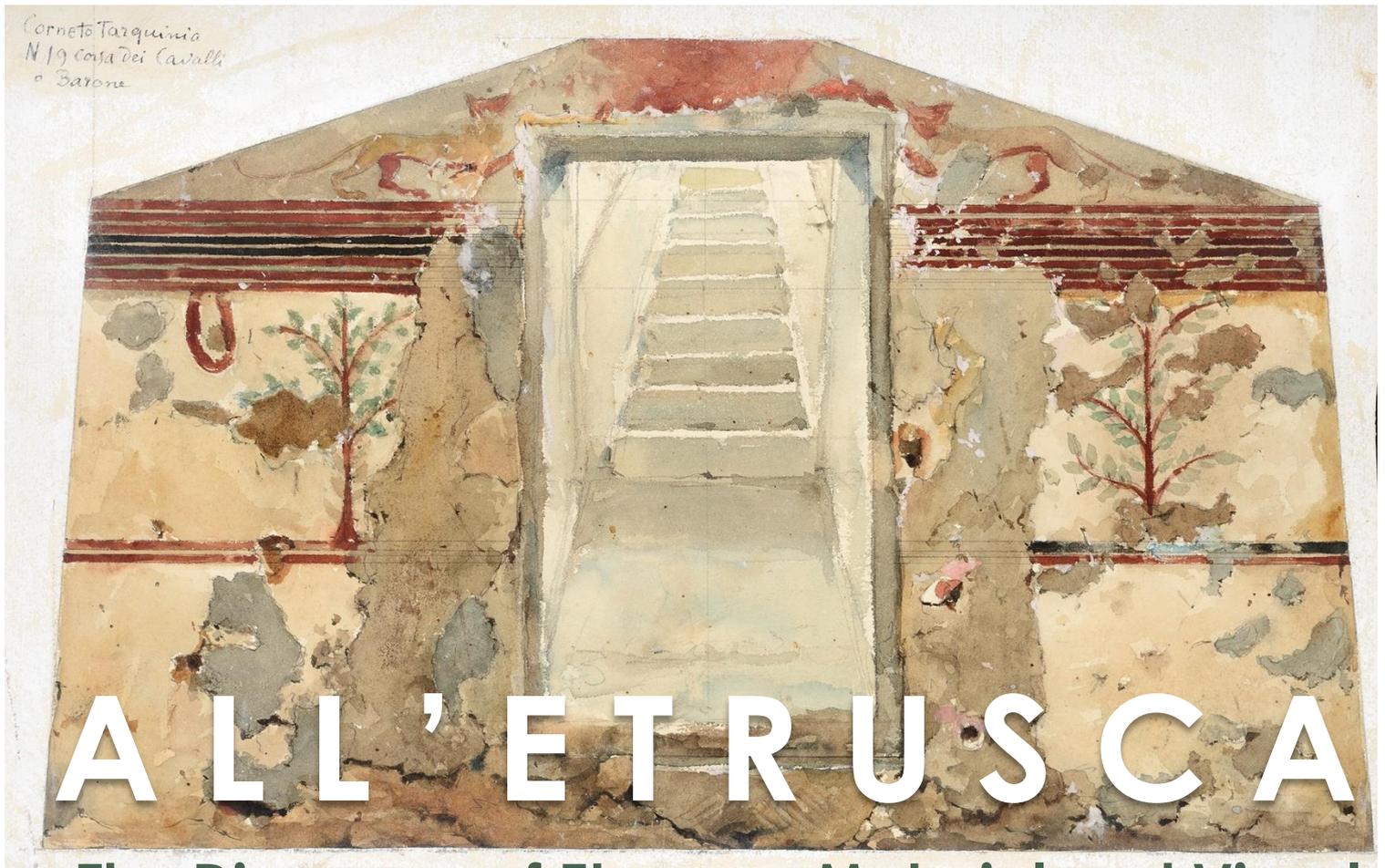


CALL FOR PAPERS



ALL'ETRUSCA

The Discovery of Etruscan Material and Visual Culture in Early Modern and Modern Europe

International symposium **23-25.02.2023**

Swedish Institute of Classical Studies in Rome — École française de Rome

Under the auspices of the Istituto Nazionale di Studi Etruschi ed Italici

Organisators

Ulf R. HANSSON
Istituto Svedese di Studi Classici a Roma
Julie LABREGERE
Université de Tours
Christian MAZET
École française de Rome

Scientific committee

HARARI Maurizio, Università degli Studi di Pavia
LUBTCHANSKY Natacha, Université de Tours
MICHETTI Laura M., Sapienza Università di Roma
NIZZO Valentino, Museo Nazionale Etrusco di Villa Giulia
ROWLAND Ingrid D., University of Notre Dame
WEBER-LEHMANN Cornelia, Ruhr-Universität Bochum

Overview and aims of the symposium

The International symposium “*All'etrusca. The Discovery of Etruscan Material and Visual Culture in Early Modern and Modern Europe*” will develop a holistic reflection on the impact of the material and visual expressions of the Etruscan civilization, from its discovery in the 15th century until the end of the 19th century, when Etruscology was established as an archaeological discipline. Several interdisciplinary aspects of the phenomenon will be highlighted, focusing on the resonance into European cultural expressions such as arts and crafts, architecture and furniture, literature and political thoughts, on a broader chronological spectrum. Thus, the aim will be to re-evaluate and seek to better define the characteristics of Etruscan material and visual culture into the process of artistic and cultural reception in the early modern and modern period, by looking specifically at the status, still not quite well defined, of Etruscan materiality, by trying to highlight and, if necessary, leave behind predetermined historiographic categories.

Historiographic review

The term "discovery" of the Etruscans generally refers to the publication of Thomas Dempster's *De Etruria Regali* by Filippo Buonarrotti between 1723 and 1726, which is considered the starting point of modern scientific work on the Etruscans and also the beginning of *etruscheria* in Europe. It should not be forgotten, however, that the book was written at the very beginning of the seventeenth century and that the writings of the precursors of Etruscism in the Enlightenment systematically relied on a meticulous examination of the manuscripts of Renaissance antiquarians. However, these unpublished earlier sources subsequently fell into oblivion, as did the names of their authors. In a 1949 paper on the history of Etruscan studies, Raymond Bloch barely makes reference to the period preceding the 18th century, which he refers to as a "préhistoire érudite". It is only among some epigraphers of the 1920s and 30s, in particular Olof August Danielsson and Giulio Buonamici, that interest in the contribution of the archives of Renaissance antiquarians survives.

From 1950 onwards, we see an increasingly broader approach to the impact of Etruscan discoveries on the work of artists. Art historians must be credited with opening up a new perspective in reception studies by attempting to trace an Etruscan visual heritage in the works of early modern artists: Charles-Claude Van Essen was the first to investigate the influence of Etruscan art on Renaissance sculptors and architects, followed a few years later by André Chastel. The Etruscan monuments and works they cite as sources of inspiration for the artists of the Quattrocento are, however, almost all derived from later archaeological discoveries.

It is only from the late 1970s onwards, with the work of Mauro Cristofani and Marina Martelli on early drawings and manuscripts, that the importance of this unpublished documentation emerges, providing precious information on the collections, the archaeological contexts of the objects, the inscriptions and the dissemination of the discoveries within antiquarian and scholarly/erudite/learned networks. The more recent work of Gilda Bartoloni and Paola Bocci Pacini on 16th-century sources in the Tuscan archives, as well as that of Riccardo Massarelli and Alberto Calderini in those of Gubbio and Perugia have also made a significant contribution to the knowledge of the way in which the men of the Renaissance looked at the objects they identified as Etruscan.

Finally, we would like to mention the essential role of exhibitions in the development of research on the reception of the Etruscans. The exhibition *Fortuna degli Etruschi* is one of the events of the great "Progetto Etruschi" of the Tuscany Region in 1985: for the first time, the theme of the reception of the Etruscans in culture and art in the modern and contemporary periods is the subject of a scientific event bringing together researchers, curators and artists around several axes. In 1992, *Les Étrusques et l'Europe* held at the Grand Palais in Paris (then at the Altes Museum in Berlin in 1993) shows the impact of civilization and Etruscan art on the construction

of European culture in early modern and modern times, exploring disciplinary fields other than classical archaeology, such as literature, the history of fashion, jewellery, or the history of copies and imitations of the antique.

The comparative approach of Van Essen and Chastel, coupled with a systematic survey of Etruscan discoveries and collections during the Renaissance, could however be adopted to obtain results that could contribute significantly to the history of the heritage, the circulation of Etruscan objects and their role in cultural and artistic circles in the early modern and modern period: there is a whole field of research that more or less remains to be explored. This approach should not be confined to the Renaissance, but be extended also to earlier and later periods, in order to identify in European craft and artistic productions images, motifs, but also techniques and materials that do not only reflect the "idea" of the Etruscans — so present in the *Etruscan taste*, for example — but are inspired by clearly identifiable objects and monuments. Current work that adopts this approach thus highlights two types of visual impact: a visual language representing the "imaginary Etruscan", through reference to images that sometimes have nothing Etruscan about them, but which are often based on contemporary scholarly literature — for example, Greek vases used as a models for Wedgwood — and on the other hand the impact of forms, images and motifs born out of direct observation of Etruscan artifacts. Maurizio Harari's writings, which offer a reflection on the construction of the Etruscan imagination in modern culture, are fundamental from this point of view.

Themes to explore

To embrace a wide range of subjects, proposals for papers are welcome within, but not limited to, five structuring themes :

I. Etruscan Archaeological Discoveries and their impact on the constitution of Collections and Exhibitions

According to the archaeological and literary evidence available, awareness of Etruscan culture appears above all from the second half of the 15th century, and continue to develop and be reinvested over the following centuries. In this process, the history of collecting and collections plays a fundamental role. Why, how and by which means has the discovery of Etruscan material culture entered the practices of European collectors and museums? How does it differ from other artistic categories? Can one identify key moments in this heritage history? Finally, it is necessary to return to the initial documentation, with the intention of clarifying what was really known about the Etruscans at any given time of the periods under consideration.

II. Local and European *Etruscherie*, between tradition and interpretation

Trying as much as possible to move beyond the already largely established issues of the vast field of *etruscherie*, attention will be paid to local artistic reinventions, for example, by assessing the question of the rootedness of craft practices, without the intermediary of scholarship or fashion. Apart from this reflection on continuity, innovative syntheses on the *Etruscan Revival's* key topics will be appreciated.

III. Etruscan Fakes and Pastiches

By focusing on the question of forgeries and pastiches, or even assemblages of antiques, the aim is to shed light on a whole area of *all'etrusca* production intended either to mislead

collectors and museums or to satisfy the tastes of a particular clientele, in order to establish the multiple facets that determine the motivations of these original creations.

IV. Etruscan Objects in Literature

Another theme to be explored is the reception of Etruscan objects or those believed to be Etruscan in European literature since the Middle Ages. Artistic literature, travelogues, poetry and novels are all resources that can give us a better understanding of the ways in which Etruscan material and visual culture were viewed by spectators and commentators. Also included in this theme is the shifting perception of Etruscan objects over time in the archaeological literature.

V. Etruscan Objets as Political Claims

How Etruscan objects or their imitations were used, manipulated, to serve political purposes or claims. This aspect will aim to evaluate the phenomena of localism, regionalism and even nationalism linked to the discovery of Etruscan material culture, sometimes in distinction to other artistic expressions of classical Antiquity.

The symposium will be held at the Swedish Institute of Classical Studies in Rome and at the École française de Rome.

Visits will be organized at the Swedish Institute and at the ETRU Museo Nazionale Etrusco di Villa Giulia.

The deadline for paper proposals is Thursday **30 June 2022**.

This call is open to PhD Candidates, young and confirmed researchers. Proposals for papers of approximately 300 words, accompanied by a brief biographical note, should be sent before 30 June 2022 to the following address: convegnoalletrusca@gmail.com
Each paper will be 30 minutes in length.



ISTITUTO NAZIONALE
DI STUDI ETRUSCHI E ITALICI

