medusa, expressing both power and pathos thanks to its power to turn people to stone with its gaze. The Head and Hand of Aphrodite, from the British Museum in London, were discovered in Satala (in what used to be Armenia Minor and is now northeastern Turkey) in 1872. These two fragments are all that remains of a monumental statue, probably of a goddess. Already spoiled in ancient times, they were further damaged by the pick or plough of the farmer who discovered them in 1872. The figure has been identified as Aphrodite because her left hand held drapery, an allusion to ritual bathing echoing Praxiteles's celebrated 4th century BCE marble statue known as the Aphrodite of Knidos (because she was venerated in Knidos, in Asia Minor).

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SECTION VII –Retrospective Styles

Even though the emulation of past forms and styles for ritual purposes seems to date back to the 5th century BCE, late Hellenistic sculptors used and adapted Archaic and Classical features, often in an eclectic manner, to echo the art of the past. Throughout the 2nd century BCE victorious Roman generals would bring Greek originals home, displaying them in public areas or in their own homes, and they were imitated in this by others aspiring to loftier social status. To meet strong demand, many Greek sculptors travelled to Rome to create new works in the style of the past, not only for collectors of "antiques" but also to evoke the religious devotion of a bygone era. The Classical style was preferred by the Emperor Augustus for his official art inasmuch as it harked back to the "golden age" of Pericles in Athens, but it also became popular in such domestic environments as the gardens of patrician villas. These works were frequently of the highest quality, and technical skill and stylistic eclecticism are emblematic features of Hellenistic sculpture.

The most significant exhibits in this section include the so-called Idolino from Pesaro from the Museo Archeologico Nazionale di Firenze. Unearthed in several pieces in Pesaro in 1530, the statue was restored and identified as the young Dionysos, an interpretation which was to determine the figurative programme of the Renaissance base. The sculpture is an oil-lamp holder made in a central or southern Italian workshop in the early Augustan era and used to light the banquets of a patrician family. Formerly considered the most perfect Greek statue, it is in fact an eclectic work, possibly a copy of a now lost late work by Polykleitos. The so-called Piombino Apollo from the Musée du Louvre in Paris has the typically stiff stance of an Archaic kouros but the modelling of the back, the treatment of the hands and feet and the elaborate, if unrealistic, rendering of the hair show a combination of styles suited to the end of the Hellenistic period and to the archaïcising taste beloved of the Romans in the early imperial era. The position of the fingers allows us to reconstruct the figure's lost attributes (a phiale or cup, and a bow), identifying him as the god Apollo.

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CATALOGUE ESSAY

James Bradburne, Timothy Potts, Earl A. Powell III

The representation of the human figure is central to the art of almost all ancient cultures, but nowhere did it have greater importance, or more influence on later art history, than in Greece. Whether picturing the immortal gods, mythical heroes, fallen warriors, champion athletes, or other famous mortals, the Greek preoccupation with how to convey the form, character, and status of the individual through his – less often, her – bodily representation in sculpture gave the world one of its most remarkable and celebrated artistic achievements.

Many factors contributed to the distinctive trajectory of Greek sculpture between the late seventh and second centuries BC, but by far the most prominent was its obsession with ever greater naturalism: the concerted effort, through careful scrutiny of the body's anatomy and articulation, to represent the figure as it "really" is, as opposed to the formulaic depictions of the Egyptians, Phoenicians, and other contemporaries. The starting point (almost certainly inspired by Egyptian sculpture) was the kouros: a lifesize, or larger, naked young man shown with one leg forward, arms by the sides, staring straight ahead. Its freeing from this rigid, static form begins modestly at first with musculature taking on gradually more natural contours, along with a more realistic rendering of hair and facial features. The scope and pace of change accelerates from around 480 BC, with a radical proliferation of new stances and gestures that reflect the body's naturally uneven distribution of weight, whether in repose – the contrapposto – or in movement.

By the end of the Classical period (ca. 330 BCE) the Greek sculptors' proficiency in imitating the body's plastic form and disposition was astonishing, and unprecedented in world art. But for all its formal sophistication, the classical figure remained physically idealized (the male is almost always comely and athletic) and psychologically vacant, leaving it to the viewer's knowledge of the relevant mythological, historical, or literary narrative to impute the subject with any real drama or emotional intensity. It is in the succeeding Hellenistic period, the subject of this book and exhibition, that Greek artists turned their attention in a concerted way to portraying the explicitly "un-ideal" – the innumerable contingencies of real-life physiognomy, such as the wrinkled skin, pot belly, and balding head of Silenos, or the unlovely face of the poet – and to emphasizing the dramatic and psychological dimension of narrative art, whether the blood-splattering fury of battle, the quiet contemplation of the philosopher, or the lonely pathos of death. It was Hellenistic sculptors who first pushed to the limit the dramatic effects of billowing drapery, tousled hair, and teeth-clenching grimace; it was in their hands that the outward forms of sculpture become equally expressive of inner triumph and tragedy; and it is in their life-size images that we see the first truly believable representations of real individuals and events, whether everyday street life or Achilles doing battle with the Trojans.

The Hellenistic period was ushered in by the world-conquering Alexander the Great, who spread Greek culture vastly farther than ever before. In this suddenly cosmopolitan context, Greece remained a leading center of artistic innovation, but major schools of sculpture emerged also in the newly Greek kingdoms of Turkey, Egypt, and the Middle East. Most of the Hellenistic sculpture that survives today is carved in marble. However, bronze statuary was the more highly prized in antiquity and attracted the greatest patrons and artists. Its gleaming surface captured well the oiled skin of the heroically nude athlete and warrior. Delicate inlays of copper, silver, and gold allowed diadems, eyes, lips, nipples, garment hems, and other elements to be picked out in sharper detail than marble could sustain. Sadly, bronze was also easily melted down for recycling and the vast majority of what must have been thousands of spectacular sculptures produced throughout the Hellenistic world have disappeared from the archaeological record. The works in this exhibition represent the finest of the lamentably few that have survived.

Even from this tiny sample, however, it is clear that the technical quality of monumental (life-size) casting reached new levels of sophistication in Hellenistic times. The astonishingly detailed renderings of veins, wrinkles, tendons, and musculature, together with all manner of facial expressions, are a revelation, as is the mastery involved in casting, joining, and finishing such large composite objects. This level of technical proficiency in bronze working has very rarely been equaled – indeed, nothing of comparable scale and finish was made after antiquity until Ghiberti in the fifteenth century.

In bringing together a selection of the finest monumental bronzes from the Hellenistic world this exhibition provides a unique experience of Greek sculpture at the point of its most mature expression. This is an end point not just because Greece was soon to be absorbed into the growing empire of Rome (the captor that, as the poet Horace remarked, was itself taken captive by the arts of its more civilized neighbor) but also, more importantly, because the naturalistic tradition of figurative sculpture had reached such a degree of perfection that there was no clear next step. At its best, Hellenistic sculpture leaves nothing to be desired or improved upon. An exhibition of this scope and ambition is unprecedented. As organizing partners, we are extremely grateful to the lenders from thirty-four museums in thirteen countries on four continents who have entrusted us with many of their most celebrated treasures. These include both famous masterpieces and new discoveries, all of which gain much from the broader archaeological context in which they are here studied and presented. It is especially instructive to see works that are closely related or that scholars attribute to the same workshop reunited side by side for the first time.

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A special debt is owed to colleagues in Italy and Greece for their support of this project, which has grown out of a collaborative agreement between the J. Paul Getty Museum, the Museo Archeologico Nazionale of Florence, and the Soprintendenza per i Beni Archeologici della Toscana. Cultural officials and museum colleagues in Austria, Bulgaria, Croatia, Denmark, France, Georgia, Great Britain, Spain, Tunisia, the Vatican, and the United States have likewise been unstinting in offering their support and scholarship. This trust is based in no small part on the distinguished reputations of our international scholarly and scientific advisors. We thank them wholeheartedly for lending their names and expertise to this exhibition.

James Bradburne
Director General, Fondazione Palazzo Strozzi
Timothy Potts
Director, J. Paul Getty Museum
Earl A. Powell III
Director, National Gallery of Art

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GREAT SMALL BRONZES. GREEK, ETRUSCAN AND ROMAN MASTERPIECES

Florence, Museo Archeologico Nazionale 20 March–21 June 2015

Great Small Bronzes. Greek, Etruscan and Roman Masterpieces sets out to offer visitors an overview of the outstanding collection of bronze statuettes put together by the Houses of Medici and Lorraine in the course of some three centuries and now in the Museo Archeologico Nazionale di Firenze. The exhibition will be showcasing 171 works in a fascinating exploration of art, mythology and iconography illustrated by the reproductions in miniature of **Gods and Heroes** (including Venus, Bacchus, Mercury, Diana, Jupiter, Minerva, Apollo, the mysterious Hecate and the emblematic Hypnos); **Human Figures** (such rulers as Alexander the Great, Arsinoë of Egypt and Demetrios Poliorketes, who had themselves portrayed as gods or even identified with them); **Athletes and Horsemen** (who were not uncommonly ranked with the gods); and **Actors, Players and Grotesque Figures**, who regularly mocked the world of the supernatural to entertain their audiences or the courts whose guests they were.

The statuettes on display are connected, in terms of their chronology, with Palazzo Strozzi's exhibition on *Power and Pathos. Bronze Sculpture of the Hellenistic World* (Palazzo Strozzi, Florence, 14 March – 21 June 2015) because all of the exhibits are from the Hellenistic and Roman eras (including a number of Etruscan finds from the time of Etruria's "Romanisation"). Some of the statuettes mirror the style of the Classical age, testifying here – as indeed they do in the exhibition at Palazzo Strozzi – to the continuation of the older tradition in the expressive mode typical of Hellenism, a phenomenon which spread throughout both the Etruscan and Italic and the Roman worlds.

The exhibition will also be looking at such themes as the use and function of small bronze statuettes (which could be designed for devotional use, for funerary purposes or as decorative items); their relationship with large sculpture (which they either echoed or of which they were faithful if smaller copies, thus making them a valuable source for the reconstruction of lost originals); and the important role that they played in the spread of religious worship, of specific iconographies and styles (whether established or innovative), and even their use for political propaganda.

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A CLOSER LOOK

Discoveries and Finds

Pliny the Elder tells us that bronze was hugely prestigious, being considered far more valuable than silver and almost as valuable as gold. Bronze was used to portray both influential people of the time and heroes, but it was also used for fortifications, chariots, armour, vases, tools, utensils and even jewels. Bronze was also considered the standard whereby all other metals and raw materials were judged. One of this material's features is that it can be cast and recycled, which is why far fewer Classical statues have survived in bronze than in marble.

Many Hellenistic bronze sculptures circulated with other works of art as part of the spoils of war, as objets d'art valued by collectors or even as "casualties of war." In fact in certain cases the owner or the person or deity portrayed were so unpopular that it was decided to mutilate or destroy the bronze sculpture in a kind of dishonourable damnatio memoriae, or to melt it down and recycle the precious metal.

Literary sources and discoveries tell us that a large majority of bronze statues of the Hellenistic era were found at sea (the Mediterranean and the Black Sea). Recovery operations from the sea bottom are the result of the scientific excavation of ancient wrecks since 1900, which marked the dawn of underwater archaeology, or else they have been found by pure chance after getting accidentally caught in trawling nets. Chance discoveries and the numerous late Hellenistic wrecks that came to light in the last century paint a picture of a more intense trade in works of art and in the looting of ancient statues than at any other time in ancient history. The exhibits on display in Palazzo Strozzi were discovered not only in Greece and in the islands of the Aegean Sea but also in Italy, in such sites as Herculaneum, Pompeii, Arezzo and Sulmona, or on Lake Trasimene and Lake Bolsena, as well as in such distant parts of the Mediterranean and beyond as Algeria, Tunisia, Egypt, Turkey and Bulgaria, or Yemen, the Red Sea and even in Georgia in the Caucasus. Over 10,000 kilometres separate these various sites, showing how an unbelievable dissemination of artefacts, works of art and finds brought very distant cultures and peoples into contact with one another.

The exceptional quality of the *Power and Pathos* exhibition lies in its ability to juxtapose exhibits which accompany the visitor on a journey into the fascinating and often adventurous story of extraordinary discoveries or major archaeological digs and innovative methods of restoration and conservation.

STATUE OF A MAN

Discovered in the Adriatic Sea in 1992, 400 metres off Punta del Serrone (2 kilometres north of the port of Brindisi)



Punta del Serrone



Statue of a man. 2nd century BCE. Bronze, h. 127 cm; height of the preserved head 30 cm. Brindisi, Museo Archeologico Provinciale "Francesco Ribezzo", inv. 40614 (torso); 40615 (head)

This is the greatest archaeological discovery of this summer's end in Italy and, as far as we know, even outside Italy. It reveals admirable, if fragmentary, works of ancient art emerging from the sea bed... the now famous "Brindisi Bronzes" Sabatino Moscati, 10 October 1992, in "Archeo".

The discovery was the result of a chance dive by Lieutenant Colonel Luigi Robusto, a carabinieri, and four divers, A. and G. Scorrano, T. Sciurti and G. Tamburrano, who chanced upon a bronze foot about 400 metres from the shore and 16 metres below the surface of the sea off Lido del Carabinieri, at Punta del Serrone, two miles north of the entrance to the port of Brindisi. Another bronze foot had been found in the same stretch of water in 1972 and handed in to Brindisi's Museo Provinciale "Francesco Ribezzo", a solid focal point for underwater archaeology in the region since 1971. The area in which the bronze foot, belonging to a larger-than-lifesize draped statue, was found was the object of systematic archaeological exploration in 1980, but bad weather and the discoverers' lack of accurate coordinates compared to dry land meant that the campaign proved fruitless. The timely alert and the reliability of the underwater topographical references in 1992, on the other hand, gave archaeologists specific tools for verifying the importance of the discovery. The STAS (Underwater Archaeology Technical Unit – a department of the Ministero per i Beni e le Attività Culturali) experts' very first dives confirmed the discovery's outstanding historical and artistic importance and convinced the Soprintendenza

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della Puglia to launch an immediate excavation campaign while ordering close monitoring of the entire area. The Istituto Centrale del Restauro was promptly involved, its advice being sought in connection with initial restoration which was conducted in a "first-aid" laboratory set up in the "Francesco Ribezzo" Museum in Brindisi.

Discovered under water only a short distance (about one metre) from one another, the two fragments – a nude torso including the right arm and hand, and a bearded head – are all that remains of an imposing statue. The head and body were broken off in the middle of the neck, just below the line where two distinct casts had been welded together. No real point of contact between the parts can be seen today, but their matching edges and their strong anatomical affinity leave no doubt as to their being parts of the same statue. The fragments' state of conservation varies enormously. While the torso is covered in a fine greenish-yellow patina, the surface of the bronze appears to be intact and still has all of its meticulous anatomical details such as the ribs and the veins on the right arm. The head, on the other hand, has lost a great deal of its original surface, the face being particularly badly corroded and worn to the point where the beard is barely visible on the left-hand side. The best preserved area is the left-hand side of the back of the head, where the hair shows a degree of definition now untraceable elsewhere. The lower edge of the torso, which runs diagonally from the top of the right-hand femur down to the left thigh, shows the welding line of some lost drapery, apparently a cloak which covered the figure's sides and legs, or at least its thighs. Presumably, in order for it to maintain its position, this cloak was wrapped around the now missing left leg, which in turn was cast separately and then welded to the body. This consolidated iconographical rendering of the costumes of Greek men and gods was later reserved in particular for Hellenistic princes, and then for the "heroic" images of Roman potentates in the late republican and imperial eras. In the Brindisi portrait the cloak was worn so low that it covered the man's genitals, while leaving his pubic hair visible.

His face, framed by short, unruly hair and an unkempt beard, is an attractive combination of realistic features and elements of pathos, like the pronounced arc of the eyebrows, the furrowed brow and the highly modelled facial traits. The open mouth, as though caught in the act of breathing in, confers a fleeting, impulsive quality to the entire figure. Thus the portrait has the intense expression of a dynamic personality which is in no way diminished by the extensive corrosion or the loss of its inlaid eyes. The strong inclination of the head is further accentuated by the agile torsion of the body in the opposite direction. The style and pose are typical of sculpture from the mid-Hellenistic era (first half of the 2nd century BCE). Given the absence of a diadem in the hair, the portrait is unlikely to depict a Hellenistic prince or other royal figure. Moreno was the first to suggest identifying it with Lucius Emilius Paullus, a Roman commander famous for his victory over Perseus of Macedon at Pydna in 168 BCE. But in the absence of any other confirmed portraits of Emilius Paullus or any other external evidence such as an inscription, this identification can only remain conjecture. There are, however, three marble heads, all copies of the imperial era, whose features and hairstyles are extremely reminiscent of the Brindisi portrait and therefore appear to depict the same individual, probably an important Roman general of the 2nd century BCE. This bronze, being an original of the period, is "the oldest Roman portrait in heroic costume" known to us. While the archaeological environment in which it was found has been meticulously explored and recorded, it has not been possible to identify the sitter or to confirm the date of the portrait, which is one of only two virtually complete statues ever recovered from a ship's cargo, which consisted in this case of some two hundred bronze fragments, most of them scrap. Scattered over an area of some 300 square metres and lying up to 16 metres below the surface, the fragments may range in date from approximately 400 BCE to after 200 BCE. No wreck was found close to the finds, yet it is plausible that the bronze fragments, earmarked for melting down, came from a Venetian ship carrying home material looted in Constantinople when the city was sacked during the Fourth Crusade in 1204. Two Greek letters, a kappa and an ypsilon, engraved on the torso above the right collarbone may stand for the numeral 25 rather than being the monogram of the artist or workshop. The numeral has been interpreted as referring to the inventory of an ancient eastern Mediterranean collection.

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TORSO OF A YOUTH (VANI TORSO)

Discovered in ancient Vani (western Georgia) on 15 August 1988



Torso of a youth (Vani Torso) 2nd century BCE. Bronze, 105 cm. Tbilisi, Georgian National Museum, inv. 2-996-43.

In addition to the head, the torso is also missing both arms, the legs above the knee, the genitals and the nipple inlays which were probably copper. Several fragments have been discovered, however, which do not match the statue: a right heel and ankle (Vani Museum 07:1-89/205, h. 12.8 cm), part of a leg (Vani Museum 07:1-89/202, l. 14.5 cm) and another two minute fragments. An iron frame clad in a clay mould with sand and organic material, clearly part of the core, was found inside the statue. Discovered during excavations in the eastern part of the city's central square, the torso was resting on a layer of rubble, the walls and tiles of a building that collapsed in the mid-1st century BCE. At least three other fragmentary bronze statues unearthed in the vicinity, including one of a woman, must have been moved there from their original locations. They probably adorned the "temple city" before they were smashed in the wake of its first destruction, which the archaeologists excavating the site say was very soon followed by a second and this time final catastrophe in the 1st century BCE. Yet not only does the stratigraphic evidence not help us to date the torso, but even the style provides no clear indication. The figure, in a stiff, standing pose, rests its weight on its right leg, the left leg taking a step forward so that both feet are planted firmly on the ground. There is no torsion in the body, the shoulders are perfectly straight and the arms, as far as we can judge from what is left of them, are pressed tightly against the torso. The young man's lithe physique with its elongated features, like the pectoral muscles stretching downwards and the lyre-shaped groin, are typical of the "severe" style common to Greek sculpture in the first half of the 5th century BCE. It seems almost impossible that an original of the period should have survived in ancient Colchis for four centuries, so the torso is more likely to be a Hellenistic work deliberately carved in an antiquated style to imitate (or to forge) the appearance of an early Classical statue. Alternatively, it may be a cast for the reproduction of such a statue, which presupposes the presence of a model or a mould. In any event, the discovery of a casting pit outside Vani (dated 3rd to 2nd century BCE) suggests that this and other large bronzes were not imported but produced locally. Considering the characteristics and quality of the workmanship, it may have been the work of travelling artisans from Greece rather than artisans from Colchis itself. Even if they did not design the composition of the figure, they undoubtedly brought suitable models to the location of the commission. In the absence of any diagnostic evidence, the statue's identity remains an open question. The nudity and well-developed physique are appropriate both for an athlete and for a god. Yet the absence of pubic hair seems to preclude the possibility of its being a portrait of a prince. And in conceptual terms, the extremely noticeable combination of a fully formed body and mature muscles with an adolescent sensuality are best suited to an eternally young god such as Apollo.

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HEAD OF A MAN WITH KAUSIA

Discovered on the island of Kalymnos in the Aegean Sea in 1997



Head of a Man with Kausia 3rd century BCE. Bronze, faïence or alabaster, 27 x 34 x 98 cm. Kalymnos, Archaeological Museum, inv. 3901.

This male head, belonging to a bronze portrait statue dated to the Hellenistic era, was discovered in the water off Kalymnos in 1997. A female statue and other fragments of bronze figures, including a bust wearing a breastplate and two legs of a male figure on horseback, to which it is not sure that the head belongs, have been recovered in the same area at different times. The sculpture is totally hollow. The head and part of the neck were cast independently of the rest of the statue. The inlaid eyes are in different materials. The eyeball is in a white material (faïence or alabaster) while a metal outline defines the pupil and a copper alloy is used for the iris. The (now lost) bronze eyelashes were also originally inlaid. The bearded head of a mature man sports the famous Macedonian kausia, a broad leather or cloth hat that protected the wearer from the heat and cold. The kausia became popular in iconography (primarily on coins and statuettes) during the Hellenistic period, in the wake of Alexander the Great's conquests. This hat, together with the Macedonian version of the chlamys and footwear known as krepides, were used in art as distinctive pointers to Macedonian identity. On coins in the new Hellenistic kingdoms the Epigones wear the kausia in addition to the royal diadem ("kausia with diadem") to underscore the fact that their power descended from the great Macedonian commander. In this case, the cylindrical hem beneath the hat should probably be interpreted as the strap to tie a mushroom-shaped hat, not as the royal diadem, because the ends of the strap material, sometimes fitted with tassels, are not preserved behind the neck.

The head comes from a clothed statue, as we can tell from part of the drapery still visible on the back and sides of the neck. The broad oval profile of the face is framed by a pronounced forehead, with strong cheekbones and a rounded chin. The lines on the forehead and at the base of the nose, like those under the eyes and at the sides of the mouth, together with the short beard, are the distinguishing features of this portrait of a mature man or a soldier. The lightly arched eyebrows underscore the intensity of his gaze. The slightly aquiline nose and the half-open mouth with its thin lips, the lower one forming a kind of hollow, are typical traits of a highly individualised portrayal. The hair is arranged in short curled ringlets with a centre parting over the forehead. The mature years and the emphasis imparted to certain facial features, combined with the energetic torsion of the head and the expressiveness of the gaze, all highlight the sitter's psychological dimension (3rd century BCE). Similar characteristics are found in portraits of illustrious men (philosophers, poets, or generals) of the same period; for instance, in the portrait of Olympiodoros and in the bronze portrait of a philosopher, both from the Antikythera wreck, and in portraits of sovereigns, whether in sculpture or in effigies on coins. The statue embodies the characteristics of the new ideal in figurative art of the Hellenistic period that was disseminated by the enterprising Macedonian armies as they pushed the confines of the Greek world ever further out.

The erection of bronze statues of illustrious men in public places and in sanctuaries is a peculiarity of the city state in the late Classical and Hellenistic eras, both as an honorific tribute to eminent members of the community and as a diplomatic means of furthering alliances among men of power.

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HEAD OF APOLLO

Found by a fisherman in the Gulf of Salerno in 1930



Head of Apollo 1st century BCE–1st century CE. Bronze, 51 x 40 x 38 cm. Salerno, Museo Archeologico Provinciale, inv. Sba-Sa 228177.

The proportions of the head tell us that this must have been part of a larger-than-lifesize sculpture probably wearing a cloak and designed to be viewed primarily from the front. The breadth and softness of its forms, and the complex rhythm imparted by the torsions, inclinations and movements of the head and hair are a legacy of the Hellenistic "baroque," echoing analogies and parallelisms with the better-known work of the Vesuvius area, as well as inviting comparison with the votive deposits in central and southern Italy. Where the technique involved in producing the statue is concerned, restoration in 1989 showed that the head was cast using the indirect *cire perdue* – or lost wax – process, achieved in two phases by welding the crown above the headband and the individual curls to the rest of the head and face. After producing the moulds, the artist then intervened with a chisel and burin to add the finishing touches, and finally assembled the head with the rest of the now lost bust and body. The cult of Apollo put down very early roots in Italy, particularly in the areas around the Ionian coast and in Campania. Coins minted in Neapolis (Naples) from the second half of the 4th century BCE, in particular, show the head of Apollo with unchanging youthful features, his curly hair invariably tumbling down to around the middle of his neck. In all probability this bronze came from the collapse of a building presumably situated along the coast. In the Etruscan area of Latium and Campania there must have been numerous seaside settlements designed for the aristocratic elite which began, towards the end of the republican era and in the early years of the Augustan age, to assimilate and to identify with the ideals of the Classical world inherited from Hellenistic models. The image of the god, skilfully modelled, seems to point to the spread of art produced specifically in Campania sharing a single figurative vocabulary also to the area around Salerno.

STATUETTE OF THE WEARY HERAKLES

Discovered on the upper terrace of the Sancturary of Hercules Curinus in Sulmona in 1959



Statuette of the Weary Herakles 3rd century BCE or 1st century CE (?); copy of a 4th century BCE bronze by Lysippos. Bronze, silver, 39 cm (35.9 without the base) x 17.5 x 14. Chieti, Museo Archeologico Nazionale d'Abruzzo, inv. 4340. Inscription on the base: "M[arcus] Attius Peticius Marsus V[otum] S[olvit] L[ibens] M[erito]" («Marcus Attius Peticius Marsus fulfilled his vow willingly and deservedly»).

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MEDALLION WITH THE BUST OF ATHENA

Discovered in the remains of a public building, probably the Macedonian royal palace, in Plateia Kyprio Agoniston, Thessaloniki, in 1990



Medallion with the Bust of Athena. First half of the 2nd century BCE (c. 150 BCE). Bronze, white glass paste (left eye) 27.2 cm. Thessaloniki, Archaeological Museum, inv. MTh 17540

The bust of the goddess Athena in high relief is mounted on a circular plaque 27 centimetres in diameter, its outer edge protruding by 1 centimetre. The work of art is cast while the edge is beaten. Its overall state of conservation is good. It also has four round holes for fastening. The goddess, captured in motion, is portrayed to just below the bust. Her head rests only on the upper part of the plaque. It is inclined slightly forwards and is turned three-quarters to the left. Her right arm, sporting a bracelet in the form of a snake (psellion), is raised and ready to hurl a lance, while her left hand probably held a shield. She wears a sleeveless peplon in fine fabric held in place by a circular buckle on her right shoulder. The almost transparent garment with its three soft folds reveals the details of her right breast. The goddess is portrayed in accordance with an iconographical type known as Athena Promachos. Her left shoulder is hidden by an aegis whose twisting border is made of feathers rather than the more usual scaly snakeskin. The small, overlapping bird feathers are arranged in three sections, the external section covering the goddess's shoulder while the central section covers her left breast and the third section covers the mediastinum. Where the three sections split, we can make out the head of a serpent, and a part of its twisting body emerges beneath the aegis, before the goddess's breast. Athena's oval face is soft-skinned with delicately puffy cheeks, jaw and chin. Her strong, full lips are slightly parted in an almost imperceptible smile. Her straight nose is a continuation of the arched eyebrows that frame her almond-shaped eyes with their fine eyelids. The left eye still has its white paste eyeball. Two light folds are visible on Athena's neck. Small locks of unruly curls frame the goddess's face. On the right, three long curls tumble onto her shoulder in front of the buckle holding the peplon; on the left, a thicker curl rests on her neck, covering part of the aegis. The front of the goddess's helmet is adorned with a mask of the Gorgon Medusa. The Gorgoneion, either dead or asleep, wears an expression of calm with its eyes closed, its nose slightly flattened, its cheekbones accentuated and its lips slightly apart and relaxed. The unruly curls surrounding its face are intermingled with the goddess's own hair, while two serpents writhing beneath its chin follow the contours of its face. A small feather emerges from behind two sets of short curls on the right of Medusa's head. The Athena medallion was found with four bronze animal heads (two identical panthers and two dogs) in Plateia Kypriou Agoniston in Thessaloniki, in the ruins of a Hellenistic era building that was probably the palace of the kings of Macedon. The five bronze items adorned a two-wheeled chariot. The medallion was fastened to the front of the chariot through its four holes. The chariot was unquestionably a sumptuous vehicle designed for official parades and ceremonies. Given that the medallion portrays Athena Promachos or Alkidemos, a goddess who was an object of special veneration for the Macedonian kings, we may surmise that the chariot belonged to an individual of the highest rank (a royal official) or even to a member of the Macedonian royal family. The goddess's intense dynamism and theatrical expressiveness, in contrast to the tame figure of Medusa on her helmet, make this a unique example of toreutic art that can be linked to a monumental sculpture of the Hellenistic era. The goddess's iconographical and typological characteristics create a work comparable in terms of quality only with the figure of Athena (albeit of a different iconographical type) depicted on a silver plate in the Hildesheim treasure, dating from several years after the Thessaloniki Athena. Busts of male and female divinities or illustrious mortals are often found from the Hellenistic era onwards adorning precious banqueting ware, or else they are used as accessories on richly decorated furniture. Workshops specialising in the art of metalworking are known to have existed in Macedonia since the Classical age, but this medallion has nothing in common with the traditional work produced by Macedonian smiths. The volumes and the small face, the treatment of the eyes and lips, and above all the tangle of curls tumbling down onto the goddess's shoulders all point to the medallion probably coming from a toreutic workshop on the island of Delos.

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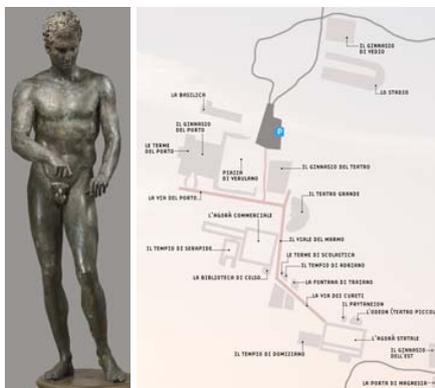
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ATHLETE HOLDING A STRIGIL (APOXYOMENOS OF EPHEOS)

Discovered in Baths-Gymnasion of the Port of Ephesus (Turkey) in 1896 (the outside of the so-called Marble Room)

The Vienna Apoxyomenos is one of the most valuable and important exhibits in the entire exhibition, but it is also one of the most fragile, and the statue we admire today is the result of long and delicate restoration. In order to be displayed in Palazzo Strozzi, the sculpture was packed in a special crate enabling it to be carried without its surface ever touching anything. Designed and produced by the experts of the Getty Museum in Los Angeles and delivered specially to Vienna, the case ensures that the statue can be safely transported from the Austrian capital to Florence, thence to Los Angeles and finally to Washington. Inside the crate, an aluminium structure with running risers makes it possible to move the bronze by caging the sculpture without touching it, virtually eliminating all risk of damage. The wooden crate proper sits around the cage, with shock-absorber discs acting as shims to maintain the correct distance between cage and crate. Inside the crate, insulating material and stabilisers maintain the correct temperature and humidity at all times.



Athlete Holding a Strigil (Apoxyomenos from Ephesos) 1-50 CE (Roman copy of an original Greek work dating from the last quarter of the 4th century BCE). Bronze, 205 cm, with pedestal 193 cm. Vienna, Kunsthistorisches Museum, Antikensammlung, inv. VI 3168.

"The statue stood before a masonry aedicula of Ionic columns which can be totally reconstructed. At the foot of the aedicula stands a low rectangular pedestal just below eye level. Clearly the statue had fallen off the pedestal, which shows no sign of the installation and has only parts of a previous inscription, which can be dated thanks to the names of a proconsul, of a scribe and of Gymnasiarch L. Claudius Frugianus. These individuals appeared to relate to the Augustan age, or in any event to the start of the Roman era. We cannot rule out the possibility that an earlier work may have been installed on it." That is how archaeologist Otto Benndorf described the archaeological context in which, two years earlier, he had discovered the shattered bronze statue of a nude athlete in 234 pieces. The building in question is part of the extensive complex known as the Baths-Gymnasion in the port of Ephesus, which was built in the time of the Emperor Domitian (81–96 CE). The statue's restoration marked a breakthrough in modern conservation techniques for large ancient bronzes. Even though Viennese sculptor Wilhelm Stum had a plaster cast of the marble statue in the Uffizi reproducing the same type available to him, he still faced a huge challenge not only on account of the numerous fragments that needed to be pieced together but also, and far more importantly, on account of the absence of any point of contact between the upper and lower parts of the body. This forced him to reconstruct the central section in its entirety. The result was displayed in Vienna in 1902, attracting immense public acclaim. Just over life-size (by the standards of the ancient world), the mature yet still young man is standing, resting his weight on his right leg while his left leg is held slightly to one side, its heel raised. Sitting on an excessively muscular chest and broad shoulders, his head is turned to the left and inclined slightly forward to allow him to look at his left hand, which rests above his left thigh together with his right hand. His delicately idealised face has broad cheekbones and a rather short chin. The most striking feature of the head is the hair, comprising a series of finally chiselled locks surrounding the forehead but straggling in different directions, thus reproducing the realistically unkempt look of an athlete who has just finished competing in a contest. Initially thought to represent an athlete cleansing his skin with a strigil, in other words a genuine apoxyomenos, the figure is now commonly thought to be cleaning the strigil by passing the fingers of his left hand over the blade. This reconstruction is based on a marble statuette of the same type in Boston, which still has parts of the strigil in either hand. The Ephesus bronze is broadly held to be an early imperial copy of a late 4th century BCE Greek work (attributed to the school of Polykleitos, to Daidalos or to Lysippos) rather than an "original" work, as a number of optimistic scholars once thought. At the very latest, it is a bronze of the Flavian era deliberately made to adorn the port's Baths-Gymnasion. The fragmentary inscription on the base still has the names of the dedicators but has preserved no information regarding the statue itself. Benndorf may have

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provided too early a date for the inscription, but he quite reasonably suggested that the athlete could be a later statue. In any event, whether reused or not, the bronze remained on display in the city for at least the next three centuries without a break.

HERM OF DIONYSOS (MAHDIA HERM)

Found 1907 in the Mediterranean Sea near Mahdia off the east coast of Tunisia as part of the Mahdia Shipwreck.



Boëthos of Kalchedon (active early to mid-second century BCE) Herm of Dionysos (MAHDIA HERM). Second century BCE. Bronze. Tunis, Musée National du Bardo, inv. no. F 107. Inscribed with dotted letters on the right boss: ΒΟΗΘΟΣ ΚΑΛΧΗΔΟΝΙΟΣ ΕΠΟΙΕΙ ("Boëthos of Kalchedon made it")

Preserved at full length, the herm is missing parts of the shaft on the lower front and left side (restored in epoxy resin), an attachment on the left shoulder and boss (perhaps a separate wreath), a loop of the ribbon and some grape leaves on top of the head, as well as the inserts of both eyes. Much of the ancient surface has been consumed by marine corrosion and further reduced by subsequent cleaning.

The bust of a bearded man sits atop a tall rectangular shaft, with short stumps or bosses on either side in place of arms. Held rigidly straight, the mask-like face is framed by stylized hair and beard: three rows of small circular curls above the forehead and temples; full beard and mustache of tongue-shaped strands; and a spade-like chin beard of parallel twisted strands. Similar strands make up the hair on top of the head and fall down on the back and on the right shoulder. A complicated wreath of looping ribbons, forming a kind of turban, all but covers the head, with the ribbon ends cascading on the shoulders and down the sides of the shaft. Where they end, male genitals topped by pubic hair are attached to the front of the herm.

The "turban" and grape leaves attached to it identify the image as that of Dionysos, shown here in archaizing fashion as the old and mysterious god. Abbreviated figures of protective gods, herms were used as boundary markers (equipped with phalluses as apotropaic devices) and regularly employ stylized images of divinities. The hair and beard of the Mahdia Dionysos are informed mainly by the so-called Hermes Propylaios, a late fifth-century BCE herm by Alkamenes that was itself an archaistic rendering of the god. Lively and organic, the ribbons of the Mahdia herm create a counterpoint to the austere countenance of Dionysos: an Archaic image, yet with a baroque Hellenistic flair. Of the possibly four artists known by that name, Boëthos of Kalchedon, who signed the bronze, was likely the one active on Lindos and Delos in the first half of the second century BCE and credited with the statue of a boy strangling a goose (Pliny, *NH* 34.84). Like that statue, known in several Roman copies, the Herm of Dionysos became a popular image replicated in other media of large and small scale. This includes another bronze (perhaps one of an edition?) produced by Boëthos's own workshop. With the herm and Eros being the only large-scale bronzes from the Mahdia shipwreck, earlier scholars have tried to reconstruct both sculptures as a single group, in which the Eros rested his elbow on the head of Dionysos. Although herms of gods are quite commonly used as supports in statues, particularly those of Aphrodite, this has long been disproven. Given the complex design and meticulous execution even on the back, the Mahdia herm was a stand-alone work, proudly signed by its creator. As such, it is the only ancient bronze sculpture for which we have both an autograph version and subsequent reproductions

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Medici Collectors: The Medici and the Classical Age

Cosimo the Elder and Lorenzo the Magnificent

Cosimo the Elder's profoundly creative and evocative approach to the ancient world was forged, crucially, by his encounter with the "devastated majesty" of Roman architecture when he travelled to Rome in 1427. Humanist Poggio Bracciolini in his will had left Cosimo three heads from Rhodes and other sculptures, kept in the courtyard and "orchard" of the palazzo in Via Larga now known as the Palazzo Medici Riccardi. Vasari also confirms the passion that Cosimo and his grandson Lorenzo the Magnificent nurtured for Classical sculpture: "Now Cosimo de' Medici, having received many antiquities from Rome, had caused to be set up within the door of his garden, or rather, courtyard, which opens on the Via de' Ginori, a very beautiful Marsyas of white marble, bound to a tree trunk and ready to be flayed; and his grandson Lorenzo, into whose hands there had come the torso and head of another Marsyas, made of red stone, very ancient, and much more beautiful than the first, wished to set it beside the other, but could not because it was so imperfect," so he entrusted its restoration to Andrea del Verrocchio. This was probably the first large Classical marble statue to enter Palazzo Medici. The bronze horse's head known as the "Medici Riccardi" head, which is on display in the exhibition in Palazzo Strozzi, certainly came from Lorenzo the Magnificent's collection. Before the Medici were exiled in 1494, the head stood in the garden of the palazzo giving onto Via de' Ginori, as recorded in the proceedings documenting the confiscation of the family's assets, where we hear of a "bronze horse's head that was in the orchard." We do not know when the sculpture entered the Medici collections, but given that it appears to have been known to Donatello, whom Cosimo entrusted with the care of his family's ancient possessions, we may surmise that it was one of the "many antiquities" that Cosimo the Elder owned even before the family moved into its new palazzo designed by Michelozzo (c. 1458).

Cosimo I

Cosimo I travelled to Rome for the first time in 1560. The city provided the ducal iconography not only with new models of majesty but also with cultural stimuli for its erudite environment and for the vocabulary of its artists. Cosimo's need to adorn both his new residence of Palazzo Pitti and the Uffizi "Gallery" triggered a frenzied campaign to buy up Classical statues with the aid of Roman brokers such as the cardinals close to the Medici family or even Tuscan artists themselves. Vasari and Dosio spent entire seasons in Rome copying monuments and statues in the papal and other aristocratic collections, some of them eventually finding their way to Florence in the form of donations.

The so-called "Arringatore" (on display in Palazzo Strozzi) was part of Cosimo I's collection. The statue, which in all likelihood came from a sanctuary, was discovered by chance by a farmer working in his fields at Sanguinetto, on Lake Trasimene. Vasari tells us that Cosimo took possession of it in September 1566. It stood in his private apartments in Palazzo Pitti until his death, but in 1587 it was moved to the Uffizi Gallery, where it became part of the gallery's first embryonic collection devised by Grand Duke Francesco. The large bronze statue of Minerva, goddess of war and of wisdom (also on display in Palazzo Strozzi), was discovered in Arezzo in 1541 by workmen digging a well in the upper part of the city. It entered Cosimo I's collection of antiquities in 1551 and graced his writing desk from 1559.

The inventory drafted on Cosimo I's death in 1574 records a group of antiquities in Palazzo Vecchio and the veritable core of an embryonic museum in the "Room of the Niches" in Palazzo Pitti, which housed the fruit of years of intense collecting on the grand duke's part. But for all that, Palazzo Pitti was a precarious venue, and the situation partially changed when the Uffizi's "Gallery of Statues" was established in 1588. In an environment that was deliberately neutral from an architectural viewpoint, the decorative function was entrusted precisely to these statues, many of which were Classical originals, yet interspersed with "modern" additions in the shape of work by Donatello, Michelangelo and Baccio Bandinelli, as though the intended message were that these Tuscan artists were the ancient sculptors' direct heirs.

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Restoration



Horse Head (Medici Riccardi Horse)

Second half of the fourth century BCE
bronze, with traces of gilding; 85 x 97 x 35 cm
Florence, Museo Archeologico Nazionale, inv. 1639

This restoration, which was made possible by the generosity of the Friends of Florence Foundation, was performed by Nicola Salvioli under the supervision of Mario Iozzo.

The bronze surface presents all the typical features of an unearthed metal object which has lain buried for a long time. Also, it must have been subjected to a very energetic chemical cleaning process in the past, which removed a large part of the noble patina that had formed on it over the centuries. This may have occurred at the same time as the medallions and buckles were removed from the headpiece adorning the head, because it is still possible to see where they were fastened to the sculpture. Shortly after the middle of the 17th century Bartolomeo Cennini repaired the cracks on the left-hand side of the neck and added the collar band, giving the head its current base and posture. The entire surface presents limescale residue dating back to when the head was used as a water spout for a fountain in the garden of Palazzo Medici Riccardi. Before the head joined the collection, the limescale was removed by mechanical cleaning, possibly with a file or a rasp which scratched part of the surface. The head was doubtless then also given a unifying treatment using coloured waxy substances which had aged, accounting for the object's aspect prior to restoration. These coating substances concealed damaging corrosion that needed to be eliminated, but also far more traces of the original gilding than could be seen by the naked eye until now.

The removal of the materials applied to the surface in the course of various maintenance operations enabled us to identify far more numerous traces of gilding (pending confirmation from analyses currently under way regarding the original technique used) than one would ever have thought. The cleaning process, conducted inside the Museo Archeologico out of respect for the exhibit and under visitor scrutiny, consisted in alternating treatment with water-based chemicals and with gel-supported solvents, while mechanical finishing was used to remove residual limescale, and the corrosion was halted. This combination of methods allowed us to get back to the original patina and to identify certain details of the manufacturing and gilding processes. The analytical investigation allowed us to acquire in-depth technological knowledge of the work, to identify changes and additions made to it during the various repair and restoration operations it had undergone over the years and to distinguish them from the original Greek work. We also took the opportunity to have a fresh look at the 19th century wooden support, using a 3D scanner with simulation to formulate a new proposal for the head's support.

The sculpture, which is of absolutely exceptional quality, is one of the most important bronzes in any Florentine collection, effectively illustrating the richness of large ancient bronzes depicting divinities, emperors or even simple citizens, that were commonplace in ancient cities. The thirst for metal which was such a feature of the Early Middle Ages, when so many bronze statues were broken apart in order to be melted down, accounts largely for the almost total disappearance of large bronzes from the ancient world. In fact the *Medici Riccardi Horse* itself testifies eloquently to this destruction, not simply because the head is not a self-contained sculpture but the only surviving part of a large horse, but also because it is obvious that the horse was once mounted by a figure, as we can see from the bit still in its mouth. Nothing else is left of the ornaments or of the bridle, which were certainly made as separate items and thus the first things to be removed, although the horse still has its tongue despite the fact that it, too, was made separately and then fitted into the mouth. The eye sockets are empty hollows, having lost their eyes which were inset and undoubtedly made of some different material. The horse, portrayed in a dynamic posture with its mouth pulled open by the action of the bit, its lips parted to reveal the teeth between which we can make out its tongue and its nostrils dilated, is extraordinarily lifelike in many of its parts, for

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instance in its ears with hair on their edges, its slanted eyes, the folds in its skin, its knotted forelock and its short mane emerging from between two hems in low relief.

On the basis of the manufacturing technique used and its style, the statue has been interpreted as a Greek original that can be dated to the end of the Classical era or to the start of the Hellenistic era (second half of the fourth century BCE). The crack along the base of the neck was concealed by the restoration of Bartolomeo Cennini, a pupil of Pietro Tacca, who, working before 1672, applied a metal collar band with a plaque on the front to conceal it. Nothing is known about the head's provenance or about the circumstances in which it was found, but it was in Lorenzo the Magnificent's collection and is known as the *Medici Riccardi Horse* after the palazzo in which it was kept for years. Before the Medici were exiled in 1494, the head stood in the garden of the Medici Palace giving onto Via de' Ginori, as recorded in the proceedings documenting the confiscation of the family's assets, where we hear of a "bronze horse's head that was in the orchard." In any event, 1494 is a *terminus ante quem* (latest possible date for Medici possession), but we do not know when the sculpture first entered the Medici collections. A comparison both with the *Carafa Protome* (attributed to Donatello, as Giorgio Vasari tells us, and now in the Museo Archeologico Nazionale in Naples because Lorenzo made a gift of it to Diomede Carafa, advisor to King Ferdinando I of Naples, in 1471) and with the horse's head from the *Equestrian Statue of Gattamelata* in Padua that Donatello carved between 1445 and 1453, reveals strong similarities between the ancient statue and the two "modern" works. Thus Donatello, whom the Medici entrusted with the care of the family's entire collection of ancient artefacts, appears to have been able to study the head in person before departing for Padua in late 1443. If this is so, then we may surmise that the head was one of the "many antiquities" which Cosimo the Elder owned even before the family moved into its new palazzo designed by Michelozzo (c. 1458). Indeed Vasari confirms the Medici family's passion for Classical sculpture when, in discussing the *Marsyas* (now in the Uffizi) which stood at the entrance to the palazzo's second courtyard, he tells us that Cosimo had "had many antiquities from Rome." After the family's assets were impounded in 1494–5, the head was taken to Palazzo Vecchio, but it was given back to the Medici when they returned to Florence in 1512. It was installed once again in the gardens of the Palazzo Medici in Via Larga, but in the course of the 16th century it was transformed into a water spout for a fountain. The strange thing is that the water did not come out of its open mouth as one would expect, but out of a hole situated above the plume surmounting the horse's mane. We know this because the mouth did not contain any trace of limescale while the top of the head had plenty. In 1672 it was made to perform the same function but in conjunction with a statue celebrating Marchese Francesco Riccardi, the palazzo's new owner. It was put on display in the Uffizi in 1815 and moved in 1890 to the Museo Archeologico which was hosted at the time in Palazzo della Crocetta.

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TIMELINE

356 BCE 20 or 21 July Alexander is born in Pella to Philip II, the founder of Macedonian power, and Olympia, the daughter of King Neoptolemus I of Epirus.

338 BCE Battle of Chaeronea, with which Philip II of Macedon brings to an end the traditional independence of the Greek city-states (*πόλεις*).

336 BCE Alexander succeeds his father Philip as king of Macedon following Philip's assassination by one of his own bodyguards. He is crowned Alexander III and is remembered by history as Alexander the Conqueror, or Alexander the Great.

334 BCE May Battle of the River Granicus, Alexander's first major victory against the Persian Empire.

333 BCE 1 November Alexander defeats the Persians under Darius III at the Battle of Issus.

332–331 BCE Alexander founds the city of Alexandria in Egypt.

326 BCE The sculptor Praxiteles dies. Alexander's horse Bucephalus is slain at the Battle of the Hydaspes between the Macedonians and the army of Porus, the king of Paurava in modern-day Punjab.

323 BCE 10 or 11 June Alexander the Great dies of an illness in Babylon at the age of thirty, after a rule lasting thirteen years.

322 BCE Aristotle dies in Chalcis on the island of Euboea.

306 BCE The Satrap Seleucus has himself crowned king of Babylonia and enforces his rule on all the eastern provinces.

301 BCE In the war against the Diadochi (or successors) the Battle of Ipsus marks the end of Antigonos Monophthalmos's attempt to reunite Alexander's empire, and the start of the political system of Hellenistic kingdoms: Macedon under Antigonos's successors, Egypt under the descendants of Ptolemy and Syria (also including Mesopotamia and Persia) under Seleucus's descendants. The sculptor Lysippos dies.

283 BCE Demetrios Poliorketes, the son of King Antigonos Monophthalmos of Macedon, is captured by Seleucus and dies in captivity.

212 BCE Archimedes, a mathematician, physicist and inventor from Syracuse, is slain when the Romans sack his city.

188–133 BCE The kingdoms of Syria, Macedon and Pergamon fall under the control of Rome.

146 BCE Greece falls under the control of Rome.

133 BCE King Attalus III of Pergamon dies, leaving his kingdom to the Romans in his will.

31 BCE Battle of Actium. The victory of Octavian Augustus over Mark Anthony and Cleopatra marks Rome's conquest of the Ptolemaic Kingdom of Egypt, the last surviving Hellenistic kingdom.

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PASSPORT AND MAP FOR ARCHAEOLOGY IN TUSCANY

Starting at Palazzo Strozzi and the Museo Archeologico Nazionale di Firenze, this tour takes you on a journey to some of Tuscany's most important museums and major archaeological sites. We strongly encourage you to explore the world-famous collections in the Galleria degli Uffizi, the MAEC (Museo dell'Accademia Etrusca e della Città di Cortona), the Museo Guarnacci in Volterra or the "**Gaio Cilnio Mecenate**" in Arezzo along with a series of museums either recently created or thoroughly renovated: the Villa Corsini in Sesto and the museums in Artimino, Bibbiena, Castiglion Fiorentino, Dicomano, Montelupo Fiorentino and Vetulonia, not to mention the "underground city" in Chiusi. But in addition to the museums, you should not miss the spectacular archaeological sites of Baratti and Populonia, Dometiaia, **il Sodo, la Città del Tufo in Sovana, or the tombs of the Monkey** and the Infernal Chariot. The tour allows you to delve deeper into the themes addressed in the exhibitions in Florence while at the same time enjoying some of the region's most breathtaking natural areas.



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ACTIVITIES IN THE EXHIBITION AND BEYOND

ACTIVITIES FOR YOUNG PEOPLE AND ADULTS

The Mystery of the Missing Statue – Win a trip to Athens!

Always available

The Mystery of the Missing Statue is the new interactive game devised for **Power and Pathos. Bronze Sculpture of the Hellenistic World**. The "mystery" element has been introduced to stimulate you to carefully observe the exhibits, creating a level of interpretation parallel to the main thrust of the exhibition. The idea is to offer you a chance to try your hand at being an "art detective" by playing one of three roles: an archaeologist, a forger or a collector. The aim of the game is to solve the mystery surrounding the disappearance of a sculpture by Lysippos, of which the base alone is on display in the exhibition. To do this you can use clues and information that surface in the course of your visit. A crucial tool for conducting the investigation is a special kit offered free of charge at the exhibition's Info Point, containing material specifically designed for each one of the three roles. This turns your visit to the exhibition into an exploratory journey designed to hone your skills, to exercise your spirit of observation and to develop proposals for solving the mystery on the basis of the clues and information you'll have gathered in the course of your visit. If you then choose to submit your own version of events at the end of your tour, you can enter a competition to win a trip to Athens.

There is no charge for this activity, but a ticket to the exhibition is required. Info: edu@palazzostrozzi.org

Interactive Rooms

The **Power and Pathos. Bronze Sculpture of the Hellenistic World** exhibition has three interactive rooms to offer all visitors a chance to explore art in a different, unconventional and fun way.

The first interactive room, produced in conjunction with the Frilli Gallery, explores the bronze casting process and allows you to familiarise at first hand with the various steps in the production of a replica of the head of the *Ephebe (Idolino from Pesaro)*. The second interactive room, produced in conjunction with the Fonderia Artistica Ferdinando Marinelli and the FabLab in Cascina, allows you to probe the concepts of originals, copies and forgeries of bronze statues by comparing a number of replicas of the *Athena (Minerva of Arezzo)* in different materials and formats. And lastly, the Reading Room offers a selection of books for visitors of all age groups on many of the themes addressed in the exhibition. In this room those of you playing the "mystery of the missing statue" game can leave (genuine or fake) clues either to help other visitor-competitors or... to throw them off the scent.

Touchtables in the Exhibition

Always available

Four touchtables in the exhibition allow you to explore the exhibition in greater depth thanks to their special content and interactive activities. A touchscreen allows you to relive some of the more recent archaeological discoveries by choosing one of the evocative items provided by the Teche Rai, while another offers further information on the restoration of the *Horse Head (Medici Riccardi Horse)*. The other two touchscreens are designed to prompt you to reflect on your experience in the exhibition. You can choose details taken from historical photographs in the archives of The American School of Classical Studies at Athens to compose your own personal vintage postcard and e-mail it to your friends. Info: edu@palazzostrozzi.org

Drawing Kit

Always available from the exhibition Info Point

Drawing in front of a work of art allows you not only to express yourself with immediacy and spontaneity, but also to discover something more in the picture in front of you. The important thing isn't producing a beautiful drawing but using the creative process to gather information and to explore details of the subject matter that often escape an initial, cursory examination. To help you do this, Palazzo Strozzi has devised its own Drawing Kit, an elegant leather folder containing a sketch pad, a pencil, an eraser and cards with notes to prompt you to study the works of art on display from a unique and highly original viewpoint, training your powers of perception through observation and giving free rein to your creativity. The Drawing Kit is designed for anyone wishing to visit **Power and Pathos. Bronze Sculpture of the Hellenistic World** and use drawing to explore the great artists' creative processes. It is equally suitable for experts and for people with no previous drawing experience. There is no charge for the kit, but a ticket to the exhibition is required.

Info: edu@palazzostrozzi.org

Speaking of art. A conversation in the exhibition

Thursday 26 March, 9 April, 7 May, 11 June from 18.00 to 19.30.

Other dates available on request, for a minimum of 6 participants.

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Palazzo Strozzi's Education Department will be holding guided conversations in the **Power and Pathos. Bronze Sculpture of the Hellenistic World** exhibition. Participants will sit in front of a selection of exhibits, using their powers of observation to initiate an exchange of views on such themes as the portraits of influential political figures of the period, the care taken in realistically depicting the body, the concept of originality in sculpture, the techniques for working with bronze, and the material's intrinsic value. This exchange of ideas will inevitably trigger a debate in which each participant, with his or her own specific cultural background, can contribute to forging an ever-changing experience. You don't need to be an art expert to take part in the conversation. Reservations are required: tel. + 39 055 2469600 – prenotazioni@palazzostrozzi.org There is no charge for taking part, but a ticket to the exhibition is required.

ACTIVITIES FOR FAMILIES

The Family Suitcase – The Bronze Satchel

Always available at the exhibition Info Point

Every exhibition in Palazzo Strozzi comes with a special suitcase designed to allow families to visit the exhibition in an unconventional and fun way. For the **Power and Pathos. Bronze Sculpture of the Hellenistic World** exhibition the suitcase (**The Bronze Satchel**) is closely linked to the *Mystery of the Missing Statue*, allowing you to really get involved in the show. If you decide to use the suitcase, you'll also be given a "Palazzo Strozzi takeaway" kit so that you can go on playing the game at home with the ideas and materials that you found in the suitcase. The games and activities in the exhibition are broken down by age group and accompanied by short notes providing further information on the artists and their works. The **Bronze Satchel** can be picked up free of charge at the exhibition's Info Point. Information: edu@palazzostrozzi.org. Our thanks to Il Bisonte for producing the suitcase

A day in the life of an archaeologist

For families with children aged 7 to 12. Every Sunday from 10.30 to 12.30.

This activity has been devised to turn art into a family experience and to discover the exhibits on display in **Power and Pathos. Bronze Sculpture of the Hellenistic World**. Exploring ancient sculpture like real archaeologists with all the tools of the trade, families can analyse the statues on display, focusing on the materials, size, poses and expressions on their faces. After their visit, each family can create an archaeological find of its own in the workshop, giving free rein to their imagination and using different textures and materials. This activity has been specially designed to turn art into a family experience with active participation on the part of children and parents alike.

Reservations are required: tel. + 39 055 2469600 – prenotazioni@palazzostrozzi.org There is no charge for taking part, but a ticket to the exhibition is required.

Art for Nibblers

Workshop for families with children aged 3 to 6.

Calendar: Tuesday 31 March, 21 April, 12 May, 9 June from 17.30 to 18.30.

This activity, for children aged 3 to 6 and their families, is designed to give the youngest members of the family a "foretaste" of art and for adults and children together to share an original interactive experience in the **Power and Pathos. Bronze Sculpture of the Hellenistic World** exhibition. Using our powers of observation, narrative skills and games, we explore one of the exhibits in the show, focusing on its material, pose and gestures to try and work out just how many different things a statue can tell us. In the workshop we turn our hand to the creation of a real work of art, becoming artists ourselves and giving free rein to our creativity. Reservations are required: tel. + 39 055 2469600 – prenotazioni@palazzostrozzi.org There is no charge for taking part, but a ticket to the exhibition is required.

We are deeply grateful to the Vera R. Campbell Foundation, proud to be a supporting partner of the Fondazione Palazzo Strozzi.

«Ho incentrato i miei interventi filantropici su tre punti semplici ma fondamentali: credo che la cultura sia vita, e che tutte le arti arricchiscano la società; credo che l'apprendimento debba durare tutta la vita, e che per rigenerare la civiltà siano necessarie nuove opportunità e nuove idee; e credo che le arti debbano essere accessibili alla gente di ogni età e di ogni livello sociale ed economico. Tutto ciò che James Bradburne e Palazzo Strozzi creano con il loro approccio innovativo alle mostre, con il loro impegno e spirito di generosità, è in armonia con la mia filosofia. Sono felicissima di avere la possibilità di sostenere la mostra Potere e potenza e sono particolarmente lieta di finanziare lo splendido repertorio di materiali educativi creati per arrivare a nuove tipologie di pubblico». Vera R. Campbell

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ACTIVITIES FOR SPECIAL AUDIENCES

With Many Voices – A project for Alzheimer sufferers and their carers

Tuesday afternoon, starting at 15.00

With Many Voices is a project run by the Fondazione's Education Department, working in conjunction with expert geriatric educators, dedicated to Alzheimer sufferers, their families and their caregivers. The project aims to offer Alzheimer sufferers a chance to express themselves through art and to propose a model for a type of communication that is still possible. Using the imagination rather than the memory, and inventiveness rather than logical or cognitive faculties stimulates sufferers' residual ability for communication. After an initial experimental phase, the project became a permanent fixture in Palazzo Strozzi's educational programme in March 2012 and it is now open to families as well as to nursing homes. For the **Power and Pathos. Bronze Sculpture of the Hellenistic World** exhibition, **With Many Voices** will consist of four cycles of three meetings held at 15.00 on Tuesday afternoons. In the first two meetings a work of art is chosen and the group spends some time in front of it. A guided conversation allows mediators and educators to stimulate the creation of a collective narrative or poem, which not only provides a record of the group's experience but also becomes a resource adding new voices to the work of art and proposing different ways of looking at art. The third meeting consists of a creative activity focusing on the relationship between Alzheimer sufferers and their caregivers.

Reservations are required: tel. + 39 055 3917141 – edu@palazzostrozzi.org Participants are under no obligation to attend the full cycle of meetings. The activity is totally free of charge.

Tours for the disabled. For groups of people with psychic or cognitive issues or with restricted mobility

This interactive tour is designed to meet specific needs. An encounter with the Education Department is held before the tour to get the group's special needs into focus and to gauge the timing and modality of the tour. During the tour, visitors are invited to observe a selection of works and to each play an active part in the ensuing discussion.

Reservations are required: tel. + 39 055 2469600 – prenotazioni@palazzostrozzi.org

BEYOND THE EXHIBITION

Palazzo Strozzi aims to play a catalyst role for the city and its hinterland, each exhibition allowing visitors to appreciate Florence from a new perspective which is never the same twice. Its rich and varied programme of events, conferences, courses and other activities is designed to encourage young people and grown-ups alike to explore the world of art in a thought-provoking way.

Cycle of Lectures

A cycle of three lectures (admission free while places last) designed to delve deeper into the issues addressed in the exhibition.

Thursday 9 April, 18.00, Lyceum Club Internazionale di Firenze: Paolo Moreno, *Hellenistic Painting*.

Tuesday 26 May, 18.00, Palazzo Strozzi, Sala Ferri: Fabio Isman, *Raiders of the Lost Art*.

Tuesday 16 June, 18.00, Palazzo Strozzi, Altana: Gianfranco Adornato, *The Gaze Denied: Hellenistic Art Between Curious Observers and "Living" Statues*.

Tuesday at the Movies with Palazzo Strozzi

Admission free while places last

Power, *pathos* and the cinema. The selection of films for this ninth edition of "Tuesday at the Movies with Palazzo Strozzi" looks at the different artistic pathways that marked the ways in which the 20th century revisited the myths and legends of Classical civilisation, a "model" to which moviemakers turned as a source of inspiration for building major epic tales but also as a prompt to reflect on the numerous inconsistencies of the modern world. From Pasolini's poetic exploration of the origins of civilisation to Fellini's grand frescoes, and from Kubrick's disturbing take on history to the powerfully ideological spectacularity of contemporary Hollywood productions, the retrospective takes cinemagoers on an adventurous ride through spell-binding stories, images, sounds and vision.

14 April: *Alexander*, directed by Oliver Stone (USA, 2004, 214 min.), in English with Italian subtitles.

28 April: *Medea*, directed by Pier Paolo Pasolini (I, FR, D, 1969, 118 min.), in Italian with English subtitles.

5 May: *Agorà*, directed by Alejandro Amenábar (E, 2009, 126 min.), in English with Italian subtitles.

12 May: *Satyricon*, directed by Federico Fellini (I, 1969, 129 min.), Italian version.

19 May: *Spartacus*, directed by Stanley Kubrick (USA, 1960, 189 min.), in English with Italian subtitles.

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Palazzo Strozzi at the Oblate and in Florence's Libraries

Palazzo Strozzi organises exhibition presentations and family workshops in conjunction with the Biblioteca delle Oblate and other libraries in the city. *One Thousand and One Tales* is an activity for families that seeks to enhance a work of art's potential by encouraging participants to think up stories and tales based on it, while *Play Your Part in Contemporary Art* urges them to discover the many different languages of art that exist today. Using dedicated bookshelves, the Biblioteca delle Oblate also offers advice on reading up the themes addressed in Palazzo Strozzi's exhibitions.

Exhibition Presentations: Tuesday 17 March, 18.00, Biblioteca delle Oblate, Andrea Pessina and Barbara Arbeid present *Potere and Pathos* and *Small Bronzes of Excellence*; Monday 13 April, 18.00, Biblioteca delle Oblate, Lorenzo Benedetti presents *Sculptures Die Too*; Thursday 9 April, 17.00, Biblioteca Luzi, Ludovica Sebegondi presents *Power and Pathos. Bronze Sculpture of the Hellenistic World*; Thursday 14 May, 17.00, Biblioteca Thouar, Riccardo Lami presents *Sculptures Die Too*.

Activity for Families *A Thousand and One Tales of Hellenistic Bronzes*: Saturday 28 March and 9 May at 11.00, Biblioteca delle Oblate – Kids and Teens Section; Thursday 26 March at 17.00, Biblioteca dei Ragazzi di Santa Croce; Friday 14 May at 17.00, Biblioteca dell'Orticultura.

Activity for Families *Play Your Part in Contemporary Art*: Saturday 11 April and 13 June at 11.00, Biblioteca delle Oblate – Kids and Teens Section.

All activities are free of charge while places last. Reservations are required for the workshops: Biblioteca delle Oblate – tel. +39 055 2616512; Biblioteca dei Ragazzi di Santa Croce – tel. +39 055 2478551; Biblioteca dell'Orticultura – tel. +39 055 4627142

PUBLICATIONS

Catalogue

Power and Pathos. Bronze Sculpture of the Hellenistic World catalogue of the exhibition (Florence, Palazzo Strozzi, 14 March–21 June 2015), edited by Jens M. Daehner and Kenneth Lapatin. Florence, Giunti Editore. Exhibition price € 38.00; high street bookstore price € 42.00. Available in Italian and in English.

Family Book

Small, Medium, Large. Why Things Come in Different Sizes. by James Bradburne. Florence, Giunti Editore. Price in the exhibition € 12.00. Dual language edition, in Italian and English.

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LIST OF THE WORKS

INTRODUCTION

1.01

Statue Base signed by Lysippos. End of fourth–beginning of third century BCE, blue-grey limestone, 30 x 70.5 x 70,5 cm. Corinth, 37th Ephorate of Prehistoric and Classical Antiquities, inv. I-29

1.02

Portrait Statue of Aule Meteli (Arringatore). Late second century BCE, bronze, 179 cm. Florence, Museo Archeologico Nazionale, inv. 3

FORMULAS OF POWER

2.01

Statuette of Alexander the Great on Horseback. First century BCE, bronze, with silver inlays, 49 x 47 x 29 cm. Naples, Museo Archeologico Nazionale, inv. 4996

2.02

Horse Head (Medici Riccardi Horse). Second half of the fourth century BCE, bronze, 81 x 95 x 40 cm. Florence, Museo Archeologico Nazionale, inv. 1639

2.03

Head of a Man with Kausia. Third century BCE, bronze, with inlays of other metals and either faïence or alabaster, 32 x 27.9 cm. Pothia, Archaeological Museum of Kalymnos, inv. 3901

2.04

Portrait of a Diadoch (Demetrios Poliorketes?). 310–290 BCE, bronze, 45 x 35 x 39 cm. Madrid, Museo Nacional del Prado, inv. E00099

2.05

Portrait of Arsinoë III. Late third century–early second century BCE, bronze, 30 x 20 x 30 cm. Mantua, Museo Civico di Palazzo Te, inv. 96190279

2.06

Statue of a Man. Second century BCE, bronze, 127 x 75 x 49 cm, h. 30 cm (head). Brindisi, Museo Archeologico Provinciale "F. Ribezzo", inv. 40614 (torso); 40615 (head)

2.07

Portrait Head of a Man. First century BCE, bronze, 29.5 x 21.5 x 21.5 cm. Malibu, J. Paul Getty Museum, inv. 73.AB.8

BODIES IDEAL AND EXTREME

3.01

Statuette of a Ruler as Hermes or Perseus. First century BCE–first century CE, bronze, with base 80 x 30 x 25.4 cm. Naples, Museo Archeologico Nazionale, inv. 126170

3.02

Statue of a Young Man. Third–fourth century BCE, bronze, 152 x 52 x 68 cm. Athens, Ephorate of Underwater Antiquities, inv. BE 2004/45

3.03

Statuette of Hermes, c. 150 BCE, bronze, 49 x 20 x 15 cm. London, The British Museum, inv. 1849,0622.1

3.04

Statuette of the Weary Herakles. Third century BCE or first century CE (?); copy of a fourth-century BCE bronze by Lysippos, bronze, silver, 35.9 x 17.5 x 14 cm, h. 39 cm with base. Chieti, Museo Archeologico Nazionale d'Abruzzo, inv. 4340

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3.05

Statuette of an Artisan. Mid-first century BCE, bronze, silver, 40.03 x 13 x 10.8 cm. New York, The Metropolitan Museum of Art, Rogers Fund, 1972, inv. 1972.11.1

3.06

Statuette of Herakles Epitrapezios. First century BCE–first century CE, bronze, limestone, 75 x 67 x 54 cm, h. 95 cm with base. Naples, Museo Archeologico Nazionale, inv. 136683 (2828)

3.07

Statue of Eros Sleeping. Third–second century BCE, bronze, 41.9 x 85.2 x 35.6 cm. New York, The Metropolitan Museum of Art, Rogers Fund, 1943, inv. 43.11.4

LIKENESS AND EXPRESSION

4.01

Portrait of a Man. End of second–beginning of first century BCE, bronze, glass paste, black stone, 32.5 x 22 x 22 cm. Athens, National Archaeological Museum, inv. X 14612

4.02

Portrait of a Bearded Man, c. 150 BCE, marble, 40.7 x 25 x 31.7 cm. Malibu, J. Paul Getty Museum, inv. 91.AA.14

4.03

Head of a Votive Statue, 375–350 BCE, bronze, 24.3 x 15.5 x 15.5 cm. London, The British Museum, inv. 1824,0470.6

4.04

Portrait of a Man. Late fourth–third century BCE, bronze, copper, glass paste, 26.8 x 21.8 x 23.5 cm. Paris, Bibliothèque nationale de France, Département des Monnaies, médailles et antiques, inv. 857 (Duc de Luynes collection)

4.05

Portrait Statue of a Young Ephebe. First half of the first century BCE, bronze, with base 140 x 57.2 x 45.1 cm. Heraklion, Archaeological Museum, inv. 2677

4.06

Portrait Statue of an Aristocratic Boy. Augustan period (27 BCE–14 CE), bronze, 132.4 x 50.8 x 41.9 cm. New York, The Metropolitan Museum of Art, Rogers Fund, 1914, inv. 14.130.1

4.07

Portrait of a Man. First century BCE, bronze, 43 x 26 x 25 cm. Naples, Museo Archeologico Nazionale, inv. 5606

4.08

Bust of a Man (Lucius Calpurnius Piso Caesoninus Pontifex). Late first century BCE–early first century CE, 46 x 28 x 23 cm. Naples, Museo Archeologico Nazionale, inv. 5601

4.09

Portrait of a Man, 50–25 BCE, bronze, copper, marble, 32 x 22 x 22 cm, h. 22.5 cm (head). Copenhagen, Ny Carlsberg Glyptotek, inv. 2758

THE ART OF REPLICATION

5.01

Statue of an Athlete (Apoxyomenos from Ephesos), 1–50 CE, bronze, 205.4 x 78.7 x 77.5 cm. Vienna, Kunsthistorisches Museum, Antikensammlung, inv. VI 3168

5.01bis

Statue Base with a Dedicatory Inscription. Late first century CE, marble, 30 x 72 x 72 cm. Vienna, Kunsthistorisches Museum, Antikensammlung, inv. III 1087

5.02

Head of an Athlete (Ephesos Apoxyomenos type). Second century BCE–first century CE, bronze, 29.2 x 21 x 27.3 cm, h. 51.4 cm with base. Fort Worth, Kimbell Art Museum, inv. AP 2000.03 a

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5.03

Statue of an Athlete (Ephesos Apoxyomenos type). Second century CE, marble, h. 193 cm. Florence, Galleria degli Uffizi, inv. 100

5.04

Torso of an Athlete (Ephesos Apoxyomenos type). First century CE, basanite, h. 110 cm. Castelgandolfo, Musei Vaticani, Villa Pontificia, Antiquarium 36405

5.06

Workshop of Boëthos of Kalchedon (attributed). *Herm of Dionysos (Getty Herm)*. Second century BCE, bronze, copper, calcitic stone, 103.5 x 23.5 x 19.5 cm. Malibu, J. Paul Getty Museum, inv. 79.AB.138

DIVINE BEINGS

6.01

Athena (Minerva of Arezzo) 300–270 BCE, bronze, copper, 155 x 50 x 50 cm. Florence, Museo Archeologico Nazionale, inv. 248

6.02

Medallion with the Bust of Athena, c. 150 BCE, bronze, white glass paste, 27.2 x 27.1 x 19 cm. Thessaloniki, Archaeological Museum, inv. 17540

6.03

Head of Aphrodite (?). First century BCE, bronze, 37x 30.5 x 29 cm. London, The British Museum, inv. 1873,0820.1

6.03bis

Hand of Aphrodite (?). First century BCE, bronze, 19.5 x 28 x 13. London, The British Museum, inv. 1875,1201.1

6.04

Head of Apollo. First century BCE–first century CE, bronze, 51 x 40 x 38 cm. Salerno, Museo Archeologico Provinciale, inv. Sba-Sa 228177

RETROSPECTIVE STYLES

7.01

Statue of Apollo (Piombino Apollo), 120-100 BCE, bronze, copper, silver, 117 x 42 x 42 cm. Paris, Musée du Louvre, département des Antiquités grecques, étrusques et romaines, inv. Br 2

7.01a

Three Fragments of an inscribed tablet, 120-100 BCE, lead, 1.78 x 7.34 cm, 2.11 x 7 cm, 1.9 x 7.67 cm. Paris, Musée du Louvre, département des Antiquités grecques, étrusques et romaines, inv. Br 2a-c

7.02

Statue of Apollo (Kouros). First century BCE–first century CE, bronze, copper, bone, dark stone, glass, 128 x 33 x 38 cm. Pompeii, Soprintendenza Speciale per i Beni Archeologici di Pompei, Ercolano e Stabia, inv. 22924

7.03

Torso of a Youth (The Vani Torso). Second century BCE, bronze, 105 x 45 x 25 cm. Tbilisi, Georgian National Museum, inv. 2-996-43

7.04

Apollonios (active late first century BCE). *Herm Bust of the Doryphoros*. Late first century BCE, bronze, 58 x 66 x 27 cm. Naples, Museo Archeologico Nazionale, inv. 4885

7.05

Ephebe (Idolino from Pesaro), c. 30 BCE, bronze, copper, lead, h. 148 cm, h. 300 cm with base. Florence, Museo Archeologico Nazionale, inv. 1637

Aurelio Ludovico and Girolamo Solari, called Lombardo, perhaps after a drawing by Sebastiano Serlio Renaissance base, 1530–8/40, bronze, silver inlays, h. 152 cm. Florence, Museo Archeologico Nazionale, 1637

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7.06

Fragmentary Head of an Ephebe (Idolino type), 25 BCE–15 CE, basanite, 18.5 x 16 cm. Città del Vaticano, Musei Vaticani, Museo Gregoriano Profano, inv. 10134

7.07

Bust of an Ephebe (Beneventum Head), c. 50 BCE, bronze, copper, 33 x 23 x 20 cm. Paris, Musée du Louvre, département des Antiquités grecques, étrusques et romaines, inv. Br 4

7.08

Statue of a Boy Pulling a Thorn from his Foot ("Castellani Spinario"), c. 25–50 CE, marble, 69 x 40.5 x 35 cm. London, The British Museum, inv. 1880,0807.1

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