

Treasures of the Fitzwilliam Museum

Start date	17 March 2018	End date	17 March 2018
Venue	Madingley Hall Madingley Cambridge		
Tutor	Dr A. Christofilopoulou	Course code	1718NDX053

Interim Co-Directors of Public and Professional Programmes Dr Liz Morfoot
Dr Tom Monie

For further information on this course, please contact Public Programme Coordinator, Clare Kerr
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To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

Dr Anastasia Christofilopoulou is the Assistant Keeper and Cyprus Curator for the Department of Antiquities of the Fitzwilliam Museum Cambridge. She is currently co-acting Keeper of Antiquities as well as a leading 3-year research project aiming to re-contextualise and redisplay the Fitzwilliam Museum's collections of Ancient Cyprus. Together with Dr Yannis Galanakis (Faculty of Classics) and Dr James Grime (independent scholar in Mathematics), she has curated an interdisciplinary exhibition on the history of codebreaking. Anastasia is also a panel Tutor for the Institute of Continuing Education in Cambridge, currently engaged in teaching the 'The Classical World' unit of the Undergraduate Certificate in Archaeology II, as well as a weekend course in 'Curating Classical Antiquity'. Previously, she has held research and teaching posts in Cambridge, London and Berlin and has been a College supervisor for Art and Archaeology in Cambridge since 2007.

Anastasia currently teaches for the Undergraduate Certificate in Archaeology II as well as for the weekend courses and the Ancient & Classical Worlds Summer programmes. Her teaching style includes introducing students to the archaeological, historical and sociological context of the material evidence examined during her lectures and seminars, paired with regular handling sessions and practical exercises with ancient objects. These allow students to experience ancient material cultures first hand, as well to develop academic and practical skills for their future professional orientations in the fields of archaeology, classics and Museum studies.

Course programme

09:30	Terrace bar open for pre-course tea/coffee
10:00 – 11:30	200 years of Collecting History: The Fitzwilliam Museum treasures
11:30	Coffee
12:00 – 13:00	In Depth: Highlights of the Fitzwilliam museum’s collections across 5 curatorial departments; from 5,000-year-old artefacts to modern ceramics.
13:00	Lunch
14:00	Trip to the Fitzwilliam museum
14:20- 15:20	In-gallery session 1: The Ancient World and Applied Arts galleries.
15:25 – 16:20	In-gallery session 2: Manuscripts, paintings, drawings and prints.
16:20-16:45	Coffee and Wrap-up discussion
16:45	Taxi pick from Fitzwilliam to Madingley. Day-school ends.

Course syllabus

Aims:

- To acquaint students with the history and development of the Fitzwilliam Museum's collection across five main curatorial departments and their associated disciplines (archaeology and art history, ancient, medieval and modern history among others).
- To provide unique insight into the wealth of our collection with the chance to examine up and close some unique works of art, normally not accessible to the public.
- To equip the students with the analytical skills they require to see and understand ancient, mediaeval and modern Art in the same way Museum experts do.

Content:

A study day devoted to exploring the wealth of collections at the Fitzwilliam Museum, including elements of the architectural history of this magnificent 200-year old institution. We will experience works of art as old as 3000 BC to the present day, with particular reference to the Ancient Mediterranean World, early Medieval and Renaissance periods to post- 18th century art. Through these we will also discover how the disciplines of archaeology and art history have evolved to the present day. The study day will be based in a variety of material culture including ancient objects made of clay, metal and stone, paintings and applied arts objects, not least including highlights of current exhibitions.

Within the discipline of Antiquities, we will explore Greek and Roman artefacts spanning from 3000 BC to AD 400 and ranging from engraved seal-stones, to colossal marble figures; from intricately painted fired clay vessels to precisely chiseled monumental inscriptions and from tactile small bronze panthers to imposing stone sarcophagi. We will then explore the wealth of the Applied Arts collections, focusing on key objects and furniture pieces from Europe, also paying particular attention to the diverse and extremely high-quality collection of Asian art (Korean, Chinese and Japanese). We will then deviate our focus to the Fitzwilliam's collection of medieval and Renaissance manuscripts, spanning the period from the ninth to the sixteenth century and representing all major schools of European illumination. We will then concentrate on the wealth of our paintings, prints and drawings collection, the largest collection among the ones represented in the Fitzwilliam Museum, comprising nearly 1700 works, ranging from the 13th to the 21st century.

Among the highlights are paintings by Italian artists, especially those of the Venetian school, with masterpieces by Titian, Veronese, Bellotto and Canaletto; a superb collection of landscapes of all schools, including a notable group of atmospheric outdoor oil sketches by Corot, Turner and Constable; a distinguished group of portraits and portrait miniatures by British artists from the 17th to the 20th century. We will also study significant holdings of Dutch and Flemish paintings, while the collection of French paintings is of particular strength and includes paintings by Poussin, Delacroix, Géricault, Monet and Matisse.

Presentation of the course:

The course will employ a range of teaching methods, including analysis of specific paradigms within the range of topics examined. These will include questions on the nature of the collections on display, discussion on curatorial practices regarding the Fitzwilliam's unique collections, as well as interactive discussions on the evolution of the discipline of history of art.

As a result of the course, within the constraints of the time available, students should be able to:

- Gain in depth knowledge of the importance of the Fitzwilliam Museum's collections as well as of the unique nature of its character as a University Museum.
- Develop a good understanding of the Museum's architectural history.
- Acquire basic skills of handling ancient objects as well as identifying their conservation needs, or special display requirements.
- Reflect and communicate (through class participation and relevant discussion) on the importance of studying different art forms and artistic disciplines as well as develop the ability to analyse works of art.

Reading and resources list

Listed below are texts that might be of interest should you wish to supplement your learning on the course. Any essential reading is marked with an asterisk *

Author	Title	Publisher and date
A. Christophilopoulou, I. Galanakis and J. Grime (eds.),	'Codebreakers and Groundbreakers: 'Codebreakers and Groundbreakers: From breaking the Enigma Codes to the Decipherment of Linear B',	The Fitzwilliam Museum, Cambridge, 2017.
E. Ling,	<i>Prized Possessions: Lord Fitzwilliam's album of prints after Adam Elsheimer</i>	(exhibition catalogue, The Fitzwilliam Museum, 2010).
J. Munro, <i>Degas</i> ,	<i>A passion for perfection</i> ,	Yale University Press, 2017.
S.Panayotova, D. Jackson and P. Ricciardi (eds)	<i>ILLUMINATED: manuscripts in the making</i> www.fitzmuseum.cam.ac.uk/illuminated	Research and teaching resource 2016,

Web resources:

A short history of the Fitzwilliam Museum: <http://www.fitzmuseum.cam.ac.uk/research/fitzwilliam-museum-a-history>

Michelangelo; A discovery: <http://www.fitzmuseum.cam.ac.uk/research/michelangelodiscovery>

Ancient Egyptian coffins at the Fitzwilliam: <http://www.fitzmuseum.cam.ac.uk/research/ancient-egyptian-coffins>

Degas exhibition: <http://www.fitzmuseum.cam.ac.uk/research/degas-passion-for-perfection>

Cyprus project: <http://www.fitzmuseum.cam.ac.uk/research/reapproachingancientcyprus>

'The Colourful Page' short film, co-written and produced with funding from the University's 'Cambridge Shorts' initiative, [The Colourful Page](#)

- 'Unlocking the secrets of illuminated manuscripts' in Laboratory News, 8-11-2012, <http://www.labnews.co.uk/features/unlocking-the-secrets-of-illuminated-manuscripts/>

Additional information

Venue

Details of how to find Madingley Hall can be found on our website:
<http://www.ice.cam.ac.uk/who-we-are/how-to-find-the-institute>

Refreshments

Tea and coffee and lunch will be provided. If you have any specific dietary requirements or allergies and have not already advised us, please inform our Admissions Team on ice.admissions@ice.cam.ac.uk or +44 (0)1223 746262.

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 06 March 2018