

Museum Archetypes and Collecting in the Ancient World

Edited by

Maia Wellington Gahtan and Donatella Pegazzano



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Museum Archetypes And Collecting In The Ancient World

Brenda Longfellow, Ellen Perry



Museum Archetypes And Collecting In The Ancient World:

Museum Archetypes and Collecting in the Ancient World Maia Wellington Gahtan, Donatella Pegazzano, 2015-03-20

Museum Archetypes and Collecting in the Ancient World offers a broad yet detailed analysis of the phenomenon of collecting in the ancient world through a museological lens. In the last two decades this has provided a basis for exciting interdisciplinary explorations by archaeologists, art historians and historians of the history of collecting. This compendium of essays by different specialists is the first general overview of the reasons why ancient civilizations from Archaic Greece to the Late Classical Early Christian period amassed objects and displayed them together in public, private and imaginary contexts. It addresses the ranges of significance these proto-museological conditions gave to the objects both in sacred and secular settings.

Museum Archetypes and Collecting in the Ancient World Maia Wellington Gahtan, Donatella Pegazzano, 2015

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The Museums and Collections of Higher Education Andrew Simpson, 2022-12-23. The Museums and Collections of Higher Education provides an analysis of the historic connections between materiality and higher education developed through diverse examples of global practice. Outlining the different value propositions that museums and collections bring to higher education, the historic link between objects, evidence and academic knowledge is examined with reference to the origin point of both types of organisation. Museums and collections bring institutional reflection, cross-disciplinary bridges, digital extension options and participatory potential. Given the two primary sources of text and object, a singular source type predisposes a knowledge system to epistemic stasis, whereas mixed sources develop the potential for epistemic disruption and possible change. Museums and collections therefore are essential in the academies of higher learning. With the many challenges confronting humanity, it is argued that connecting intellect with social action for societal change through university museums should be a contemporary manifestation of the social contract of universities. Much has been written about museums and universities, but there is little about university museums and collections. This book will interest museum scholars and practitioners, especially those unaware that university museums are at the forefront of museological creativity. It will also be of interest to academics and the growing number of leaders and managers in the modern university.

Wandlungen des Sammelns Susanne Friedrich, Jana Mangold, Susanne Rau, 2024-10-30. Das Sammeln ist als Kulturtechnik zu begreifen, die synchron verschiedene Ausprägungen kennt und diachron einem beständigen Wandel

unterliegt Sammlungen sind Resultate spezifischer Praktiken Sie spiegeln in ihrer epistemologischen und sthetischen Anordnung die kulturellen Ordnungen und Topographien ihrer Zeit wodurch sie Wissensr ume ab und ausbilden Die Beitr ger innen dieses Readers fokussieren auf sammlungsbezogene Wissens und Kulturgeschichten und etablieren damit eine interdisziplin re kulturwissenschaftliche Sammlungsforschung ein innovativer Ansatz der sammlungs und kulturgeschichtliche Zusammenh nge multiperspektivisch sichtbar macht

Monumenta Graeca et Romana: Museum archetypes and collecting in the ancient world H. F. Mussche,1963

Classical Art Caroline Vout,2018-05-29 How did the statues of ancient Greece wind up dictating art history in the West How did the material culture of the Greeks and Romans come to be seen as classical and as art What does classical art mean across time and place In this ambitious richly illustrated book art historian and classicist Caroline Vout provides an original history of how classical art has been continuously redefined over the millennia as it has found itself in new contexts and cultures All of this raises the question of classical art s future What we call classical art did not simply appear in ancient Rome or in the Renaissance or in the eighteenth century Academy Endlessly repackaged and revered or rebuked Greek and Roman artifacts have gathered an amazing array of values both positive and negative in each new historical period even as these objects themselves have reshaped their surroundings Vout shows how this process began in antiquity as Greeks of the Hellenistic period transformed the art of fifth century Greece and continued through the Roman empire Constantinople European court societies the neoclassical English country house and the nineteenth century up to the modern museum A unique exploration of how each period of Western culture has transformed Greek and Roman antiquities and in turn been transformed by them this book revolutionizes our understanding of what classical art has meant and continues to mean

Monographic Exhibitions and the History of Art Maia Wellington Gahtan,Donatella Pegazzano,2018-02-19 This edited collection traces the impact of monographic exhibitions on the discipline of art history from the first examples in the late eighteenth century through the present Roughly falling into three genres retrospectives of living artists retrospectives of recently deceased artists and monographic exhibitions of Old Masters specialists examine examples of each genre within their social cultural political and economic contexts Exhibitions covered include Nathaniel Hone s 1775 exhibition the Holbein Exhibition of 1871 the Courbet retrospective of 1882 Titian s exhibition in Venice Poussin s Louvre retrospective of 1960 and El Greco s anniversaty exhibitions of 2014

Reading Greek and Hellenistic-Roman Spolia ,2023-11-13 Plundering and taking home precious objects from a defeated enemy was a widespread activity in the Greek and Hellenistic Roman world In this volume literary critics historians and archaeologists join forces in investigating this phenomenon in terms of appropriation and cultural change In depth interpretations of famous ancient spoliations like that of the Greeks after Plataea or the Romans after the capture of Jerusalem reveal a fascinating paradox while the material record shows an eager incorporation of new objects the texts display abhorrence of the negative effects they were thought to bring along As this volume demonstrates both reactions

testify to the crucial innovative impact objects from abroad may have **Roman Artists, Patrons, and Public Consumption** Brenda Longfellow, Ellen Perry, 2018 A fascinating shift toward more nuanced interpretations of Roman art that look at different kinds of social knowledge and local contexts *Antiquities* Maxwell Lincoln Anderson, 2017 The destruction of ancient monuments by the Taliban and the Islamic State have shocked observers worldwide Art historian Maxwell Anderson's *Antiquities* What Everyone Needs to Know R analyzes continuing threats to our heritage as well as a balanced account of treaties and laws collections past and present forgeries and other controversial issues *Antiquities* explores the legal practical and moral choices we face when confronting antiquities in a museum gallery shop window or for sale on the Internet *Golden Excess* Eric R. Varner, 2025-02-19 *Golden Excess* Art and the Aesthetics of the Incredible in Neronian Rome is the first monograph to offer a full art historical synthesis of the rich archaeological and monumental evidence for Nero's remarkable principate An outsized and innovative artistic program emerges informed by aesthetics of excess the grotesque and learned luxury that rivals the cultural achievements of Rome's first emperor Augustus and stands in stark contrast to the universally negative and disparaging accounts of Nero in ancient authors Indeed Neronian Rome witnessed an astonishing efflorescence in the arts whose lasting effects still resonate **Von Paolo Giovio bis Johannes Latomus** Hartmut Wulfram, Matthias Adrian Baltas, 2025-03-03 Der italienische Humanist und Historiker Paolo Giovio schuf mit seinen *Elogia virorum literis illustrium* 1546 eine faszinierende Sammlung an Kurz Biographien berühmter zeitgenössischer Gelehrter die nicht nur aufgrund ihrer Fülle an anekdotischen Informationen zu Größen wie Giovanni Boccaccio Angelo Poliziano oder Thomas Morus beeindruckten Im Zusammenwirken mit den beigegebenen Vers Epigrammen zeichnete Giovio darüber hinaus Charakterbilder und betrieb Literaturkritik Auf diese Weise verlieh er seiner Sammlung an Portraithildnissen für welche die Texte ursprünglich als Beischriften bestimmt waren ein bis heute andauerndes Nachleben und prägte nebenbei unseren modernen Museumsbegriff Zu der intermediären Dimension gesellen sich Bezugnahmen auf die antike und humanistische Literatur sowie Verknüpfungen zwischen den einzelnen Teilen des Werkes nicht zuletzt durch die Eingriffe und Erweiterungen die der flämische Kleriker und Literat Johannes Latomus ab der zweiten Edition der *Elogia* 1557 vornahm

Old Names, New Peoples: Listing Ethnonyms in Late Antiquity Salvatore Lippardo, 2023-10-30 No people is nameless and lists of words are as old as writing systems And yet both subjects can appear unpromising to historians This volume shows the contrary by examining the various meanings and functions of ethnonyms in Late Antiquity added to catalogues of provinces they reflect the political messages and the regulating power of the imperial bureaucracy included in schoolbooks they mirror educational practices and reveal the geographical and ethnic landscapes taught at school placed on a map they help make sense of the world in times of transition *A Cultural History of Color in Antiquity* David Wharton, 2022-08-31 *A Cultural History of Color in Antiquity* covers the period 3000 BCE to 500 CE Although the smooth white marbles of Classical sculpture and architecture lull us into thinking that the color world of the ancient Greeks and

Romans was restrained and monochromatic nothing could be further from the truth Classical archaeologists are rapidly uncovering and restoring the vivid polychrome nature of the ancient built environment At the same time new understandings of ancient color cognition and language have unlocked insights into the ways often unfamiliar and strange to us that ancient peoples thought and spoke about color Color shapes an individual's experience of the world and also how society gives particular spaces objects and moments meaning The 6 volume set of the Cultural History of Color examines how color has been created traded used and interpreted over the last 5000 years The themes covered in each volume are color philosophy and science color technology and trade power and identity religion and ritual body and clothing language and psychology literature and the performing arts art architecture and interiors and artefacts David Wharton is Associate Professor of Classical Studies at the University of North Carolina at Greensboro USA Volume 1 in the Cultural History of Color set General Editors Carole P Biggam and Kirsten Wolf

Empire of Images Alyson Roy, 2024-04-01 Rome was an empire of images especially images that bolstered their imperial identity Visual and material items portraying battles myths captives trophies and triumphal parades were particularly important across the Roman empire But where did these images originate and what shaped them Empire of Images explores the development of the Roman visual language of power in the Republic in Iberian Peninsula the Gallic provinces and Greece and Macedonia centering the development of imperial imagery in overseas conquest Drawing on a range of material evidence this book argues that Roman imperial imagery developed through prolonged interaction with and adaptation by subjugated peoples Despite their starring role in Roman imagery the populations of Rome's provinces continuously reinterpreted and reimagined Roman images of power to navigate their membership in the new imperial community and in doing so contributed to the creation of a universal visual language that continues to shape how Rome is understood

Bronze Monsters and the Cultures of Wonder Nassos Papalexandrou, 2021-11-23 The eighth and seventh centuries BCE were a time of flourishing exchange between the Mediterranean and the Near East One of the period's key imports to the Hellenic and Italic worlds was the image of the griffin a mythical monster that usually possesses the body of a lion and the head of an eagle In particular bronze cauldrons bore griffin protomes figurative attachments showing the neck and head of the beast Crafted in fine detail the protomes were made to appear full of vigor transfixing viewers Bronze Monsters and the Cultures of Wonder takes griffin cauldrons as case studies in the shifting material and visual universes of preclassical antiquity arguing that they were perceived as lifelike monsters that introduced the illusion of verisimilitude to Mediterranean arts The objects were placed in the tombs of the wealthy Italy Cyprus and in sanctuaries Greece creating fantastical environments akin to later cabinets of curiosities Yet griffin cauldrons were accessible only to elites ensuring that the new experience of visuality they fostered was itself a symbol of status Focusing on the sensory encounter of this new visuality Nassos Papalexandrou shows how spaces made wondrous fostered novel subjectivities and social distinctions

Handbook of Ancient Afro-Eurasian Economies Sitta von

Reden,2021-12-20 The second volume of the Handbook describes different extractive economies in the world regions that have been outlined in the first volume A wide range of economic actors from kings and armies to cities and producers are discussed within different imperial settings as well as the tools which enabled and constrained economic outcomes A central focus are nodes of consumption that are visible in the archaeological and textual records of royal capitals cities religious centers and armies that were stationed in some cases permanently in imperial frontier zones Complementary to the multipolar concentrations of consumption are the fiscal tributary structures of the empires vis vis other institutions that had the capacity to extract mobilize and concentrate resources and wealth Larger volumes of state issued coinage in various metals show the new role of coinage in taxation local economic activities and social practices even where textual evidence is absent Given the overwhelming importance of agriculture the volume also analyses forms of agrarian development especially around cities and in imperial frontier zones Special consideration is given to road and water management systems for which there is now sufficient archaeological and documentary evidence to enable cross disciplinary comparative research

Flavian Responses to Nero's Rome Mark Heerink, Esther Meijer, 2025-10-01 In this interdisciplinary volume a team of classicists historians and archaeologists examines how the memory of the infamous emperor Nero was negotiated in different contexts and by different people during the ensuing Flavian age of imperial Rome The contributions show different Flavian responses to Nero s complicated legacy while some aspects of his memory were reinforced others were erased Emphasizing the constant and diverse nature of this negotiation this book proposes a nuanced interpretation of both the Flavian age itself and its relation to Nero s Rome By combining the study of these strategies with architectural approaches archaeology and memory studies this volume offers a multifaceted picture of Roman civilization at a crucial turning point and as such will have something to offer anyone interested in classics ancient history and archaeology

The Origins of the Exhibition Space (1450-1750) Pamela Bianchi, 2025-10-01 Before the first purpose designed exhibition spaces and painting exhibitions emerged showing art was mainly related to the habit of dressing up spaces for political commemorations religious festivals and marketing strategies Palaces cloisters fa ades squares and shops became temporary and privileged venues for art display where sociability was performed and the idea of exhibition developed What were those places and events What aesthetic cultural social and political discourses intersected with the early idea of exhibition space How did displaying art shape a new vocabulary within these events and conversely how have these occasions conditioned exhibiting practices This book traces the origins of the exhibition space by studying its visual and written imagery in the early modern period It reconsiders events and habits that contributed to shaping the imagery of the exhibition space and to defining exhibition making practices exploring micro histories and long term changes

The Oxford Handbook of Early Christian Archaeology David K. Pettegrew, William Rodney Caraher, Thomas W. Davis, 2019 This handbook brings together work by leading scholars of the archaeology of early Christianity in the Mediterranean and surrounding regions The 34 essays to this volume ground the

history culture and society of the first seven centuries of Christianity in the latest currents of archaeological method theory and research

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