



The Institute for
— DIGITAL —
ARCHAEOLOGY

The Economics of Archaeology: turning \$1,000 of marble into \$1B in international aid

Roger L Michel Jr.
Executive Director, Institute for Digital Archaeology

www.digitalarchaeology.org.uk





EveningStandard.



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Message of Peace: Trafalgar Square welcomes replica of Syrian arch destroyed by I.S. Fanatics

Project director Dr Alexy Karenowska said it had been an “emotional” moment seeing the 20ft tall marble structure being put into place

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The United Nations Hosts IDA Reconstructions



Roger L Michel Jr, Institute for Digital Archaeology







Removal of marbles from the Parthenon, Edward Dodwell, 1801





Marble is being carved in Italy to create copies of the Elgin
Marbles, filmed by Roger Michel
FRANCESCA JONES/NEW YORK TIMES/REDUX/EYEVINE

UK NEWS

Guerrilla copies of the Elgin Marbles to go on show in London



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ScienceTimes

The New York Times

TUESDAY, JULY 11, 2012 \$1



Is There Art in a Copy?

Robots recreate ancient statuary in a project aimed at settling a centuries-old dispute.

BY FRANK LEIB

Few cultural disputes inflame British passions more than the disposition of the Parthenon Marbles. Public debate about the statuary has raged since the early 1800s, when the sculptures and bas-reliefs, which date from 447 B.C. to 423 B.C., were stripped from the Parthenon and other Classical Greek temples on the Acropolis of Athens by agents of Thomas Bruce, a Scottish statesman and seventh earl of Elgin. The marbles were purchased — some say looted — by Lord Elgin during his time as ambas-

ador to the Ottoman Empire, the occupying power; they have resided in the British Museum since 1817. Greek campaigners have repeatedly called on Britain to repatriate the works, arguing that the Turks were a foreign force acting against the will of the people they had invaded. The works, commonly known as the Elgin Marbles, would instead be exhibited in Athens, in a purpose-built museum at the foot of the Acropolis. In May, the country's culture minister, the ar-

chaeologist Lisa Mendoni, said in a statement to *The Guardian*, "Lord Elgin used British naval superiority to seize and export the Parthenon sculptures, without royal permission to do so, in a blatant act of theft." But officials at the British Museum have staunchly rejected the requests. Backed by a succession of British governments, the museum has justified retaining the sculptures on two main grounds: that the marbles are a unique and irreplaceable part of the world's cultural heritage, and that the British Museum has the resources to care for them better than any other institution in the world.

But in 2010, British Museum officials announced a new initiative: to create a copy of the Parthenon Marbles using a robotic arm. The project, which has been called the "Parthenon Project," is aimed at settling the centuries-old dispute over the ownership of the marbles. The project is led by the British Museum's director, Neil MacGregor, and is being funded by the British government. The project is being carried out in a workshop in London, where a robotic arm is being used to create a copy of the Parthenon Marbles. The project is being carried out in a workshop in London, where a robotic arm is being used to create a copy of the Parthenon Marbles.

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Is There Art in a Copy Made by Robots?



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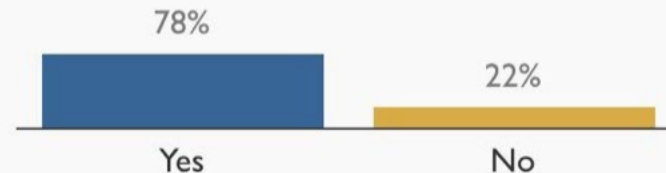
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READERS' POLL

Should the Elgin marbles be given back to Greece?

We ask readers of The Times and The Sunday Times for their verdict



Based on 11,315 results. Poll closed at midday on Friday August 5, 2022

Feedback





WORLD

British Museum finally ready to discuss return of Elgin Marbles to Greece

► Oxford-based archaeology expert producing life-size replicas of the original marbles tells 'The National' he's ready to support "breakthrough negotiations"



The deputy director of the British Museum has called for a 'Parthenon partnership' with Greece which could mean the

Mayor of London Urges Deal With Greece on the Parthenon Marbles

By Tasos Kokkinidis July 21, 2022



FACEBOOK



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British politicians urge a deal with [Greece](#) on sharing the Parthenon Marbles. Public Domain





Union Flag







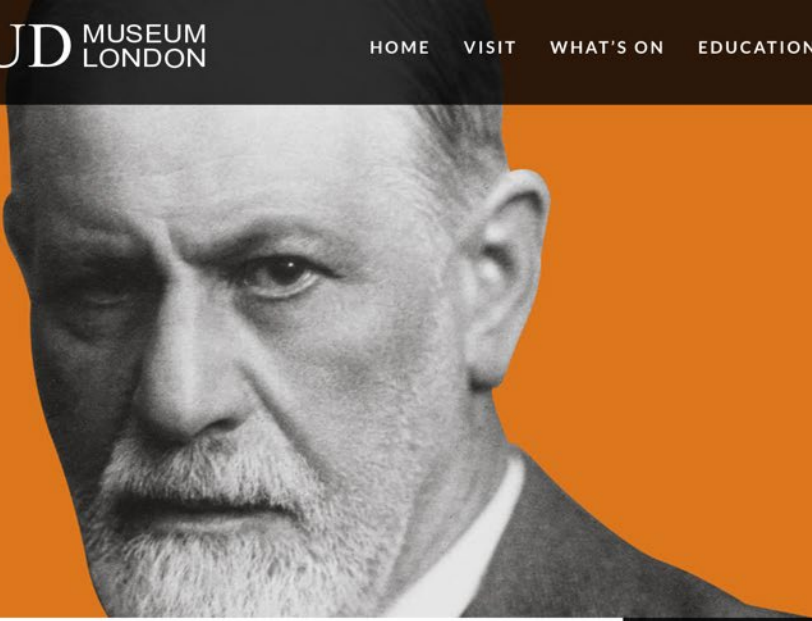




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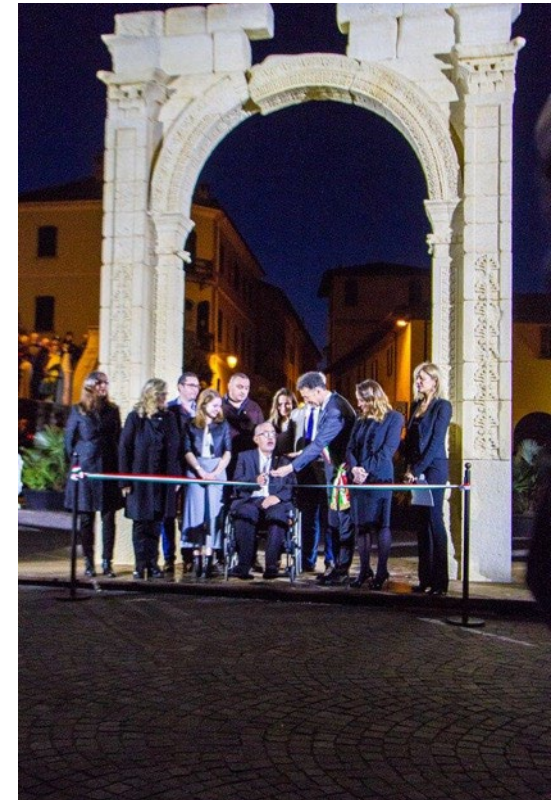
Welcome to the Freud Museum

 OPENING TIMES

 ADMISSION



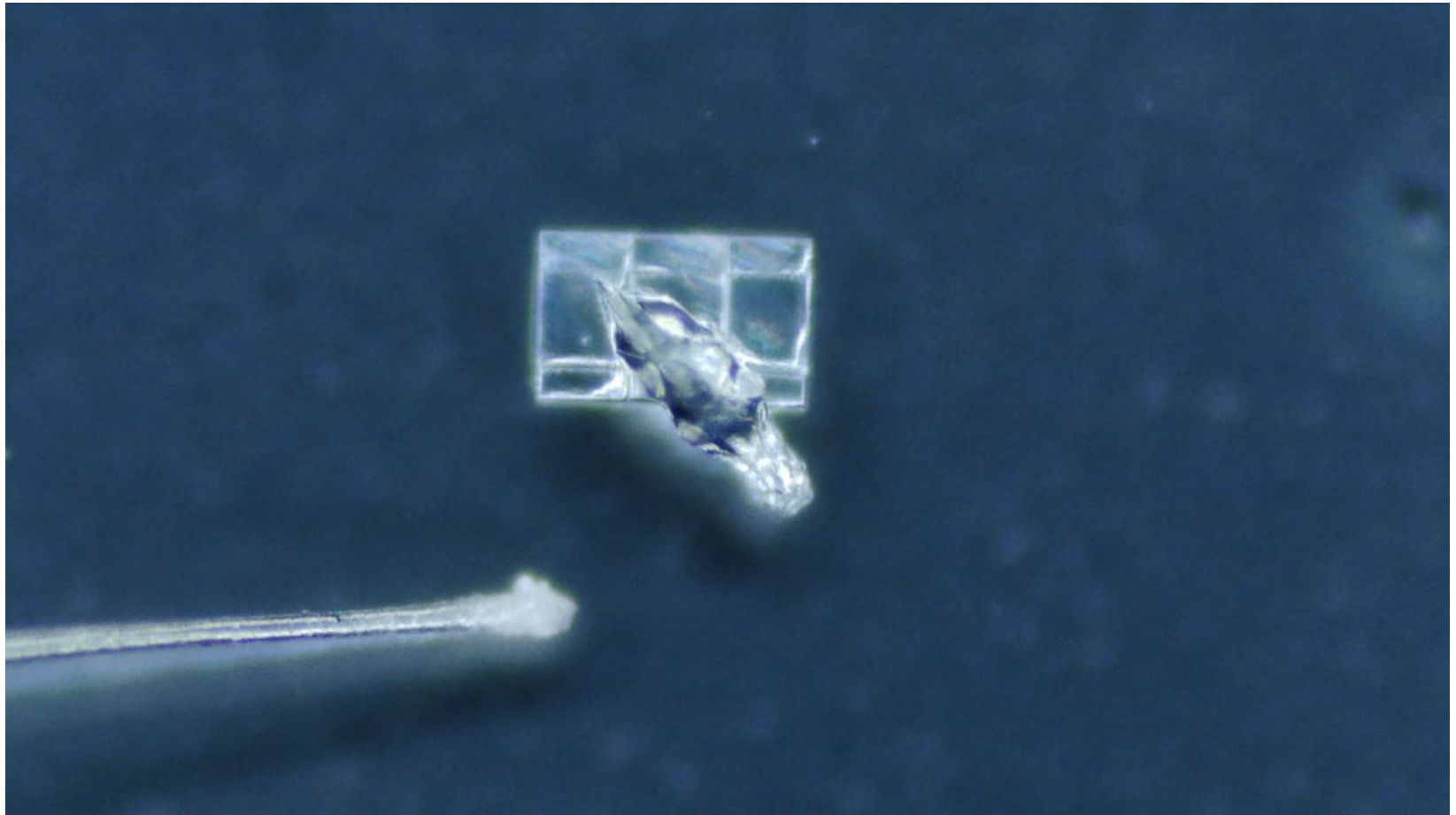








Johann Joachim Winckelmann, Anton Raphael Mengs
c. 1777, Metropolitan Museum of Art





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The Economics of Archaeology: turning \$1,000 of marble into \$1B in international aid

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