



HAL
open science

The Archive and Atelier of the Gilliéron Artists: Three Generations, a Century (1870s-1980)

Christina Mitsopoulou, Olga Polychronopoulou

► **To cite this version:**

Christina Mitsopoulou, Olga Polychronopoulou. The Archive and Atelier of the Gilliéron Artists: Three Generations, a Century (1870s-1980). *MHMH / MNEME*. Past and Memory in the Aegean Bronze Age, Elisabetta Borgna, Ilaria Caloi, Filippo Carinci, Apr 2018, Venice, Italy. pp.725-729. hal-03059425

HAL Id: hal-03059425

<https://hal.science/hal-03059425v1>

Submitted on 12 Dec 2020

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.

Copyright

AEGAEUM 43

Annales liégeoises et PASpiennes d'archéologie égéenne

MNHMH / MNEME

PAST AND MEMORY IN THE AEGEAN BRONZE AGE

Proceedings of the 17th International Aegean Conference,
University of Udine, Department of Humanities and Cultural Heritage,
Ca' Foscari University of Venice, Department of Humanities,
17-21 April 2018

Edited by Elisabetta BORGNA, Ilaria CALOI, Filippo Maria CARINCI and Robert LAFFINEUR



This pdf is a digital offprint of your contribution in E. Borgna, I. Caloi, F.M. Carinci & R. Laffineur (eds), *MNHMH/MNEME: Past and Memory in the Aegean Bronze Age*, ISBN 978-90-429-3903-5

The copyright on this publication belongs to Peeters Publishers.

As author you are licensed to make printed copies of the pdf or to send the unaltered pdf file to up to 50 relations. You may not publish this pdf on the World Wide Web – including websites such as academia.edu and open-access repositories – until three years after publication. Please ensure that anyone receiving an offprint from you observes these rules as well.

If you wish to publish your article immediately on open-access sites, please contact the publisher with regard to the payment of the article processing fee.

For queries about offprints, copyright and republication of your article, please contact the publisher via peeters@peeters-leuven.be

AEGAEUM 43

Annales liégeoises et PASPiennes d'archéologie égéenne

MNHMH / MNEME

PAST AND MEMORY IN THE AEGEAN BRONZE AGE

**Proceedings of the 17th International Aegean Conference,
University of Udine, Department of Humanities and Cultural Heritage,
Ca' Foscari University of Venice, Department of Humanities,
17-21 April 2018**

Edited by Elisabetta BORGNA, Ilaria CALOI, Filippo Maria CARINCI and Robert LAFFINEUR

PEETERS
LEUVEN - LIÈGE
2019

CONTENTS

Preface	xi
KEYNOTE LECTURE	
James C. WRIGHT <i>Mnemonics for Archaeologists</i>	3
A. MINOAN PALACES, REGIONAL LANDSCAPES AND BUILT ENVIRONMENTS	
Simona TODARO <i>Living with the Past: Settlement Mobility and Social Memory in Early Bronze Age Mesara</i>	17
Filippo M. CARINCI <i>Phaistos and Ayia Triadha, from the Final Neolithic to the Early Iron Age: Two Places of Memory</i>	25
Jeffrey S. SOLES <i>The Creation of Social Memory in Minoan Mochlos</i>	35
Maud DEVOLDER <i>The Dungeon. Recalling the West Façade of the Protopalatial Palace at Malia</i>	41
D. Matthew BUELL and John C. McENROE <i>Architecture and Memory at Gournia: Meaningful Places</i>	49
Thomas M. BROGAN <i>Rejecting the Past? LM II-III B Settlements in the Mirabello</i>	59
Florence GAIGNEROT-DRIESSEN <i>From Peak Sanctuaries to Hilltop Settlements: Reshaping a Landscape of Memory in Late Minoan III C Crete</i>	65
B. MINOAN FUNERARY LANDSCAPES	
Sevasti TRIANTAPHYLLOU, Sotiria KIORPE and Metaxia TSIPOPOULOU <i>Manipulating Bodies, Constructing Social Memory: Ways of Negotiating, Re-inventing and Legitimizing the Past at the Petras Cemetery, Siteia, Crete</i>	73
Metaxia TSIPOPOULOU and David RUPP <i>The Pre- and Proto-palatial Cemetery at Petras-Kephala : a Persistent Locale as an Arena for Competing Cultural Memories</i>	81
Katerina KOPAKA <i>Neighbours in Perpetuity. A “lone” Prehistoric Pithos Burial at Gavdos – A Link with long Living Collective Memory</i>	95
C. RITUAL AND SOCIAL PRACTICES	
Iphiyenia TOURNAVITOU <i>Ritual Breakage in Minoan Peak Sanctuaries. The Disposal and Manipulation of Collective Memory. Reality and Myth</i>	107
Ilaria CALOI <i>Visible and Commemorative structured Deposits. Keeping the Memory of Communal Social Practices at Minoan Palaces</i>	115
Philip P. BETANCOURT, Leanna KOLONAUSKI and Sydney R. SARASIN <i>Minoan Memories in the Shrine of Eileithyia at Inatos, Crete</i>	121

Charlotte LANGOHR		
	<i>In vino veritas? In Search of the Evidence for past Minoan Wine Rituals before the Krater</i>	125
D. MEMORIAL PRACTICES IN THE CYCLADES		
Marisa MARTHARI		
	<i>Raos and Akrotiri: Memory and Identity in LC I/LM I Thera as Reflected in Settlement Patterns and Ceramic Production</i>	135
Jason EARLE		
	<i>A Memorable Feast at Late Bronze Age Phylakopi</i>	145
E. MEMORIES OF MYCENAEAN PALACES AND SETTLEMENTS		
Ken A. and Diana WARDLE		
	<i>The Citadel of Mycenae: a Landscape of Myth and Memory</i>	153
Christofilis MAGGIDIS		
	<i>The Palace Throne at Mycenae: Constructing Collective Historical Memory and Power Ideology</i>	165
Heleni PALAIOLOGOU		
	<i>Facing the Mycenaean Past at Mycenae</i>	173
Vasileios L. ARAVANTINOS		
	<i>Old Memories versus New Trends in Postpalatial Thebes</i>	187
Lena PAPAZOGLU-MANIOUDAKI, Constantinos PASCHALIDIS and Olivia A. JONES		
	<i>Community and Memory in the Periphery of the Mycenaean World: Incidents in the Life of the Mygdalia Settlement Near Patras, Achaea</i>	199
Joanne M.A. MURPHY		
	<i>Power Plays at Pylos: the Past and Memory in the Tombs and at the Palace</i>	209
F. THE PAST IN MAINLAND FUNERARY BEHAVIOUR AND THE USE OF MYCENAEAN TOMBS		
Anna PHILIPPA-TOUCHAIS		
	<i>Death in the Early Middle Helladic Period (MH I-II): Diversity in the Construction of Mnemonic Landscapes</i>	221
Michaela ZAVADIL		
	<i>Remembering Old Graves? Jar Burials in the Mycenaean Period</i>	233
Nikolas PAPANIMITRIOU		
	<i>From Hiatus to Visual Memory. Changing Mnemonic Processes in Early Mycenaean Greece</i>	243
Robert LAFFINEUR		
	<i>Monumentalizing Memory at Mycenae: The Acropolis "Grave Circle A"</i>	253
Rodney D. FITZSIMONS		
	<i>Constructing a Legendary Past: Possible Archaising Elements in the Funerary Landscape of Late Bronze Age Mycenae</i>	261
Bryan E. BURNS and Brendan BURKE		
	<i>Memorializing the First Mycenaeans at Eleon</i>	269
Aleydis VAN DE MOORTEL, Salvatore VITALE, Bartłomiej LIS and Giuliana BIANCO		
	<i>Honoring the Dead or Hero Cult? The long Afterlife of a Prepalatial Elite Tomb at Mitrou</i>	277

Kim SHELTON and Lynne KVAPIL <i>Among the Ancestors at Aidonia</i>	293
Robert Angus K. SMITH and Sevasti TRIANTAPHYLLOU <i>Remembering the Dead: Memory and Mortuary Ritual at the Mycenaean Cemetery of Ayia Sotira, Nemea</i>	301
Thanasis J. PAPADOPOULOS <i>Honouring the Ancestors and the Particular Role of Social Memory in Western Mycenaean Greece. The Evidence of Tombs and Burial Customs</i>	305
Konstantina AKTYPI, Olivia A. JONES and Michalis GAZIS <i>Use and Reuse of the Past: Case Studies from Mycenaean Achaea</i>	319
Elisabetta BORGNA, Gaspare DE ANGELI, Agata LICCIARDELLO, Assunta MERCOGLIANO and Andreas G. VORDOS <i>Natural and Human Components shaping a Landscape of Memory during the Long-term Occupation of the Trapeza, Aigion, Achaea</i>	329
Ann-Louise SCHALLIN <i>Constructing Links with the Past. Later Activity in Late Bronze Age Tombs at Dendra</i>	339
Naya SGOURITSA <i>Politics of Mortuary Veneration in Mycenaean Attica</i>	343
G. MODES OF TRANSMISSION, CONSTRUCTION OF MEMORY AND THE MAKING OF TRADITIONS	
Joseph MARAN <i>Between Remembering and Forgetting: Monuments of the Past and the “Invention of Tradition”</i>	353
Diamantis PANAGIOTOPOULOS <i>From ‘Tradition’ to ‘Cultural Memory’. Towards a Paradigm Shift in Aegean Archaeology</i>	363
Lyvia MORGAN <i>Art, Culture and Memory: A Case Study</i>	371
Thomas F. STRASSER, Sarah C. MURRAY and Christina KOLB <i>The Asphendou Cave Petroglyphs: Reading and Recording an Eye-Witness to the Stone Age</i>	377
Helene WHITTAKER <i>Memory and Figured Worlds in the Minoan Bronze Age</i>	383
Lefteris PLATON <i>The Uncertainties Inherent in Interpreting the Pictorial Memory and the Blend of Ideas and Actualities drawn from a Glorious Past: the Case of Postpalatial Minoan Religious Iconography</i>	389
Constance VON RÜDEN <i>The Fish in the Bath tub. Evocating Memory through Post-Palatial Burial Practices</i>	395
Angelos PAPADOPOULOS <i>Mneme and Propaganda in the Early Late Bronze Age Aegean: the Case of the ‘Siege Rhyton’</i>	405
Assaf YASUR LANDAU <i>The Memory Machine: How 12th-Century BCE Iconography Created Memories of the Philistines (and Other Sea People)</i>	413

H. HEIRLOOMS AND ANTIQUES

- Fritz BLAKOLMER
The Glory that was Knossos! Heirlooms, Reception and the Significance of Development in the Arts of the Aegean Late Bronze Age 425
- Brent DAVIS, Emilia BANOŪ, Louise A. HITCHCOCK and Anne P. CHAPIN
Curation in the Bronze Age Aegean: Objects as Material Memories 435
- Andreas G. VLACHOPOULOS
Mneme and Techne in the Cyclades. The Case of Akrotiri, Thera 443
- Irini NIKOLAKOPOULOU
Objects of Memory or Objects of Status? The Case of Cycladic Bichrome Ware Vases in Aegean Contexts 455
- Leonidas VOKOTOPOULOS
Remembering and Honouring the Past at Choiromandres, Zakros 463
- Nicola CUCUZZA and Orazio PALIO
Between Memory and Reuse in Late Minoan III Mesara: the Stone Vessels at Kannìa 473
- Alice CROWE
Old Things, New Contexts: Bronze Age Objects in Early Iron Age Burials at Knossos 481
- Olga KRZYSZKOWSKA
Changing Perceptions of the Past: The Role of Antique Seals in Minoan Crete 487
- Jörg WEILHARTNER
The Use of 'Heirlooms' in Mycenaean Sealing Practices 497
- Mary K. DABNEY
Heirlooms for the Living, Heirlooms for the Dead 507

I. TRANSMISSION AND PERCEPTION OF IDENTITIES THROUGH SPACE AND TIME

- Alberto CAZZELLA and Giulia RECCHIA
Memories and Legacies of Cultural Encounters and Contacts with the Aegean in the Central Mediterranean (2500-1700 BC) 513
- Luca GIRELLA, Peter PAVŪK and Magda PIENIAŻEK
Past and Present: Defining Identities and Memory along the East Aegean and Western Anatolian Interface 523
- Eleni SALAVOURA
Prehistoric Arkadia as a Landscape of Memory for the Ancient Greeks 533
- Louise A. HITCHCOCK, Aren M. MAEIR and Madaline HARRIS-SCHOBBER
Tomorrow never Dies: Post-Palatial Memories of the Aegean Late Bronze Age in the Mediterranean 543
- Evangelia STEFANI and Nikolas MEROUSIS
Space and Mneme in Late Bronze Age Macedonia 551
- Mercourios GEORGIADIS
Memory and the Past in the Mycenaean and Post-Mycenaean South-Eastern Aegean 559
- Salvatore VITALE and Calla MCNAMEE
Ideological and Narrative Memory on Late Bronze Age Kōs: from Theory to Case Study 569

J. ARCHIVAL MEMORY

- Artemis KARNAVA
Minoan Archives: a Case for the Preservation of Institutional Memory 579
- Thomas G. PALAIMA
The Importance of Memory, Memory Triggers and Memory Agents in Mycenaean and Later Greek Culture: Some Linear B, Epic and Classical Evidence 591

K. THE AEGEAN LEGACY IN THE GREEK WORLD

- John G. YOUNGER
Minoan Religion: State Myth, Private Memory 603
- Karen Polinger FOSTER
The New Aegean Memories and Metaphors: Athena as a Swallow, Herakles as a Lion 609
- Santo PRIVITERA
“Words are Stones”. Of Tombs, Walls and the Memory of the Mythical Kings on the Athenian Acropolis 619

L. THE RECEPTION OF THE AEGEAN PAST

- Nicoletta MOMIGLIANO
Memory and Modern Reception of the Aegean Bronze Age 629
- J. Alexander MACGILLIVRAY
The Artifice of Archaeology and the Making of Minoan Memories 639
- Pietro MILITELLO
Phaistos: a Memory for the Future. How to tell an Archaeological Site 645

M. POSTERS

- Natalie ABELL and Evi GOROGIANNI
The Past in Practice: Craft Producers and Material Culture Change at Ayia Irini, Kea 655
- Maria Emanuela ALBERTI
Survival or Recycling? Early Helladic Balance Weights in Mycenaean Contexts 659
- Sofia ANTONELLO
The Minoan Double Vase: Echoes of a Ritual Artifact 663
- Georgia BALDACCI
Toasting in Protopalatial Ruins: a LM I Intentional Deposition in the MM IIB Building of the Acropoli Mediana at Phaistos 667
- Ioannis BITIS and Fragoula GEORMA
Architecture and Wall Paintings at Akrotiri in Thera. Components and Formulation of Collective Memory 671
- Claire CAMBERLEIN
Choosing an Adequate Methodological Approach and Methodology for Antique Objects in Archaeology 677
- Vasiliki CHRYSOVITSANO
From Repulsion to Fascination to ‘Cycladomania’: Changes in the Archaeological Analysis of Cycladic Figurines and their Relation to History of Art and Public Imagery 681

Paola CONTURSI		
	<i>Heroes, Ancestors or merely Dead? (Ab)uses of the Mycenaean Past in the Historical Period</i>	687
Janusz CZEBRESZUK		
	<i>A Story about the Consequences of one Journey. Possible Effects of Long-term Amber Jewelry Usage by the Mycenaeans</i>	693
Chiara DE GREGORIO		
	<i>The Deposito delle Camerette at Ayia Triadha</i>	697
Jacob E. HEYWOOD and Brent DAVIS		
	<i>Painted Larnakes of the Late Minoan III Period: Funerary Iconography and the Stimulation of Memory</i>	703
Tobias KRAPF		
	<i>Searching for Neo-Minoan Architecture</i>	709
Angélique LABRUDE		
	<i>Late Minoan IIIA-B Larnakes as Part of the Rites of Passage? Funerary Times and the Construction of Memory</i>	713
Anastasia LERIOU		
	<i>Ritualising Memory: A View from 11th Century Cyprus</i>	719
Christina MITSOPOULOU and Olga POLYCHRONOPOULOU		
	<i>The Archive and Atelier of the Gilliéron Artists: Three Generations, a Century (1870s-1980s)</i>	725
Sarah C. MURRAY		
	<i>Tradition and Memory at Postpalatial Perati in East Attica</i>	731
Niki PAPAKONSTANTINOY, Sevasti TRIANTAPHYLLOU and Maria STATHI		
	<i>Acts of Memorialization of the Dead Body in the Mycenaean Cemetery at Kolikrepi-Spata, Attica</i>	737
Alessandro SANAVIA		
	<i>Painted Parading Lions on an MM IB Ceremonial Basin: a Case of Symbolic Transference and Remembrance of an Emblem in Early Protopalatial Phaistos</i>	743
Caroline J. TULLY and Sam CROOKS		
	<i>The Self Possessed: Framing Identity in Late Minoan Glyptic</i>	749
Agata ULANOWSKA and Małgorzata SIENNICKA		
	<i>Transmission of Practice, Transmission of Knowledge: Dynamics of Textile Production in the Bronze Age Aegean</i>	753
Ioannis VOSKOS		
	<i>Homeric Ithaca and Mycenaean Cephalonia: Diachronic Trends of Identity/Memory Construction and Modern Perceptions of the Past</i>	759
ENDNOTE		
Jan DRIESSEN		
	<i>Claiming the Bones, Naming the Stones? Appropriating a Minoan Past</i>	765
TO CONCLUDE ...		
Thomas G. PALAIMA		
	<i>Linear B VE Vd 2018 a Memorial sēma: Remembering Life, Work, Love and Death in Venice</i>	777

THE ARCHIVE AND ATELIER OF THE GILLIÉRON ARTISTS: THREE GENERATIONS, A CENTURY (1870s - 1980s)*

Introduction: the Project [C.M.]

The Research Project of the French School at Athens (EFA) entitled “Archives Gilliéron” (2017-2021) is devoted to the rich legacy left by three generations of artists: Émile Gilliéron *père*, his son Émile Gilliéron *fils*, and his less known grandson Alfred Gilliéron. The bequeathed ensemble comprises material remains of archaeological interest, as artistic equipment, molds, impressions, original replicas or later generations of copies, in several materials (galvanoplastic replicas, plaster, clay, wood etc.), of a multitude of periods, styles, themes, categories and sizes (Pl. CCXXXVIIa). These are combined with an extensive archive, comprising correspondence with clients and relatives, diverse biographic data, artwork, photographs, catalogues and other files linked to the family enterprise.

Both the material rests as the archive compose a diversified heritage of exceptional originality, a precious source of knowledge concerning the history of archaeology in Greece. It was made accessible for research through an important donation by the artist’s fourth generation descendant Émile Gaston Gilliéron towards the EFA, which subsequently hosts the project. Initial attempts to study the archive were due to Dr. Veit Stürmer (Winckelmann Institute, Alexander von Humboldt Universität zu Berlin).¹ After his unexpected loss in 2013, É.G. Gilliéron entrusted the legacy to the EFA – following former scientific exchange between Veit Stürmer and the school’s Director, Alexandre Farnoux. The decision was partly due to the French origins of the Swiss family, as to the extensive collaboration of the first two Gilliérons with the specific institution. Archival material was handed over in three phases (2015 to 2018).

The “Fonds d’Archives Gilliéron” (FEG) will allow the pursuit of several axes of research, concerning the artists: Bronze Age archaeology, Classical archaeology and later periods, Byzantine art, folklore and modern history of Greece, with emphasis on archaeology, conservation and tourism (elaboration of souvenirs), techniques and technologies of replication and all sorts of archaeological reproductions. The collaboration with the Department of Conservation of Antiquities and Works of Art (University of West Attica) will enhance the study of their role as conservators of antiquities, as they were the founders of the scientific profession in Greece. Material remains of their laboratory provide ample possibilities for scientific investigation of their infrastructure and technical skills. The main aim of this five-year long project is to prepare this bequest for further use by the scientific community.

Three generations of artists [C.M.]

Father and son Émile Gilliéron contributed fundamentally to the early phases of discovery, interpretation, restoration, replication of antiquities, as to the propagation of new knowledge produced by the ancient civilizations unearthed in Greece between 1876/77 and 1939. The quantity and unparalleled quality of their work led the artists to process major finds, as prominent museum objects or replicas of educational character.² They can both be considered as pioneering conservators of antiquities in Greece.

* Acknowledgements: Sincere thanks are addressed to Émile Gaston Gilliéron, as to Alexandre Farnoux, Director of the EFA and to Marie Stahl, Archivist of the EFA.

¹ V. STÜRMER, *Gilliérons Minoisch-Mykenische Welt. Eine Ausstellung des Winckelmann-Instituts. Katalog* (1994); IDEM, “Gilliéron als Vermittler der ägäischen Bronzezeit um 1900,” *Studia Hercynia* 8 (2004) 37-44.

² E. BÉNÉZIT, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs* (nouvelle édition, 1999) vol. 6, s.v. *Gilliéron Émile*, 123; STÜRMER (*supra* n. 1, 2004); C. MITSOPOULOU, “Die Künstlerfamilie Émile Gilliéron. Zur Vermittlung archäologischer Forschungsergebnisse an den Beispielen der Aquarellkopien aus Pompeji und Demetrias,” in S. LEHMANN and H. LÖHR (eds), *Antike Wand- und Marmorbilder in Aquarellkopien des Archäologischen Museums, von Otto Donner von Richter und Émile Gilliéron*, Martin-Luther-Universität Halle-Wittenberg (in print).

Renowned mostly as collaborators of star excavators like H. Schliemann and A. Evans, they also appear at the sides of R. Seager, L. Pernier, G. Karo, Chr. Tsountas and many others. The list of their missions is long, comprising institutions, projects or archaeologists from almost all the countries involved in excavations in Greece. Even if their most famous creations concern Bronze Age artifacts, there is hardly any style of art, from Neolithic to Byzantine,³ or even folklore or modern, which is not to be found amidst their repertoire. Their missions range from Greece to Egypt, Asia Minor and Italy, at least.

The Gilliérons repeatedly attracted scholar attention, mainly from Bronze Age specialists, an interest due to their close relationship to the major sites of Crete and the Peloponnese. Their influence and contribution to later phases of Greek Archaeology is however not less significant.⁴ The artists have to be considered under a diachronic gaze, in order to be fully understood as a phenomenon. Concerning ancient art, their work has visually shaped the perception of their contemporaries, as of later generations. A first attempt to reconstitute their genealogical tree intends to contribute towards the individual consideration of each artist and his own career (Pl. CCXXXVIIb).⁵ The similarity in names and succession at the same sites and projects has often led to confusion of their work and life stories.

Louis Émile Emmanuel Gilliéron (1850-1924) (Pl. CCXXXVIIc), later known as Émile Gilliéron *père*, was born in Villeneuve/Neuveville, Switzerland (24-10-1850). An exceptionally gifted artist, he started his technical art studies at the Gewerbeschule Basel (*ca* 1870-1872), continuing to higher education at the Kunstakademie München (1872-1874). He completed his experience at the École Nationale Supérieure des Beaux-Arts in Paris (*ca.* 1875-1876), in the atelier of Isidore Pils (†1875).

At least since 1877 Émile was permanently installed in Athens, employed as artist painter, conservator and draughtsman by Heinrich Schliemann until the latter's death in 1890. He settled for his entire lifetime in the family house on 43, Skoufa Street. During the following three decades he led a full professional life, collaborated with the Greek state, major scientific institutions, projects and archaeologists. Since the 1880ies he offered painting lessons to the princes of the Greek royal family, became collaborator of the Athens Archaeological Society, and therefore acquired access to high social and scientific circles. In 1894, taking advantage of the rare privilege to be in position to reproduce accurate copies of recent archaeological finds, he launched his private business of replica production, in collaboration with the WMF Geisslingen (see below). After *ca* 1910 he progressively introduced his son Édouard Émile into his workshop and professional circle. He got known as Émile *père*, while the son acquired the nickname *fil*s. From 1917 onwards he rarely appears in action and died in Athens at age 74 (13-10-1924).

Édouard Émile Gilliéron (1885-1939) (Pl. CCXXXVIIId), known as Émile Gilliéron *fil*s since he entered business at his father's side towards 1910, was born in Athens (14-07-1885). He studied Art at the Polytechnic School in Athens (*ca* 1902-1906), continuing at the École Nationale Supérieure des Beaux-Arts Paris, in the atelier of Fernand Cormon (1906-*ca* 1909/10?). Towards 1910-1912 he appears in Knossos and Demetrias/Volos, and will gradually replace *père*. In 1925 he acquired the honorary status of "Artistic Director of all the museums of the Greek nation",⁶ and reorganized the restoration cabinet of the National Archaeological Museum. The list of his collaborations is long, and will be enriched via his archive. He died in Athens at age 54 (30-09-1939), leaving his son Alfred an orphan.

³ X. ΤΣΟΥΝΤΑΣ, *Αι προϊστορικοί ακροπόλεις Διμηνίου και Σέσκλου* (1908) ii; Σ. ΛΑΜΠΙΡΟΣ, "Ο Ιησούς του Πανσελήνου," *Παρνασσός* 5 (1881) 445, Pl. 4.

⁴ One of *père*'s most renowned collaboration with classical archaeologists was the Athenian Acropolis. He worked on polychrome sculpture, pottery, small finds, as well as topography and landscape: MITSOPOULOU (*supra* n. 2).

⁵ Detailed biographical data and bibliography for the scheme in MITSOPOULOU (*supra* n. 2).

⁶ N. MARINATOS, *Sir Arthur Evans and Minoan Crete. Creating the vision of Knossos* (2015) 83; K. PASCHALIDIS and V. PLIATSIKA, "Replicating Masterpieces at the National Archaeological Museum. A Chronicle of the Early Years," in F. SATTTLER, A. SIMANDIRAKI-GRIMSHAW and K. ANGERMÜLLER (eds), *Replica Knowledge. International Conference, February 2-4 2017, Tieranatomisches Theater der Humboldt-Universität zu Berlin* (in print).

Alfred Gilliéron (1920-2010) (Pl. CCXXXVIIe), is far less known. He was born in Athens (17-10-1920) to Gilliéron *filis* and the Italian painter Ernestina Rossi.⁷ Due to the early loss of his father he was deprived of the artistic education within the family, and missed the opportunity to be introduced into the archaeological milieu, or the family business of replica production. However he followed the tradition and studied art (sculpture) at the Athens Polytechnic School (± 1939-1940 and 1945); interrupted by WWII, he pursued his studies in Italy since 1941, at the Academia di Belle Arti di Brera in Milano. He returned to Greece in 1945, after the war, where his studies had still to be completed. He soon turned towards the familiar profession. In the late 1950s he made efforts to reconnect to WMF Geislingen, in vain. Due to negative response and the simultaneous development of post-war tourism in Greece,⁸ he responded to the revived interest in souvenirs inspired by antiquity; since the early 1960s he launched himself into the booming business. His creativity drew from motifs, themes, shapes and *memorabilia* conserved in the family workshop, which he either reproduced from the inherited molds, or used as inspiration for new products, adapted to the demands of his time. He remained active until the late 1980s, but continued to create art privately for another decade, after retirement. Souvenir types produced in his atelier still survive, being reproduced and sold all over Greece, even if now under other brands; the memory of the direct relation with the famous Gilliéron artists and their century-old tradition seems to be forgotten, and shall be re-introduced through the study of the archive. Alfred died in Athens (February 2010), aged 89.

The Gilliéron phenomenon expands towards numerous periods, stylistic studies, collaborations and projects. Following the outline of the project's frame, we propose a case study as an example for the kind of knowledge that may be drawn from it. For Aegaeum, the topic of re-use of the Aegean past in the 19th and 20th cent. is chosen under the scope of preservation politics of material cultural heritage.

The Vapheio replicas case [O.P.]

The pair of gold cups, discovered in 1888 by Christos Tsountas in the Vapheio tholos tomb (Laconia)⁹ figured first among Gilliérons replicas (Pl. CCXXXVIII).¹⁰ The relief representations with the embossed (*repoussé*) technique depict scenes of bull chasing. On the first (NMA 1758) a bull is captured by a man who ties a rope around the bull's leg, while the animal mates with a cow. Three grazing bulls complete the composition. The second cup (NMA 1759) shows one bull caught in a net while another attacks the two hunters as a third hunter flees.

From late 19th cent., Gilliéron *père* was making metal copies of important gold objects using molds taken from the originals. In 1894 among his first reproductions were the Vapheio cups for Salomon Reinach,¹¹ then curator of the National Archaeological Museum in Saint-Germain-en-Laye. Both Gilliérons were inventive artists, painters, restorers and excellent replica makers for half a century. Through his collaboration with Schliemann, Émile *père* was responsible for the metal replicas of objects from the Shaft Graves of Mycenae.¹² He developed a new type of replication of artifacts made of precious metal, based on the principle of electro-typing or galvanoplastic replicas.

For the manufacture and sale of the copies he set up a company (E. GILLIÉRON - ATHÈNES) in collaboration with the Württembergische Metallwarenfabrik, WMF factory in Geislingen Germany.¹³

⁷ In addition to STÜRMER (*supra* n. 1), much is owed to oral information kindly provided by his son Émile Gaston Gilliéron (2015-2107). The archive will lead to a detailed biography.

⁸ Y. AISOPOS, "Tourism Landscapes: Remaking Greece," in Y. AISOPOS (ed.), *Tourism Landscapes. Remaking Greece* (2015) 107.

⁹ X. ΤΣΟΥΝΤΑΣ, "Ἐρευνᾶν ἐν τῇ Λακωνικῇ καὶ ὁ τάφος τοῦ Βαφειοῦ," *AEphem* 28 (1889) 130-151 (159-163), Pl. 9-1-2; E. DAVIS, *The Vapheio Cups and Aegean Gold and Silver Ware* (1977); N. KALTSAS, *The National Archaeological Museum* (2007) 120-121 (online).

¹⁰ G. RICHTER, "Notes: Reproductions of Mycenaean Metal Work," *BullMMA* 1.9 (1906) 123-124.

¹¹ S. HEMINGWAY, "Historic Images of the Greek Bronze Age. The Reproductions of E. Gilliéron & Son. Exhibition, The Metropolitan Museum of Art, 17 May to 13 November 2011," (2011) no 19 (online).

¹² G. KARO, "Gilliéron's Nachbildungen Mykenischer Altertümer," *JdI* 17 (1903) 157-162.

¹³ P. WOLTERS, "Introduction," in E. GILLIÉRON and WMF, *Galvanoplastische Nachbildungen Mykenischer*

Renamed É. GILLIÉRON ET FILS - ATHÈNES when his son entered business around 1911, and É. GILLIÉRON FILS - ATHÈNES after the father's death in 1924, it continued until 1939. By 1903 the firm published a catalogue of 90 electrotypes manufactured by the WMF and by 1911 the catalogue had grown to 144 pieces.¹⁴

By the end of the 19th and during the first part of the 20th cent., museums and institutions in Europe, USA and further acquired Gilliéron reproductions. Electrotype copies of the Vapheio cups can be found in museums and University collections around the world, such as the Winckelmann Institute at the Alexander von Humboldt Universität Berlin, the Musée d'Archeologie Nationale in Saint-Germain-en-Laye (Paris), the Metropolitan Museum of Art New York,¹⁵ the Harvard Art Museum (Cambridge, Ma), and in private collections. These gained a high price in the art market: in a 1918 price-list the copy of a Vapheio cup is proposed for 75 Reichmarks (approximately 1500 pounds in current prices).¹⁶

The French School collection [O.P.]

The Gilliéron collection in the French School of Athens holds twenty Vapheio cup replicas of varying sizes and materials. Specimens comprise a galvanoplastic copy, numerous painted plaster or terracotta reproductions, three molds, as small contemporary terracotta touristic souvenirs. This group covers the period from Gilliéron *père* to his grandson, Alfred Gilliéron.

The exceptional feature of the Gilliéron collection is that it illustrates perfectly the entire range of replica making evolution: from the molds, the experimental studies, to the more or less exact replica of the original. The Vapheio cups series offers an example of this sequence (Pl. CCXXXVIIIa-i).

The study focuses on two major research areas: first the technological question that concerns the identity of materials, the technology of the molds, the electrotyping construction technology, which will lead to the biography of the objects. The second will focus on answering questions in the historical and archaeological consideration regarding the extent to which the replicas contributed to the understanding of Minoan and Mycenaean culture at the early 20th cent., the impact of the replicas, their use during different periods, the recreations and the reinventions through the ages, as well as their contribution to the reception of the arts of the so called pre-classical periods by the public, as the scientists.¹⁷

Christina MITSOPOULOU
Olga POLYCHRONOPOULOU

Altertümer (1903); H. SCHEIFFELE, "Geschichte und Fertigungsmethode der Galvanoplastischen Kunstanstalt der Württembergischen Metallwarenfabrik (WMF) in Geislingen/Stg.," in SATTLER *et al.* (*supra* n. 6) (in print)

¹⁴ S. HEMINGWAY, "Les reproductions par galvanoplastie d'objets mycéniens par Émile Gilliéron et fils," in A. BOUCHER and P. DARQUE (eds), *La Grèce des origines, entre rêve et archéologie* (2015) 74.

¹⁵ HEMINGWAY (*supra* n. 11, 2011); S. HEMINGWAY, "Bringing the Golden Age of Aegean Archaeology to America: the Role of Replicas at the Met", in SATTLER *et al.* (*supra* n. 6) (in print).

¹⁶ C. HAYWOOD, *All that Glitters ... An Exhibition of Replicas of Aegean Bronze Age Plate* (2000).

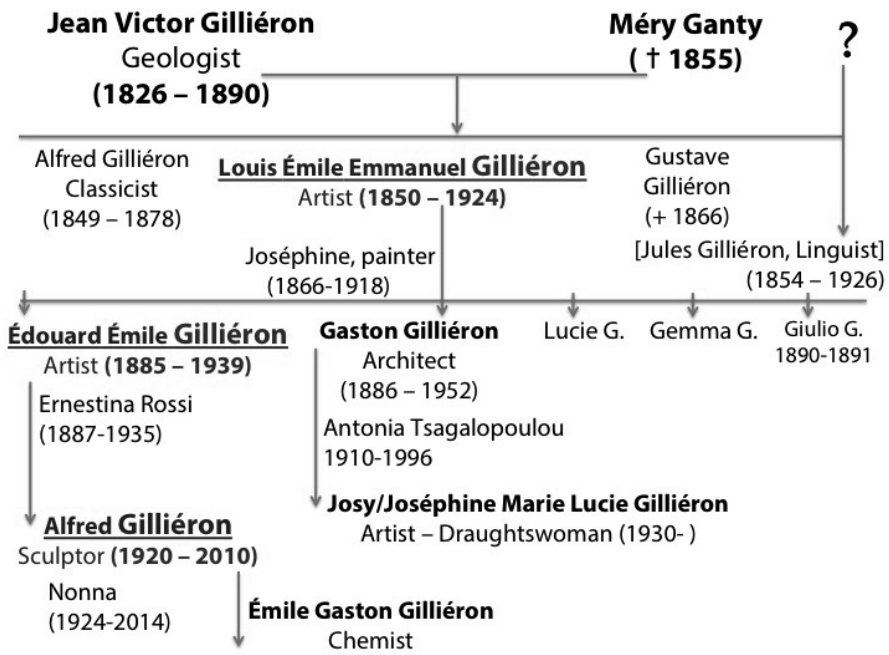
¹⁷ J.Y. CHI (ed.), *Restoring the Minoans. Elisabeth Price and Sir Arthur Evans*, Exhibition Catalogue (2017).

LIST OF ILLUSTRATIONS

- Pl. CCXXXVIIa Material equipment from the workshop of the Gilliéron artists, in study at the EFA, before classification and identification of objects (C. Mitsopoulou).
- Pl. CCXXXVIIb Gilliéron's family tree: three generations of artists and their relatives (C. Mitsopoulou).
- Pl. CCXXXVIIc Émile Gilliéron père (FEG, EFA).
- Pl. CCXXXVIId Émile Gilliéron fils (FEG, EFA).
- Pl. CCXXXVIIe Alfred Gilliéron (FEG, EFA).
- Sequence of Vapheio Cups:
- Pl. CCXXXVIIIa-b Originals, NMA 1758-1759, National Archaeological Museum, Athens, Department of Collection of Prehistoric, Egyptian, Cypriot and Near Eastern Antiquities (by Klaus Valtin von Eickstedt), ©Hellenic Ministry of Culture and Sports, Archaeological Receipts Fund.
- Pl. CCXXXVIIIc Drawing of the cups, by É. Gilliéron père (ΓΣΟΥΝΤΑΣ [*supra* n. 9] Pl. 9.1-2),
- Pl. CCXXXVIId Plaster copy (CEG 22),
- Pl. CCXXXVIIe Copy in galvanic molding, oval stamp E. GILLIERON ATHÈNES on bottom (CEG 11),
- Pl. CCXXXVIIf Copy in clay, oval stamp E. GILLIERON ATHÈNES on bottom (CEG 9),
- Pl. CCXXXVIIg Copy in clay, black glaze (CEG 19),
- Pl. CCXXXVIIh Plaster mold in four pieces (CEG 1),
- Pl. CCXXXVIIi Small-scale copy, red glaze, two rectangular stamps ΑΘΗΝΑΙ and ΕΛΛΑΣ on bottom (CEG 3).



a



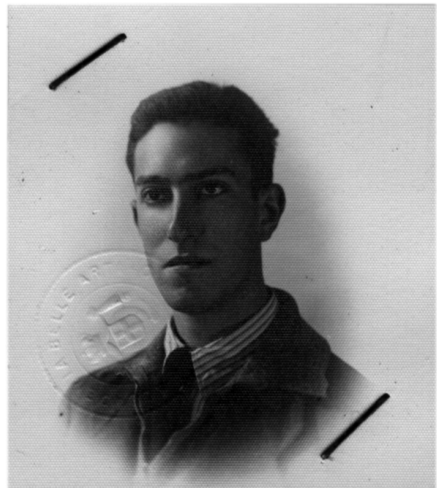
b



c



d



e



a



b



c



d



e



f



g



i



h



h