

CURRICULUM VITAE ABREVIADO (CVA)

Part A. PERSONAL INFORMATION

First name	Montserrat		
Family name	Claveria Nadal		
Open Researcher and Contributor ID (ORCID) (*)	0000-0002-1155-6931		

A.1. Current position

Position	University Professor (Catedrática de Universidad)
Institution	Universidad Autónoma de Barcelona
Department/Center	Art and Musicology Faculty of Philosophy and Letters
Key words	Roman sarcophagi, Ancient and Modern sculpture of classical style, Roman portrait, Provincial art, Reuse and survival of the classical sculpture in the western culture, Funerary sculptural decoration

A.2. Previous positions (research activity interruptions, indicate total months)

Period	Position/Institution/Country/Interruption cause
02/03/2021- to the present	Associate Researcher to the Institut Català d'Arqueologia Clàssica
01/09/2017- 15/11/2020	Directora departamento Arte y Musicología UAB
01/01/2016 - 31/08/2017	Coordinadora Estudios Grado en Historia del Arte UAB
01/06/2007 - 31/12/2012	Coordinadora del Doctorado en Historia Arte y Musicología UAB
01/06/2007 - 31/08/2013	Coordinadora Màster Anàlisi y Gestió Patrimoni Artístic UAB
01/06/2007 - 15/11/2008	Coordinadora Erasmus Àrea Historia del Arte UAB
01/02/2003 - 31/12/2005	Coordinadora de licenciatura en Historia del Arte UAB
15/09/2001 - 16/06/2003	Profesora Asociada a tiempo completo UAB
01/02/2001 - 31/01/2003	Coordinadora Programa Sócrates Facultat Filosofia y Letras UAB
28/05/1998 - 31/01/2001	Secretaria Departamento Historia del Arte UAB
15/09/1996 - 14/09/2001	Profesora Ayudante de Facultat UAB
15/09/1995 - 14/09/1996	Profesora Ayudante de Escuela Universitaria UAB
01/10/1991 - 14/09/1995	Profesora Asociada a tiempo parcial UAB

A.3. Education

PhD, Licensed, Graduate	University/Country	Year
PhD / Doctorate	Universidad Autónoma de Barcelona	1994
Art History Bachelor's degree	Universidad Autónoma de Barcelona	1988

Part B. CV SUMMARY (max. 5000 characters, including spaces)

My research activity has focused on the study of Greco-Roman sculpture, with significant contributions in three main areas: 1) Roman sarcophagi of the Iberian Peninsula; 2) Roman sculpture produced in Hispanic workshops; and 3) the study of classical-style sculpture in antiquarian collections. Since my doctoral training, my research has been characterized by an interdisciplinary methodological perspective uncommon at the time, integrating art history, archaeology, and geology.

This approach has made it possible to discriminate and characterize sculptural productions from Hispanic workshops, significantly advancing knowledge of provincial Roman sculpture. The results of this research have been presented at leading international forums, such as the *Colloquium on Roman Provincial Art* (17 editions) and the *International Meetings on Roman Sculpture in Hispania* (10 editions), where I have served on the scientific committee since 2016.

My scholarly output includes publications in national and international peer-reviewed journals such as *Archivo Español de Arqueología* and *Minerals*, as well as in prestigious academic publishers including Philipp von Zabern, CSIC, and L'Erma di Bretschneider. I have also contributed to the *Corpus Signorum Imperii Romani-España* volumes, an accredited project promoted by the International Association for Classical Archaeology. I have been a member of its Scientific Committee and Permanent Commission since 1998, serving as secretary between 2016-2024 and as president since 2024.

Since 2005, I have applied this multidisciplinary methodology to the study of sculpture in antiquarian collections (HUM2005-06914), opening a new line of research for determining the chronology (ancient or modern) of works with complex attributions. This line has been consolidated through two additional projects (HAR2009-10798, HAR2012-35861) and complementary actions (HAR2011-13560E,

HAR2015-63199CIN), strengthening collaborations with research teams in Italy, Germany, and Austria. In the project *HAR2017-84907P*, we innovatively incorporated patina analysis—originally used in conservation/restoration—to enhance the assessment of sculpture antiquity and reconstruct their historical trajectories.

Since 2013, I have collaborated with the *Antiquarian Portrait Team* of the Kunsthistorisches Museum Vienna (PI: Manuela Laubenberger) and with teams led by Beatrice Cacciotti (Università Roma-II) and Markus Trunk (Trier Universität). I also collaborated with Guntram Koch (Corpus der Antiken Sarkophag Reliefs) until his retirement and with the *Toletum* network directed by Sabine Panzram (Universität Hamburg). Since 2020, I have been part of the international *Signa-Narbo* research team (Université Montpellier).

The scientific output of my research group is carried out in close collaboration with museums, including the Museo del Prado, the Museo Nacional Arqueológico de Tarragona, the Fundación Duque de Medinaceli collection in Sevilla, and the Kunsthistorisches Museum Vienna, ensuring active knowledge transfer. With the Museu d'Arqueologia de Catalunya, we organize exhibitions, outreach activities, and digital reconstruction projects (such as *La Coralina en color*, *Asclepius. The Path of Healing*, *Reconstructing the 2nd. Phase of the Domus 2b at Emporiae*), working with undergraduate and graduate students and supported by teaching innovation grants (UAB).

I work closely with the ArPA team at the Institut Català d'Arqueologia Clàssica (ICAC), where I have participated since 2006 and have been an associate researcher since 2021. I also teach in the interuniversity master's program in Classical Archaeology (ICAC-UAB-URV) and supervise doctoral theses. As coordinator of the PhD program at the UAB, I promoted international dissertations and research talent recruitment (ICREA). I have supervised eight PhD theses, two in co-supervision with the Università di Roma II, one with Federico II di Napoli, and another with Ca' Foscari di Venezia; currently I supervise two more thesis in progress. I am a corresponding academic of the Reial Acadèmia de Bones Lletres and serve as an evaluator for research projects (AGAUR, ANEP) and scholarly articles in specialized journals such as *Lucentum*, *SPAL*, *AEArq*, *Zefirus*, and *Tiempo y Forma*, among others.

Part C. RELEVANT MERITS

C.1. Publications

1. **Claveria, M., Trunk, M. (Eds.)**, *Conditoria Provinciarum*, Franz Steiner Verlag, 2025. ISBN 978-3-515-13881-9.
2. **Claveria, M.**, “The sarcophagus of Santa Eulàlia (Barcelona, Spain): early or late Antiquity?”, in: *Oikomene. Studi di archeologia classica in omaggio a Margherita Bonanno*, Noguera Celdrán, J.M., Rodà, I., David Conesa, P. (eds.), EDITUM. Ediciones de la Universidad de Murcia, 2024, ISBN 978-8-10172-15-9, p. 313-320,
3. **Rodà, I., Moreno Martínez, I., Maroto, R., Pereira, J.M., Suarez, R., Claveria, M.**, “Cartelas en Blanco”, in: F. Gallo, S. Lazzarini, M. Reali (a cura di), *La Loquacità degli Spazi Bianchi in Epigrafia*, Biblioteca Ambrosiana, ISBN 978-88-6894-770-5, 2024, p. 239-266.
4. **Claveria, M.; García-Martínez, S.**, El retrato escultórico femenino en la literatura clásica y en las fuentes documentales de época moderna, in: J.P. Bernardes et alt. (eds.), *Escultura romana en Hispânia X*, Fundação Ciência e Tecnologia, Faro, 2024, ISBN 978-989-9127-89-0, p. 705-727.
5. **P. Lapuente Mercadal, M. Claveria, I. Rodà de Llanza**, “Multi-analytical approach to identify the white marbles used in Roman Imperial sculptures from Tarraco (Hispania)”, *Minerals Special Issue "Characterization and Provenance Analysis of Ancient Stone Materials: Insights from Mineralogy, Petrology and Geochemistry*, 2024, 14, 19. <https://doi.org/10.3390/min14010019>
6. **Claveria, M.**, “The sarcophagus of Covarrubias (Burgos, Spain). Images of eternity between Paganism and Christianity”, in: G. Kremer, E. Pollhammer, J. Kopf, F. Beutler (Eds.), *Zeit(en) des Umbruchs*, Österreichisches Archäologisches Institut, Sonderschriften Band 64, Österreichische Akademie der Wissenschaften, Viena 2024, ISSN 1998-8931, ISBN 978-3-903207-86-8, p.189-198
7. **I. Moreno, M. Claveria**, “Consideración de un conjunto de sarcófagos de Tarraco a través de las pátinas”, en: D. Gorostidi, A. Gutiérrez García-Moreno, *Tituli-Imagines-Marmora. Poder y prestigio en mármol*, Madrid: Consejo Superior de Investigaciones Científicas (CSIC) - ICAC, 2023, pp. 302-310 ISBN 978-84-125214-2-9 (peer reviewed)
8. **M. Claveria**, “El sarcófago romano en la cultura artística del Renacimiento español”, en: Beatrice Cacciotti (Ed.), *Roma e la Spagna in dialogo. Interpretare, disegnare, collezionare l'antichità classica nel Rinascimento*, Madrid: Consejo Superior de investigacions Científicas (CSIC), 2022, pp.181-191, ISBN 978-84-00-10958-5 (peer reviewed)
9. **Montserrat Claveria**, “Immigrants and Travellers in the Area of Tarraco (Hispania Citerior).

Epigraphic and Sculptural Remains, en: J. Lipps (Ed.), *People Abroad*. Tübinger Archäologische Forschungen 31, Tübingen: Verlag Marie Leidorf GmbH, 2021, pp. 97-107 ISBN 978-3-89646-862-8 (peer reviewed)

10. Montserrat Claveria, “Caracalla in Modern collections: Two busts of this emperor from the Prado Museum in Madrid and the Kunsthistorisches Museum of Vienna”, en: V. Gaggadis-Robin (Ed.), *La sculpture et ses emplois*, Bordeaux: Ausonius Éditions – Université Bordeaux Montaigne, 2019, pp. 227-238 EAN 9782356133311 (peer reviewed)

11. Montserrat Claveria, “Los togados y estatuas vestidas de *Barcino*”, *Archivo Español de Arqueología* 91, 2018, pp. 241-261 ISSN-0066-6742. <https://doi.org/10.3989/aespa.091.018.012>

12. Montserrat Claveria, (Scientific editor), *VIRI ANTIQUI*, (298 pag.), Sevilla: Editorial Universidad de Sevilla, Colección: Historia y Geografía 330, 2017, ISBN-978-84-472-1889-9 (peer reviewed)

13. Montserrat Claveria, “La decoración escultórica de *Barcino*. Consideraciones a la luz de los datos conservados”, en: S. Panzram et al. (Eds.), *Oppidum-Civitas-Urbs. Städteforschung auf der Iberischen Halbinsel zwischen Rom und al-Andalus*, Berlin: Lit Verlag, 2017, pp. 177-196, ISBN-978-3-643-13750-0 (peer reviewed)

14. Montserrat Claveria, *Los sarcófagos romanos de Cataluña, Corpus Signorum Imperii Romani* – España, vol. I.1, (239 pág), Murcia: TABVLARIVM, 2001, ISBN 978-84-95815-001

C.2. Conferences

1. M. Claveria, I. Moreno Martínez, “*Antiquae feminae*: sobre un conjunto de esculturas femeninas del Museu d’Arqueologia de Catalunya”, XI Reunión de escultura romana en Hispania, Pamplona-Sta. Criz de Eslava October 17-19th 2024 (18/05/2024).

2. M. Claveria, “Borders. Female sculptures on the threshold of domestic and funerary spaces in northeastern Hispania”, Borders in Provinces – Cultural Borders, 18th International Colloquium on Roman Provincial Art, Belgrade-Viminacium May 20-25th 2024 (22/05/2024).

3. M. Claveria, “The production of funerary monuments in north-eastern Hispania. Quarries, distribution and evaluation of their stone materials results with regard to their interpretation”, International Colloquium: *Stone Monuments and Lithic Building Materials in the Roman Provinces: Metodological Approaches on Provenance and Resources, Manufacturing, Supply, Use and Re-use*, Tulcea, Romania April 25-28th 2023 (25/04/2023).

4. M. Claveria, “Escultura y lujo en ámbitos privados de Empúries”, International Workshop *Magnificentia Et Luxus. Materials and technology of luxury in the early Imperial period*, Tarragona/online streaming 3-4/11/2022 (03/11/2022) Invited oral presentation

5. M. Claveria, S. Garcia-Martínez, “El retrato escultórico femenino en la literatura clásica y en las fuentes documentales de época moderna”, *X Reunião Internacional sobre Escultura Romana na Hispânia*, Faro-Mértola (Portugal) 27-29/10/2022 (28/10/2022) Invited oral communication

6. M. Claveria, “Marble and patina analysis for the interpretation of sculptures from Antiquarian collections. A set os the Museu d’Arqueologia de Catalunya (Barcelona) and the Museo Nacional del Prado (Madrid)”, *ASMOSIA XIII 13th International conference*, Viena 19-24/09/2022 (20/09/2022) Invited oral presentation

7. M. Claveria, “Roman sarcophagi in the Iberian Peninsula. Methodology and results”, *International Symposium CONDITORIA PROVINCiarum. Roman Sarcophagi in the Provinces: Use, Materials, Conservation and Valorization*, Tréveris (Alemania), 15 -16/09/2022 (15/09/2022) Invited oral presentation

8. M. Claveria, “The sarcophagus of Covarrubias (Burgos, Spain). Images of eternity between paganisme and Chistianity”, *XVIIth International Colloquium on Roman Provincial Art*, Vienna/Carnuntum, 16-21/05/2022 (18/05/2022) Invited oral presentation

9. M. Claveria, “Honorary statues and funerary reliefs in private spaces of Hispania”, *Illes Rencontres autour de la sculpture romaine*, Arles (Francia), 8-9/11/2019 (08/11/2019) Invited oral presentation

10. M. Claveria, “La representación del/la difunto/a en los sarcófagos de la Tarraconense de los siglos III al V, *Tarraco Biennal. 4º Congreso Internacional de Arqueología y Mundo Antiguo - VII Reunión de Arqueología Cristiana Hispánica, comunicación invitada*, Tarragona (España), 21-24/11/2018 (21/11/2018) Invited oral communication

C.3. Research projects

1. PID2022-137896OB-I00 Antiquae Feminae. El retrato femenino de estilo clásico: contextos antiguos yanticuarios, análisis y reconstrucción digital Financing entity: MICINN Call:2022 Execution period: 01/9/2023 - 01/08/2027 Amount: 93.750 €

- 2. HAR2017-84907-P** El sarcófago romano en la Península Ibérica. Art-queología, arqueometría y conservación/restauración. IP: Montserrat Claveria (Univ. Autònoma de Barcelona) Financing entity: MINECO Call:2017 Execution period: 1/1/2018 - 30/09/2022 Amount: 30.250 €
- 3. 2017 SGR 970 MIRMED.** IP: Josep Maria Palet (Institut Català d'Arqueologia Clàssica) Financing entity: AGAUR Call: 2017 Execution period: 1/10/2017 – 1/10/2022 Amount:38.400 € Type of participation: Partner.
- 4. HAR2012-35861** El retrato escultórico masculino en las colecciones anticuarias. función, cronología y modos de restauración. IP: Montserrat Claveria (Univ. Autònoma de Barcelona) Financing entity: MINECO Call:2012 Execution period: 1/1/2013 – 31/12/2016 Amount: 21.060 €
- 5. HAR2015-63199-CIN** El retrato escultórico masculino en las colecciones anticuarias. Propiedades, función, procesos de restauración y de transformaciones a lo largo de la historia. Acción dinamizadora-Retos. IP: Montserrat Claveria (Univ. Autònoma de Barcelona) Financing entity: MINECO Call:2015 Execution period: 01/01/2015 – 31/12/2016 Amount: 7.000 €
- 6. 2014 SGR 1197** IP: Joan Gómez Pallarès (Institut Català d'Arqueologia Clàssica) Financing entity: AGAUR Call: 2014 Execution period: 1/10/2014 – 1/10/2019 Amount:79.000 € Type of participation: Partner.
- 7. HAR2011-25011** La explotación y comercio de los recursos naturales en el norte de la Hispania romana. *Lapis, metalla, aqua* IP: Isabel Rodà de Llanza (Univ. Autònoma de Barcelona) Financing entity: MINECO Call:2011 Execution period: 01/01/2012–31/12/2014 Amount: 51.000 € type of participation: Partner.
- 8. HAR2009-10798** Antiguo o moderno. Encuadre de la escultura de estilo clásico en su período correspondiente. IP: Montserrat Claveria (Univ. Autònoma de Barcelona) Financing entity: MICINN Call:2009 Execution period: 1/01/2010 – 31/12/2012 Amount: 36.300 €
- 9. HAR2011-13560-E** Symposium internacional Antiguo o moderno. Encuadre de la escultura de estilo clásico en el período que le corresponde. IP: Montserrat Claveria (Univ. Autònoma de Barcelona) Financing entity: MICINN Call:2011 Execution period: 24/04/2011–24/04/2012 Amount: 6.000 €
- 10. HUM2005-06914** Copias y reutilizaciones de la escultura clásica en el Medioevo y la Edad Moderna IP: M. Claveria/Eva M. Koppel (Univ. Autònoma de Barcelona) Financing entity: MICINN Call: 2005 Execution period: 13/12/2005 – 13/12/2008 Amount: 23.800 € Type of participation:: Partner.

C.4. Contracts, technological or transfer merits

- 1. Transfer speech:** M. Claveria, “Imágenes para la muerte. Duelo, memoria y prestigio en el arte de la Antigüedad”, Ciclo de conferencias Francisco Serraller. Entre el amor y la muerte. Las pasiones en el arte, Museo del Prado 08/10/2024.
- 2. Transfer publication:** I. Moreno, M. Claveria, “Què podem saber a través del material i les patologies dels sarcòfags romans d’Hispania?”, IMPERIUM, Dept. de Cultura de la Generalitat de Catalunya - Museu d’Arqueologia de Catalunya 2024, ISBN 978-84-10144-52-1, p. 147-155.
- 3. Transfer activity:** *Com li donem sentit al patrimoni de l’antiguitat clàssica avui? Una activitat de Challeges Based Learning per incorporar el passat en els reptes d’avui:* La Coralina en color. Agreement: UAB-Museu d’Arqueologia de Catalunya-Barcelona). Type: Teaching innovation project digital reconstruction / conferences / exhibition. Financing entity: Vicerectorat de Qualitat i d’Acreditació Acadèmica de la UAB Period: 09/2021-07/2022. Amount: 250 €. Type of participat: IP.
- 4. Transfer publication:** Montserrat Claveria, Eva Koppel, Isabel Moreno, Ulrike Müller-Kaspar, *VIRI ANTIQUI. Questions of interpretation*, (catalog exhibition), Barcelona: Generalitat de Catalunya, 2016, DL B 29226-2015.
- 5. Exhibition:** *VIRI ANTIQUI. Issues of interpretation/Cuestiones de interpretación/Questions d’interpretació.* Place: Museu d’Arqueologia de Catalunya-Barcelona. Period: 01/12/2015-31/01/2016. Curators: Montserrat Claveria, Isabel Moreno Martínez, Eva Koppel.
- 6. Contract name:** El retrato escultórico masculino en las colecciones anticuarias
Responsible researcher: Montserrat Claveria. Entities that have signed the agreement: Museo Nacional del Prado y Universitat Autònoma de Barcelona. Execution period: 02/01/2013-02/02/2017.