



## HERCULANEUM: 16 MAY 1927. THE LAUNCH OF AMEDEO MAIURI'S NEW EXCAVATIONS

Exactly ninety years ago, on 16 May 1927, the great archaeologist Amedeo Maiuri announced to the world the start of a new excavation campaign. Over the next thirty years these excavations would open up to the public one of the most remarkable archaeological sites in the world. The King of Italy, Victor Emmanuel, broke the ground at the inauguration ceremony with a silver pick made especially for the occasion, which was inscribed in Latin with: 'Herculaneum must be excavated'. Maiuri is a key figure in the history of Herculaneum's rediscovery. He not only led the archaeological investigations that uncovered most of the ancient town but he also experimented with turning the archaeological site into a sort of open-air museum. As the site was uncovered he left original artefacts in situ to show how the town's spaces and structures were used and how life was lived there in the Roman period. As part of a broader programme of activities inspired by the 90th anniversary, this leaflet suggests a visit around Herculaneum inspired by Maiuri, including a new display in the Shop of the Lead-Worker (Bottega del Plumbarius). We hope you will enjoy taking part in the rediscovery of the ancient town and its surrounding area.

### O FOR OBJECT

Material culture, materiality, and the ongoing exploration of the relationship between objects and people are a shared concern for archaeology and fine art, and there is a renewed interest in the role and philosophy of objects and things within the latter discipline. Which historical, political, economic, and cultural contexts do objects bear witness to? Which are they determined by? Do objects activate these contexts? What defines the relationships between objects and images, and between objects and languages?

*Technical replicas of Isis Lactans, Livia, and the wooden statues by ThinkSee3D, all other replicas by Expanded Interiors.*

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Instagram: @ercolanoscavi - #expandedinteriors  
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Youtube: Parco Archeologico di Ercolano

*From 14 July 2018 to 15 January 2019 a corresponding exhibition at Pompeii will respond to the magnificent, recently restored wall paintings at the House of the Cryptoporticus, where two installations of Catrin Huber's wall paintings will incorporate replicas of Roman objects.*

*Expanded Interiors is funded by the Arts and Humanities Research Council*

*Graphic project and translation: Spazio1*

## Parco Archeologico di Ercolano

## MAIURI POP-UP: EXPANDED INTERIORS at HERCULANEUM

*Catrin Huber*

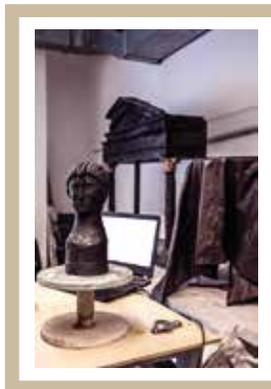
17 May 2018 – 15 January 2019



### House of the Beautiful Courtyard

In 1956 Amedeo Maiuri opened a small museum in the House of the Beautiful Courtyard, in which he exhibited a selection of Roman objects found in Herculaneum. Maiuri wanted to give visitors an insight into the daily life of the town's ancient inhabitants, which complemented his approach to various thematic displays within the archaeological site, using it as an 'open-air museum'.

Like Maiuri, Catrin Huber's Expanded Interiors he used the same experimental approach to exhibiting, bringing contemporary fine-art practice into dialogue with the House of the Beautiful Courtyard, its history and artefacts. Expanded Interiors focuses on Roman objects and their (at times) artistically-altered replicas. Concentrating mainly on figures and faces of women, the exhibition brings to the public reproductions of exquisite artefacts held in store-rooms of the archaeological site. The exhibition combines these figures and faces in new constellations, juxtaposing 3D printed replicas with 2D reproductions of the original. You will encounter replicas of:

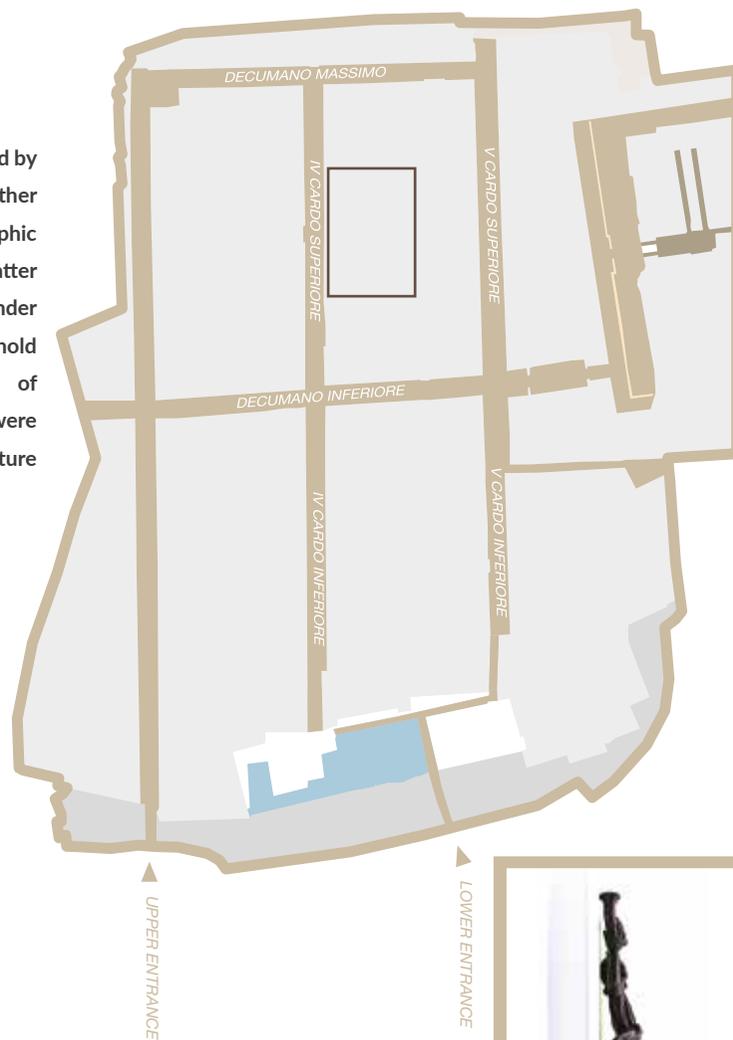
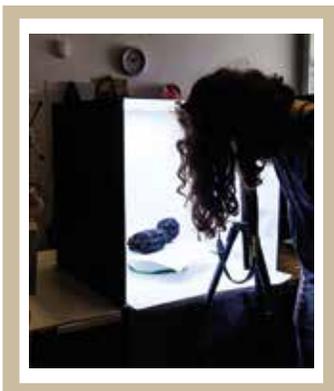


#### A FOR ANCESTRAL

Two wooden statues. One is badly charred by the eruption of Vesuvius, and the other features a head with a simple, rather graphic rendering of the facial features. The latter statue was found in a domestic setting under a bed together with parts of a household shrine. Were these statues portraits of ancestors part of the house altar? Or were they parts from elaborate domestic furniture and interiors design features?

#### B FOR BEAUTIFUL C FOR COURTYARD

Excavated by Maiuri between 1931 and 1938, the House of the Beautiful Courtyard was also part of his open-air museum, in which he exhibited the objects found during the excavations in Herculaneum. The house features a reception room that was unusually large for its time and which is decorated with beautiful wall paintings.



Text of Catrin Huber

#### E FOR EGYPT

Domestic worship was sometimes enriched by Egyptian origin's gods, such as Attis and Cybele, that have been found in numerous houses in Herculaneum and Pompeii. These diverse gods and goddesses lived happily alongside each other within the house shrine.



#### I FOR ISIS LACTANS

A terracotta Isis Lactans. An Egyptian goddess, Isis was originally associated with mourning and funerary practices. This statue of Isis Lactans was found in 1936 above a shop in the Insula Orientalis II, and an inscription in Greek bears the name of the artist who made the statuette: Pausania(s) epoiesen. Statues of Isis appeared in various domestic contexts and joined other deities that populated the household shrine. Who are we looking at today? Where can we find such empowered depictions of breast-feeding?

#### L FOR LIVIA

A silver bust of Livia, wife of Augustus, from Herculaneum's ancient shoreline. Livia is portrayed as a powerful woman, wearing a laurel crown, reflects notions and ideas about power as reflected in the official context of imperial propaganda. How is Livia portrayed by her contemporaries? What do we see when we look at her today?



#### L FOR LAR

A bronze Lar. Lares were among the many divinities worshipped by the Romans in the private realm of the house. Their origin was unclear to the Romans themselves, who worshipped them as protectors of the fields and as household and family gods. The statue of the Lar from Herculaneum shows him as a young boy dancing. His short tunic is floating from the movement and he holds a rhyton in his hand.

