
AH/SO/US318
ROME AS A LIVING MUSEUM
Fondazione IES Abroad Italy: Rome

DESCRIPTION: An examination of the management of Roman cultural heritage from a multidisciplinary perspective. The course draws on art history, papal history, economic interests, and cultural aims in its approach to the transformation of the image and the perception of Rome. Topics include the preservation and exhibition of antiquities, some aspects of restoration, conservation, collecting and museums, legislation, artistic institutions and cultural heritage exploitation. Includes site visits within Rome.

CREDITS: 3

CONTACT HOURS: 36 (60 minutes each)

INSTRUCTOR: Pier Paolo Racioppi

PREREQUISITES: None, but a previous knowledge of art history will be helpful in understanding the content of the course.

METHOD OF PRESENTATION: lectures, class discussions, visits to monuments and archaeological sites, Moodle.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Outline the urbanistic development of the city of Rome from ancient times to present day;
- Identify and explain the most important artistic styles which overlapped in Rome over the centuries;
- Analyze the conservative and art historical critical issues implied in the close coexistence of modern and ancient works of art;
- Evaluate the legislative difficulties involved in the management of historical sites which cannot be isolated from the "living" part of the city;
- Describe the origins and development of the concept of "museum", in its private and public forms and purposes;
- Identify the stylistic and historical layers so often recognizable in Rome's monuments.

COURSE FORMAT: Lectures, class discussions, field studies.

REQUIRED WORK AND FORM OF ASSESSMENT: Class participation 10 % (see Rubric below); presentation on site 15%; midterm exam 20%; paper 25%; final exam (not cumulative) 30%. Exams will be based on both the course lectures and the assigned readings.

Details of Required Work:

Student presentations Students are asked to give one presentation to be held during the field studies. It will consist of an accurate description of the monument/artwork/archaeological site. Topics, contents, sources will be decided upon with the instructor at the beginning of the semester. Students are asked to provide classmates and instructor with handouts, possibly illustrated. Presentations will be graded on content, structure, delivery and quality of the handout.

Paper The paper is an *in-depth* study of the presentation topic, aimed at demonstrating the critical skills of the student. In the paper, the topic discussed during the presentation should be developed in a more articulated way, making use of bibliographical sources (IES Library, online sources, articles provided by the instructor). The student must relate the monument/site/work of art to the topics discussed in class.

Format of the exams: Mid-term and Final exams will consist of multiple choice questions; true/false questions; identification and discussion of monuments and artworks .

Grading Rubric for student participation:

A	Excellent participation The student's contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that he or she has been capable of relating the main ideas in the readings to the other information discussed in the course, and with his or her own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. He/she respectfully states his/her reactions about other classmates' opinions, and is capable of contributing to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.
B	Very good participation The student's contributions show that the assigned materials are usually read. Most of the time the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student is able to construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. He/she is respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.
C	Regular participation The participant evidences a regular reading of the bibliography, but in a superficial way. He/she tries to construct over others' ideas, but commonly provides comments that indicate lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.
F	Insufficient participation Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way, and shows lack of interest in constructing over others' ideas.

CONTENT:

Week, session	Content	Assignments
<u>Week 1</u> Session 1	Looking at the Past: from the Middle Ages to the Renaissance The historical background of the ideological and cultural weave in the link between antiquities and the city of Rome. General introduction to the critical issues which will constitute the backbone of the course. Presentation and discussion of the "meaning" of the Antique, in its many forms and interpretations. From Paganism to Christianity: conversion of temples into churches; reuse of materials; cosmatesque artworks.	C. Moatti, <i>The Search for Ancient Rome</i>, London-New York 1993, pp. 13-37. <i>Rome. Art and Archaeology</i>, Firenze 2000: pp. 82-83.

Session 2	Looking at the Past: from the Middle Ages to the Renaissance (part 2) FIELD STUDY: View of the Roman Forum - Church of Santa Maria in Aracoeli- Forum Boarium	<i>Archaeological Guide to Rome</i>, ed. by A. La Regina, Milano 2005, pp. 14-39.
Session 3	Rome as a Christian museum under Sixtus V (1585-1590) 1400-1585. Urban planning in Renaissance Rome. 1585-1590. Counter-Reformation and Sixtus V: Rome, the new Jerusalem Lecture at IES followed by FIELD STUDY: St Peter's Basilica.	S. Ostrow, <i>The Counter-Reformation and the End of the Century in Marcia Hall</i> (ed.), Rome, Cambridge University Press, 2006, pp. 278-286. B. Curran, A. Grafton, P. O. Long, B. Weiss, <i>Obelisk. A history</i>, Cambridge 2009, pp. 103-139
Session 4	Rome as a Christian museum under Sixtus V (part 2) FIELD STUDY: Walk from the Quirinal square to the basilica of Santa Maria Maggiore.	E. Iversen, <i>Obelisks in Exile. The Obelisks of Rome</i>, vol. I, Copenhagen 1968, pp. 47-54.
Week 2 Session 5	Rome as a Christian museum under Sixtus V (part 3) FIELD STUDY: Basilica of San Giovanni in Laterano, Scala Santa, Lateran obelisk.	R. Luciani, <i>The Lateran Complex</i>, Roma 2011, pp. 6-47. E. Iversen, <i>Obelisks in Exile. The Obelisks of Rome</i>, Copenhagen 1968, pp. 55-64.
Session 6	Rome between the 18th and the 19th centuries. The first public museums. Napoleon's Rome (1809-1814) The foundation of the first public museums: Capitoline Museums and the Vatican Museums. Private collections of princes and cardinals: the Borghese gallery. Revivals of the ancient roman glory: the Roman Republic (1798-99). Napoleon's Rome (1809-1814): excavations and restorations (Colosseum, Roman Forum and Forum of Trajan).	J. Jokiletho, <i>A History of Architectural Conservation</i>, pp. 69-82. C. Paul, <i>Capitoline Museums, Rome: civic identity and personal cultivation</i>, in <i>The First Modern Museums of Art : The Birth of an Institution in 18th- and Early-19th-Century Europe</i>, pp. 21-45. J. Collins, <i>The Gods' Abode. Pius VI and the Invention of the Vatican Museums</i>, in C. Hornsby (ed.), <i>The Impact of Italy: The Grand Tour and Beyond</i>, London 2000, pp. 173-194
Session 7	Midterm Review Review at IES followed by FIELD STUDY: Museo Napoleonico.	

Session 8	Midterm Exam	
Week 3 Session 9	The Capitoline Museums FIELD STUDY: Capitoline Museums	<i>The Capitoline Museums. Guide</i> , Milano 2006, pp. 4-21
Session 10	The Vatican Museums FIELD STUDY: Vatican Museums	F. Buranelli, <i>The Vatican Museums. A Fascinating History between Art and Faith, in Medieval Frescoes from the Vatican Museums Collection</i> , published by the Museum of Texas Tech University. Ed. at the Vatican Museums: Lubbock, Tx, 2002, pp. 7-18
Session 11	The Borghese Gallery FIELD STUDY: Borghese Gallery	K. Hermann Fiore, <i>A Visit to the Borghese Gallery</i> , in K. Hermann Fiore, <i>Guide to the Galleria Borghese Rome 2000</i> , pp. 3-17.
Session 12	Mussolini's Rome The myth of the Roman Empire: Mussolini's Rome (1922-1943) Lecture at IES followed by FIELD STUDY: Piazza Augusto Imperatore and Ara Pacis	S. Kostof, <i>The Third Rome. 1870-1950: Traffic and Glory</i> , Berkley 1973, pp. 29-40. C. Moatti, <i>The Search for Ancient Rome</i> , London-New York 1993, p. 101-143.
Week 4 Session 13	The Imperial Forums and the Colosseum FIELD STUDY: Via dei Fori Imperiali and Colosseum	<i>Archaeological Guide to Rome</i> , ed. by A. La Regina, Milano 2005, pp. 125-180 H. Hyde Minor, <i>Mapping Mussolini: Ritual and Cartography in Public Art during the Second Roman Empire</i> , in <i>Imago Mundi</i> , Vol. 51 (1999), pp. 147-162
Session 14	Via dei Fori Imperiali: multimedia technologies and the archaeological areas FIELD STUDY: Viaggio nell'antica Roma: Foro di Cesare	P. Singley, "Fascism Under Erasure. A Proposal for Via dei Fori Imperiali", <i>LOG</i> , 8, 2006, p. 143-151.
Session 15	Final exam review Review at IES followed by FIELD STUDY: Museo di Roma (Palazzo Braschi).	

Session 16	Final Exam	
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ATTENDANCE POLICY:

Attendance is mandatory for all IES Abroad Rome classes, including field studies. If a student misses more than two classes in this course, 2 percentage points will be deducted from the final grade for every additional absence. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in case of documented medical or family emergencies. IES Abroad Rome will only consider extreme emergency cases and will strictly adhere to this policy.

REQUIRED READINGS:

1. *Rome. Art and Archaeology* (ed. by Andrea Augenti), Scala Group, Firenze 2003 (Textbook)
2. *Archaeological Guide to Rome*, ed. by A. La Regina, Milano 2005, pp. 14-39 and pp. 125-180.
3. B. Curran, A. Grafton, P. O. Long, B. Weiss, *Obelisk. A history*, Cambridge 2009, p. 13-59 and p. 103-139.
4. C. Moatti, *The Search for Ancient Rome*, London-New York 1999, p. 13-37 and 101-143.
5. C. Paul, *Capitoline Museums, Rome: civic identity and personal cultivation*, in *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early-19th-Century Europe*, p. 21-45.
6. E. Iversen, *Obelisks in exile. The obelisks of Rome*, Copenhagen 1968, p. 47-54 and 55-64.
7. F. Buranelli, *The Vatican Museums. A Fascinating History between Art and Faith*, in *Medieval Frescoes from the Vatican Museums Collection*, publ. by the Museum of Texas Tech University. Ed. at the Vatican Museums: Francesco Buranelli. Ed. at Texas Tech University: Margaret Lutherer, Lubbock, Tx, 2002, pp. 7-18.
8. H. Hyde Minor, *Mapping Mussolini: Ritual and Cartography in Public Art during the Second Roman Empire*, in *Imago Mundi*, Vol. 51 (1999), pp. 147-162.
9. J. Collins, *The Gods' Abode. Pius VI and the Invention of the Vatican Museums*, in C. Hornsby (ed.), *The Impact of Italy: The Grand Tour and Beyond*, London 2000, pp. 173-194.
10. K. Hermann Fiore, *A Visit to the Borghese Gallery*, in K. Hermann Fiore, *Guide to the Galleria Borghese Rome* 2000, pp. 3-17.
11. P. Singley, "Fascism Under Erasure. A Proposal for Via dei Fori Imperiali", *LOG*, 8, 2006, p. 143-151.
12. R. Luciani, *The Lateran Complex*, Roma 2011, p. 6-47.
13. S. Kostof, *The Third Rome. 1870-1950: Traffic and Glory*, Berkley 1973, p. 29-40.
14. S. Ostrow, *The Counter-Reformation and the End of the Century* in Marcia Hall (ed.), *Rome*, Cambridge University Press, 2006, pp. 278-286.
15. J. Jokiletho, *A History of Architectural Conservation*, Oxford 1999, p. 69-82.
16. *The Capitoline Museums. Guide*, Milano 2006, p. 4-21.

PROFESSOR BIOGRAPHY:

Pier Paolo Racioppi received his Ph.D in Art History at the University of Roma TRE. He has also achieved the higher degree in the History of Medieval and Modern Art at University "La Sapienza". Winner of the San Luca scholarship in 1997, he conducted research in the United States on Academies and Collections in early Nineteenth Century America. He has achieved the National Academic Qualification as Associate Professor in Art History. Since 1998, he has collaborated with the ONG Museum With No Frontiers. He has published several articles in specialized art history journals and in the Treccani Encyclopedia. He has published a book on Rome at the time of the French Revolution: *Arte e Rivoluzione a Roma. Città e patrimonio artistico nella Repubblica Romana (1798-99)*, Editoriale Artemide.