

Collaborative Doctoral Awards Studentship Competition (Project-led)



Arts and
Humanities
Research Council

Project Title:	The field site and the photographic archive: Landscape archaeology, photography, and the post-war imagination through the lens of the South Etruria Survey, 1955-1975	
Project Summary:	'Monuments Man' John Ward-Perkins became Director of the British School at Rome in 1946, a time of radical change in the Italian countryside. New agricultural methods were both revealing and damaging previously unknown ancient sites. In response, he instigated a 'salvage' project, the South Etruria Survey, thereby pioneering 'landscape archaeology' in the Mediterranean. The Survey's archaeological data have recently been reanalyzed, but its 7500-strong photo archive remains underresearched. This CDA will use the archive to investigate how photographic methods and archaeological ideas developed amid post-war anxieties about destruction and preservation, shaping the imagination of both ancient and modern Italian landscapes.	
Institution:	Durham University	
Partner Organisation:	The British School at Rome	
Primary AHRC Subject Area:	Archaeology	
Creative Practice Component:	None	

For further information and to submit an expression of interest, please contact:			
Lead Supervisor:	Dr Robert Witcher	Email:	r.e.witcher@durham.ac.uk
EXPRESSIONS OF INTEREST MUST BE RECEIVED NO LATER THAN:			January 6th 2020

Project Description:
<p>RESEARCH CONTEXT</p> <p>Between the mid-1950s and mid-1970s, John Ward-Perkins, Director of the British School at Rome (BSR), documented the changing landscape of the countryside north of Rome. The South Etruria Survey (SES) pioneered landscape archaeology, although the results are only now being reanalyzed and fully published; the first comprehensive monograph and database will appear in 2020 (Patterson, Witcher, & Di Giuseppe in press). The 7500-image SES photographic archive remains largely overlooked, except for a relative few images used to illustrate archaeological reports. The significance of this CDA project lies in the opportunity to address this oversight, by foregrounding the SES archive as a body of photography whose creation and cataloguing was core to the post-war development of both landscape archaeology and the BSR. With opportunities for archival training, international collaboration, and public engagement, this project will enhance employability prospects, internationalization, knowledge transfer, and impact.</p> <p>The project is timely. It will build on and contribute to critical new research in the history of photography and archaeology, including work on O.G.S. Crawford (Hodgett 2019; Hauser 2008), the Tutankhamun excavation (Riggs 2019), and Machu Picchu (Cox Hall 2017). Crucially, the project will extend such research into the post-war era, when an</p>

emphasis on reconstructing and preserving built heritage expanded to include archaeological sites and landscapes. New methodologies, such as field survey, salvage archaeology, and landscape archaeology, emerged as a result (Smith 2018); like many archaeological methods, they were intertwined with photographic technologies.

OBJECTIVES

1. Evaluate the history, contents, and archival apparatus of the SES photographic archive, in tandem with a programme of digitization and improved cataloguing of the collection.
2. Deepen knowledge of the SES field and photographic methods, and the social and legal contexts in which the survey took place, to inform critical analysis of the emergence and practice of landscape archaeology in Italy.
3. Relate the SES photographic archive to anxieties about destruction and preservation in post-war Italy. The rural landscape experienced rapid modernization, leading to enormous damage to archaeological resources. The photographs offer, alternately, images of progress and productivity, or of antiquity and loss.
4. Reflect on the role of the SES photographs in the BSR today, using public engagement to ask how and whether they can inform contemporary concerns about the ongoing development of the region's landscape.

METHODOLOGY

The student will have scope to mould the research design to their specific interests and career development needs, supported by training opportunities in Durham and hands-on experience in Rome.

In Year 1, the student will visit the BSR for an introduction to the SES archive, which includes ~7500 mounted prints, corresponding negatives, and related documentation. In Durham, the student will develop knowledge of relevant secondary literature and begin to work on primary sources already digitized, as well as studying Italian (if no prior knowledge) and participating in other doctoral training, including instruction in photography and archival research.

In Year 2, an extended stay at the BSR will allow for an immersive period of research in the SES archive. This will include a programme of digitization and improved cataloguing, guided by the Academic Advisors. One focus is expected to be ~2500 photographs by BSR collaborators like Anne Kahane, whose reputations have been overshadowed by Ward-Perkins'. This may invite research questions on gender bias and the changing post-war professionalization of archaeology and photography. While in Rome, the student will participate in BSR activities and begin to develop a public engagement outcome, such as an online or physical exhibition.

In the rest of Year 2 and in Year 3, the student will undertake a systematic analysis of the SES archive, by then fully digitized. A return visit to the BSR will allow time for verification and follow-up research, as well as sharing of results and public engagement activities.

OUTCOMES

This CDA will improve the cataloguing and digitization of the SES photographic archive, increasing by up to one-third the number of SES images available on the BSR website (wherever copyright limits allow).

In addition, the student will

- Disseminate the academic results via presentations at Durham, the BSR, postgraduate workshops, and conferences
- Contribute to the BSR blog, write an online feature for Antiquity, and use social media to increase public engagement, preferably in both English and Italian
- Curate an online or physical exhibition, in collaboration with the Academic Advisors

We anticipate that the completed PhD will offer significant new insights into the development of landscape archaeology; the methods of photographic survey work; and the visualization of Italy's landscape amid post-war anxieties about destruction and preservation.

SUPERVISION AND EXTERNAL ADVISORS

First Supervisor:	Dr Robert Witcher	School/Department:	Archaeology
-------------------	-------------------	--------------------	-------------

Second Supervisor:	Prof. Christina Riggs	School/Department:	History
Additional Advisor:	Alessandra Gioenco	Organisation/Institution:	The British School at Rome
Additional Advisor:	Martina Caruso	Organisation/Institution:	The British School at Rome

First Supervisor: Robert Witcher’s research focuses on the archaeology of pre-Roman and Roman Italy. From 1999-2002, he was a postdoctoral researcher on the Leverhulme-funded Tiber Valley Project, collaborating on a comprehensive restudy of Ward-Perkins’ SES. The final output from this project, a 200k-word monograph, will appear next year (Patterson, Witcher & Di Giuseppe; Archaeopress) including a chapter (by Witcher) on the survey methodology with some reference to the photographic archive. Expanding from this long-term research focus he has published on varied issues of Roman economy, settlement, agriculture and demography, developing methods for dealing with legacy (archival) data and GIS applications. He has also worked on visual and embodied practices linked with Hadrian’s Wall and published on the ways in which antiquarians, archaeologists and the public create images of iconic archaeological monuments and landscapes. Witcher is the Editor of the journal *Antiquity* and leads writing workshops for doctoral and Early Career Researchers at international meetings. At Durham, he has co-supervised 12 PhD students to submission including theses on landscape archaeology in the UK, Mediterranean and Near East.

Second Supervisor: Christina Riggs is a historian of archaeology and photography, who has recently taken up the Chair in the History of Visual Culture at Durham University. She is a member of Durham’s Centre for Visual Arts and Culture and a Fellow of All Souls College, Oxford. Her most recent book is the first monograph-length study of photography during the excavation of Tutankhamun’s tomb (Bloomsbury 2019), and her research interests focus on how archival practices shape the use and interpretation of photographic material over time. In her previous post at the University of East Anglia, Riggs successfully supervised three PhD students and one MPhil-by-research, all on aspects of the history of archaeology, collecting, and museum interpretation. Her own experience conducting 5 research in American, British, and Italian excavation and photographic archives makes her well-placed to support the project and the selected student.

Alessandra Gioenco (Academic Advisor) is the BSR Archivist and has more than 20 years’ experience working with, researching, and developing the renowned archives in her care. She has overseen the digitization of the archive, which began in 2002, and the creation of the BSR Digital Collections website, launched in 2009 and offering Open Access to BSR holdings. Most recently, she has curated an exhibition of Ward-Perkins’ war-damage photographs and participated in a Madrid conference on photography and war damage.

Martina Caruso (Academic Advisor) is the BSR’s Assistant Director for Art, Architecture, and the Creative Industries. Her research focuses on 20th-century photography and art practices with an emphasis on gender, postcolonialism and post-humanism. She has taught both in the UK and Italy, including varied aspects of photography and architecture under fascism. Her remit is to help develop the BSR’s Research Strategy and Strategic Plan, promoting the role of the arts and humanities at the School. This includes mentoring BSR scholars and developing opportunities for collaboration with external organizations in Italy and the UK.

RESEARCH ENVIRONMENT

At Durham, the student will join the academic communities of two world-class departments, Archaeology and History, both with substantial Research Postgraduate (RPG) communities and with established track records of PhD supervision, including CDA awards. The departments have previously co-supervised students, and Witcher currently co-supervises a Leverhulme-funded Centre for Visual Arts and Cultures (CVAC) RPG with Geography and History.

In Archaeology, the student will have the opportunity to participate in activities including regular research seminars and conferences; RPGs organise their own seminar series to discuss research in a collegiate environment. RPGs are expected to engage with Departmental Research groups with the opportunity for some funding (e.g. for workshops) and the project relates most closely to MaVIS (Material and Visual Culture) and Landscapes of Complex Societies. The Department has extensive expertise on visual culture (e.g. Catherine Draycott, Robin Skeates) and close links with CVAC, Classics, and History. Through the provision of desk space within the Dawson Building, the student will have daily interaction with staff and peers in the Department and access to facilities including the Kiln computing lab. The Department offers an MA in

Museum Studies and works closely with University Museums to mount several student-led exhibitions each year. The Department currently hosts more than 100 RPGs, ensuring exposure to a diversity of topics and approaches but also the potential to find fellow students working on similar themes or material (e.g. current projects include archival histories of archaeology).

The Department of History also runs a doctoral training programme that would be open to the CDA student, with annual sessions on database software and quantitative techniques, skills for academic and non-academic careers, the oral presentation of research findings, journal publications, and translating research into impact and knowledge exchange. The Department hosts regular research seminars, work-in-progress reading groups, and conferences, as well as reading groups organized by the doctoral student community. It has a close working relationship with the University's Special Collections at Palace Green Library, which include extensive photographic material. Several members of History, including Riggs, are also members of CVAC, which has two leading photo historians on its advisory panel (Prof. Elizabeth Edwards FBA, of the V&A Research Institute, and Prof. Dr Hubert Loscher, director of Bildarchiv Foto Marburg). The CVAC annual symposium, and other activities that it hosts throughout the year, will provide an additional opportunity for the student to network with other doctoral students, academics, and museum and archive professionals. CVAC has its own excellent track record of doctoral training, delivered in part by non-HEI partners such as the photographic collections of the National Media Museum, overseen by Dr Geoff Belknap.

The student will be able to audit relevant UG and taught PG classes as appropriate, such as the MA in Archaeology database training; MA in Conservation for documents; or the MA in History, which runs a 'Themes, Readings, Sources' module throughout the academic year. If the student does not already have appropriate skills, Italian language training will be available through the University's Centre for Foreign Language Study