

MARK B. ABBE

CURRICULUM VITAE BREVIS

Associate Professor of Ancient Art, University of Georgia
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2013 Ph.D. Classical Art and Archaeology, New York University, Institute of Fine Arts
2007 Advanced Certificate in the Conservation of Historic and Artistic Works,
New York University, Institute of Fine Arts

Ancient Greek and Roman art, sculpture, painting, marble, polychromy, materiality

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SELECT RECENT PUBLICATIONS

“Faces in Living Color: Marble Portraits, Portrait Painting, and Individualization, c. 330-30 BC.”
In *The Portrait Face. Understanding Realism and Verism in Greek and Roman Portraiture*,
edited by S. Dillon and M. Prusac-Lindhagen. Papers and Monographs from the Norwegian
Institute at Athens. Athens/Oslo: Norwegian Institute. 2021. (In press)

“Provenances, Historic Restorations and the “Perseus Triumphant” Statue Type: An Overlooked
Group of Heroic Hunter Portrait Statues from Imperial Rome.” In *Roman Sculpture in Context*,
edited by P. De Staebler and A. Hrychuk Kontokosta. Boston: Archaeological Institute of
America. 2021. (In press)

“Grounding the Ungrounded: The Paired Portrait Busts of Septimius Severus and Julia Domna in
the Eskenazi Museum of Art, Indiana University.” Co-authored with J. Van Voorhis. In *Roman
Sculpture in Context*, edited by P. De Staebler and A. Hrychuk Kontokosta. Boston:
Archaeological Institute of America. 2021. (In press)

“The Colors of Greek and Roman Art.” In *The Cultural History of Color in Antiquity*, edited by
D. Wharton and C. P. Biggam. London: Bloomsbury Press. 2021. (In press)

“The Togatus Statue of Caligula in the Virginia Museum of Fine Arts: An Archaeological
Description.” In *New Studies on the Portrait of Caligula in the Virginia Museum of Fine Arts*,
edited by P. M. J. Schertz and B. Frischer. Leiden: Brill Press. 17-30. 2020.

“*Politura* and Polychromy on Ancient Marble Sculpture.” In *Perceiving Matter: Visual, Material
and Sensual Communication from Antiquity to the Middle Ages*, edited by K. Kollandsrud and M.
Prusac-Lindhagen. CLARA Classical Art and Archaeology, Special Issue No. 1. Oslo: University
of Oslo. 1-21. 2020.

“The Early Collection Provenance of the Raleigh Bacchus.”, “The Antiquity/ies of the Raleigh
Bacchus.”, and “Publication History of the Raleigh Bacchus.” In *The Bacchus Conservation*

Project, edited by C. M. Rocheleau. Raleigh: North Carolina Museum of Art. 2020. 16-22, 30-35, 98-100. 2020.

“A Group of Painted Funerary Monuments from Hellenistic Alexandria in the Metropolitan Museum of Art.” Co-author with D. H. Abramitis. In *Technè. Polychromie antique. Musée du Louvre’s Centre de recherche et de restauration des musées de France*. No. 48, edited by B. Bourgeois and A. Bouquillon. 60-71. 2019.

“A New Corpus of Painted Imperial Roman Marble Reliefs from Nicomedia: A Preliminary Report on Polychromy.” Primary author with T. Şare Ağtürk. In *Technè. Polychromie antique. Musée du Louvre’s Centre de recherche et de restauration des musées de France*. No. 48, edited by B. Bourgeois and A. Bouquillon. 100-109. 2019.

“The Bursa Relief: An Exceptionally Painted Roman Marble Portrait.” Co-authored with G. Verri. In *The Polychromy of Ancient Sculpture and Architecture*, edited by P. Liverani and F. Paolucci. Florence: Galleria degli Uffizi/Università degli Studi Firenze. 167-182. 2018.

“New Evidence for Ancient Gilding and Historic Restorations on a Portrait of Antinous in the San Antonio Museum of Art.” Second author with J. Powers, with scientific analyses by M. Bushey and S. Pike. In *ASMOSIA XI. Proceedings of the XI International Conference of the Association for the Study of Marble and Other Stones in Antiquity, Split, Croatia, May 18-22, 2015*, edited by K. Marasović, L. Miraj, and W. Prochaska. 783-793. 2018.

“The Polychromy of Roman Sculpture.” In *The Oxford Handbook to Roman Sculpture*, edited by E. Friedland, M. G. Sobocinski, and E. K. Gazda. Oxford: Oxford University Press. 173-188. 2015.

RECENT LECTURES AND PAPERS

2020: North Carolina Museum of Art, Walters Art Museum

2019: University of Oslo (Oslo, Norway), Università degli Studi di Firenze (Florence, Italy), Kelsey Museum of Art and Archaeology/University of Michigan, Museum of Fine Arts, Boston, College Art Association (New York), University of Alabama

2018: Norwegian Institute of Greece (Athens, Greece), Amherst College, Southeastern College Art Conference (SECAC), Archaeological Institute of America (Boston)

2017: Archaeological Institute of America (Toronto, Canada)

2016: Centre de Recherche et Restauration des Musées de France (Paris, France); Classical Association of the South/Emory University

2015: Galleria degli Uffizi/Università degli Studi (Florence, Italy), ASMOSIA XI (Split, Croatia), Tulane University, University of Indiana Art Museum

2014: Acropolis Museum/Hellenic Ministry of Culture (Athens, Greece), San Antonio Museum of Art