Despite their iconic role in Roman art and architecture, freestanding honorific arches—also known as *triumphal* arches—continue to evade a precise classification as a genre. Strictly defined, arches were not buildings, although they borrowed the spatial presence and the visual language of architecture. The reasons for their dedication varied according to time period and geography; while some were commissioned to honor the virtue and accomplishments of emperors, others, especially in provincial contexts, commemorated local histories and identities. To communicate effectively with patrons of all classes and ethnicities, the builders of arches relied on a wide variety of visual devices that included location, design, use of materials, narrative reliefs, and statuary. This paper explores the artistic fluidity of ancient Roman freestanding arches using the Arch at Orange in southern France as a case study. Notable for its peculiarities in design and decoration, the arch presents significant challenges to scholars especially in regard to its date and patronage. This paper considers the arch in its wider cultural and artistic contexts to show how it intentionally synthesized two types of Roman commemorative structures: the honorific arch and the trophy monument. Seen in this light, the arch emerges as the product of both Roman aesthetic canons and local modes of representation that had long defined the artistic production of Gallia Narbonensis.