

Exekias und seine Welt. Tagung an der Universität Zürich vom 1.–2. März 2019. Edited by Christoph Reusser and Martin Burge. Zürcher Archäologische Forschungen, volume 8. Publisher Marie Leidorf, Rahden 2022. 168 pages with 70 plates, mostly in colour.

This handsome volume, dedicated to the distinguished scholar John Robert Guy, publishes the papers delivered at an international conference at Zürich University in 2019, to accompany the exhibition »Exekias painted and made me«, celebrating a number of anniversaries related to the archaeological collections and Classical Archaeology as represented at the University.

The title of the exhibition repeats Exekias' signature as we find it on a number of his surviving works: he signed as both potter and painter, and many contemporary approaches to the study of his work build, rightly, on his inventive capacities for potting, as well as his distinctive painting style, and the relationships between pot-shape and images. The survival of his signature in this context is a contributor to the ongoing focus on his work in contemporary studies in classical archaeology and art: his work reappears often as the subject of new and refreshed study.

This volume consists of an introduction, fifteen papers and a very extensive bibliography, itself a tool for the future work that will surely appear. The papers show, unsurprisingly, varied approaches to Exekias' art and its legacy, his relationships to other attributed groups, studies of some of his subject matter, not least Ajax' and Achilles' board game, and more detailed views of some of his recurring details, including shields.

Luca Giuliani gives us a meticulous update on the context of Beazley's attribution work in the practice of

connoisseurship, not dead yet. E. Anne Mackay, in line with her previous detailed practice and interest in new attributions, adds an amphora fragment in the Ashmolean collection, which allows her to contextualise it in her picture of the artist's outstanding experimental technical expertise and place in the black-figure tradition. She makes a link with the figure of Herakles on one of the three amphorae in Orvieto, situated by Giulia Rocco in a discussion of the contribution of these vessels and their link with Group E to our understanding of ritual practice in Etruria. Jasper Gaunt contributes a convincing case for Exekias as, if not the originator, an important early contributor to the development of the volute krater in the Athenian pottery industry, building on his other attributed innovations.

Group E, identified by Beazley as the background workshop to Exekias' practice, figures in a number of the papers: Elvia and Giada Giudice emphasize the link between Group E and work at Locri Epizephyri, an effective argument on the epigraphy and iconography of fragments which include a probable Gigantomachy, a thiasos, and Persephone. Ann Blair Brownlee relates the Group to material in the Philadelphia collection, as does Martin Bürge. Brownlee's paper explores the conservation history of three amphorae from Orvieto, which arrived in Philadelphia in fragments, and now sit in a context which includes two amphorae by the Painter of Berlin 1686 and another which relates to Group E. The paper provides a fascinating exploration of the acquisition, identification and re-building of the vases. Martin Bürge then explores the iconography of the amphora Philadelphia MS 3442 with particular attention to the possible links between the two sides, rather than Beazley's disassociation of the Antilochos episode from the Achilles side. His attention to the details of inscriptions as well as armour, stance and gesture supports a new look at the linkages between the two sides. Eleni Manakidou returns to Group E as the »soil from which the art of Exekias springs« (Beazley, ABV 133) with an analysis of linking compositional traits and decorative features. Norbert Eschbach extends the influence of Group E by looking at the Mastos Painter as another part of Exekias' working background and environment.

Heide Mommsen's interest in inscriptions and signatures, as well as graphics, underwrites her exploration of the relationship between krater fragments from the Akropolis and a number of others, including an amphora fragment in Atlanta: the similarities of textural treatment are a key feature.

Exploration of iconographic features bring in the board game as a particular focus: Luca Giuliani discusses the board game as an innovative depiction of Achilles and Ajax, contributing a parallel theme to the verbal tradition, and linking it to the departure on the other side of the vase. The paper ends with a catalogue of other versions of the game scene which should provoke further exploration of the motif. Christian Kunze contributes a substantial thought on Exekias as the originator of the image. Veronique Dasen joins the discussion by

trying to identify the game, and associating it with a reflection of Athenian ideals, not least as an »icon for military as well as civic order«. Cornelia Isler-Kerenyi moves the discussion away from the game by situating a fragment showing a thiasos in the context of depictions by both Group E and Exekias. Adrienne Lezzi-Hafter explores the shield motif, perhaps less recognised than it should be, and focuses on its importance to Exekias' depictions of Ajax and Achill, not least in the context of the board game.

Overall, the papers display a broad selection of approaches to working on Exekias' surviving oeuvre, adding to it, and encouraging deeper understanding of it and its context. It should be influential in contributing to that study. The volume is handsome and well produced, with a fine collection of plates, largely in colour, which helps the reader immeasurably in underwriting the text with illustrations of their case, not least supporting the arguments made here for Exekias as the supreme technical innovator he clearly was. Long may our fascination with his work continue.

Glasgow

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