

Treasures  
from  
the **Wreck**  
of the  
**Unbelievable.**  
Damien  
**Hirst**

# Treasures from the Wreck of the Unbelievable

Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.

William Shakespeare,  
*The Tempest*

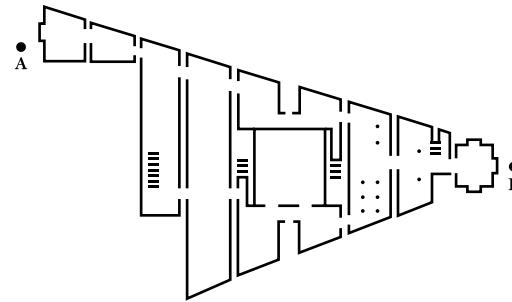
In 2008, a vast wreckage site was discovered off the coast of East Africa. The finding lent credence to the legend of Cif Amotan II, a freed slave from Antioch (north-west Turkey) who lived between the mid-first and early-second centuries CE.

Ex-slaves were afforded ample opportunities for socio-economic advancement in the Roman Empire through involvement in the financial affairs of their patrons and past masters. The story of Amotan (who is sometimes referred to as Aulus Calidius Amotan) relates that the slave accumulated an immense fortune on the acquisition of his freedom. Bloated with excess wealth, he proceeded to build a lavish collection of artefacts deriving from the lengths and breadths of the ancient world. The freedman's one hundred fabled treasures – commissions, copies, fakes, purchases and plunder – were brought together on board a colossal ship, the *Apistos* (translates from Koine Greek as the 'Unbelievable'), which was destined for a temple purpose-built by the collector. Yet the vessel foundered, consigning its hoard to the realm of myth and spawning myriad permutations of this story of ambition and avarice, splendour and hubris.

The collection lay submerged in the Indian Ocean for some two thousand years before the site was discovered in 2008, near the ancient trading ports of Azania (south-east African coast). Almost a decade after excavations began, this exhibition brings together the works recovered in this extraordinary find.

A number of the sculptures are exhibited prior to undergoing restoration, heavily encrusted in corals and other marine life, at times rendering their forms virtually unrecognisable. A series of contemporary museum copies of the recovered artefacts are also on display, which imagine the works in their original, undamaged forms.

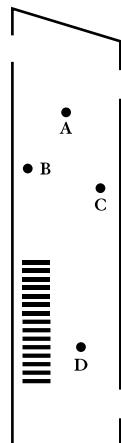
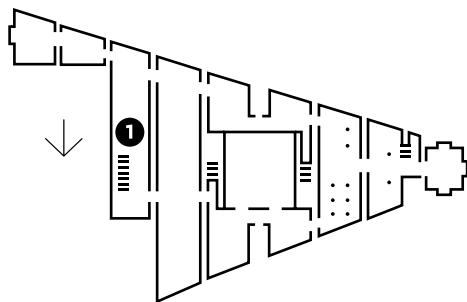
PUNTA DELLA DOGANA  
OUTSIDE



PUNTA  
DELLA DOGANA

**A** **The Fate of a Banished Man  
(Standing)**  
Carrara marble  
387 × 399 × 176 cm

**B** **Mermaid**  
Bronze  
449.5 × 208 × 234 cm



**A Calendar Stone**

Bronze  
422.5 × 475.8 × 172.3 cm

While Mesoamerican and Aztec calendars are clearly indicative of a highly complex cosmological worldview, their full meaning continues to evade us. This example is similar in scale to the famous Aztec calendar stone, the *Piedra del Sol*, housed in the National Anthropology Museum in Mexico City. It is thought that such discs would have been used to predict significant events, including that of the impending apocalypse. Calendar stones may also have served to impose a rigorous schedule of ceremonies on a populace. It was this role as a control mechanism that interested William Burroughs, whose 1961 'cut-up' novel, *The Soft Machine*, told of a man who travelled back to

the Mayan era in the body of a Mexican boy. Burroughs employed space and time travel motifs in the rearranged fragments of text to suggest the constructed nature of reality. The presence of objects of presumed pre-Hispanic, South and Central American origin within a Roman-era wreckage is currently unexplained.

**B The Diver with Divers**  
Powder-coated aluminium,  
printed polyester  
and acrylic lightbox  
535 × 356.7 × 10 cm

**C The Diver**  
Bronze  
473 × 90 × 83 cm

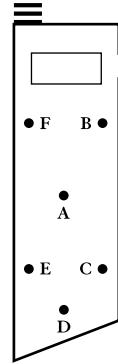
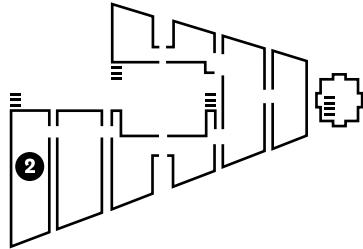
**D The Warrior and the Bear**

Bronze  
713 × 260 × 203 cm

This monumental sculpture relates to the ancient Greek maturation ritual of *arkteia*, which involved groups of Athenian girls imitating she-bears, whilst dancing and performing sacrifices. This act of sanctioned wildness served to appease Artemis – goddess of the hunt – following the Athenians' slaying of a bear. While the practice of *arkteia* was intended to expel the animalistic qualities of a woman's nature in preparation for a life of domesticity, this figure subverts the tradition by celebrating the ferocity that inhered within the goddess.

The sculpture's exceptional detail – now partially obscured by coral growths – was achieved using the lost-wax casting method, the principles of which have

remained largely unchanged for over 5,000 years. The technique requires the manufacture of full-scale models to create an impression in a mould, which then receives the molten metal. Lost-wax casting is thought to have emerged in the Middle East during the late fifth millennium BCE, before independently appearing among numerous geographically-disparate regions such as Egypt, China and Peru.



- A** **Lion Women of Asit Mayor**  
Bronze  
170 × 154 × 315 cm  
169.5 × 134 × 300.5 cm

This pairing follows an ancient tradition of presenting divine or semi-divine female figures mastering predatory beasts. The trope derives from the Near East; entrances to Hittite temples dedicated to the goddess Ishtar (around the second millennium BCE) often feature women taming fantastical beasts. The symmetry of the composition suggests they were intended as guardians to an entranceway.

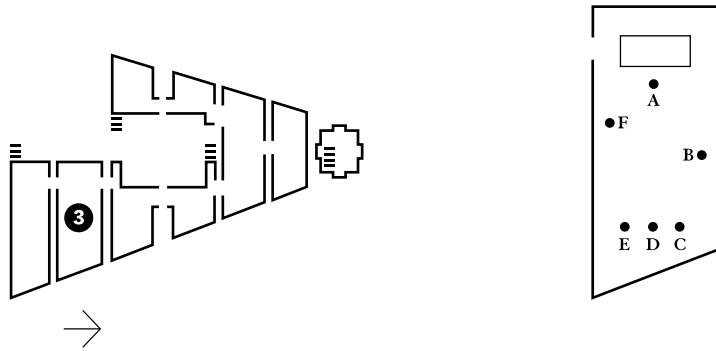
- B** **The first collection of natural gold nuggets, many large, discovered amongst the wreckage of the ‘Unbelievable’**  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold and silver  
215 × 368.4 × 40 cm

- C** **The second collection of native gold nuggets, some of colossal size, found in the wreck of the ‘Unbelievable’**  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold and silver  
215 × 379 × 40 cm

- D** **Extraordinarily Large Museum Specimen of Giant Clam Shell**  
Painted bronze  
116 × 167 × 144 cm

- E** **A variety of ancient ingots, including oxhide ingots and ingots in animal form**  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold, silver and bronze  
215 × 395 × 40 cm

- F** **A selection of ancient ingots from diverse civilisations (Gallic, Greek, Indus Valley, Mayan, Minoan and Roman amongst others)**  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold, silver and bronze  
215 × 377.6 × 40 cm



- A Five Antique Torsos**  
Bronze  
42.4 × 17.7 × 12.6 cm  
46.3 × 19 × 14.8 cm  
56.6 × 19 × 13.5 cm  
44.4 × 19 × 14.4 cm  
45.4 × 16.6 × 13.2 cm

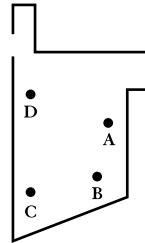
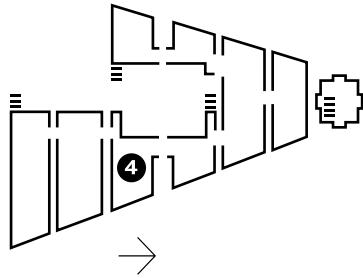
- B Five Grecian Nudes**  
Pink marble  
93.4 × 39.7 × 31 cm  
102.9 × 42 × 31.8 cm  
132.7 × 43.2 × 31.4 cm  
102.2 × 43.9 × 31.2 cm  
98.8 × 38 × 25.7 cm

This series of pink marble torsos has been much replicated since antiquity. The multiple versions of the nudes are symptomatic of the classical predilection for forms that lent themselves to seriality, a trend that contradicts the modern fetishisation of the original. An enlarged copy of the central figure was commissioned by the collector and is displayed alongside both a contemporary bronzemuseum version and a torso as it was recovered from the seabed.

The forms are characterized by diminutive waists, accentuated hips, small, high breasts and narrow,

arched backs. In the early twentieth century, copies of the nudes circulated amongst the Surrealists and are shown here at the 'International Surrealist Exhibition' (London, 1936). Their popularity derived primarily from the sculptor's reductive treatment of the female body and the torsos' resemblance to mannequins. As eroticised, pre-existing objects, the sculptures proved ideal receptacles for the Surrealist interest in the self-conscious nature of art production.

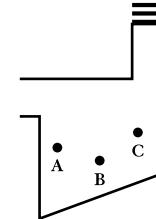
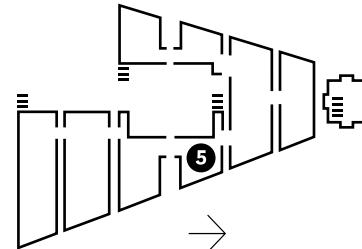
- C Grecian Nude**  
Bronze  
208 × 62 × 95 cm
- D Grecian Nude**  
Pink marble  
187.2 × 63.8 × 44.7 cm
- E Grecian Nude**  
Bronze  
193.8 × 65 × 48.6 cm
- F Five Antique Torsos in Surrealist Exhibition**  
Powder-coated aluminium, printed polyester and acrylic lightbox  
122.3 × 183.3 × 10 cm



- A **Unknown Pharaoh**  
Carrara marble  
75.9 × 52 × 29.5 cm
- B **Sphinx**  
Carrara marble  
126 × 162 × 55 cm
- C **Pair of Masks**  
Carrara marble  
27.4 × 31 × 13.9 cm  
25.3 × 33.3 × 24.5 cm

- D **Tadukheba**  
Carrara marble  
49 × 29.8 × 26.8 cm

This copy of an Egyptian bust (the original of which is displayed in Palazzo Grassi) has tentatively been identified as the first known portrait of the Mitannian princess, Tadukheba, foreign consort of the pharaoh Akhenaten (reigned c.1353–1337 BCE). Her elongated skull would originally have been covered with a wig or headdress. The bust was used as the model for at least two other excavated works: one, a sphinx featuring the face of Tadukheba and the body of a couchant lion; the other, a silver bust bearing an atypically styled pharaonic crown.

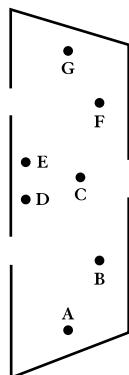
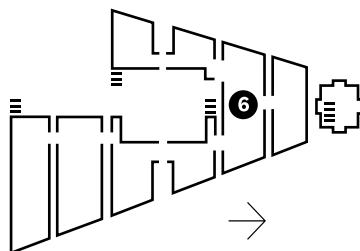


- A **Wolf Mask**  
Bronze and white agate  
15 × 14 × 12.9 cm
- B **Metamorphosis**  
Bronze  
211.6 × 88.2 × 88.7 cm

Ovid's *Metamorphoses* presents the extraordinary cornucopia of Graeco-Roman myths that are predicated on concepts of transformation. Juxtaposing the chiton-swathed classical female form with the vastly oversized head and legs of a fly, this sculpture evokes metamorphic stories such as that of Arachne, a Lydian woman famed for her skilled weaving. The proud Arachne challenged Athena to a spinning contest, and proceeded to craft an exquisite tapestry that expertly portrayed the gods' transgressions. The enraged goddess responded

by turning Arachne into a spider, cursed to weave for all eternity. The story can be read as a parable on the power of art and the age-old antagonism between creativity and authority. Notions of transformation – both physical and metaphorical – extended beyond the realm of myth; in the Greek dance of *morphasmos*, the performer imitated a series of animals and became spiritually possessed by each in turn.

- C **Sacrificial Bowl**  
Lapis lazuli  
and painted bronze  
17.5 × 33.5 × 32.5 cm



**A** **A collection of vessels from the wreck of the 'Unbelievable'**  
Glass, powder-coated aluminium, painted MDF, silicone, stainless steel and bronze  
240 × 500 × 63 cm

**B** **Sphinx**  
Bronze  
123.1 × 177.5 × 68.4 cm

This sphinx's idealised female attributes recall Roman examples dating from the first and second centuries CE. Meanwhile, her crown, recumbent pose and lack of wings evoke Egyptian iconography. The many manifestations of the sphinx suggest the enduring malleability of the creature, who has remained an alluring subject for artists, poets and philosophers for

millennia. As the god Anubis reminds Jean Cocteau's sphinx in his 1934 retelling of the Oedipus myth (*The Infernal Machine*): 'Logic forces us to appear to men in the shape in which they imagine us; otherwise, they would see only emptiness'.

**C** **The Collector with Friend**  
Bronze  
185.5 × 123.5 × 73 cm

**D** **A collection of helmets and swords (with scabbards) from the wreck of the 'Unbelievable'**  
Glass, powder-coated aluminium, painted MDF, silicone, stainless steel and bronze  
240 × 310 × 53 cm

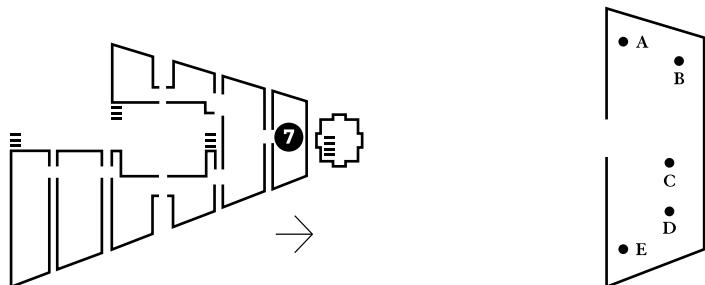
**E** **A collection of weapons, including daggers and spearheads, from the wreck of the 'Unbelievable'**  
Glass, powder-coated aluminium, painted MDF, silicone, stainless steel and bronze  
240 × 310 × 53 cm

**F** **Reclining Woman**  
Pink marble  
128 × 56 × 151 cm

This effigy of a nude reclining on a dining couch is carved in exceptional detail: the torso tangibly soft, the concave curve of the ribcage visible beneath the full breasts, and the defined naval accentuated by the supple flesh of the stomach. Graeco-Roman tradition tells of statues of women so life-like that they instilled both love and lust in those who viewed them, thereby blurring the distinction between art

and life, mimesis and simulacrum. This was vividly expressed in the story of Pygmalion – a sculptor sickened by the real women he meets, who carved an ivory figure of a woman that became real at his touch. The tale also demonstrates the commonly expressed belief that artists were capable of wielding control over nature. In this work, however, clusters of sculpted brain corals overlay the human form, suggesting the opposite. Replicating natural rock formations was a popular ancient practice; the Hellenistic city of Rhodes, for example, was furnished with rock-cut artificial grottoes.

**G** **A collection of jugs and vessels from the wreck of the 'Unbelievable'**  
Glass, powder-coated aluminium, painted MDF, silicone, stainless steel and bronze  
240 × 500 × 63 cm



**A Proteus with Three Divers**  
Powder-coated aluminium,  
printed polyester  
and acrylic lightbox  
122.3 x 183.3 x 10 cm

**B Proteus**  
Bronze  
241.3 x 98.1 x 65.5 cm

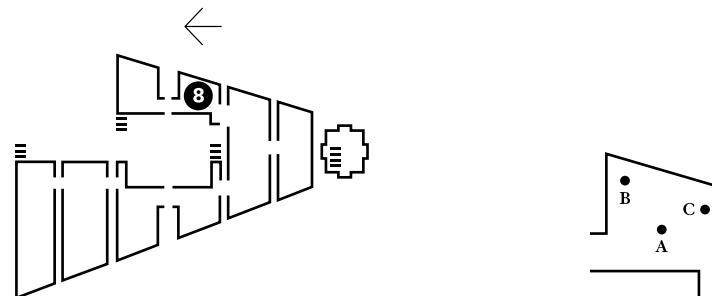
The shapeshifting sea god Proteus is depicted in the midst of a vivid physical transformation: pose slackened, his human form mutates into the rocks and boulders of the caves in which he was believed to sleep. Proteus used his shapeshifting abilities to avoid man's exploitation of his gift of prophecy, which he only shared under physical duress.

**C Remnants of Apollo**  
Limestone  
140.2 x 307 x 158.4 cm

The wrinkled mouse serves to identify this vast sculptural fragment as part of an Apollonian effigy. The *Iliad* describes how the deity Apollo Smintheus – 'Lord of Mice' – brought retribution or punishment by disease. The awkward later addition of the god's stone ear to the spine of the rodent (by way of a series of metal bars) may attest to locally held beliefs concerning a hybrid human-animal creature or totemic deity.

**D Cerberus (Temple Ornament)**  
Bronze  
80.9 x 97.5 x 56 cm

**E Cerberus (Temple Ornament) on the Seabed**  
Powder-coated aluminium,  
printed polyester  
and acrylic lightbox  
122.3 x 183.3 x 10 cm



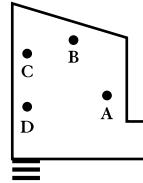
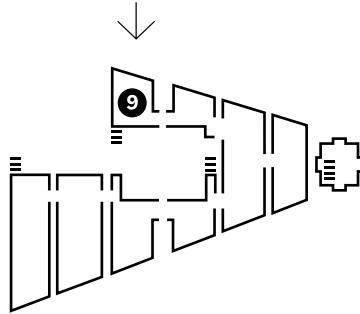
**A Four Lizards**  
Bronze  
42 x 115 x 86 cm

**B The Severed Head of Medusa**  
Bronze  
43.5 x 64.8 x 63 cm

Imbued with great apotropaic powers, the Gorgon – depicted here following her decapitation at the hands of Perseus – features repeatedly in the collection. Rendered in diverse materials including malachite, gold and crystal, these works emphasise the unique combination of themes Medusa personifies: horror, fear, sex, death, decapitation, female subjugation and petrification. Once severed, her head retained extraordinary transformative properties: Ovid relayed that it was Medusa's blood, dripping

from her neck onto twigs and seaweed strands, and still harbouring the power of petrification, that accounted for the existence of coral.

**C Lizard Man**  
Bronze  
40 x 19.4 x 28.3 cm



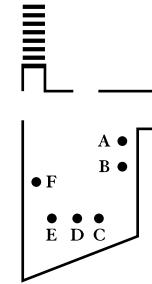
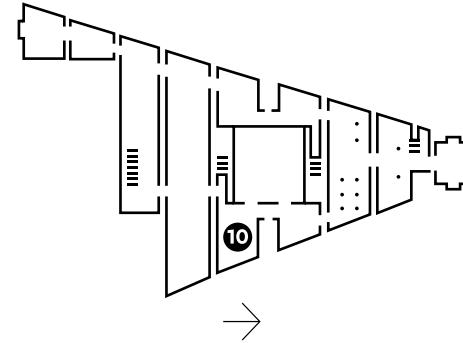
- A Four Small Buddhas**  
Bronze  
22.7 × 15 × 12.5 cm  
22.7 × 14.4 × 10.4 cm  
24.2 × 16.8 × 10.6 cm  
19.2 × 15.6 × 9.5 cm

- B Female Archer**  
Bronze and white agate  
112.8 × 63 × 31.2 cm

- C Winged Horse**  
Bronze  
43.2 × 35.8 × 13.5 cm

- D Aten**  
Red marble, grey agate  
and gold leaf  
127.3 × 64.5 × 65.5 cm

Face upturned towards the sky, this bust's unusual pose likely relates to the dramatic monotheistic revolution initiated by the pharaoh Akhenaten in the fourteenth century BCE. Akhenaten discarded the vast pantheon of Egyptian gods in favour of a single solar entity: 'Aten', the life-giver. The subject of veneration was thus no longer found within man-made shrines, but in the sky above.



- A Skull of a Cyclops**  
Carrara marble  
121.5 × 134.5 × 105 cm

This marble sculpture replicates the giant skull of a female mammoth. Demonstrating the enduring need to create narratives for that which resists explanation, the ancients accounted for the discovery of fossils and unknown animal bones through complex mythological creations. With their large central nasal cavities, mammoth and elephant skulls may once have been attributed to the mythical race of savage one-eyed giants the Cyclopes. This object is one of a number of pieces acquired by the collector that would have been deemed inauthentic by contemporaries, who would presumably have believed it to be a real skull.

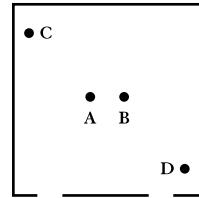
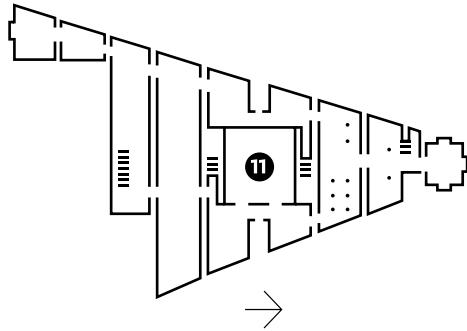
- B Skull of a Cyclops**  
Carrara marble  
121 × 136.5 × 106.2 cm

- C Bell (Bo)**  
Bronze  
53.9 × 43.2 × 29.7 cm

- D Bell (Bo)**  
Bronze  
53.1 × 42.4 × 22.6 cm

- E Bell (Bo)**  
Bronze  
52.6 × 48.1 × 40.3 cm

- F Bell (Bo) Under the Sea**  
Powder-coated aluminium,  
printed polyester  
and acrylic lightbox  
91.8 × 61.4 × 10 cm

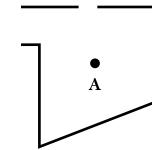
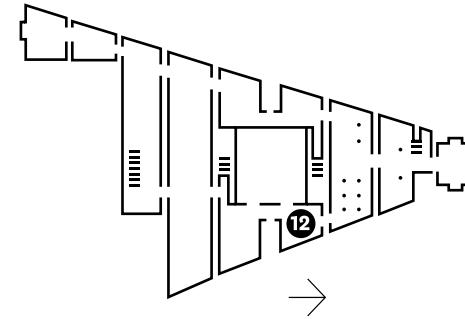


**A Hydra and Kali**  
Bronze  
539 × 612 × 244 cm

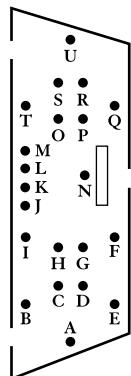
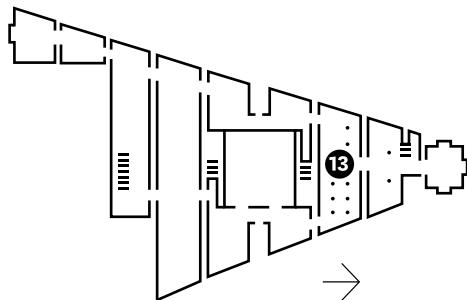
Depicting the all-encompassing cosmic nature of a deity through a multiplicity of limbs is an Indian practice that dates from the Kushan period (second century BCE to third century CE). Whilst a many-headed snake (*nāga*) also features prominently in Hindu mythology, this seven-headed beast more closely recalls the Greek Hydra. One of Hercules's most terrifying opponents, the Hydra's self-regenerating heads have led to the monster's associative relationship with an endlessly repeating task. The multiple extremities of these figures may, alternatively, be read as an expression of movement: the woman's sword-wielding arms presented in three positions

at varying heights; and the reeling heads of her foe symbolising the serpent's single thrashing body. The adversaries emerge from a base of primordial crystals, in which naturally perfect cubic forms are replicated in cast metal.

- B Hydra and Kali**  
Bronze  
526.5 × 611.1 × 341 cm
- C Hydra and Kali Discovered by Four Divers**  
Powder-coated aluminium, printed polyester and acrylic lightbox  
244.2 × 366.2 × 10 cm
- D Hydra and Kali Beneath the Waves**  
Powder-coated aluminium, printed polyester and acrylic lightbox  
244.2 × 366.2 × 10 cm



**A Two Large Urns**  
Carrara marble  
117 × 151.5 × 149.5 cm  
117.5 × 124 × 153 cm



- A Sun Disc**  
Gold, silver  
122 × 122 × 21 cm

This solar disc presents a human face emerging from a harmonic low relief pattern of intersecting rays. Sun worship is reflective of the universal human need to comprehend the mysteries of life, death and the beyond. In many cultures, this cycle is closely tied to the rhythmical changing of the seasons and the passage of the sun across the sky. For the ancient Egyptians, for example, the rising of the sun in the morning provided a model of daily regeneration and suggested their own resurrection after death. A number of solar cults – most prominently that of Mithras, which was particularly popular with slaves and freedmen – proliferated around the time of Christ in the Roman Empire.

- B A collection of jewellery (possibly belonging to Cif Amotan II) from the wreck of the ‘Unbelievable’**  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold and silver  
111.8 × 310 × 37.4 cm

- C Cornucopia (Plenty)**  
Gold, silver  
19.7 × 41 × 32 cm

- D The Severed Head of Medusa**  
Gold, silver  
32 × 39.7 × 39.7 cm

- E A fabulous collection of precious jewellery from the wreck of the ‘Unbelievable’**  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold, silver, bronze and resin  
111.8 × 310 × 37.4 cm

- F A collection of rare jewellery discovered amongst the wreckage of the ‘Unbelievable’**  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold, silver, patinated silver and bronze  
111.8 × 310 × 37.4 cm

- G Golden Heads (Female)**  
Gold, silver  
31.1 × 21.5 × 16 cm

Stylistically similar to the celebrated works from the Kingdom of Ife (which prospered c.1100–1400 CE in modern Nigeria), this head may be a copy of a terracotta or brass original. Extraordinarily, it is only a little over a century since the German anthropologist Leo Frobenius (1873–1938) was so surprised by the discovery of the Ife heads that he deduced that the lost island of Atlantis had sunk off the Nigerian coast, enabling descendants of the Greek survivors to make the skilfully executed works.

**H Crown in Petrified Honeycomb with Two Daggers**  
Gold, bronze  
53.7 × 27.5 × 35.1 cm

**I A valuable collection of gold jewellery from the wreck of the ‘Unbelievable’**  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold and silver  
111.8 × 310 × 37.4 cm

**J Golden Tortoise**  
Gold, silver  
16 × 36 × 21.2 cm

**K Golden Monkey**  
Gold, silver, black and white opals  
51.5 × 33.9 × 41 cm

**L Cat (Egyptian)**  
Gold, silver  
60 × 22.3 × 42.1 cm

**M Chinese Elephant (Incense Burner)**  
Gold, silver  
44.6 × 45.4 × 41 cm

Originally crafted as a wine vessel (*zun*), this freestanding, hollow sculpture of an elephant is similar in style to ritual objects from the Chinese Eastern Zhou dynasty, Warring States period (475–221 BCE). It was later modified to burn incense, a practice that became increasingly associated with the purification of the spirit as well as the atmosphere.

**N Golden Doors**  
Gold, silver and glass  
148.5 × 113 × 9 cm

Stressing unity, logic and order, geometry was a reasoning device that was employed in the art, architecture and measurement systems of Egypt, Mesopotamia and Greece before reaching its fullest expression in Islamic culture (from the seventh century CE). Geometric patterns derive from a limited number of basic units, which multiply, interlace or combine to create a harmonious whole.

**O Gold Scorpion**  
Gold  
5.7 × 10 × 7.2 cm

**The Jewelled Scorpion**  
Gold, green and pink tourmaline, pearls, rubies, sapphires and topaz  
10.9 × 16.2 × 11.5 cm

**P The Sadness**  
Gold  
4 × 17.7 × 15 cm

**Q A collection of natural gold ore formed on rocks and minerals salvaged from the wreck of the ‘Unbelievable’**  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold, amethyst, antimonite, azurite, azurite with malachite on limonite and quartz, calcite, chalcantinite, cyanite quartz, diopside, emerald, quartz, quartz with hematite, ruby, selenite, silver, tanzanite and tourmaline  
111.8 × 300 × 39.9 cm

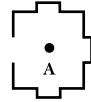
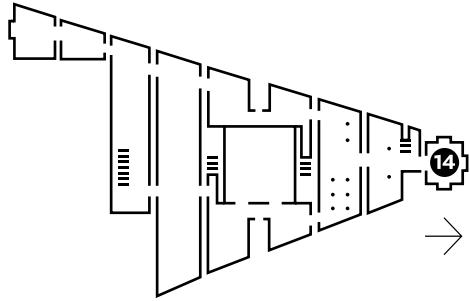
**R Head with Chorrera Headpiece**  
Gold, silver  
23.5 × 11 × 16 cm

**S Quetzalcoatl**  
Gold, silver  
50.5 × 23.9 × 23.5 cm

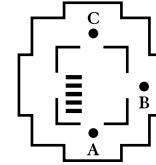
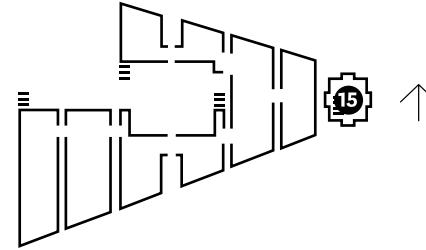
**T A collection of natural gold ore formed on semi-precious stones salvaged from the wreck of the ‘Unbelievable’**  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold, amazonite with quartz, azurite, calcite, calcite on sphalerite, chalcantinite, emerald, fluorite barite, fluorite malachite, garnet, quartz, quartz covered with azurite and malachite, smoky quartz, silver and tourmaline  
111.8 × 300 × 39.9 cm

**U The Shield of Achilles**  
Gold, silver  
114 × 112.5 × 7 cm

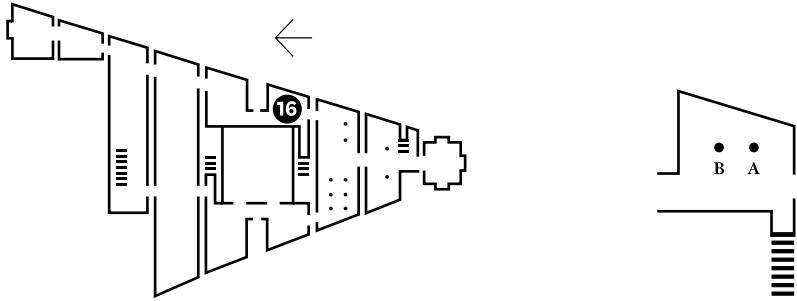
Homer’s description of Achilles’ great shield in *The Iliad* constitutes the first known example of ekphrasis – a verbal representation of visual art – in Western literature. Crafted in secret by Hephaestus, the god of fire and forge, the shield features illustrations of the many shades of human experience within the poet’s cosmos: marriage, litigation, war, farming, dancing, feasting and arguing. Although this fractured object may originally have been presented to the collector as a priceless historical artefact, Homer’s shield is – by its very nature – a fiction, an exercise in artistic invention that exceeds anything a human craftsman should be capable of producing.



- A** **The Severed Head  
of Medusa**  
Crystal glass  
39 × 49.5 × 50.2 cm



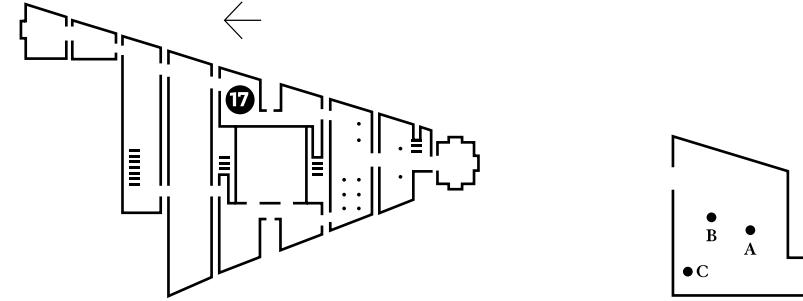
- A** **Skull of a Unicorn**  
Bronze  
126.5 × 22.3 × 76 cm
- B** **Skull of a Unicorn**  
Gold, silver  
126.5 × 22.3 × 74.5 cm
- C** **Skull of a Unicorn**  
Silver  
125 × 22.6 × 75.5 cm



**A Dead Woman**  
Black marble  
81.5 × 235 × 114 cm

This monument is a copy of an earlier funerary sculpture (*Woman's Tomb*), also recovered from the wreckage. Roman art collectors were not driven primarily by the desire to acquire originals. Displaying multiple versions of the same work together would have invited admiration of the replica, its status enhanced by the association with an antique sculpture.

**B Woman's Tomb**  
Carrara marble  
82.5 × 236.5 × 115 cm



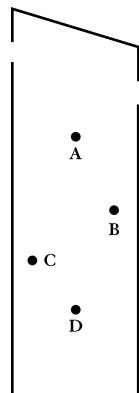
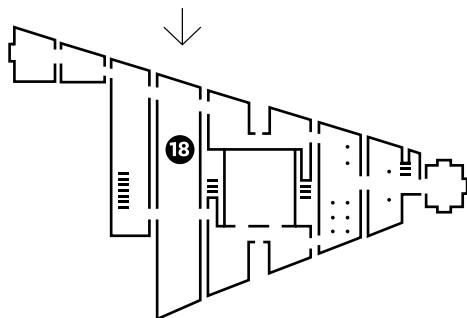
**A Children of a Dead King**  
Bronze  
197.7 × 138.3 × 89.1 cm

This composition depicts a romanticised scene from the story of the defeat of Rome's deadliest enemy, Mithradates VI (120–63 BCE), King of Pontus. Demonstrating the importance of captives as adjuncts to expressions of power, the figures are presented following the triumphant parading of the vanquished king's children through the streets of Rome. The nudes are portrayed as paragons of youthful vigour, ennobled in their suffering.

The sculpture is presented alongside a contemporaneous, war-damaged version, which is riddled with bullet holes.

**B Pair of Slaves Bound for Execution**  
Painted bronze  
179.4 × 139.2 × 85.6 cm

**C Marble Slaves Used for Target Practice**  
Powder-coated aluminium, printed polyester and acrylic lightbox  
122.3 × 182.7 × 10 cm



**A Two Figures with a Drum**  
Bronze  
556.6 × 238 × 274 cm

This freestanding monument presents a man beating a drum, which is balanced on the elongated head of a child or spirit. Seemingly carved directly out of a cliff face, it is possibly of Chinese origin. While the sculpture's function is unknown, the phallic suggestion of the smaller figure's head implies a relationship with maturation rituals, perhaps accompanied by music and drum beating.

**B The Monk**  
Bronze  
377.6 × 294 × 216 cm

Legs crossed in a yogic position, this enigmatic sculpture suggests an ascetic meditative tradition that recalls early Chinese Buddhist statuary. Figural representations of Gautama Buddha (thought to have lived around the sixth century BCE) only emerged around the second century CE, in northern India, replacing aniconic symbols such as footprints or the Wheel of Dharma. Lacking the customary attributes of the Buddha, however, this figure more likely portrays a disciple. Shielding the face, the hands present spiral tattoos that may represent infinite growth or the metaphysical sight afforded by meditation. It is unlikely that a figure of this size would have been transported along the trade routes

established between China and the Roman Empire, and it is perhaps a copy of a far smaller object or amulet.

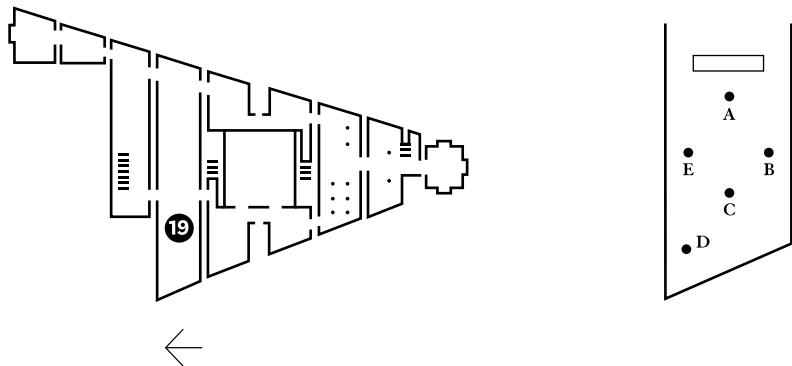
**C Two Figures with a Drum Discovered by Two Divers**  
Powder-coated aluminium, printed polyester and acrylic lightbox  
535 × 356.7 × 10 cm

**D Cronos Devouring his Children**  
Bronze  
312.5 × 334.3 × 253.5 cm

An unflinching portrait of base degradation, this sculpture depicts the Greek god Cronos consuming his offspring. The myth tells of a prophecy that warned Cronos he would be murdered by his progeny, just as he had overthrown his own, tyrannical father.

He thus proceeded to devour each child borne of his wife, Rhea. The baby Zeus, who was to fulfill the prophecy, is present at the base of the pyramidal sculpture.

In Dante's *Inferno*, the tale of Cronos was conflated with that of the imprisoned thirteenth-century nobleman Ugolino della Gherardesca. The starving Ugolino eats his own offspring, a sin for which he received eternal punishment; Dante finds him trapped in ice in the lowest circle of Hell, gnawing at the head of his prisoner. For generations of artists including Goya, Carpeaux and Rodin, Ugolino/Cronos became a symbol of both the forces of chaos, and the repercussions of acting contrary to nature.



**A Bacchus**  
Bronze  
78.5 × 130.5 × 80.5 cm

Bacchus was the subject of cult worship and dedicated ritual from as early as the Mycenaean period (c.1600–1100 BCE). It was his capacity to inhabit liminal realms that often proved attractive to artists – between sobriety and drunkenness, human and divine, masculine and feminine. Conforming to representations from the Classic period, the prostrate god's beardless visage suggests an abandonment of the perceived masculine sphere of reason and intellect, in favour of the feminine one of sensation and pleasure. Inspiration for the bronze may have derived from Pliny the Elder's description of a lost work by the celebrated sculptor Praxiteles (fourth century

BCE) portraying Bacchus, a satyr and 'Drunkenness'. The Roman tradition of imaginatively recreating lost antiquities was revived during the Renaissance, when the classical era was upheld as a pinnacle of creative achievement; the Praxiteles reference was also the probable source for Michelangelo's *Bacchus* (1496–1497).

**B Proteus**  
Black granite  
232.5 × 100.5 × 65.7 cm

**C The Minotaur**  
Black granite  
120.7 × 173.4 × 111.1 cm

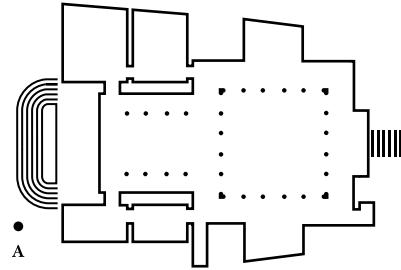
This depiction of the half-man, half-bull of Greek myth raping an Athenian virgin presents the violent threat of unfettered male sexuality. Greek and Roman myths abound with brutal stories of the sexual assault of women by men and gods alike. Classical art often aestheticized such scenes, sanitising any explicit reference to intercourse. In myth, such assaults were partly rationalised by claiming that the god Eros was capable of overpowering male bodies and wills at any moment. This pre-Freudian distinction between the conscious and unconscious suggests the Minotaur – which has remained a symbol of sexual violence and male lust, most prominently in the work

of Picasso – might here be read as a horrific embodiment of the sleep of reason.

**D Golden Monkey**  
Black granite  
52.7 × 35.4 × 35 cm

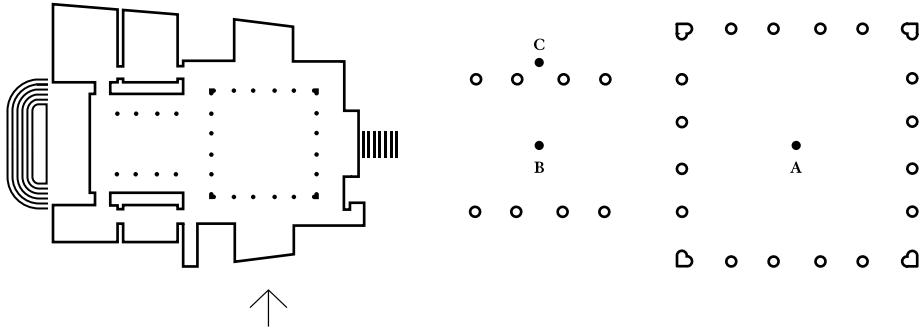
**E Death's Head**  
Black granite  
120.3 × 80.3 × 110.8 cm

PALAZZO GRASSI  
OUTSIDE / CANAL GRANDE



PALAZZO  
GRASSI

A **The Fate of a Banished Man  
(Rearing)**  
Bronze  
787.5 x 341.2 x 351 cm



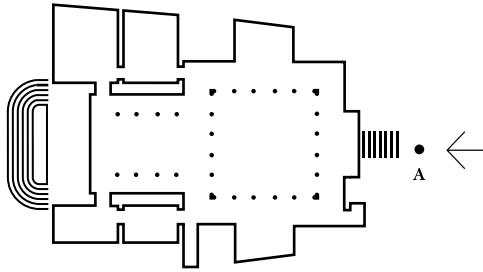
**A Demon with Bowl  
 (Exhibition Enlargement)**  
 Painted resin  
 1822 × 789 × 1144 cm

Standing at just over eighteen metres, this monumental figure is a copy of a smaller bronze recovered from the wreckage. The discovery of the statue appeared to solve the mystery of a disembodied bronze head with saurian features excavated in the Tigris Valley in 1932. Characterised by monstrous gaping jaws and bulbous eyes, the head was initially identified as Pazuzu, the Babylonian 'king of the wind demons'. The unearthing of this figure has since called this identification into question, due to the absence of Pazuzu's customary attributes of wings, scorpion tail and snake-headed penis.

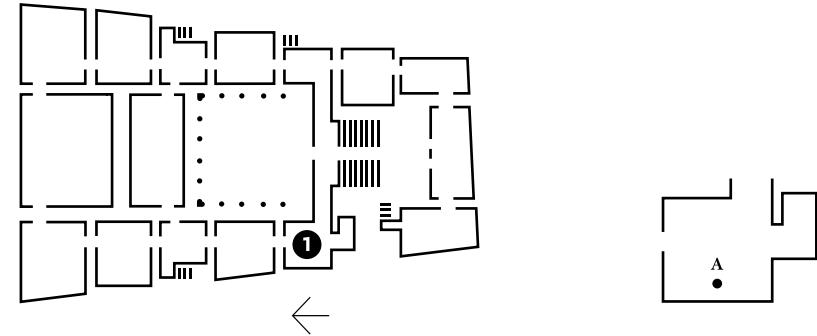
Ancient Mesopotamian demons were complex primeval creatures that exhibited elements of the human, animal and divine. Embodying a transgressive response to rigid social structures, these hybrid beings could be variously apotropaic, benign and malevolent. One theory posits that the bowl held in the demon's outstretched arm was a vessel used for collecting human blood, conforming to the contemporary perception that demons were universally destructive beings. It seems more likely that the figure served as a guardian to the home of an elite person.

**B Head of a Demon,  
 Excavated 1932  
 (Exhibition Enlargement)**  
 Bronze  
 194.5 × 230 × 268 cm

**C Submerged Demon  
 with Bowl**  
 Powder-coated aluminium,  
 printed polyester  
 and acrylic lightbox  
 183.2 × 122.3 × 10 cm

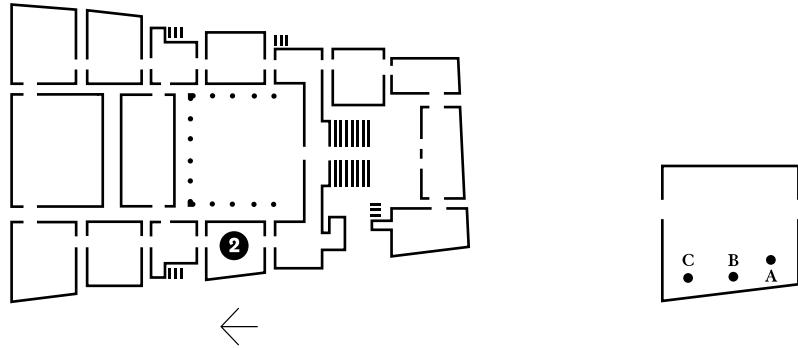


**A** **Aspect of Katie Ishtar**  
**Yo-landi Beneath the Sea**  
Powder-coated aluminium,  
printed polyester  
and acrylic lightbox  
323.3 × 215.6 × 10 cm



**A** **The Skull Beneath**  
**the Skin**  
Red marble and  
white agate  
73.5 × 44.6 × 26.7 cm

The late Classic period (c.400–323 BCE) witnessed huge advances in medical theory, including a reconceptualization of the mind-body duality. The softly closed eyes of this half-flesh, half-skeletal figure may allude to the belief that the workings of the body (*soma* in Greek) occurred beneath the threshold of consciousness.

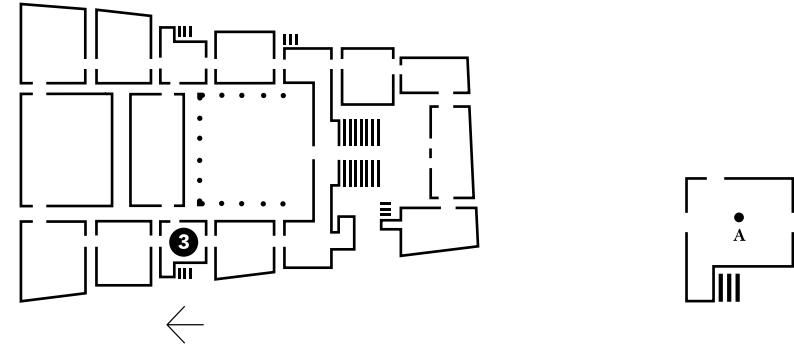


**A Hermaphrodite**  
Bronze  
194 × 96.4 × 36.5 cm

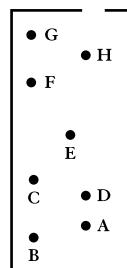
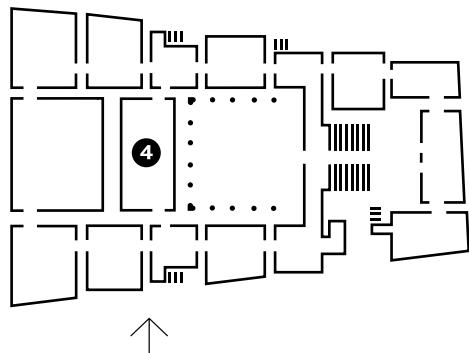
This damaged sculpture of the dual-sexed god, Hermaphroditus, is presented alongside a contemporary museum copy and a pre-restoration, coral-encrusted version. The hermaphrodite adopts a gentle contrapposto pose that accentuates the body's sinuous, ideally proportioned curves. This sense of maintaining a balance of opposing, yet complementary, forces reflects the purity that some ancient thinkers ascribed to androgyny. In Plato's *Symposium*, for example, Aristophanes describes a third gender, which combines male and female, that is greater in 'strength and vigour' than the individual sexes.

**B Hermaphrodite**  
Black granite  
135.9 × 31.5 × 45 cm

**C Hermaphrodite**  
Bronze  
136.3 × 48 × 30 cm



**A Museum Specimen of Giant Nautilus Shell**  
Painted bronze  
90 × 70 × 43 cm



**A Two Garudas**  
Silver, paint  
82.7 × 68.7 × 37 cm

**B Penitent**  
Silver, paint  
36.5 × 23.9 × 24.6 cm

**C Sinner**  
Silver, paint  
43.2 × 23.4 × 27 cm

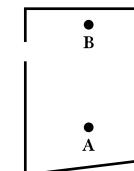
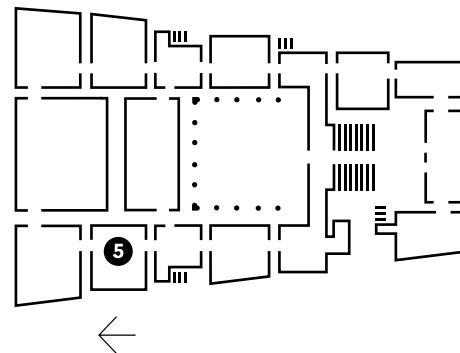
**D The Warrior and the Bear**  
Silver, paint  
97.5 × 37.4 × 29.1 cm

**E Hydra and Kali**  
Silver, paint  
93.5 × 122.2 × 57.5 cm

**F Huehuetectl and Olmec Dragon**  
Silver, paint  
53 × 44 × 40 cm

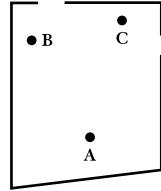
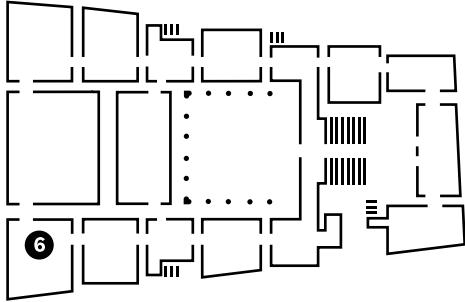
**G Lion and Serpent**  
Silver, paint  
29.7 × 28 × 21 cm

**H Head of Sphinx**  
Silver, paint  
64.3 × 30.3 × 36.5 cm



**A Skull of a Cyclops**  
Bronze  
135 × 114 × 139 cm

**B Skull of a Cyclops Examined by a Diver**  
Powder-coated aluminium, printed polyester and acrylic lightbox  
152.8 × 229 × 10 cm



- A Cerberus  
(Temple Ornament)**  
Carrara marble  
and rubellite  
71.5 × 42 × 85 cm

A trio of inscriptions are visible on the flanks of this damaged three-headed beast: one in Egyptian hieroglyphs, one in formal Coptic and the other in Coptic graffito. Each refers to the cult status of the animal, who is described as the ferocious guardian of the underworld's waterways. The hieroglyphs pre-date written mention of the creature most obviously associated with this animal – the hound of Hades: 'unmanageable, unspeakable Cerberus who eats raw flesh' (Hesiod, *Theogony*). The object suggests the breadth of cultural pluralism of the ancient world, where polytheistic subjects

of worship were often adopted or assimilated by different civilisations.

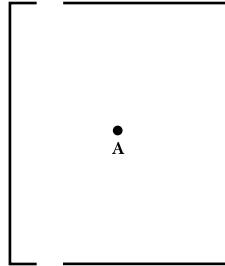
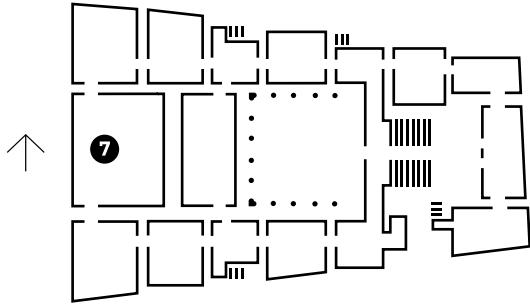
- B Skull of a Unicorn**  
Rock crystal  
and white agate  
139.5 × 22 × 58 cm

The unicorn, or monoceros, has been depicted in various forms for around 5,000 years. Goblets purporting to be made of unicorn ivory – which were thought to harbour extraordinary antidotal properties – appear amongst the possessions of the elite from the second century CE. It is of note that the spiralling horn on this crystal skull bears a strong resemblance to the tusk of a male narwhal. Centuries after the original object's loss, tusks belonging to the narwhal – unknown outside of the Arctic at the time of the

collector – were interpreted as unicorn horns. This narwhal-like horn suggests that the analogy may first have been made on account of copies of this equine skull.

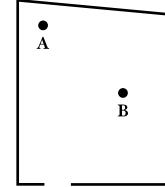
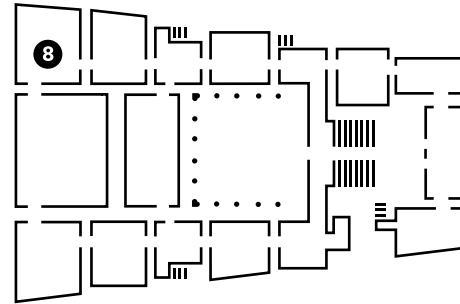
- C Skull of a Unicorn  
on the Seabed**  
Powder-coated aluminium,  
printed polyester  
and acrylic lightbox  
183.3 × 122.3 × 10 cm

PALAZZO GRASSI  
FIRST FLOOR / **ROOM 7**



**A** **Andromeda and  
the Sea Monster**  
Bronze  
391 × 593.1 × 369.7 cm

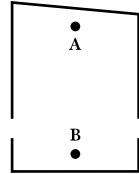
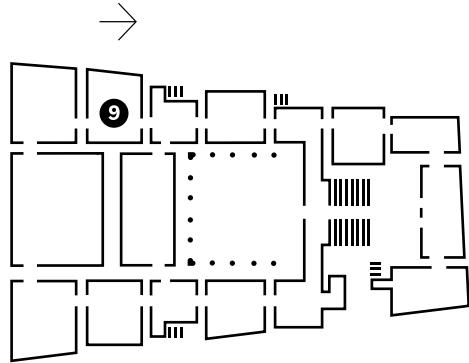
PALAZZO GRASSI  
FIRST FLOOR / **ROOM 8**



**A** **Goofy**  
Bronze  
126 × 56.7 × 58.7 cm

**B** **Best Friends**  
Bronze  
72.5 × 136.7 × 82 cm

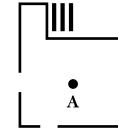
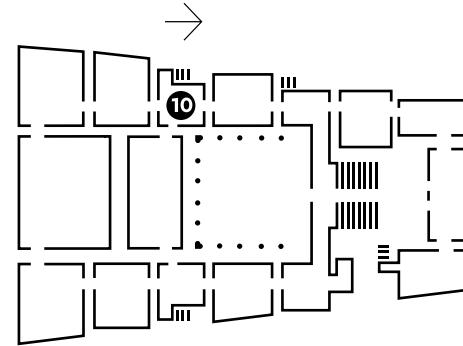
PALAZZO GRASSI  
FIRST FLOOR / ROOM 9



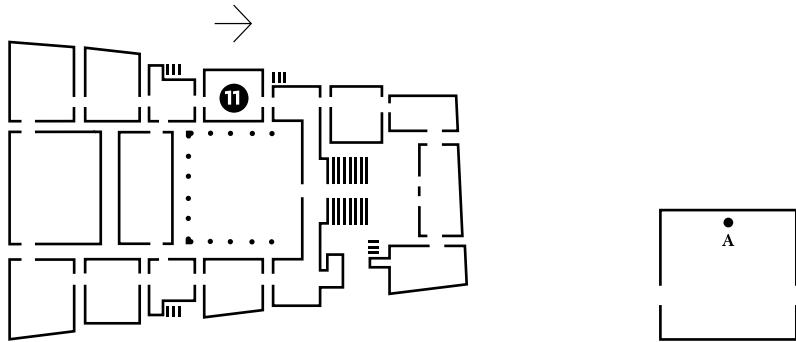
**A** **Mickey**  
Bronze  
91 × 71 × 61 cm

**B** **Mickey Carried by Diver**  
Powder-coated aluminium,  
printed polyester  
and acrylic lightbox  
152.8 × 229 × 10 cm

PALAZZO GRASSI  
FIRST FLOOR / ROOM 10



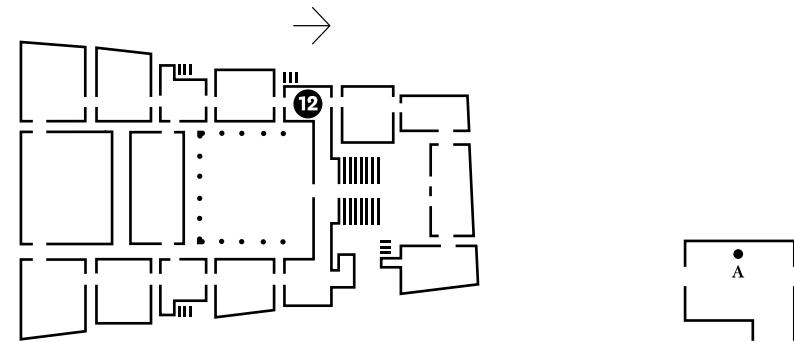
**A** **Museum Specimen  
of Giant Nautilus Shell  
(Interior Exposed)**  
Painted bronze  
82 × 62 × 18 cm



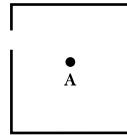
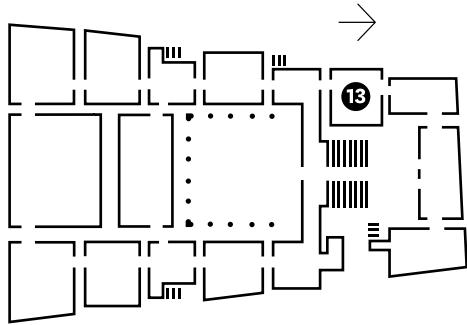
**A** **Aspect of Katie  
Ishtar Yo-landi**  
Bronze and gold leaf  
164.5 × 90.9 × 66.6 cm

The Mesopotamian goddess Ishtar is one of the most complex and elusive figures of the ancient Near East. Worshipped as the goddess of fertility, sexual love and – from the second millennium BCE – warfare, Ishtar embodied numerous dualities. In doing so, she demonstrates the importance of oppositional pairings to Mesopotamian conceptions of the world.

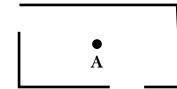
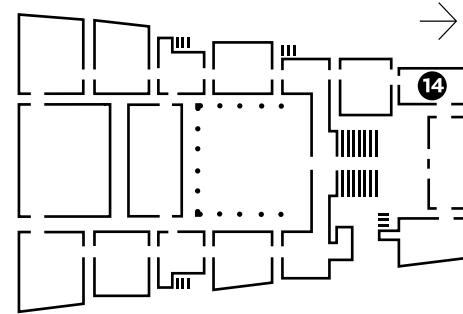
This large bust has been gilded from the neck down, the sheets of gold leaf applied by devotees in the manner of temple offerings in Southeast Asia.



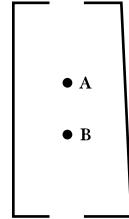
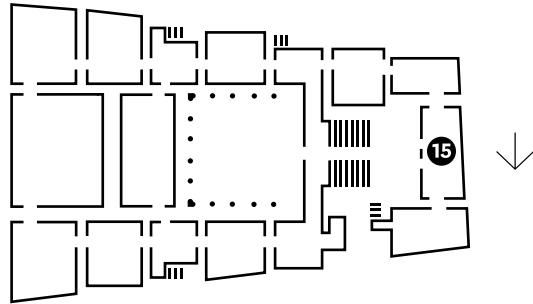
**A** **Bust of the Collector**  
Bronze  
81 × 65 × 36.5 cm



**A** **An impressive collection of coinage from the wreck of the 'Unbelievable'**  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold and silver  
240 × 320 × 53 cm

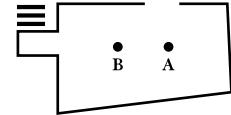
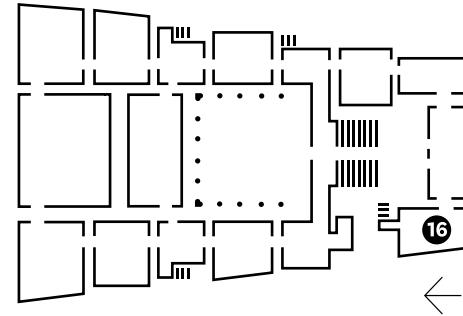


**A** **A selection of eccentric flints, animal figurines and valuable shells (including cowries and a shell headdress)**  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold, silver, bronze and painted bronze  
240 × 360 × 53 cm



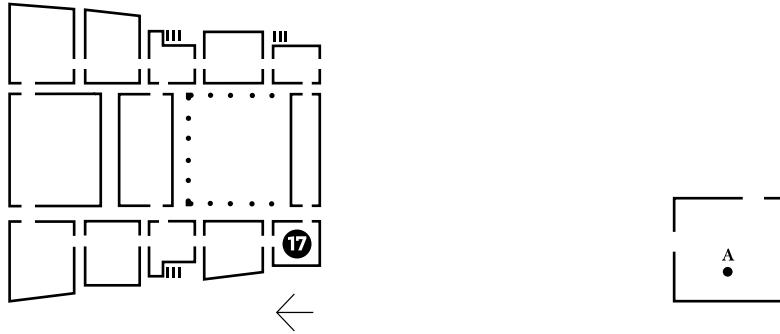
**A** Different forms of jewellery used as currency, including a coiled bracelet, anklet and neck ring  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel and bronze  
240 × 300 × 53 cm

**B** An array of currency scythes, hoes and pouches  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel and bronze  
240 × 300 × 53 cm



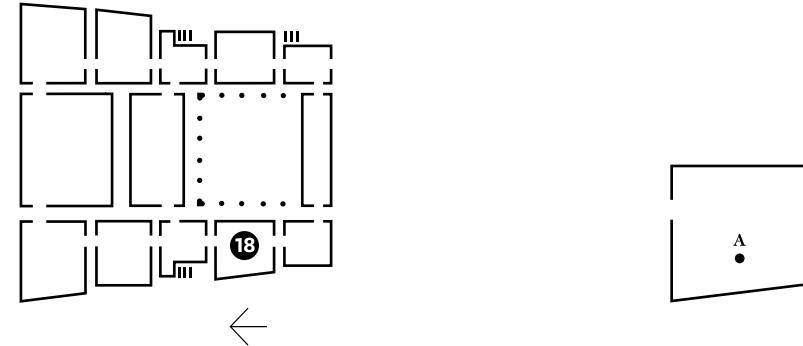
**A** The first collection of metal currency forms recovered from the wreckage, developed from blades and agricultural tools  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel and bronze  
240 × 210 × 53 cm

**B** The second collection of metal currency forms recovered from the wreckage, developed from weapons and implements  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel and bronze  
240 × 210 × 53 cm



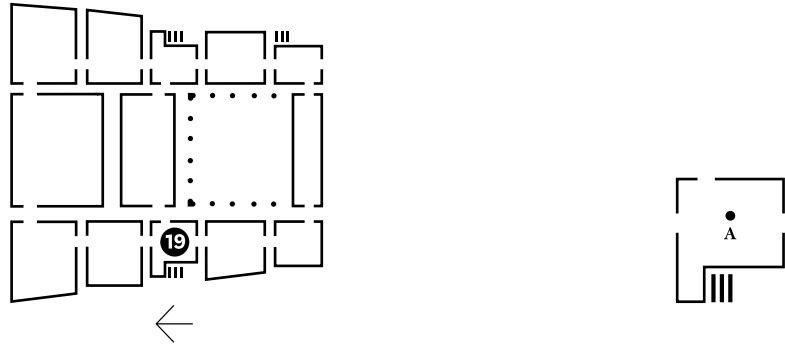
**A Tadukheba**  
Carrara marble,  
emeralds and rock crystal  
43.7 × 30.2 × 26.5 cm

This bust – which has been cautiously identified as the fourteenth century BCE Mitannian princess, Tadukheba – differs in many respects from depictions of other women of the period: her eyes are relatively small and rounder in shape, whilst her lips are less pronounced than those of her contemporaries. It is probable that, in this, the sculptor was emphasising Tadukheba's foreign ethnicity. The spoked pupils of the emerald-inlay eyes are formed of natural carbon impurities within the stone.

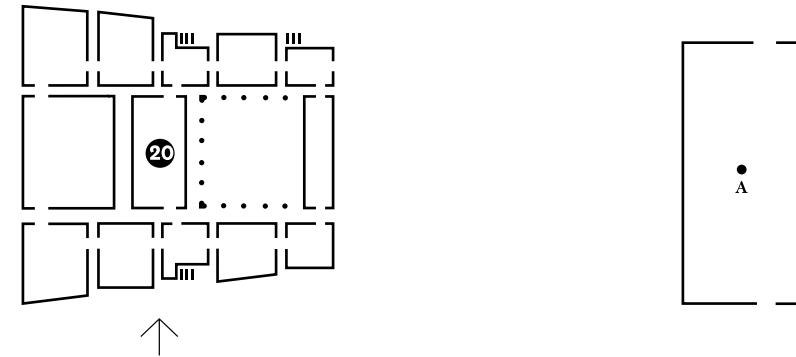


**A The Severed Head of Medusa**  
Malachite  
38 × 49.6 × 52 cm

The head of this Gorgon is carved entirely in verdant malachite, a protohistoric copper ore that omits poisonous dust during carving. Fourteen of the world's most venomous snakes, rendered in exquisite detail, crown the Gorgon's petrified features. The African rock python, horned viper and coral snake are all represented. In the early Roman Empire, exotic snakes were sometimes awarded as tribute; in 20 BCE, the emperor Augustus was gifted a giant venomous reptile from an Indian ambassador.



**A** **Museum Specimen  
of Giant Clam Shell (I)**  
Painted bronze  
57 × 82 × 69.2 cm

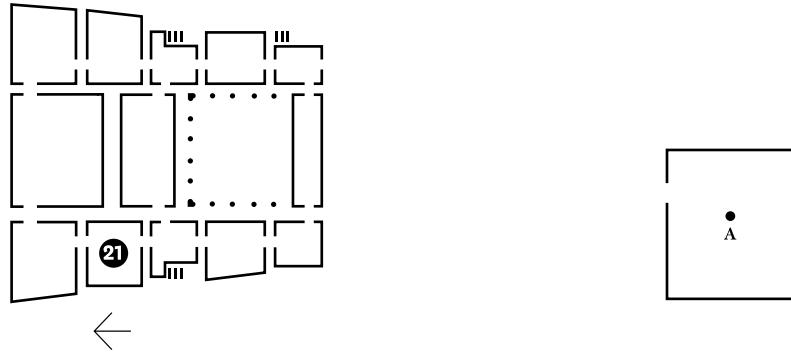


**A** **Jade Buddha**  
Jade  
102 × 81.5 × 51.4 cm

This seated Buddha in a meditative pose is carved from a single block of jade. Today, its green hues are softly modulated beneath the remnants of marine life. The Buddha's heavy lidded eyes are open, enveloping the viewer in a gaze that stresses the communicative and contemplative relationship between teacher and disciple.

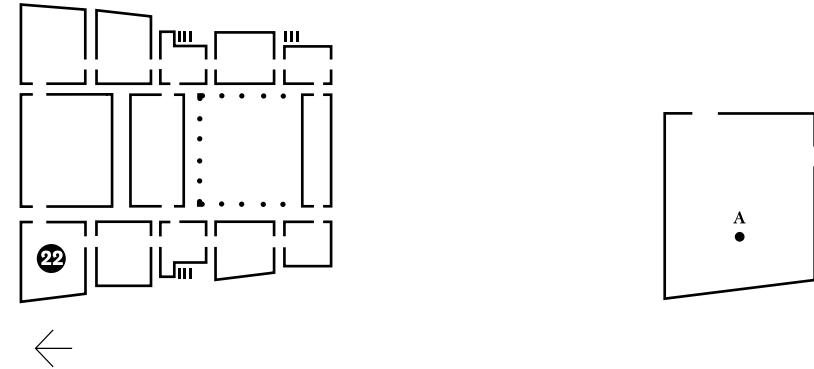
Its materials suggest a Chinese origin, where jade of this type (nephrite) was worked from the Late Neolithic Period (c.3000–1500 BCE). The stone's attributes – its uncorrupted colour, texture and translucence – encouraged its analogous relationship to earthly and spiritual purity. The philosopher Confucius

(551–479 BCE) stated that jade corresponded to the virtues of benevolence, wisdom, righteousness, propriety, loyalty and trustworthiness.

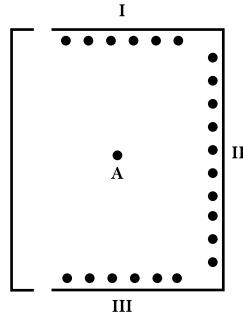
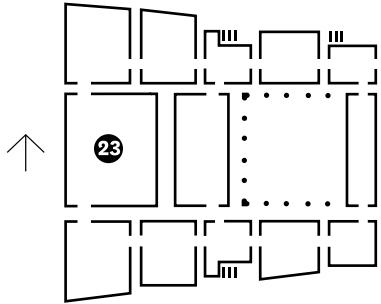


**A** **Abundance**  
Gold and bronze  
29.5 × 24 × 18 cm

Stylistically, this 'bird-faced' female figurine shares similarities with those found in the Indus Valley, which were produced by one of the world's earliest civilisations (located in north-east Afghanistan and Pakistan, c.3300–1300 BCE). The two-tier pedestal, now almost entirely encased in coral growths, is not original to the sculpture. While the object may initially have been portable, even hand-held, the addition of the bronze base indicates a shift in the relationship between object and viewer, with the work henceforth admired for its aesthetic qualities rather than ritual function.



**A** **Hathor**  
Gold, silver and turquoise  
61 × 85 × 15 cm

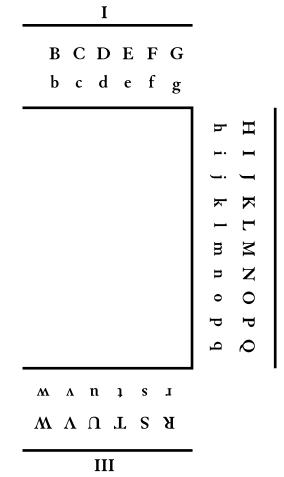


- A Scale model of the ‘Unbelievable’ with suggested cargo locations**  
Glass, powder-coated aluminium, painted MDF, silicone, LED lighting, stainless steel, digital screen, measuring circuit, micro controller, PC, roller rail, laser light, lime, aluminium, linen, hemp cord, painted plastic and resin  
Cabinet  
270 × 350 × 106 cm  
Rail and screen  
161 × 350 × 45.2 cm

This scale model (1:32) recreates the Apistos using the results of research undertaken by the Centre for Maritime Archaeology, University of Southampton. The suggested original storage locations of the one hundred treasures recovered from the

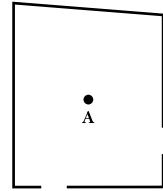
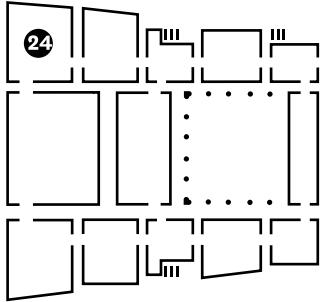
wreckage – over three quarters of which feature in this exhibition – are further detailed in the digital model.

The most reliable extant account of the Apistos was found on a medieval copy of an ancient manuscript and is attributed to a sailor named Lucius Longinus (who is also recorded on a papyrus excavated from the Red Sea port of Myos Hormos). Longinus reports that the component parts of the Apistos were constructed in Alexandria and transported down the Nile before being assembled at Myos Hormos. The ship is calculated to have exceeded over sixty metres in length, its cargo weighing over 460 tonnes, including a twenty-six-metre tall obelisk, which is presumed to have been installed on the deck of the ship.

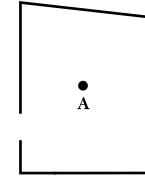
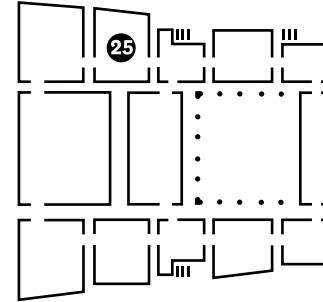


- B Five Grecian Nudes (Pink Marble)**  
Pencil on vellum  
69.9 × 49.9 cm
- b Tuffatrice, Studies**  
Charcoal on paper  
65 × 53 cm
- C Penitent and Sinner, Facing Each Other**  
Graphite, chalk and silver leaf on vellum  
58.5 × 60 cm
- c Sphinx Head**  
Pencil on paper  
64 × 53 cm
- D Severed Heads of Medusa**  
Graphite, pencil, ink and gold leaf on vellum  
71.9 × 54.7 cm
- d The Empress, Studies**  
Pencil on paper  
63 × 50.5 cm
- E Goddess, Front View**  
Pencil on vellum  
65.3 × 47 cm
- e Metamorfofi (donna mosca)**  
Charcoal and ink on paper  
52.5 × 32 cm
- F Tadukheba, Side View (Marble)**  
Pastel on vellum  
63.3 × 45 cm
- f Sirena (Silverpoint)**  
Silverpoint on paper  
63 × 50 cm

<b>G</b>	<b>Hathor (oro)</b> Pencil, ink and gold leaf on vellum 75.9 x 63 cm	<b>K</b>	<b>Tre studi di serpente, cavallo e cavaliere in piedi (marmo)</b> Charcoal on vellum 73.7 x 51.9 cm	<b>o</b>	<b>Iguana Looks Up</b> Pencil on paper 63 x 50 cm	<b>T</b>	<b>Mercury (Gold)</b> Ink, graphite and gold leaf on vellum 65.3 x 47 cm
<b>g</b>	<b>Female Archer, Two Studies</b> Ink on paper 31.5 x 21.5 cm 32 x 26 cm	<b>k</b>	<b>Three Heads (Man, Horse and Snake)</b> Charcoal on paper 50.5 x 62.6 cm	<b>P</b>	<b>I ciclopi (dall'occhio rotondo)</b> Charcoal on vellum 69.9 x 51.7 cm	<b>t</b>	<b>Drummer Man and Boy (Limestone)</b> Charcoal on paper 50.5 x 64 cm
<b>H</b>	<b>In This Dream (Silver)</b> Ink on vellum 61.5 x 43 cm	<b>L</b>	<b>Kali and Hydra in Battle</b> Graphite, pencil and silver leaf on vellum 51.5 x 64.8 cm	<b>p</b>	<b>A Cyclops Skull, Three Studies</b> Charcoal on paper 63 x 50 cm	<b>U</b>	<b>The Collector, Bust</b> Ink on vellum 69.9 x 51.7 cm
<b>h</b>	<b>Maschera lupo (lapis lazuli)</b> Lapis lazuli pigment, ink and chalk on paper 53 x 65 cm	<b>l</b>	<b>Serpente</b> Charcoal on paper 50.5 x 40 cm	<b>Q</b>	<b>The Warrior and the Bear (Bronze)</b> Ink and silver leaf on vellum 75.9 x 57.7 cm	<b>u</b>	<b>The Skull Beneath the Skin, Memento Mori</b> Charcoal on paper 62.3 x 50.3 cm
<b>I</b>	<b>Incense Burner</b> Charcoal and gold leaf on vellum 65.3 x 47 cm	<b>M</b>	<b>The Old Lion</b> Charcoal on vellum 55.5 x 72 cm	<b>q</b>	<b>The Scorpion, Studies</b> Charcoal on paper 54 x 65 cm	<b>V</b>	<b>The Unknown Pharaoh, 1501 (marmo e oro)</b> Pencil and gold leaf on vellum 65.3 x 47 cm
<b>i</b>	<b>Cerberus</b> Pencil on paper 63.6 x 50.5 cm	<b>m</b>	<b>Lion, Studies</b> Ink on paper 16 x 26 cm 26 x 29 cm	<b>R</b>	<b>Lo scudo d'Achille (oro)</b> Pencil, ink and gold leaf on vellum 71.9 x 54.7 cm	<b>v</b>	<b>Children of a Dead King, Two Studies</b> Silverpoint on tinted ground paper 22 x 16.5 cm 16 x 8 cm
<b>J</b>	<b>Maschera (vista laterale), 1520</b> Charcoal on vellum 69.9 x 51.7 cm	<b>N</b>	<b>Gold Cat from Egypt</b> Pencil, pastel, ink and gold leaf on vellum 69.9 x 51.7 cm	<b>r</b>	<b>Neptune, God of the Sea</b> Graphite on paper 64.7 x 53.5 cm	<b>W</b>	<b>Decorated Bell (Bo), China</b> Charcoal on vellum 71.9 x 51.9 cm
<b>j</b>	<b>Leone e serpente (argento)</b> Pencil on paper 50 x 62 cm	<b>n</b>	<b>Winged Horse (Broken)</b> Pastel on paper 62.5 x 50 cm	<b>S</b>	<b>Proteus (grottesco)</b> Graphite on vellum 73.9 x 53.7 cm	<b>w</b>	<b>The Gold Crown in Honeycomb (with Two Daggers)</b> Pencil on paper 64.3 x 53.3 cm
		<b>O</b>	<b>Minotauro (granito)</b> Pencil on vellum 71.9 x 51.9 cm	<b>s</b>	<b>Three Sketches of a Demon</b> Pastel on paper 64.5 x 52.7 cm		

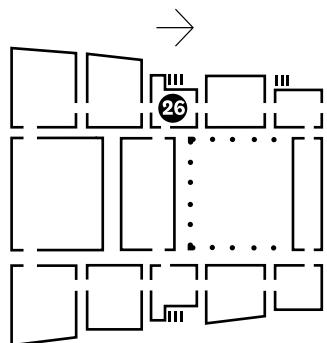


**A Unknown Pharaoh**  
Blue granite, gold  
and white agate  
74.5 × 53.8 × 28.5 cm

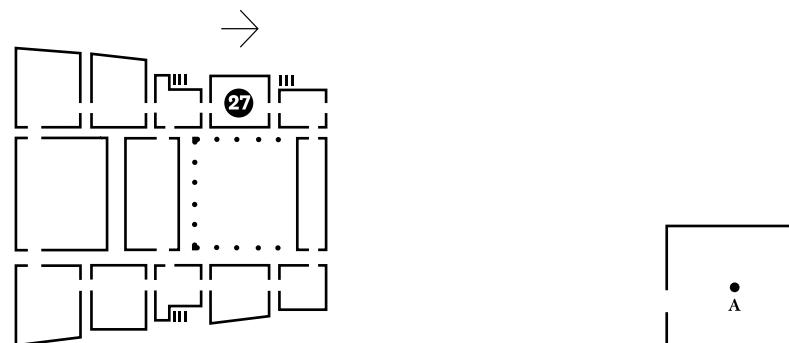


**A Mercury**  
Gold and bronze  
24.4 × 19 × 16 cm

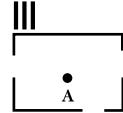
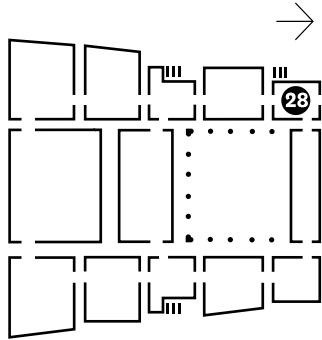
Mercury was the god of movement – which encompassed the circulation of goods and people – as well as words and their meanings. He was also the patron of travellers and tricksters. This diminutive effigy – the smallest of the treasures – would thus have been at home on a vessel embarking on a great voyage. The gold figurine is now almost entirely encased in an abundance of corals.



**A** **Museum Specimen  
of Giant Clam Shell (II)**  
Painted bronze  
57 × 82 × 69.2 cm



**A** **Neptune**  
Lapis lazuli and  
white agate  
76.5 × 62 × 38 cm



**A** **Hands in Prayer**  
Malachite, paint  
and white agate  
21.5 × 18.1 × 13.3 cm

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**Treasures from  
the Wreck of the  
Unbelievable**  
**Damien Hirst**  
Palazzo Grassi  
Punta della Dogana,  
Venice  
9.IV – 3.XII.2017

**Exhibition  
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**Assisted by**  
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Ilaria Porotto

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Emmanuel Brelot  
Marleen Homan  
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Sylvia Park  
Oliver Playne  
Adam Reynolds  
Madeleine Staples  
Jude Tyrrell  
Anne-Sophie Villemin  
Rachel Waller  
Victoria White  
Abbie Winter  
and everyone  
at Science

**Underwater  
Photography**  
Christopher Gerigk

# Treasures from the Wreck of the Unbelievable. Damien Hirst

Palazzo Grassi  
Punta della Dogana  
Venice  
9.IV – 3.XII.2017

Exhibition  
curated by  
Elena Geuna

Open daily 10 am – 7 pm  
Last entry at 6 pm  
Closed on Tuesday

This guide is available for free in English, French, and Italian at the entrance of Punta della Dogana and Palazzo Grassi. It can also be downloaded from the site: [www.palazzograssi.it](http://www.palazzograssi.it)

The exhibition catalogue, published by Marsilio Editori (Venice) and Other Criteria (London), is available in English, French, and Italian. It can be purchased in the bookshops of Punta della Dogana and Palazzo Grassi.

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