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Aphrodisias, Turkey. Hadrianic Baths, view from northeast, after conservation in 2013. (© IFA - NYU)

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Message from the Director

Welcome to the second issue of *IFA Archaeology Journal*. It is my pleasure to present these pages filled with fascinating discoveries and breathtaking scenes from our excavation sites across the globe. Indeed, it has been a momentous year punctuated with great progress and numerous accomplishments. We admire our ambitious site directors, talented students and esteemed colleagues for their contributions and dedication to preserving the cultural heritage of each of our host countries.

This season marked the 150th anniversary of the discovery of the Great Winged Victory (Nike) and her precinct at Samothrace, Greece. Since the original unearthing of the statue and its relocation to Paris in the nineteenth century, important fragments are still being uncovered by the team, with every new discovery contributing greatly to our understanding of how the statue once looked. While projects at Samothrace coincided with celebration, the Abydos team's efforts were refocused due to tumultuous events in contemporary Egypt. Their primary goal this season was to document and assess the damage from looting that took place following the revolutionary uprising of 2011. Meanwhile, research continued at Aphrodisias and two volumes in the site monograph series (*Aphrodisias V* and *VI*) have been completed, while conservators in Selinunte, Sicily discovered the first documented use of Egyptian blue for decoration on a terracotta sculpture.

The Institute's archaeological program supports the highest level of inquiry and offers unparalleled opportunities to enhance our students' historical studies with objects-based research. On page seven, you will see just one example of the formative impact these experiences provide for our students. I would also like to call your attention to the *Donor Spotlight* on the same page, which features the Malcolm Hewitt Wiener Foundation this year. We cannot adequately express our gratitude to all of our supporters for the ways their generosity has contributed to the excavations and has shaped our students' academic careers at the Institute of Fine Arts.

Patricia Rubin
Judy and Michael Steinhardt Director
Institute of Fine Arts

Abydos, Egypt



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5

The Abydos project¹ of the Institute of Fine Arts is dedicated to the systematic investigation of one of Egypt's most important ancient sites. Abydos was the burial place and likely ancestral home of Egypt's first kings and was, as the cult place of the god Osiris, ruler of the land of the dead, a place of pilgrimage and great religious significance for more than 2,000 years. In addition to its ongoing research program, the project sometimes is confronted by challenges that are part of the context of contemporary Egypt, and the 2013 field season represented the response to such a challenge.

The primary goal of this year's work was the systematic documentation and assessment of damage from looting that took place in early 2011. Abydos, like many archaeological sites in Egypt, was subjected to significant looting during a general breakdown in law and order that followed the revolutionary uprising of 2011. Most fortunately, through the coordinated efforts of the project's dedicated Egyptian staff, including an expanded force of site guards, working closely with local security authorities, and local representatives of the Egyptian Ministry of Antiquities, the looting was stopped after just a few weeks, a notable contrast to the situation at other sites.

During an initial survey undertaken in April 2011, after circumstances in Egypt permitted a return to the site, 200 looters' pits were identified in the IFA project area, concentrated in the ancient cemetery that spread across a desert terrace west and south of the town. In more than half of the pits, the looters had dug into old spoil heaps or other areas that resulted in negligible damage to archaeological remains. In other instances, however, close examination revealed that the looters' pits were cut into buried architecture, and scatters of broken bricks, pottery, and other artifacts on the ground around the pits demonstrated that buried archaeological remains had been disturbed.

The strategy for the 2013 season was developed based on information acquired during the 2011 survey: locations with evidence of damage to buried architecture or other remains were identified for excavation, more detailed documentation, and damage assessment. The field team of archaeologists, conservators, surveyors, photographers, and other specialists included IFA students of art history, archaeology, and conservation. During an intensive eight weeks, January – March 2013, nearly 70 units were excavated, revealing the nature of the 2011 damage, but also resulting in important discoveries and a significantly enhanced understanding of the archaeology of the site. While in some instances, looters cut holes or tunnels through mudbrick walls, and a few significant deposits were disturbed, excavation showed that much of the damage was relatively superficial.

Structures targeted by the looters and investigated in 2013 included tombs and chapels covering more than 2,500 years of the history of the site, from the Middle Kingdom through the late Roman period. The excavations add considerable new evidence about the patterns of activity at the site and how they changed over time. Perhaps the most significant discovery was the unexpected extent and density of a zone filled with monumental tombs at the south end of the cemetery, an area that, it now appears, may have been the primary elite cemetery at Abydos of the New Kingdom and later.

¹ Professor David O'Connor, Lila Acheson Wallace Professor of Ancient Egyptian Art; Co-Director, Yale University-University of Pennsylvania-Institute of Fine Arts, NYU Excavations at Abydos and Dr. Matthew Adams, Associate Director/Field Director, Yale University-University of Pennsylvania-Institute of Fine Arts, NYU Excavations at Abydos

Figure 1: Excavating a large looters' hole cut into the masonry of the front pylon (monumental gateway) of a tomb of the New Kingdom. Photo by Greg Maka for IFA.

Figure 2: Technical illustrator Mária Iván drawing the reassembled fragments of the wooden face mask of a coffin. Photo by Greg Maka for IFA.

Figure 3: IFA Ph.D. candidate in Egyptian art and archaeology Tara Prakash and Qufti Ashraf Zeydan. Each excavator at Abydos works with a team that includes an experienced archaeological specialist (Qufti) and local workers. Photo by Greg Maka for IFA.

Figure 4: Fragment of a funerary stela of the Middle Kingdom. Tombs were frequently provided with funerary stelae depicting the deceased and sometimes family members. Photo by Gus Gusciora for IFA.

Figure 5: Conservator Kate Wight and IFA Conservation Center student Brian Castriato clean a fragment of the headdress of a painted wooden funerary statue. Photo by Greg Maka for IFA.

Aphrodisias, Turkey

The Aphrodisias team made exciting discoveries, important for understanding the history and social environment of the city.

Fieldwork focused on four major complexes: (1) the Tetrapylon Street; (2) the pool in the South Agora; (3) the Hadrianic Baths; and (4) the Propylon or entrance gate to the Sebasteion.

Large trenches were opened on the Tetrapylon Street where the micro-history of a late Roman urban thoroughfare is being examined, as well as the long archaeo-life of Aphrodisias from Roman to Ottoman times. The excavation exposed the seventh-century collapse of the street colonnade, and confirmed the sequence of archaeological events and destruction from the fourth to the seventh century. Exciting finds included parts of a Dokimeion-style sarcophagus, a statue base for one Myon, a local benefactor who built “the first bath-building for the Council of Elders,” and a high-quality fragmentary bronze jug of the early Roman period – with a carefully-worked Silenus mask from the attachment point at the lower end of its handle. A detailed study was made of environmental samples taken in the down-pipe and drain of a latrine from an apartment built over the street colonnade and found fig pits, grape seeds, blackberry seeds, and fish bones.

The Mica and Ahmet Ertegün South Agora project excavated large trenches at the east and west ends of the pool, and clarified the long life of the complex, from construction in the first century AD, to massive repair and reconfiguration in the fifth century, to slow filling-up and sedimentation from the seventh century. Interesting graffiti was found inscribed on top of the seats around the pool: many board games, two menorahs, and an acclamation of the red faction: ΝΙΚΑ / Η ΤΥ/ΧΗ / ΤΩΝ / ΡΟΥ/ΣΕΩΝ – “May the fortune of the Reds win!” Careful study was made of sculpture from the pool edge: a ship’s prow, a boy on a dolphin, and two remarkable grey-marble frogs, all used as fountain spouts.

The major project in the Hadrianic Baths, begun in 2010, was pursued with conservation work and detailed architectural documentation. New conservation work was undertaken in Rooms 4, 5, and 12, stripping back decayed elements, stabilizing walls, dowelling stones, mortar-capping walls, repairing brick pillars of hypocausts, and propping up collapsing parts of the floor. A hugely detailed state plan of the whole baths was completed and major new section drawings were made.

The physical anastylosis [re-erection] of the three-storeyed South Building of the Sebasteion was brought close to completion. The copy of the Claudius and Agrippina relief from the Corinthian storey of Room 1 was fixed in the façade. At the Propylon, anastylosis [re-erection] begun in 2012, sponsored by the J.M. Kaplan Fund, was pursued in 2013. The foundation was properly established. Existing blocks of the Ionic order were repaired, and moulds and casts were made of missing pieces, and work began on re-erecting columns.

Documentation and publication projects were pursued on the Bouleuterion, the Stadium, “Gaudin’s Fountain,” sarcophagi, late antique statues, and Islamic ceramics. Two volumes in the site monograph series (*Aphrodisias V* and *VI*) appeared this year, on the regional survey and on the Sebasteion reliefs, and a new volume of *Aphrodisias Papers* is in progress.

Figure 1: Fountain spout in form of ship, being drawn by architect Mary Tsai, 2013. (© IFA – NYU)

Figure 2: Hadrianic Baths. Room 12, after conservation in 2013. (© IFA – NYU)

Figure 3: Ceramic studies. Sorting and recording early Islamic pottery, 2013. (© IFA – NYU)

Figure 4: South Agora Pool. Menorah on the south side of pool wall. (© IFA – NYU)

Figure 5: Gaudin’s Fountain. Reconstruction of pediment with original pieces, 2013. (© IFA – NYU)

Figure 6: Sebasteion Propylon, anastylosis. View from southwest, August 2013. (© IFA – NYU)



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6

Samothrace, Greece

This summer we had a remarkable season in the Sanctuary of the Great Gods (Figure 1). We centered our efforts on the great Winged Victory (Nike) and her precinct, in conjunction with the 150th anniversary of her discovery and French plans to clean and restore the statue and its base, now in the Louvre. Although most of the statue was taken to Paris in the nineteenth century, important fragments of the prow have been found on Samothrace by the American team as early as 1939, and as late as the last week of our season in 2013!

We studied, drew, photographed, and digitally scanned each fragment to determine its position on the prow. The Samothracian fragments make especially welcome additions to the ram, the keel, and the upper fighting deck of the Nike's prow (Figure 3). While the right hand discovered in 1950 by the American team was loaned to Paris (in exchange for several Samothracian objects from the Louvre collection), a tip of a feather from the right wing remains on the island. In a "place the feather on the Nike contest," teams of students examined the feather against the cast of the statue and offered three excellent solutions (Figure 4).

Another exciting initiative of this season was a study of the non-marble stone used in the many buildings of the Sanctuary. With the help of William Size, geologist from Emory University, the students tested and identified non-marble stones across the Sanctuary. In the process, we discovered that the stone used for the *krepis* (building platform) of the Nike Monument is a particular form of sandstone that does not appear elsewhere in the ancient Sanctuary. That very stone, however, turns up as spolia in a Byzantine building downhill to the north (Figure 5). We thus were able to trace the later history of more than 500 fragments of the Nike Monument. This discovery will be especially important in reconstructing the type of structure in which the statue once stood. Unfortunately, we must abandon the fountain setting proposed by Karl Lehmann, but whether the statue stood in an open or a roofed structure remains to be determined.

As part of site management, we continued to assess the monuments in the western zone of the Sanctuary. This work included cleaning a small part of the much-destroyed theater to determine if any of its foundations or seats remained. We were pleasantly surprised to find traces; there is hope that we may eventually recover the design of the theater.

In late July, we participated in the symposium arranged by the Demos of Samothrace in honor of the 150th anniversary of the discovery of the Winged Victory. During the celebration, the Demos honored James McCredie, Bonna Wescoat, and Dimitris Matsas for their archaeological service to the island.

Over the next year, the Samothrace Archaeological Museum will be renovated and our beloved Hall E, which we have used as a workroom for many decades, will become a gallery. While it was very hard to vacate this marvelous workspace, we look forward to the new museum displays and a new workspace.

Figure 1: Samothrace team on July 4, 2013. Photo C. C. Mullins.

Figure 2: Nike Precinct. Photo B. D. Wescoat.

Figure 3: On Samothrace, a key element of the prow, a portion of the keel near the ram, adds an important new element to the base. Photo of the Nike, A. S. Koch.

Figure 4: Plaster cast of right wing in Samothrace Museum. Photo C. C. Mullins.

Figure 5: Aerial photograph courtesy of the Photographic archive of the 16th Ephorate of Prehistoric and Classical Antiquities (taken in 1996 by S. Gesafidis, Ministry of Culture, Directorate for the Restoration of the Ancient Monuments, Department of Topography and Photogrammetry).



Fig. 3



Fig. 4



Fig. 1



Fig. 2



Fig. 5

Selinunte, Sicily



Fig. 1

The 2013 season featured important new findings on the Akropolis of Selinunte that contributed significantly to our understanding of the southern sector of the main urban sanctuary, as well as important chapters in this Greek colony’s history.

We opened a large trench corresponding to two-thirds of the adyton, the innermost chamber of Temple R (Figure 1). In this part of the temple, the same Hellenistic fill that was found last year in the area of the door has sealed the Archaic and Classical layers; as a result, they have remained untouched. We excavated the Hellenistic and Late Classical levels, down to the layer of burning corresponding to the Carthaginian siege and destruction of the city in 409 BCE. This excavation has been critical for establishing the various phases of life of our building (in fact, this is the first time we have a nearly complete understanding of the ancient life of a temple in Selinunte): I) Original construction in ca. 580 BCE (the digital model—Figure 2—illustrates this phase, marked by the presence of equestrian akroteria above the fronts, of which we found one fragment in our trench—Figure 4); II) Renovation of roof and floor ca. 500 BCE; III) Destruction by fire within the context of the Carthaginian conquest of 409; IV) Substantial rebuilding a few years later by the Selinuntine refugees returning home from Agrigento; V) Abandonment as a cult place and re-use for residential purposes, presumably within the context of the Carthaginian reoccupation of the city over the course of the fourth century; VI) Creation of the fill and general restructuring, ca. 300 BCE; VII) Final use as an arsenal within the context of the first Punic War, and before the abandonment of the city in 250 BCE. As for our many finds this year, particularly intriguing is an iron button covered with gilded silver (Figure 5), originally nailed to either a piece of furniture or a statue.

In addition to the excavation, we made significant progress in understanding the topography and architecture of our entire area of operation, including the “South Building:” which is now understood as an impressive theatral viewing area, simple in design, but monumental in scale, with a capacity of ca. 500 people (Figure 3). In the event that the altar of Temple R was placed directly in front of it, the “South Building” would have served as a viewing area for various ritual performances in the open space between the temple and access to the sanctuary.

One especially important discovery was made by our conservators, in particular Brian Castriota and Anna Serotta, as they were analyzing our finds from previous seasons: the use of Egyptian blue for the decoration of terracotta figurines – not rendered in relief – to indicate jewelry (Figures 6–7). This is the first time the use of this color is documented for terracotta sculpture from Sicily.

The fact that the Classical and Archaic layers in the adyton are still untouched, sealed by the layer of Hellenistic fill, makes us very hopeful about our next year’s campaign, which could lead to major discoveries regarding the phases of the use of Temple R, and also the early stages of life of the colony, which was originally settled in this area, as evidenced by our findings in the previous campaigns.

We would like to express our deepest gratitude to our sponsors, to the Sicilian Ministry of Culture, and to the Director of the Archaeological Park of Selinunte, Dr. Caterina Greco. We are very grateful to all those students, experts and colleagues who have contributed to the success of this year’s season: in particular, our students Marya Fisher, Andrew Ward, Sonia Rohter, Lee Ambrozio, Kathryn Brugioni, Brian Castriota, Sara Chang, Madeleine Glennon, Julie Herzig Desnick, Theresa Ketterer, Schuyler Swartout; for the excavation Dr. Ferdinando Lentini, Roberto Miccichè, Debora Messina, and our workman Nino Vultaggio; for the study of architecture Dr. David Scahill and Dr. Massimo Limoncelli; for conservation Professor Michele Marincola, Sherman Fairchild Chairman and Professor of Conservation, Institute of Fine Arts, NYU and Dr. Anna Serotta; for the study of our finds Professor Lorenzo Lazzarini, Dr. Beryl Barr-Sharrar, Dr. Valeria Tardo, Dr. Caterina Trombi; for the drawings Filippo Pisciotta; for the photographs Raffaele Franco.

Figure 1: Aerial view of Temple R. (© IFA – NYU)

Figure 2: Reconstruction of Temple R (Phase I, ca. 580 BCE.) (© IFA – NYU)

Figure 3: Reconstruction of the “South Building” and the southern sector of the main urban sanctuary. (© IFA – NYU)

Figure 4: Fragment of terracotta equestrian akroterion. (© IFA – NYU)

Figure 5: Iron button covered with gilded silver, from the excavation in the adyton. (© IFA – NYU)

Figures 6-7. Terracotta figurine of a peplophoros ca. 480 BCE: in normal light and under a special imaging technique showing the use of Egyptian blue. (© IFA – NYU)



Fig. 2



Fig. 3



Fig. 6



Fig. 7

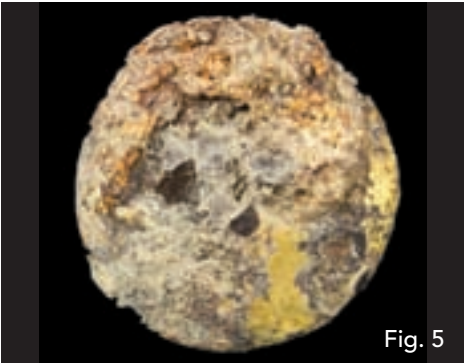


Fig. 5

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Aphrodisias, Turkey. Tetrapylon Street, View from south. (© IFA - NYU)

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For information on how you can support the IFA Archaeology Program,
contact Christina Tripi at christina.tripi@nyu.edu or 212 992 5837.

Donor Spotlight: Malcolm Hewitt Wiener Foundation

It is with deep appreciation that we acknowledge the Malcolm Hewitt Wiener Foundation for its steadfast support of the Institute of Fine Arts' archaeology program. We are exceptionally grateful this year, as the Foundation has contributed generously to all four of the IFA excavation sites, enabling each site director to make great strides during the recent field season and paving the way for future endeavors. Dr. Wiener's contributions to the field of archaeology are immense, with numerous publications and groundbreaking discoveries, along with the establishment of the Institute for Aegean Prehistory (INSTAP), the INSTAP Academic Press, the INSTAP Study Center in East Crete, and the Laboratory for Archaeological Science at the American School of Classical Studies at Athens. Additionally, he served for thirty years as Director of the New York Aegean Bronze Age Colloquium – a program that brings distinguished archaeologists from across the globe to the IFA for special speaking appointments. It is our privilege to extend our deep thanks to Dr. Wiener for his dedication to the field, his generous support of our archaeology students, and his inspiring example.



Malcolm Hewitt Wiener, April 2009.



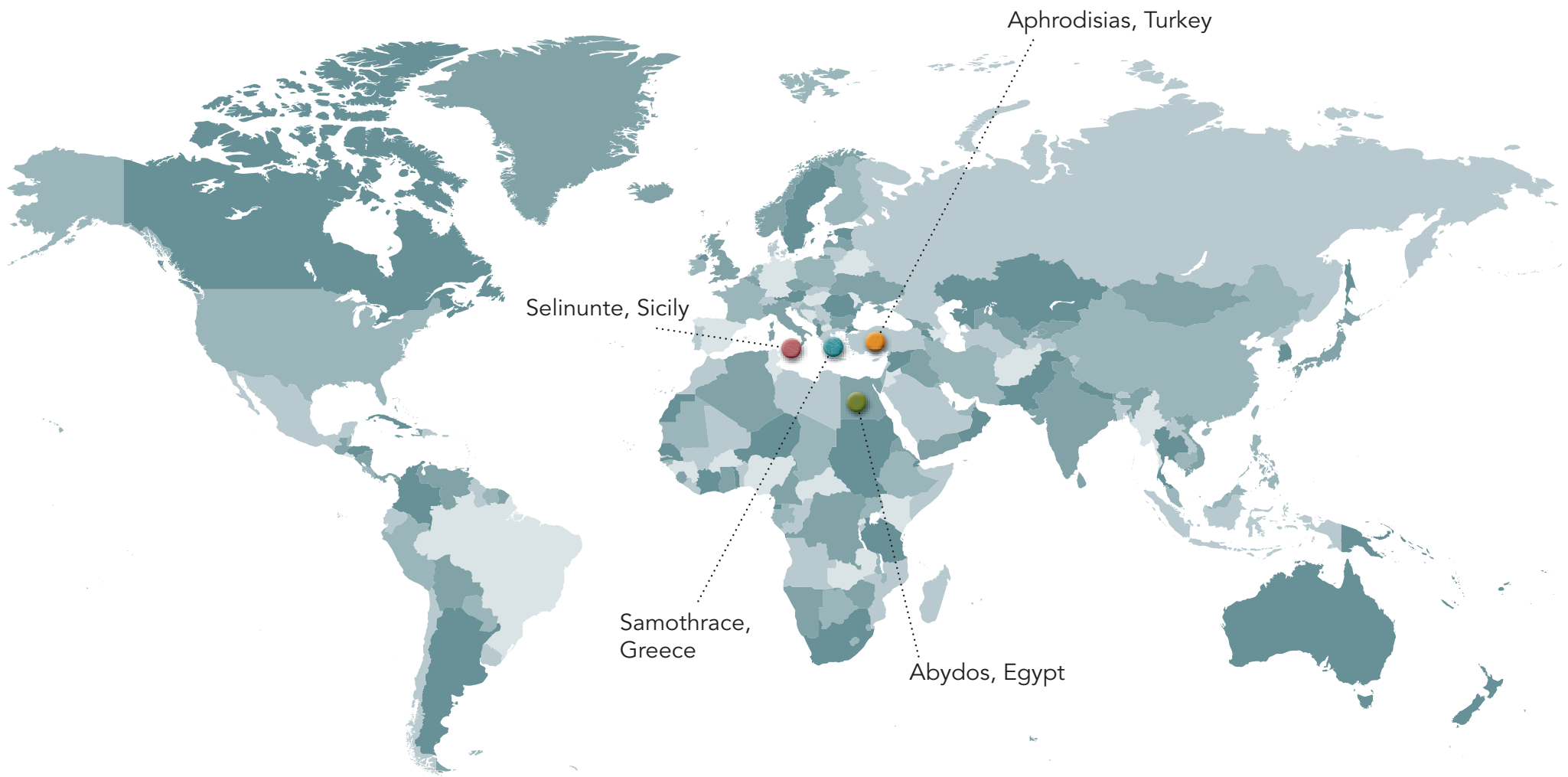
Aphrodisias, Turkey. South Agora Pool, 2013. (© IFA - NYU)

Student Voices: Theresa Ketterer

This summer, I was excited to participate in the excavations at Selinunte. My undergraduate degree is in studio art with a concentration in drawing and painting. These skills were put to use at Selinunte, where I served as draftsman's assistant. With our draftsman, Filippo Pisciotta, I drew scale drawings of the trench and of pottery fragments as well as took elevations and total station points. Drawings included floor plans of different stratigraphic units, as they were uncovered and a diagram of the earthen side of the trench showing the distribution of the stratigraphic units. The drawings will be used and analyzed in further research on Temple R, where our trench was located, and Selinunte in general. The ability to draw scale drawings is a skill that has other applications and will help me in my own research later. Participating in the dig was an extraordinary life experience and I am grateful for the opportunity. I came away from the dig with an understanding of both modern archaeology and a sense of what artists might have seen emerging from excavations in seventeenth-century Italy, which is the period I study at the Institute of Fine Arts. Art historians tend to look at the clean restored object and forget sculptors would have started with a dirty object from the ground, or may have been called to the site like Michelangelo was when the Laocoön was unearthed.



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