

A Practical Application of Stylistic, Regional, and Pigment Analysis of Limestone Cypriot Sculpture

As the study of Cypriot limestone sculpture continues to be explored in various ways, such as in 3D modeling, polychromy, and analysis of artisanal style, it is clear that this area of research remains valuable for enquiry. This paper hopes to contribute to our still evolving understanding of style and polychromy in Cypriot limestone sculpture by analyzing two unpublished limestone heads held in the University of Arizona Museum of art. Objects 2002.005.002 and 2002.005.001 were on loan at the Museum of Art from the 1980's until they were acquired for the permanent collection in 2002 along with a small group of other Cypriote items. Little research on the artifacts has been done since, and their provenance information is extremely limited, aside from confirmation by the department of antiquities in Cyprus that the objects were likely sourced from sales by The Cyprus Museum in the 1930's or by approved dealers in the region. Thus is the plight of many objects from Cyprus, as the archaeology of this region has been heavily effected by looting and amateur excavations of the 19th century.¹

Regardless of the lack of provenance of these objects, I hope that they can still contribute to the current discourse of the field by providing another reference for polychromy in the archaic sculpture of Cyprus. While I currently await archaeometric testing on the objects for pigments, there is already much to be said through art historical analysis of the stylistic features of the objects. By analyzing the stylistic qualities of the facial features of objects 2002.005.002 and 2002.005.001, we can determine that they align with the Idalion and Vouni regions of Cyprus respectively (Gaber, 1986). They can be tentatively dated to the late Cypro-archaic and Sub-

¹ (The Early Stone Sculpture of Cyprus in the Archaic Age. Questions of Meaning and External Relations [article] sem-linkReinhard Senff)

Archaic periods, with potential stylistic influences present from Ionia as well (Senff, 2016). Through further analysis of these artifacts in conversation with the current research on polychromy and the continuing exploration of Cypriot regional, chronological, and cross cultural styles this paper attempts to contribute, even a small example of the practical applications of these analytical frameworks in art historical research.

Bibliography

Object references:

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