Archaeology and History of Classical Art (with a Workshop on Cataloguing Artefacts of the Classical Period)

Prof. Francesca Bonzano

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course is divided into two modules worth 6 ECTS credits each and taught over two semesters. The Workshop on Cataloguing Artefacts of the Classical Period is integral to the course and will the taken by Serena Massa.

The aim of this course is to refine students’ critical thinking and consolidate their methodological approach to the study of contexts and situations peculiar to classical archaeology, within a broad and differentiated chronological arch and geographical field.

The materials used will be mainly historiographical, iconographical and methodological in nature.

At the end of the course, students will be able to critically analyse a collection of finds, a building or a site, and contextualise them within a wider field of interpretation that sheds light on the developmental dynamics (economic, artistic and monumental) of specific centres.

The Workshop on Cataloguing Artefacts is designed to teach students basic methodologies for cataloguing archaeological finds, specifically concerning the main types of ceramic Roman-era artefacts in the Mediterranean area.

At the end of the course, students will have acquired the methodological skills for recognising, selecting and broadly classifying archaeological artefacts.

Module 1 (*Prof. Francesca Bonzano*):

The traditional study of the Greek and Roman art often leads to the separation of works from their original location, when known. Statues and images of various types, materials and styles, and from various periods, will be analysed in lectures, with the aim of reflecting on their arrangement within the architectural space, the processes and methods by which they were used and, in the case of images of worship, the ritual activities carried out around them. The case studies will include both famous works and less well-known works, from both the Greek and Roman eras; the contexts in question will be both private and public (especially shrines) from Greece, Asia Minor and various Western contexts.

Module 2 (*Prof. Francesca Bonzano*):

Hadrianic architecture has always attracted a great degree of scholarly interest thanks to its exceptional and experimental nature; it was a language capable of producing original results, through a constant dialogue between the heart of the Empire (Rome and Hadrian's Villa) and the provinces. Based on recent research, the key monumental complexes built in Rome will be analysed, followed by some examples from provincial contexts: while, as we know, the Philhellene emperor par excellence operated mainly in Athens (the so-called Library, the Temple of Olympian Zeus, the gate of the Agora), he also oversaw important works in Asia Minor (Pergamon, Cyzicus, Ephesus and Didyma) and in the West, in the city of Italica (near present-day Seville), home of the emperor’s family.

Workshop on cataloguing classical artefacts (*Prof. Serena Massa*):

A summary of the history of the discipline will serve as the premise and introduction to current methodologies for analysing material evidence in archaeology. The standard procedures for morphologically and technologically analysing artefacts are presented on a theoretical level and applied in practice to classifying various types of ceramics widespread in the Mediterranean area between the 4th century B.C. and the 7th century A.D.

At the end of the course, students will be able to know the correct methodology used to classify archaeological finds, especially ceramics, and describe artefacts from the point of view of their size, material, and morphology.

***COURSE CONTENT***

Module 1: *Ancient images in context: function, location, use.*

Module 2: *Hadrianic architecture in Rome and in the provinces.*

Cataloguing Workshop: *The most important categories of Roman artefacts*

***READING LIST***

Below is a list of the main texts used by lecturers for preparing the individual modules.

For module 1:

S. Bettinetti, *La statua di culto nella pratica rituale greca*, Levante, Bari, 2001.

J. Mylonopoulos (a cura di), *Divine Images and Human Imaginations in Ancient Greece and Rome*, Brill, Leiden-Boston 2010.

P. Kiernan, *Roman Cult Images. The Lives and Worship of Idols from the Iron Age to Late Antiquity*, Cambridge University Press, Cambridge, 2020.

For module 2:

A. Galimberti, *Adriano e l'ideologia del Principato*, L’Erma di Bretschneider, Roma, 2007

G. Bejor-M.T. Grassi-S. Maggi-F. Slavazzi, *Arte e archeologia delle province romane*, Mondadori, Milano, 2011.

A. Carandini-E. Papi, *Adriano. Roma e Atene*, Utet, Milano, 2019.

R. Hidalgo-G.E. Cinque-A. Pizzo-A. Viscogliosi (a cura di), *Adventus Hadriani. Investigaciones sobra Arquitectura Adrianea*, L’Erma di Bretschneider, Roma, 2020.

For the workshop on cataloguing artefacts.

A. Barclay et al. 2016, *A Standard for Pottery Studies in Archaeology,* Historic England.

https://www.researchgate.net/publication/305318918\_A\_Standard\_for\_Pottery\_Studies\_in\_Archaeology.

N. Cuomo Di Caprio 2007, *Ceramica in archeologia 2. Antiche tecniche di lavorazione e moderni metodi di indagine.* New extended edition, Rome.

D. Gandolfi 2005 (ed.), *La ceramica e i materiali di età romana. Classi, produzioni, commerci e consumi,* Bordighera.

The specific reading list for preparing the exam will be provided at the end of the respective semesters, along with a detailed overview of the topics addressed in the individual lectures and a complete list of the texts used by the lecturer. The slides projected in lectures will be uploaded onto the Blackboard platform as the course progresses.

***TEACHING METHOD***

Lectures with projected images and corresponding commentary. In the workshop, students will participate in practical activities under the guidance of the lecturer, involving the use of a stereo microscope.

Details of any study visits (museums or archaeological sites), coordinated with other courses, will be communicated throughout the year.

***ASSESSMENT METHOD AND CRITERIA***

Students will be assessed by means of an oral exam designed to verify their knowledge of course content and the methodological procedures illustrated in lectures and further clarified in the texts on the reading list. Students will be assessed on their ability to summarise complex issues using clear language, including subject-specific terminology, and to critically reformulate the themes presented on the course.

The skills acquired on the workshop will also be assessed by means of an oral exam.

Those who have to prepare a paper instead of attending the cataloguing workshop (see prerequisites) will be examined by means of a written test or oral exam by Prof. F. Bonzano.

***NOTES AND PREREQUISITES***

*Prerequisites*

Due to the specialist nature of this course, students are expected have general knowledge of the development of Greek and Roman art history. Students without this prior knowledge will substitute the cataloguing workshop with a workshop for preparing a paper (relating to the Classical Archaeology course on the undergraduate degree programme). In any case, students are advised to check the suitability of their previous study with the lecturer at the beginning of the course, so that any gaps in their knowledge may be filled.

In the event that the health emergency should continue, both teaching activities and any forms of learning monitoring, both in progress and final, will be provided also remotely through our University's BlackBoard platform, the Microsoft Teams platform and any other tools envisaged and notified at the beginning of the course, so as to ensure the full achievement of the formative objectives set out in the study plans and, at the same time, the safety of our students.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.