

SESSION 11: Workshop

Presenting the Past in the 21st Century

Sponsored by the Museums and Exhibitions Committee

MODERATOR: *Kenneth Lapatin*, The J. Paul Getty Museum

Workshop Overview Statement

This workshop is the first in a series of meetings intended to reinvigorate the spirit of collaboration between curators of university collections and public art museum and archaeologists. For many people, the most meaningful encounters with the art and artifacts of ancient civilizations take place in museum galleries. As numerous recent exhibitions have demonstrated, antiquity attracts enormous public interest, but it also challenges curators to make complex histories accessible to diverse audiences and to address visitors' changing expectations and values. Museums have pursued numerous innovative strategies for presenting ancient art and archaeological fieldwork to the general public, students of all ages, and specialists. How can archaeology and ancient art be displayed most effectively to visitors both inside and outside museum walls? What approaches have been adopted to create a more holistic engagement with objects and the many facets of cultural, historical, material, and scientific information they embody? In what ways can museums promote versatile research by providing electronic "deep access" to collection records, provenance history, and the archives of early archaeological excavations that were conducted under their auspices? Questions concerning open access to collection information, transparency, and multiple narratives about archaeological heritage are of growing concern to the Internet generation.

Eight speakers share their experiences of exhibiting the past through permanent collections and temporary exhibitions and discuss approaches to installation, virtual and interactive exhibitions, and online databases of collections.

PANELISTS: *Michael Bennett*, Cleveland Museum of Art, *Susanne Ebbinghaus*, Harvard Art Museums, *Jennifer Chi*, Institute for the Study of the Ancient World, New York University, *David Saunders*, The J. Paul Getty Museum, *Lynn Makowsky*, University of Pennsylvania Museum of Archaeology and Anthropology, and *Ann Blair Brownlee*, University of Pennsylvania Museum of Archaeology and Anthropology

SESSION 2A

Roman Sculpture

CHAIR: *Aileen Ajootian*, University of Mississippi

Polyphemus and Galatea at Ancient Corinth

Aileen Ajootian, University of Mississippi

More than 100 years of excavation at ancient Corinth have produced many sculptural types rare in Roman Achaia. A fragmentary, under-life-sized marble group depicting a nude man and woman in a passionate embrace adds to the assemblage of unusual Roman mythological sculpture at Corinth. It was found in a deep fill (ca. early fourth century C.E.) of marble fragments from a massive destruction of several monuments southwest of the Propylaea at Corinth. Both figures are broken away below the waist; the added heads are missing, but it is possible to reconstruct their poses. The man is considerably larger than the woman. Probably seated, he pulls her across his chest, supporting her with his right arm. With his now missing left arm close to his side, he probably held her thigh. Her back to the viewer, she grasps her companion around his neck with her right hand. Her flowing hair spreads out behind her. Erotic Roman symplegmata in marble often involve satyrs and maenads or hermaphrodites, but Campanian First Style wall paintings provide the key to understanding this group. Several moments in the story of Polyphemus and Galatea appeared in fresco, including their lovemaking. The most well known of these painted scenes, from the Casa della Caccia Antiqua at Pompeii shows Polyphemus seated, holding Galatea across his body, with her back to the viewer. This work illuminates the fragmentary sculpture at Corinth, a rare glimpse in marble of the same episode.

The Polyphemus and Galatea statue group is not the only allusion to Homeric storytelling at Corinth. An under-life-size male marble figure (ca. mid second century C.E.), found in Byzantine levels over the South Stoa, wearing chitoniskos and long mantle has been identified as an image of Odysseus in mid-stride, his characteristic pose when offering a cup of wine to Polyphemus or absconding with Diomedes and the Palladion. At the Peirene spring on the east side of the excavated site, there may have been a bronze Skylla fountain in the Antonine period. In Roman wall painting, there are just four surviving scenes of Polyphemus and Galatea making love. One Roman marble relief at Turin depicts the two in a similar erotic encounter. Thus, the Roman sculpture group at Corinth represents a very unusual depiction of the Polyphemus and Galatea story.

An African in Luxembourg: New Discoveries at Roman Altrier

Sinclair Bell, Northern Illinois University, and *Franziska Doevener*, Musée National d'Histoire et d'Art Service Archéologique, Luxembourg

Recent excavations conducted at Altrier, Luxembourg, under the direction of the Musée National d'Histoire et d'Art Service Archéologique, Luxembourg, have brought to light significant new information about the remains of a Roman vi-