

MARK B. ABBE

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Prof. Mark Benford Abbe received his PhD in Greek and Roman Art and Archaeology (New York University, Institute of Fine Arts) and has an Advanced Certificate in the Conservation of Historic and Artistic Works (Conservation Center, New York University). At the University of Georgia, Abbe teaches a full complement of undergraduate and graduate courses on ancient Mediterranean art, architecture, and visual history. He approaches works of art as expressions of culture that are best elucidated by situating them within their historical, social, and philosophical contexts. He has been involved in archaeological fieldwork in the Mediterranean (including Italy, Greece, Turkey, Jordan, Egypt) and he has received research fellowships from multiple institutions, including the Metropolitan Museum of Art, the Samuel H. Kress Foundation, the American School of Classical Studies, the Getty Research Institute, and the Gerda Henkel Stiftung. With scientific colleagues in the Franklin College of Arts and Sciences, he oversees the multidisciplinary Ancient Polychromy Network and he is associated faculty in the Department of Classics

Ancient Mediterranean art and visual culture – focus on Greek and Roman cultures, marble statuary, polychromy and painting, color in antiquity

Work: <https://art.uga.edu/directory/mark-abbe>
Academia.edu: <https://uga.academia.edu/MarkAbbe>

SELECT RECENT PUBLICATIONS

Entries on ancient Greek and Roman marble statuary in *Ancient Greek, Italian, and Roman Art. The North Carolina Museum of Art*. Systematic Catalogue of the Collection, edited by C. Rocheleau. North Carolina Museum of Art, Raleigh. 2026.

“Hellenistic Gilding in Context: The Princeton Alexander from Hermopolis Magna, Egypt.” In *CHROMA. Color and Ancient Sculpture*, edited by S. Hemingway, S. Lepinski, and V. Brinkmann. New York: Metropolitan Museum of Art/Yale University Press. 91-97. 2025.

Imperial Colors. The Roman Portrait Busts of Septimius Severus and Julia Domna by J. Van Voorhis and M. Abbe (with J. G. Istrabadi). London. Giles, Ltd. In association with the S. and L. Eskenazi Museum of Art, University of Indiana. (216 pgs.) 2023.

“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. 233-268. 2022.

“Art.” In *The Cultural History of Color in Antiquity*, edited by D. Wharton. Volume 1 of the 6 volume series *The Cultural History of Color*, edited by C. P. Biggam and K. Wolf. London: Bloomsbury Press. 133-154. 2021.

“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. 117-139. 2021.

“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. 141-157. 2021.

“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, PAPERS, PRESENTATIONS

2025: American Society for Overseas Research (ASOR) (Boston)

2024: J. Paul Getty Museum, Sorbonne Université (Paris)

2023: Metropolitan Museum of Art, Pratt Institute, American Research of Research (ACOR) (Amman, Jordan), European Association of Archaeologists (Belfast, United Kingdom)

2022: Royal Ontario Museum (Toronto), Museo Nazionale Romano (Rome, Italy), ASMOSIA XIII (Vienna, Austria)
2021: Art Institute of Chicago, University of Iowa
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