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## Introduction

Archaeology today, like often in its history, is facing great challenges. In order to survive as an academic discipline and be relevant in the context of a consumer and technology focused world and in light of political and economical crises, it has to strike a balance between its traditional core and current questions, methods and media as dictated by the society we serve. At the same time, archaeology is by definition the guardian of humanity's common heritage and as such must adhere to its conserving purpose for continuity's sake.

In this conflict of interest, the cooperation of individual archaeologists and mutual complementarity and support are mandatory to ensure the vitality of the field. Like a garden with its plants, or a tree with many branches, diversity is a strength of a comparatively small discipline. This includes the application of state-of-the-art methods and instruments in excavation and analysis, the reception of classical antiquity, social media, education and museology, as well as new perspectives on long-standing questions. At the same time, however, traditional topics that have been seemingly well researched are not neglected either.

Very few academics exemplify the university's traditional claim of unity of teaching and research as well as Caterina Maderna, by whom this volume is inspired. Throughout her diverse and colourful career in Heidelberg, Frankfurt, Darmstadt and Mainz, she not only helped countless aspiring students find their footing in the field, but she has remained a formidable advocate of young researchers and innovative approaches to the subject of Classical Archaeology. This cements her role as a diligent and prolific caretaker in the garden of archaeological research. With her collaborations and positions in Germany and abroad, she continues to further promote international and interdisciplinary cooperation in the spirit of a true academic *oikoumene*.

The present publication is therefore also an expression of the appreciation of some of her current or recent students – now also friends and colleagues – from her latest places of work, Heidelberg and Pisa, which benefit greatly from her presence. All of the contributors are young scholars researching topics and questions running in Classics today, in different European countries whose heritage they work to uphold. The range of topics reflects the diversity of our field, which Caterina Maderna always held high in her classes and supervisions with conviction, as well as the emphasis she puts on teaching Classics in an approachable way to students and laypeople alike. Consequently, the individual papers tie in thematically with her fields of research such as the relationship between ancient art and politics, museology, and the reception of classical antiquity. However, they are also testament to the true hallmark of an excellent mentor: to recognise, develop, and further the individual interests of her students.

For this collection of essays, the authors were invited to contribute papers of very individual depth and scope centring on past, current or future projects as well as theoretical musings. The authors are the following:

**Gianfranco Adornato**

Gianfranco Adornato is Professor of Classical Archaeology at the Scuola Normale Superiore, Pisa, and was Visiting Scholar at the Getty Research Institute, Los Angeles (2012), and Visiting Palevsky Professor at UCLA (2018). He has promoted workshops in Italy and abroad on Greek and Roman art; his publications include: “Scolpire il marmo. Importazioni, artisti itineranti, scuole artistiche nel Mediterraneo antico” (2010); “Akragas arcaica. Modelli culturali e linguaggi artistici di una città greca d’Occidente” (2011); “Restaging Greek Artworks in Roman Times” (2018); “Innovations and Inventions in Athens c. 530 to 470 BCE – Two crucial generations” (2020). He is currently directing the SNS excavations at temple D at Agrigento.

**Susanne Bosche**

Susanne Bosche completed her doctorate in Classical Archaeology at the Ruprecht Karls University of Heidelberg. A substitute assistantship at the Friedrich Alexander University Erlangen-Nuremberg was followed by work as a research assistant in the project ‘New Light from Pompeii’ under Prof. Dr Ruth Bielfeldt at the Ludwig Maximilians University Munich. She is currently working on her habilitation thesis on sound archaeology of Greek and Roman antiquity and is developing methods for the scientific use of 3D scanning and digital visualisation together with the Greifenberger Institut für Musikinstrumentenkunde. The DiAuViS project she founded ([www.diauvvis.com](http://www.diauvvis.com)) extends this cooperation to include an epistemological investigation and use of further procedures and methods of the Digital Humanities. Her focus is on theoretical and interdisciplinary archaeology, Digital Humanities, Romanisation research and music/sound archaeology as a special field of the archaeology of the senses.

**Alessia Di Santi**

Alessia Di Santi is research fellow in Classical Archaeology at the Scuola Normale Superiore of Pisa, where she is currently working on the historical-artistic study of the collection of Greek and Roman sculptures of the National Archaeological Museum of Florence, now preserved at the Villa Corsini in Castello. She received her PhD in Classical Archaeology from the Scuola Normale Superiore in 2019, discussing a dissertation on the images of Antinous, mainly focused on ancient sculpture.

**Patrick Dörr**

Patrick Dörr began studying Classical Archaeology and (Ancient) History in Heidelberg in 2017, and is currently preparing his Master thesis under the supervision of Caterina Maderna. During his undergraduate studies, he earned Erasmus placements in Siena and Turin, and held jobs as a student assistant and tutor. His interests lie in iconography and images, particularly in Greek vase painting and Roman numismatics.

**Artur Grinenko**

Artur Grinenko has been a student of Classical Archaeology at Heidelberg University since 2012. His B.A. was obtained in 2017 with a thesis on the portraits of Augustus in the east and west of the Roman empire, supervised by Caterina Maderna. After that, he continued to pursue a Master’s degree in Classical Archaeology, recently finishing it with a thesis on portraits of Greek *stratego*i in Rome – types, style, and chronology. Within Classical Archaeology, his interests concern especially Roman sculpture, the reception of classical antiquity, and phenomena of cultural exchange in the ancient world.

**Anna Grosch**

Anna Grosch began studying Archaeological Sciences (with a focus on Classical and Provincial Roman Archaeology) and History in Freiburg, but graduated in Classical Archaeology and History from Heidelberg University. Her research interests are the sculpture of the early, high and late classical period, gender studies and especially the iconographic conventions of the female figure in political and private spheres of classical antiquity. Within this field, her focus is on performance and the perpetuation of ancient gender concepts and norms.

**David Hack**

David Hack studied Classical Philology, Ancient History and Classical Archaeology at Heidelberg University, graduating in 2017. His Master's thesis covered the topic of Etruscan seafaring. Afterwards, he spent two years in Berlin doing numismatic research, including a study of the coinage of Cyzicus in the Roman imperial period. In 2019 he accepted a position as assistant to the professorial chair for Etruscology and Italic Antiquities in Vienna and since then, he has been working on his doctoral thesis studying the image and the ideal of the warrior in Etruria from the 7<sup>th</sup> to 3<sup>rd</sup> century BC, from a socio-historical perspective.

**Matthias Hahn**

Matthias Hahn obtained a Master's degree in Classical Archaeology and Philosophy from Heidelberg, with a special focus on the archaeology of the Roman provinces. After graduation, he participated in various excavations and held multiple positions at the state department for archaeology and cultural heritage (GDKE) of Rhineland-Palatinate. Since 2021, and by now holding his doctorate from Heidelberg, he is officially affiliated with them as Archaeologist and works as an area officer dealing with public stakeholders.

**Pascal Hoffmann**

Pascal Hoffmann studied Classical Archaeology, Geography and Geoarchaeology in Heidelberg and as a visiting postgraduate in Cambridge. He has been teaching various classes at Heidelberg University over the past years and was employed there as an academic assistant and student counsellor until recently. His research takes place in landscape archaeology, human-environment interactions, social-archaeological theory and the reception of classical antiquity. He is currently working on the last parts of his dissertation on the social status and living conditions of Roman seafarers, supervised by Caterina Maderna and Dominik Maschek.

**Verena Müller**

Verena Müller is pursuing her PhD in Classical Archaeology at Heidelberg University. She obtained her Master's degree from there as well, with a thesis on the museum depiction of Classical Archaeology between popular attraction and educational mission, which was supervised by Caterina Maderna. Museology remains her research focus.

**Paolo Persano**

Paolo Persano works as museum curator in Genova: he is curator of the civic museum of sculpture and architecture (Museo di Sant'Agostino) and of the civic numismatic collections. He studied archaeology in Genova (BA), Siena (MA) and Pisa (PhD). He did field research in Italy (Liguria, Tuscany, Calabria), Greece (Crete, Euboea) and Turkey. His main research interests concern Greek and Roman sculpture, Athenian vase painting and reception of Antiquity.

**Amanda Rampichini**

Amanda Rampichini graduated *cum laude* from the Università degli Studi di Siena and became a PhD student at Heidelberg University under Caterina Maderna. Having obtained her degree, she works in Roman Archaeology, Latin Epigraphy, and Gender Archaeology or social history of the Roman period. She has gathered numerous collaborations with museums, academic as well as non-academic institutions, including the Museo Nazionale Romano alle Terme di Diocleziano, the Museo Nazionale Romano a Palazzo Altemps, the Museo Tattile Statale Omero, the Epigraphische Datenbank Heidelberg, and the Epigraphic Database Rome and is currently building her collaboration with the international project Epigraphy.info. She worked on the edition of the volumes “Terme di Diocleziano. La collezione Epigrafica”, “Evan Gorga. La collezione di Archeologia”, “Diario Pubblico. Intervista alle imprenditrici marchigiane” and “Le forme dell’acqua. Approvvigionamento, raccolta e smaltimento nella città antica. Atti delle Giornate Gregoriane XII Edizione (Agrigento 1-2 dicembre 2018)” and has overseen the publication of inscriptions in the aforementioned databases.

**Annika Stöger**

Annika Stöger studied Classical Archaeology, Medieval Archaeology and Pre- and Protohistory in Tübingen and Heidelberg. Currently preparing her doctoral thesis in Classical Archaeology at Heidelberg University, she has accepted various teaching assignments and has been working on excavations in Germany and abroad. Her interests cover numismatics, mythology, classical vase painting and Roman wall painting. Her Master thesis on the deeds of Herakles in 5<sup>th</sup> and 4<sup>th</sup> century BC coinage was supervised by Caterina Maderna.

**Sandra Strahlendorf**

Sandra Strahlendorf received her Bachelor’s and Master’s degree from the University of Heidelberg in 2015 and 2018 respectively. She was admitted to the University of Cambridge for her doctoral studies in 2019. Under the supervision of Prof Robin Osborne, she worked on grave reliefs of eastern Greek cities during the Hellenistic period and was able to paint a differentiated picture of panhellenic and regional visual traditions, the iconographical development of funerary motifs and the utilization of sacred/monumental imagery in sepulchral contexts. Her research interests include identity and status in ancient art and the evolution of iconographic traditions. She is particularly interested in questions concerning the visual depiction of ‘otherness’ and ‘civic’ identities (gender, class, ethnos, etc), concepts of framing, and the construction of and interaction at/with liminal spaces (necropoleis, sanctuaries, temples).

**Giulia Vannucci**

Giulia Vannucci was a PhD student in Classical Archaeology at Scuola Normale Superiore, Pisa, when she did an Erasmus programme at Heidelberg University with Caterina Maderna as tutor. As a member of the Scuola Normale Superiore team, she takes part in the archaeological missions in Agrigento at temple D, and is the scientific coordinator of the archaeological mission in Gortys carried out by the University of Rome ‘La Sapienza’, upon concession of the Italian Archaeological School at Athens. Her field of research is terracotta statues found in the cult places of Latium dating back to the Republican period and coroplastic objects.

Final proofreading and layout were the responsibility of P. Hoffmann and A. Stöger. The editors wish to express their gratitude to Prof. em. Tonio Hölscher for contributing the foreword for his former student, the Institute of Classical Archaeology and Byzantine Archaeology in Heidelberg under Prof. Nikolaus Dietrich for the support, Dr Arne Reinhardt for the initiation of the project, all contributors, as well as the team of Heidelberg University Publishing/Propylaeum. We would also like to emphasise that the selection of authors was limited to our personal networks, imperfect research, and availability. To all those who had to decline or who we had to turn down for various reasons, we would like to extend our gratitude as well. We are sure that many more students of Caterina Maderna will remember her support and inspiration with gratitude, and that many of those would surely have liked to bolster the ranks even more, although the sheer physical limits of this book have been reached very quickly.

P. H. & A. S.