

## ART AND ARCHEOLOGY OF POMPEII: PRESENTATION OF THE DOSSIER

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The result of epistemological changes, which have occurred in the last two decades, in the History of Art, *Art and Archeology* is the study of the arts of Classical Antiquity considering questions of form, function and context of each artistic work, with the objectives of understanding the purpose and use of buildings and objects, and how these operate within their time and place; how they were intended to be perceived; what messages they convey, and how the physical, historical, economic, political, social and cultural environment shape their meanings for observers.

*Art and Archeology* is also Classical Archeology in the full sense, as it studies the material culture of ancient Greece and Rome, considering all material remains, in order to understand who the Greeks and Romans were.

Likewise, recent works on Greek Art and Roman Art have taken the same direction. Some even develop a chronological narrative; however, the majority trend is towards works organized by themes with the participation of researchers, who adopt specific approaches, depending on the nature of the objects studied.

Among the *approaches*, we highlight the Socio-historical, the Anthropological, the Gender Studies, the Reception Studies, and the Historiography of Roman art. As for the *themes*, in addition to those focused on traditional issues of architecture, sculpture and painting, we highlight the following: Roman art and the artist; Art in Roman houses; Art in Roman villas ; Art in Roman tombs; Roman art and nature; Roman art and spectacle; Roman art and myth; The debate on cultural heritage; Conservation

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of Roman art; Exhibition of Roman art in modern museums; Roman art at the University (19th-21st century).

With these approaches and themes in mind, as well as others that were relevant, we encouraged studies that addressed the most varied and diverse aspects of the city: urban and suburban, public and private spaces; buildings, forums, temples, theaters, baths, palestras, necropolises, houses, villas, etc.; who dedicated themselves to the analysis of works of art, images, coins, inscriptions, etc.; in short, to objects of all kinds, which contributed to the general understanding of what Pompeii was and still is today.

As a result, the dossier Art and Archeology of Pompeii consists of seven articles. The first four are linked to Reception studies of Pompeii in Brazil, Spain, Spain, and two artistic works by Pablo Picasso. Next, two articles address the Secret Cabinet of the National Archaeological Museum of Naples, focusing on the issue of exhibiting Roman art in a modern museum. Finally, an article, considering art, architecture, and epigraphy, argues for the existence of the notion of marketing in ancient Pompeii.