

## Contextualizing South Italian Red-Figure Pottery – the Case of Apulia

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### Abstracts

#### ***“The Illustrious Collection of Messrs Jatta of Ruvo”*: the Collection, the Materials, the City** Carmela Roscino (University of Bari)

Starting from 1820, the brothers Giulio and Giovanni Jatta, and later Giovanni Jatta senior, dedicated themselves to the selective collection of an impressive quantity of painted vases and many other archaeological materials found mainly in their city, Ruvo di Puglia, where an increasingly feverish activity of research and plundering of the precious documents of a glorious past was developing. Thus was born one of the most famous and eminent archaeological collections in the whole world. Still today, it is an international reference point for specialists and enthusiasts, which keeps intact its original nineteenth-century physiognomy while opening up to more current approaches to the study and enhancement of materials. Of the complex history of the Jatta Collection (since 1993 National Museum), the communication aims to offer a synthetic reading from various perspectives, from development to composition, from the documentary potential of its objects to the possibilities of investigation on their contexts of origin.

#### ***The Capece Latro Collection in the National Museum of Denmark: History and Question of Archaeological Provenance***

Stine Schierup (National Museum, Copenhagen)

The collection of Italiote red-figure pottery previously in the possession of the renowned Archbishop of Taranto, Giuseppe Capece Latro (1744-1836), was bought in the early 1820s by the Danish Prince Christian Frederik (later King Christian VIII). Around 60 of these vessels can be ascribed to red-figure workshops in Lucania and Apulia. At the time of the acquisition the far majority of these vessels had no specified information on their archaeological provenance, and it was furthermore acknowledged that restoration had been performed on a significant number of these pieces. The aim of this paper is to outline the history of the Capece Latro collection and to discuss – with an emphasis on the question of archaeological provenance – the information given in the archival sources relating to this assemblage. Through selected examples it will furthermore be discussed what methods can be applied to approach a more profound understanding of the context of these vessels.

#### ***Looking for the Lost Contexts of Denon's Collection of "Etruscan vases"***

Evelyne Prioux (French National Center of Scientific Research, UMR 70 7041 ArScAn)

The ACuTe Project ("Antiquity in a Cup of Tea") consists in an extensive study of the 525 vases of Dominique Vivant Denon's collection that Louis XVI acquired in 1786 and stored "temporarily" in the Royal Porcelain Manufacture of Sèvres. Most of the vases are still kept in Sèvres today, but have been the object of very little scholarly attention. The ACuTe Project intends to establish, whenever possible, the provenances of Denon's vases. Two methods have been followed. One of them consists in comparing the Sèvres vases with the funerary material of recently discovered and well-documented tombs: this allows us to establish probable areas of provenance, thanks to formal comparisons and to attributions to given workshops or

painters. Another method consists in exploring 18th and early 19th century publications and archival documents that sometimes provide us with hints on the original contexts of Denon's discoveries. Another crucial document is the map of Denon's travels that can be found in Saint-Non's *Voyage pittoresque de l'Italie*. It appears that Denon's collection brings together vases discovered in Daunia (especially Lucera), in coastal Peucetia (in the area of Bari), and in Campania. A dozen of vases were bought from the Mastrilli collection and are even illustrated in the *Spiega di vasi antichi* of Felice Maria Mastrilli (Getty manuscript).

### ***Application of Satellite Images for Detection of Illegal Excavation in Puglia (Italy)***

Fabio Fabrizio (University of Salento, Lecce)

The research was conducted on the whole region of Puglia (South of Italy), with particular attention to areas of Tavoliere - Foggia (Arpi, Salapia, Siponto). The purpose is to provide an overview on the phenomenon of illegal excavations in Apulia through consultation, photo-interpretation, georeferencing systematic aerial photographs, historical and recent, and satellite images. In particular, the systematic work of photo-interpretation was carried out on strips of historical aerial photo, orthophotos and finally on satellite images through open source programs such as Google Earth, Bing Maps, Flash Earth.

The need and necessity of a real technological accretion, acted to monitoring and protecting our territory, it has become, in the last decade, a new research foundation. This necessity regards even to the activation of appropriate politics of monitoring, control and maintenance, fundamentals for the conservation and valorisation of the cultural heritage and its fruition by community. Among the first platforms used in archaeological environment via Satellite imaging high resolution there is QuickBird.

The happening of systematic abusive excavations and related clandestine commerce of ancient relics has assumed dimensions hitherto unknown; because of this, indeed, in recent decades, historical evidences of inestimable value are being lost.

The Tavoliere, with his 4000km<sup>2</sup>, is the most extended level plain of the whole nation. Various hydric flows-courses as the Cervaro, the Ofanto, the Carapelle, the Candellaro, numerous torrential systems coming from the Massif of Gargano and from the Daunian Subappennino, and the proximity of-nearby Adriatic Sea, have enabled, in the centuries, the intensive presence of human settlements, developing, important trade networks thanks to the conjunction of economical activities - based on territorial resources such as cereal-growing, transhumance, processing of wool, salt collection and distribution – who give-back us a series of attestations which boast an high level of material culture.

### ***"Recontextualizing" Figurative Pottery in Arpi***

Marcella Leone & Priscilla Munzi (Centre Jean Bérard/CNRS-EFR), Claude Pouzadoux (University Paris Nanterre, Paris) & Italo Muntoni (SABAP BAT-FG), Salvatore Patete (formerly SABAP BAT-FG)

An emblematic case of clandestine excavations, as Marina Mazzei well pointed out in the exhibition organized with Daniel Graepler in 1996, *Provenienza: sconosciuta!*, the Arpi settlement offers an opportunity to reflect on the methods, tools and objectives of recontextualization. The project initiated in 2014 by the Centre Jean Bérard and the University of Salerno with the Soprintendenza Archeologia, Belle Arti e Paesaggio for the Provinces of Barletta-Andria-Trani and Foggia, aimed at georeferencing the different excavation interventions conducted over time and studying the domestic and funerary contexts for the reconstruction of the city, has made it possible to increase our knowledge about the attestations,

the associations, the function and the circulation of the different ceramic productions in their last context of use, highlighting, unfortunately, also the important destruction of data due to illicit excavations. The knowledge framework established through the work of F. Tinè Bertocchi, E.M. De Juliis and M. Mazzei has recently been completed and expanded thanks to the recovery of old and new contexts, the restoration and study of objects, and their inclusion in both the chronotypology of the Arpanian tombs and the stratigraphy of the site.

The intervention aims to propose an updated synthesis of the existing documentation that offers new perspectives on the relations between producers and costumers in Arpi and allows us to specify the steps of the cultural evolution of the Arpanian society between the end of the 4th and the first decades of the 3rd century BC. The final aim is to update the cartography of the painters and workshops present in Arpi in which to attempt to 'recontextualize' some of the numerous vases dispersed on art market, acquired by collectors and resold to museums outside Italy. One thinks of the well-known example of the volute krater attributed to the Painter of Arpi now at the Tampa Museum in Florida from the Tomb of the Vase of the Niobids and of which a fragment is preserved at the Civic Museum of Foggia. There are numerous artifacts among those recently recovered and fortunately being studied at Aarhus University in Denmark that could perhaps find a context of provenance. The project to create a "Museum of Saved Art" in Foggia for the recovered vases could provide a good place for valorising the recovery of these contexts.

***Recontextualising Illicit Antiquities: the Apulian Red-figured Vases: Two Volute Kraters by the Arpi Painter from the Illegal Art Trade***

Marie H el ene van de Ven (Aarhus University)

In 2014, the Swiss police found a collection of forty-five crates of archaeological material excavated illegally in Italy in a Genevan warehouse owned by Robin Symes, a notorious art dealer part of the international illicit trade network discovered in the 1990s. The material was returned to Rome in 2016, and the ceramic material was deposited as a long-term loan at Aarhus University in 2018 to study the fragments and find ways to restore the archaeology of these objects that have lost their contexts due to illegal excavations and trade. The material stored in the warehouse contained 1500 fragments of Lucanian, Athenian and Apulian pottery. Twenty-eight vases have been reconstructed out of these fragments, of which there are a few likely assemblages. This paper will present the discovery of the material, a thorough analysis and attribution of two Apulian volute kraters by the Arpi painter and the approaches to their archaeological recontextualisation.

***La Rondine d'Inverno: A. D. Trendall and the Trendall Archive***

Gillian Shepherd (La Trobe University, Melbourne)

This paper will focus on the work of A.D. Trendall and the formation, current state and future of his photographic archive (c. 40,000 images) of South Italian pottery, of which by far the largest section relates to Apulian vases. This archive, built up over decades through regular visits to Italy and museum/collector contacts, underpinned Trendall's fundamental studies of South Italian pottery in far-away Australia, especially his work with the late Alexander Cambitoglou on Apulian products. The Trendall Archive remains a critical tool for scholars, but its location in Melbourne presents a significant obstacle and its research versatility is restricted through its arrangement by fabric and vase-painter attribution. These limitations on the accessibility of the Trendall Archive are currently being addressed through innovative approaches to image digitisation and text-data merges at La Trobe University – converting a

private and at times idiosyncratic archive into a globally accessible resource for the 21<sup>st</sup> century.

### ***Cataloging Vase Contexts? Old and new Finds in the CVA***

Stefan Schmidt (Bavarian Academy of Sciences and Humanities, Munich)

CVA seems not the first reference to look for contexts of Apulian vases. The aim of the corpus is the complete publication of museum inventories of painted pottery. Since the great majority of the museum objects has neither provenance nor an archaeological context, the catalogue is organized by ware and shape. Nevertheless, collecting history may hint to old excavation contexts for some of the vases. The well-known documentation on the collection of Caroline Murat for instance helps to contextualize some prominent vessels of the Munich Antikensammlungen. Even for some later acquisitions, the vases are said to come from the same find spot. All this will be mentioned in the catalogue entries for the respective vases and if necessary, in a separate appendix to the CVA volume. For museum display, such contexts seem to be only decisive when most of the vases belonging to one grave are kept in the same museum. This is the case with the recently restored complex from Ceglie and maybe with the so-called Tomba Giuliani in the Berlin Antikensammlung. Making the original context visible is highly appropriate in these cases. The Munich vase groups, however, are only a minor part of the original grave furnishing. A new reconstruction of the Hypogeum Monterisi Rossignoli in Munich with all its vases, as once existing in the Naples palace of Caroline Murat, is desirable, but no longer possible.

### ***Feminicon : Digitalizing Collections and Encoding Italiote Iconography***

Fabien Bièvre-Perrin (Université de Lorraine, HisCant-MA)

Launched in 2020 at the Centre Jean Bérard in the framework of a European Marie Curie funding (Grant agreement ID: 891118), the Feminicon project aims to explore the modalities of feminine and women's representation in Greek and indigenous ceramic from South Italy, and their influence on coastal Illyria from 6th to 3rd centuries BC. Digital Tools are crucial to the project as they are used to collate the data and make them available online (via an Omeka S), create a new visual documentation under Creative Commons licences (within the limits of the law and in the framework of agreements with museums), encode the iconography (through a specialized thesaurus and a specific language) and conduct quantitative and network analyses (mostly with RStudio and Gephi). The objective is, of course, to carry out the Feminicon research project, but also to make available to the scientific community the tools used for quantitative analysis as well as a new online collaborative tool:

<https://magnagrecia.huma-num.fr/s/feminicon/> In addition to the fact that the data is partly freely available online without the need to log in, limited access has already been granted to several researchers. They can create new records or enrich existing ones with new data, upload new images (private if they are copyrighted or non-distributable or public if the law allows it), enrich the vocabulary of the thesaurus and launch quantitative analyses on their own corpus.

### ***3D scanning of Apulian Vases – a Tool for Contextualizing?***

Vinnie Nørskov (Aarhus University)

The fragments of Apulian vases seized from the warehouse of Robin Symes in Geneva in 2014 are in a very fragmented state with less than 50 percent of the vases preserved. Thus, the

vases cannot be physically restored without very substantial additions. With financial support from the Carlsberg Foundation, we are instead applying digital 3D reconstructions. The purpose of the digital 3D reconstructions is threefold, as it enables digital conservation, digital communication but also opens new ways of recontextualization. The paper presents the status of the digitalization that is still in the beginning and discusses ways of using these reconstructions as tools to connect these objects without archaeological context to possible find spots in Apulia.

***(Re)contextualizing Red-Figure Apulian Pottery from the Genoviva Hypogeum in Taranto: A Urban Early Hellenistic Case Study***

Lorenzo Mancini (Ministry of Culture), Daniele Zumerle (Italian School of Archaeological at Athens)

The National Archaeological Museum of Taranto has lately been supporting the study of several contexts dug in the last century and still unpublished. Among these contexts, one of the most interesting is the Genoviva Hypogeum, a chamber tomb used between the last decades of the 4<sup>th</sup> and the first quarter of the 3<sup>rd</sup> century BC. The fragments of Apulian red-figure vases brought to light from the filling layers of the tomb, belonging to different painters of the Middle Apulian phase, provide us with new information about the circulation of figured pottery in the urban context of Taranto during the early Hellenistic period, as well as important clues on the Greek customers' choices and preferences. This paper attempts to address some of the main themes involved in the study of Apulian red-figure pottery, such as markets, workshops, functions and imagery, as a result of a thoroughly contextualization of the evidence from the field, which will result in an innovative display proposal of the materials from the Genoviva Hypogeum in the forthcoming renewal of the exhibition itinerary of the National Archaeological Museum of Taranto.

***The tombs of Metaponto***

Francesca Silvestrelli (University of Salento)

Consumption of figured pottery in Metapontum and its chora is mainly associated with funerary areas and sanctuaries. However, while much attention has been paid to the second half of the 5<sup>th</sup> and the early 4<sup>th</sup> century, the evidence concerning the following decades has largely been ignored. Recently excavated funerary contexts, together with the re-examination of contexts for which descriptions were never published, add new evidence. The occurrence of vases from workshops such as those of the Tarporley, the Long Overfalls Group, the Ilioupersis workshop and to the Circle of the Darius and Underworld Painters confirm the continuity of its use for the entire 4<sup>th</sup> century BC and set in a different framework the already underlined progressive transformation of the Metapontine tradition with the adoption of schemes, themes, shapes and stylistic elements normally perceived as Apulian.

***Apulian red-figure vases in sacred spaces***

Giuseppina Gadaleta (University of Bari)

Despite the serious lack of data concerning places of discovery and contexts in which figured vases have been discovered, more correct indications in recent editions reinforce our knowledge of the role that these vases played in spaces in which they were used.

Updating the news relating to Apulian red-figure pottery, a new mapping of the contexts emerges, which reveals the presence of products from Apulian workshops both in the sanctuaries and in certain other spaces of residential areas intended for religious activities, a fact that was previously much less perceptible in specialized studies. A multivariate analysis of these data makes it possible to obtain increasingly significant observations about the preference given, for this non-funerary ritual use, to certain vase shapes, in relation both to the function and to the performative potential of the shapes themselves. Aim of this paper is to highlight the importance of the set-up of a large, constantly updated and shared database, using a standardized language consistent with the main research questions about red-figure pottery. At the same time, we will focus on the observations that can derive from such a structured approach, with reference to some vase shapes which seem to overcome the more usual and apparently almost exclusive funeral destination and to populate also different spaces in which ritual actions took place.

### ***Apulian Red-figure Pottery from Funerary Contexts. The Case of Pisticci***

Lucia Lecce (Humboldt-Universität zu Berlin)

The importance of the necropolis of Pisticci and its “beautiful painted vases” has been recognised since the nineteenth century, when travelers and scholars such as F. Lenormant and A. Lombardi wrote about the impressive number of burials scattered all over the hill. Tombs have been randomly found during construction and engineering works, yielding numerous significant vases. Despite these finds, little attention has been paid to the funerary contexts and the figured ware consumption of this site.

The Italic settlement of Pisticci is located on the top of a hill system, 389m above sea level between the Basento and Cavone rivers, 26 km inland from the Ionian coastline of modern Basilicata. The site neighbours the Greek colony of Metaponto and the relationship between the two cities sheds light on the dynamics of import, local production and consumption of figured ware in Southern Italy.

In this paper I will present an overview of the archaeological record, the location of the necropolis, and the development of Apulian Red-figure pottery. In particular, I will focus on two funerary contexts located on the southeastern slope of the modern village of Pisticci, on the hill of Casale near the modern cemetery. Tombs 1 and 2, excavated during construction works in 1986, provide interesting insights into the dynamics of consumption, distribution and collaboration of the so-called Apulian artisans (e.g. the Parasol and McDaniel Painters, whose definition and range of activity has been recently re-discussed), as well as the role that Apulian figured pottery played within the funerary contexts of Italic populations living at the border of the Western Greek world in the early phases of the 4<sup>th</sup> century BC.

### ***Contextualising Red-figured Pottery at Locri Epizephyrii: Remarks on the Diffusion in the Inhabited Area***

Diego Elia (University of Turin)

The evidence of South Italian red-figured pottery from the excavations conducted in various parts of the inhabited area of Locri Epizephyrii during the second half of the 20th century has remained almost completely unpublished up to now. This lack of interest is mainly due to its fragmentary state and to the limited conservation of the figurative scenes, which discouraged any attribution approach. The study conducted in the last few years - and still in progress - has instead made it possible to trace many of these fragments back to the areas of production and - above all - to recognize the specific vase shapes they belonged to. Although the precise contexts

of discovery can rarely be recovered, this new evidence provides important elements to the knowledge of the circulation of South Italian figured pottery at Locri Epizephyrii during the 4th century BC, and now allows us to draw a picture of the presence of these products even outside the funerary areas.

### ***Construction of Identities in Daunia: Some Examples of Mortuary Practices.***

Marisa Corrente (formerly SABAP città metropolitana Bari)

This paper provides an overview of the daunian archaeology, highlighting materials that make it unique in a *long durée* perspective. Site-specific case studies have emphasized their individual histories, demonstrating that interactions may have formed personal, communal, or political identities. The level of integration of communities is a better indicator of the level of complexity and “urbanization” than scale or size. The analysis of mortuary rituals in the archaeological record defined inequalities in access to production and consumption among the living. The sense of the connections between household evidences confirm the political hegemony imposed the metropolis’ elites to this territory. Exploring ancient cultural identity, his paper proposes a relational perspective that examines changing mortuary regional practices in various ritual domains. Data from excavations are used to demonstrate that mortuary practices in the region display strategies of social competition and emulation within local communities. This paper seeks to add to our understanding of the movement of resources focusing on inter-city socio-economic relationships and re-investigate different stages of transformation and evolution.

### **Archaeometry Used for the Identification of Production Areas**

Annarosa Mangone (University of Bari), and Italo Maria Muntoni (SABAP-BAT-FG)

Apulian red figure pottery, dating back to the 4<sup>th</sup> centuries BC and coming from some sites among the most relevant in Apulia (Southern Italy), have been characterized from the physical-chemical, mineralogical and morphological points of view. The objectives of the archaeometric study were to search for some peculiar features in Apulian production, in terms of raw materials and production technologies, that could allow a differentiation of Apulian production from Attic one, in the first place, and within Apulian production itself between the different production areas.

Elemental chemical composition of ceramic bodies has been obtained by atomic spectroscopies (AAS, ICP-OES, ICPMS), X-ray fluorescence spectroscopy (XRF), laser ablation inductively coupled plasma mass spectrometry (LA-ICPMS). Compositional data (major, minor and traces elements) have been treated by multivariate statistical treatments in order to find clusters distinguishable for provenance and manufacturing processes. Mineralogical composition of the pastes was obtained by OM, SEM-EDS and X-ray diffraction (XRD). Technological features and nature of coatings were identified by OM, SEM-EDS, FTIR-ATR and Raman spectroscopies.

The results obtained from the statistical treatment of compositional data and the comparison with data from Attic samples showed that it is possible to discriminate between Apulian and Attic production, allowing to identify imported and locally produced objects. Excluding imported samples, all the others analyzed Apulian finds are grouped into three distinct clusters that follow the ancient division of Apulia (Peucetia, Messapia and Daunia), proving the existence of a polycentric production. Within each cluster, further clustering of samples according to site of origin can be observed. Moreover, for sites for which some indicators of production were available, such as Taranto, or clay samples collected in the areas around the

site, such as Arpi, archaeometric analyses allowed us to confirm the local manufacture of artefacts and obtain indications of the sources of raw material supply.

The results of the analysis showed that the Attic and Apulian production technologies also differed. Perhaps familiarity, rather than real and proper continuity with the Attic pottery tradition, would explain the analytical results.

With regard to red surfaces, investigations highlighted the coexistence of two different production technologies in Apulia during the 4<sup>th</sup> century BC. Certain vases were produced with the “classic” Attic technology, others with a different technology, which involves a treatment of the vase surface different in the three production areas (application of a clayey engobe layer, of a clayey layer added with Fe oxides, and of a miltos layer).

Regarding Apulian black surfaces, the use of two different clays for black gloss and ceramic body must be hypothesised. In particular, the use of the finest fraction of terra rossa -very common raw material throughout Apulia and therefore easily available - agrees with our data.

### ***Apulian Vases in Malibu***

David Saunders (J.P. Getty Museum)

The J. Paul Getty Museum’s holdings of Apulian figure-decorated pottery offer rich material for the study of painters and workshops, shapes and functions, as well as a broad array of iconographical subjects. But there are other lines of enquiry – and opportunities for public engagement – that are limited given that these vessels and fragments were acquired through dealers and the art market during the second half of the twentieth century. Two recent exhibitions at the Getty Villa - *Dangerous Perfection: Funerary Vases from Southern Italy* (2014) and *Underworld: Imagining the Afterlife* (2018) - demonstrate how collaborative conservation projects (with the Antikensammlung in Berlin and the Museo Archeologico Nazionale di Napoli, respectively) offered opportunities to address themes that are otherwise underserved by our own collection, such as ancient burial contexts and nineteenth-century restoration practices. In considering some of the display strategies involved, I embed discussion of these two exhibitions into a broader account of Apulian pottery at the Getty, one that acknowledges a history of acquisition and deaccession, as well as shifting strategies for presenting, publishing, and interpreting our collection.

### ***Re-contextualising Pottery through Collection’s Histories: Apulian Vases in Newcastle***

Sally Waite (Newcastle University)

Object biographies or itineraries offer one way of re-contextualising vases, particularly in a museum setting. In this paper, I will explore the biographies of two Apulian kraters now part of the Shefton Collection in the Great North Museum, Newcastle upon Tyne. The vases shed light on their changing social context and my focus is on the different ways of seeing that can be traced over time. The first vase (TWCMS G12755), an Apulian red-figure bell krater, dates to the early fourth century BC and is attributed to the Tarporley Painter. The second vase (TWCMS G12752), another red-figure bell krater close to the Tarporley Painter, dates to the late fifth/early fourth century BC. Using these two vases as case studies, I will consider how context affects viewing and the creation of meaning. I will conclude with a discussion of way in which the two vases are currently displayed in the Shefton Gallery.

### ***Jatta National Museum: a Collection and its Story***



Claudia Lucchese (Ministero della Cultura – Direzione Regionale Musei Puglia – Direttrice Museo Nazionale Jatta di Ruvo di Puglia)

Giovanni Jatta senior (1767-1844), a law specialist, and his brother Giulio (1755-1836), devoted to a military career, began collecting ancient vases in the early 1820s. Their interest in antiquities, especially in ceramics, is part of the greater attention that the educated classes of southern Italy paid to the evidence of their own past, which also became evident as important private collections were assembled. The two Jatta brothers and, after Giulio's death, Giovanni with his sister-in-law Giulia Viesti and her son Giovanni Jatta junior, obtained the pieces of their collection resorting to two main channels: on the one hand they recovered the artifacts that emerged from the subsoil of their native Ruvo and from around as a result of excavations; on the other hand they purchased objects in the antique market at Naples, a major European centre for the antiques trade back then. In the 1840 Giovanni senior decided to construct Palazzo Jatta and, from the earliest stage of planning some rooms were arranged to welcome the future family Museum. In the intentions of the commissioners the opening of the Museum in Ruvo was supposed to pay tribute to the cultural prestige of the family that had founded it as well as honour the moral commitment Giovanni had made to the city's entire community himself, allowing the public access back to what would have otherwise been dispersed in the antique market.

Giovanni junior displayed the items in the new Museum using a criterion that highlighted their aesthetic value: the specimens considered carelessly manufactured and decorated were arranged in the forts room, whereas the pieces regarded as having better quality in ornament and figure painting-technique were displayed in the following rooms.

### ***South Italian Pottery in the Veneto Museum Collection***

Monica Salvadori, Monica Baggio, Luca Zamparo (University of Padua)

This work is part of the activities of the MemO Project, “The Memory of Objects. A multidisciplinary approach to the study, digitalisation and value-enhancement of Greek and South Italian pottery in Veneto”, supported by the Fondazione Cassa di Risparmio di Padova e Rovigo in the framework of the call for proposals “Projects of Excellence 2017”. This project arises from the consciousness of the significant presence of Magna-Greek vases in the main museum collections in Veneto, which have become, at least in some cases, “recipients of private collections” over the years. The MemO Project aims to study and valorise the archaeological collections preserved in Veneto, whose social and cultural role is very important, both for the history of the classical world and for the search for our identity in the contemporary age.

Venice and the Veneto Region witnessed a very early form of South Italian-vase collecting, the dynamics of which are declined in different ways, depending on the cultural and economic potential of the collectors. On this occasion, through a number of case studies (Padua: Marco Mantova Benavides Collection and Merlin Collection; Venice: Zulian Collection; Bassano del Grappa: Chini Collection; Torcello: Museum Collection), we propose a framework for the valorisation of the objects included in the collections, in order to recompose the processes of their formation within the historical framework of reference.