DOTTORATO IN ARCHAEOLOGY AND ART HISTORY
38° CICLO
ATTIVITÀ DIDATTICA a.a. 2022-2023

MODULI

I MODULO. METHODOLOGY OF RESEARCH IN ARCHAEOLOGY AND ART HISTORY (20 ORE)
The lectures aim to explore and examine in depth a variety of methodological strategies adopted by art historians and archaeologists. They focus on both traditional and innovative methods for Art History (connoisseurship, formal analysis, iconology, art criticism, cultural and social history, etc.) and Archaeology (stratigraphy, topography, landscape analysis, numismatics, archaeometry, remote and proximal sensing, digital archaeology, etc.) which reflect the multifaceted aspects of archaeological contests, architectural complexes, material culture, works of art and their role as aesthetic, religious, social or political means in a diachronic perspective. The awareness of different methods of analysis is an invaluable critical instrument to conduct research at a higher level, and to develop independent thought and a thorough knowledge of the discipline. PhD students are encouraged to improve their own methodologies in order to pursue their own research successfully and to discuss with the speakers about the various approaches that their thesis involve and stimulate interdisciplinary team working skills.

1. 16 marzo 2023, ore 10.00-12.30
   Luigi Cicala (DSU), "Spatial Archaeology": *metodologie e analisi in contesti domestici*
2. 16 marzo 2023, ore 14.30-17.00
   Bianca Ferrara (DSU), *Metodologie per una interpretazione del sacro nel mondo antico*
3. 28 marzo 2023, ore 14.00-16.30
   Stefano D'Ovidio (DSU), Vinni Lucherini (DSU), *I metodi di studio della storia dell'arte medievale*
4. 28 marzo 2023, ore 16.30-19.00
   Antonio Milone (DSU), *Le Vite di Vasari come fonte per l'arte medievale*
5. 29 marzo 2023, ore 14.00-16.30
   Maddalena Spagnolo (DSU), *Gerarchie e pregiudizi nello studio delle fonti (XVI e XVII sec.)*
6. 29 marzo 2023, ore 16.30-19.00
   Sandro Morachioli (DSU), *Fonti e metodi della storia dell'arte contemporanea*
7. 4 aprile 2023, ore 10.30-12.30
   Marco Pacciarelli (DSU), *La classificazione dei manufatti: questioni di metodo*
8. 4 aprile 2023, ore 14.30-16.30
   Alessandro Naso (DSU), *Ricostruire il patrimonio disperso: il caso di Caere*

II MODULO. DIGITAL HUMANITIES AND CULTURAL HERITAGE (20 ORE)
The course examines the application of digital technologies to the humanities, in relation to the identification and conservation, use and valorization of historical, artistic, archaeological and cultural heritage. The first part of the course will show the use of the web and digital archives for web research with access to Europeana and ICCD. Lectures will discuss databases, Geophysics, Digital cartography, 3D SKAN, Lidar, GIS, HTML and XML, Web 2.0 and semantic, Open Data, and issues of copyright. The second part of the course will cover the topics of digital cultural heritage; digital reading; virtual and augmented reality; wiki and open-source models; augmented publishing; storytelling; and IoT-based use. PhD students will be encouraged to create content to be published on the web and on apps available in the main smartphone stores.

1. 15 febbraio 2023, ore 14.00-16.30
   Federico Rausa (DSU), Emanuela Spagnoli (DSU), *Pirro Ligorio archeologo e numismatico: un approccio digitale ai manoscritti della Biblioteca Nazionale di Napoli*
2. 15 febbraio 2023, ore 16.30-19.00
   Elisa Bastianello (Bibliotheca Hertziana – Max Planck Institut per la Storia dell'arte), Federico Rausa, Emanuela Spagnoli, *Il programma* Transkribus*: un approccio digitale ai manoscritti di Pirro Ligorio*
3. 13 marzo 2023, ore 16.30-19.00
   Rodolfo Brancato (DSU), *Metodi e strumenti digitali per la ricerca diacronica sul paesaggio storico.*
4. 30 marzo 2023, ore 14.30-17.00
   Isabella Valente (DSU), *Le tecnologie per la fruizione e la valorizzazione del patrimonio culturale. Alcuni casi di studio*
5. 30 marzo 2023, ore 17.00-19.30
   Bianca De Divitiis (DSU), *Tecnologia digitale e nuove ricerche sul patrimonio rinascimentale in Italia meridionale, Sicilia e Sardegna*
6. 31 marzo 2023, ore 14.30-17.00
   Isabella Valente (DSU), *Nuove piattaforme per la catalogazione digitale: PORBEC e le mostre virtuali*
7. 31 marzo 2023, ore 10.00-12.30
   Bianca De Divitiis (DSU), *Tecnologia digitale e nuove ricerche sul patrimonio rinascimentale in Italia meridionale, Sicilia e Sardegna*
8. 9 maggio, ore 16.00-18.30
   Carmela Capaldi (DSU), *Le* Lastre Campana*: funzioni, tipi e tecnica di rilievi fittili di età romana*

SEMINARI

1. SEMANTIC ANNOTATION FOR CULTURAL HERITAGE STUDIES, a cura di Rodolfo Brancato
The workshop deals with linking geospatial documents through Recogito, a web-based environment for
collaborative semantic annotation on documents (texts, cartography, etc.). Recogito is an open-source software that provides support for working with either text or image documents, including those served via the IIIF protocol. Originally, the tool has been designed for geographic annotation, i.e., the transcription, marking up and geo-resolving of maps and geographical texts (such as itineraries and travel reports) in the context of historical scholarship, e.g., to map or extract data from a source, or to prepare a digital edition. Over time, however, Recogito's feature set has grown to provide more general annotation functionality, roadening the scope for further potential application areas. Web applications for semantic annotation and search in large virtual collections of objects relevant to humanistic disciplines, indexed with multiple vocabulary entries, will shape the future research trajectories in Cultural Heritage. During the workshop, PhD students will learn the annotation process, and will harvest, enrich and align collection of metadata and relevant terminology (legacy data).

15 maggio 2023
ore 10.30-13.00
Valeria Vitale (University of Sheffield), *Etichette e simboli: approcci semiotici all'annotazione digitale delle mappe mediante "Recogito". Il caso di studio della rappresentazione delle* Antiquities *sulle mappe dell'*Ordnance Survey *in Gran Bretagna*
ore 14.30-16.00

Marianna Nicolosi Asmundo, Daniele Santamaria (Università degli Studi di Catania), *La modellazione della conoscenza per il patrimonio culturale: ontologie, linguaggi e strumenti di modellazione concettuale dall'XML al semantic Web*
16.00-17.30
Daria Spampinato, Salvatore Cristofaro (CNR-ISTC), *Digitalizzazione, annotazione semantica e modelli ontologici per la ricerca e la fruizione del patrimonio culturale*

2. INNOVATIVE TOOLS FOR ARCHAEOLOGY, ART HISTORY AND THEIR PUBLIC(S), a cura di Rodolfo Brancato
The workshop deals with digital strategies to analyse the CH and properly visualize, share and communicate it. Digital data and public(s) are deeply connected, and nowadays archaeologists are not only asked to build set of coherent digital data from the excavation and survey projects, but they have to foster methods for engaging new audiences and facing the global societal challenges. Digital tools may help to widen the horizons of the Cultural Heritage research practice, going beyond the mere reconstruction of the past and being able to detect and analyse the cultural and political frameworks by which we share and perpetrate historical memory.

13 marzo 2023, ore 10.30-12.30
Paola Moscati (CNR- ISPC), *Archeologia e* Open Science
12 aprile 2023, ore 10.30-12.30
Giuseppe Scardozzi (CNR- ISPC), *Remote Sensing e sistemi informativi per la ricerca e la conoscenza del paesaggio storico* (webinar).
12 aprile 2023, ore 16.30-19.00
Claudia Cantale (Università degli Studi di Catania), *Digital Methods and Strategies for Audience and Communities Engagement in Arts and Cultural Heritage Research* (webinar)

5. MATERIALITY AND IDENTITY IN ITALIAN ART AND ARCHITECTURE (11TH TO 18TH CENTURIES), a cura di Stefano D'Ovidio
This workshop seeks to explore the ways in which different artistic materials created meanings and identities in the context of Italian regional states, between the Middle Ages and the end of Ancient Régime. It will draw attention to the role that materials have played in creating a specific narrative in art history and to how, conversely, a focus on materiality might open new perspectives in art-historical researches. By analysing a selection of case-studies, the seminar will consider to what extent materials carried associations to a local, geological and natural context, how they were related to the past of the territory where they were employed, and how they contributed to promote identarian values. The seminar aims to lay bare the reception of specific materials in various textual sources, including art literature, contracts, travel guides, scientific treatises.

20 ottobre
ore 14.00-14.30
Stefano D'Ovidio (DSU), *Introduzione allo studio della materialità nell'arte*
ore 14.30-16.00
Sarah Kozlowsky (Università di Dallas/Capodimonte), *Materials and Materialities of Early Italian Panel Painting: Movement, Touch, and Transformation*
ore 16.30-18.00
Sante Guido (restauratore), *La globigerina maltese nella materia pittorica di Caravaggio e Mattia Preti*

6. ARCHEOLOGY, SETTLEMENTS AND TERRITORIAL ANALYSIS
The workshop aims to address the study of the relationship between ancient communities and their territorial context. Starting from the most recent debate on the processes that determine the birth and development of the settlements, the seminar program intends to provide students with the tools of analysis, historical, economic, social, political and cultural reconstruction essential to propose a methodologically correct reading of the investigated contexts. The chronological range extends from the prehistoric age to the late antiquity. Such studies will be carried out through different theoretical approaches and methodologies, using new technologies, applied both to on field research projects (archaeological excavations, surveys, etc.) both to laboratory in depth analyses.

17 marzo 2023, ore 9.30-12.30, a cura di Luigi Cicala e Bianca Ferrara
Luigina Tomay (Soprintendenza Archeologia Belle Arti e Paesaggio per la Basilicata), *Nel cuore del Sannio caudino: l'organizzazione dello spazio insediativo a Caudium tra l'età del Ferro e la conquista romana*
29 marzo 2023, ore 10.30-12.30, a cura di Marco Pacciarelli
Andrea Cardarelli (UniRoma1), *Gerarchia e articolazione dei sistemi territoriali: alcuni esempi*
30 marzo 2023, ore 10.30-12.30 a cura di Alessandro Naso
Tesse Stek (KNIR e Università di Leiden), *Metodi archeologici non-invasivi in paesaggi 'difficili'*
27 aprile 2023, ore 10-30, a cura di Rodolfo Brancato
Giuseppe Ceraudo (UniSalento), *Remote e proximal sensing per la ricerca topografica e archeologica. Il caso di Aquinum*

7. ART AND COLLECTING, a cura di Isabella Valente
The diaspora of the art collections (1901-1940). The workshop deals with the end of one of the most interesting seasons in the collecting of "ancient" and "contemporary art", as the 17th to 19th century art schools were indicated in the catalogues of auction sales. From the 1901 Vonwiller sale until Italy's entry in WWII, we witness the dispersion of entire art collections. At the same time, the aim of the workshop is to examine the taste of Italian upper-class collectors between the 19th and 20th centuries, with a particular focus on the large art collections.

Maggio 2023*
Julia A. Sienkewicz (Department of Fine Arts, Roanoke College, Salem Virginia), *Scultura italiana otto-novecentesca nelle collezioni americane*
Emanuela Spagnoli (DSU), *Il fondo numismatico di Francesco Maria Avellino presso la Società Napoletana di Storia Patria*
Isabella Valente (DSU), *Collezionismo privato ottocentesco. La diaspora delle grandi collezioni d'arte in Italia (1901-1940)*

8. GREEK MYTHS IN THE ROME OF AUGUSTUS, a cura di Carmela Capaldi
The figurative and literary production of the Augustan age is often conditioned by an instrumental use of Greek myth to legitimize the power of the prince. After Azio, traditional gods and heroes, who had protected Octavian on the battlefield, and new divine entities were reproduced in bronze, marble, silver, clay, and painting, ubiquitous in public and private life. Their images carry messages that, through the multiplicity of levels of interpretation of iconographic schemes, express the complex themes of imperial propaganda. This direction of study marks a move beyond the art-historical approach. The seminar aims to define the repertoire and methodological tools for a comprehensive historical, cultural and artistic evaluation of the iconographic documentation.
3 maggio 2023, ore 16.00-18.00
Carmela Capaldi (DSU), *Gli eroi fondatori: Ercole e Teseo a confronto*
4 maggio 2023, ore 15.00-17.00

Carlo Gasparri, *Sul riuso di originali greci a Roma: il frontone del tempio di Apollo Sosiano*
5 maggio 2023 (presso il Museo Archeologico Nazionale), ore 16.00-18.00
Carmela Capaldi (DSU), *Osservazioni sul programma decorativo della Basilica di Ercolano*

9. Limits and Challenges of Connoisseurship (16th to 21st Centuries), a cura di Maddalena Spagnolo
The workshop aims to investigate both the history and the methods of connoisseurship through a selection of case studies. Connoisseurship will be considered from: 1) an historical perspective, through its relationship with crucial issues in the history of art, such as the legitimacy of artistic judgment, the rise of a public of *intendenti* (later called connoisseurs), the history of collections, and the art market; 2) a methodological perspective, as one of the important critical tools of art history research. However, the seminar will also draw attention to how formal analysis, which is at the core of connoisseurship, benefits from a dialogue with other art history methods and approaches. Students are encouraged to contextualize the practice of connoisseurship in an articulated cultural framework and to explore its potential beyond the skill of defining the authorship of works of art.

27 marzo, 24 aprile, 29 maggio 2023, ore 18.30-20.00
Claudio Pizzorusso (DSU), «Senza lettura, ma con la sola vista»: esercizi di attribuzione (età moderna e contemporanea)
Ottobre 2023*
Maddalena Spagnolo (DSU), *"Come voi altri notarii che conoscete le lettere l'un da l'altra...": il ruolo degli artisti nella preistoria della* connoisseurship
David Ekserdjian (University of Leicester), *La* connoisseurship *dei disegni del Rinascimento italiano*
Francesca Marini (ISI, Florence), *Cento anni di* connoisseurship*: metodi e didattica*
Alessandra Buccheri (Accademia di Belle Arti, Palermo), Connoisseurship *e ricerca storica: questioni di metodo*

NOTE
1. Le lezioni e i seminari si terrano presso la sede del Dottorato a Via Marina 33/ Via Porta di Massa 1, salvo diversa indicazione, e/o sul seguente teams:
   https://teams.microsoft.com/l/channel/19%3aLPQbaoIzJwsRpBLRB-0kXtFAaUUA1NwPGHquVekHG3Q1%40thread.tacv2/Generale?groupId=8e66e70b-1b95-413b-8c60-b4645d04e15e&tenantId=2fcfe26a-bb62-46b0-b1e3-28f9da0c45fd
2. L'ordine dei moduli e dei seminari corrisponde alla scheda di Dottorato del 38° ciclo.
3. Per il II anno del 38° ciclo, a.a. 2023-2024, sono previsti: 1 modulo di 20 ore su *Political and Social Use of Material and Artistic Production;* 2 seminari: 1) *Project Proposal Development Training*; 2) *The Art and Architecture of Southern Italy in European Travel Accounts (16th to 19th Centuries)*. Il calendario didattico del II anno sarà pubblicato alla fine di ottobre 2023 insieme con il programma del I anno del 39° ciclo.
4. Attività formative collaterali a questo programma sono caricate sul medesimo sito web del DSU sotto forma di pdf singoli.