



## AH/CU/MU 340 CITIES AS LIVING MUSEUMS

IES Abroad Paris BIA – Rome – Madrid

### COURSE DESCRIPTION:

Through an interdisciplinary approach, students will be able to appreciate how throughout their long histories the cities of Paris, Rome and Madrid have developed around the central idea of cultural heritage and patrimony. The program offers a unique opportunity to examine how art, architecture and monuments have at different times and in different ways affected urban development, life and culture in three European capitals. The complex relationship between artistic development, politics, economics and ideology will be analyzed in detail by considering how museums, monuments and archaeological sites developed in different periods of modern European history. The course considers the history of art collections, museum centers and attitudes towards antiquities, monuments and archaeological sites. Special attention is given to how underlying concepts in conservation and preservation theory and cultural management have evolved through time.

**CREDITS:** 3

**LANGUAGE OF INSTRUCTION:** English

**PREREQUISITES:** None

**ADDITIONAL COST:** None

### METHOD OF PRESENTATION:

Lectures, class discussions, course-related trips to monuments, museums and archaeological sites

### REQUIRED WORK AND FORMS OF ASSESSMENT:

#### Paris Portion: 25%

- Class participation: 10%
- Daily comment on visit (Journal): 40%
- Paris City Exam: 50%

#### Rome Portion: 25%

- Class participation: 10%
- Daily comment on visit (Journal): 40%
- Rome City Exam: 50%

#### Madrid Portion: 25%

- Class participation: 10%
- Daily comment on visit (Journal): 40%
- Madrid City Exam: 50%

#### Cumulative Final Paper: 25%

The final paper will be a cumulative, take-home essay. It should be turned into Moodle. Work will be assessed on the basis of students' visual observations, mastery of course material, and critical interventions. Students will receive an assessment for their work in each city. Each city assessment will account for 25% of the overall final grade.

Here are the instructions for the final paper:

Please respond to the following prompt in a 6-8 page paper, double-spaced. There should be at least 6 pages of text and 2 pages of images – **Explain, providing some significant and pertinent examples (monuments, churches, squares, archaeological sites visited during the course-related trips) how religious and political ideologies shaped the image of Paris, Rome and Madrid over the centuries.**

### LEARNING OUTCOMES:

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

- Outline the urban development of the cities of Paris, Rome and Madrid in relation to monuments and archaeological sites from the Middle Ages to the present.
- Recognize the fundamental artistic and architectural styles that define the most important historical periods of the three cities.
- Trace the origins and development of the concept of “museum” in its private and public forms and purposes.
- Identify the historical layers so often recognizable in the urban fabric of the three cities.
- Identify the historical, social and intellectual background of a monument or work of art.
- Describe the critical conservative challenges determined by the coexistence of a “living” modern city with ancient monuments and sites.

### ATTENDANCE POLICY:

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

Session	Content	Readings
<b>PARIS</b>		
<b>Session 1</b>	<b>From Lutetia to Paris The Middle Ages and Renaissance</b>  Visit to the Notre Dame Cathedral and to the Marais	<ul style="list-style-type: none"> <li>• Alistair Horne, <i>Seven Ages of Paris</i>, Pan Books, London, 2002</li> <li>• Introduction, Age One: chapter 3 Age Two, chapter 4, 5</li> </ul>
<b>Session 2</b>	<b>The Restoration: from 1800 to 1850, the Parisian covered passages The second Empire (1852-1870)</b>  -The planed city: Napoleon III and Haussmann, (1809-1891) prefect of the Seine -Charles Garnier: The Opera house, 1861  Visit to the covered galleries and to the Opera Garnier	<ul style="list-style-type: none"> <li>• Alistair Horne, <i>Seven Ages of Paris</i>, Pan Books, London, 2002 Age Four, chapter 12 and 13</li> <li>• Age five, chapter 14</li> </ul>
<b>Session 3</b>	<b>Montmartre, the « Commune », and « La Nouvelle Athènes »</b>  Visit to Montmartre and the 9 <sup>th</sup> district	<ul style="list-style-type: none"> <li>• Alistair Horne, <i>Seven Ages of Paris</i>, Pan Books, London, 2002 Age five: chapter 15, Age Six, chapter 16</li> </ul>

<b>Session 4</b>	<b>The World Fair 1900, Modern Paris, Impressionism and Post impressionism</b>  Visit to the Petit Palais, Grand Palais Bridge Alexander III, and the Orsay Palace	
<b>Session 5</b>	<b>IES ABROAD PARIS - City Exam</b>	
<b>ROME</b>		
<b>Session 6</b>	<b>Rome as a Museum</b>  Three key figures in the transformation of Rome into a “Museum City”: Sixtus V (Rome as a “Christian Museum”), Napoleon and Mussolini (Rome as an “Imperial Museum”). Excavations and restoration of monuments.	
<b>Session 7</b>	<b>The Rome of SIXTUS V.</b>  Visit to the cathedral of Rome, San Giovanni in Laterano, the Lateran Palace (rebuilt under Sixust V), the Egyptian obelisk and the Scala Santa (Holy Stairs). Transfer to the Basilica of Santa Maria Maggiore, strategically located at the center of the star-shaped system of streets, designed at the time of Sixtus V, linking the major churches of Rome.	<ul style="list-style-type: none"> <li>• <i>Ostrow, Sixtus V</i> MOODLE</li> </ul>
<b>Session 8</b>	<b>The Rome of Napoleon and Mussolini:</b> Visit to the Coliseum, with a special focus on the interventions of restoration, including the buttress built in the 19th century by R. Stern. Visit of Via dei Fori Imperiali: Forums of Caesar, Augustus and Trajan, all excavated and restored under Mussolini.	<ul style="list-style-type: none"> <li>• <i>La Regina</i> MOODLE</li> <li>• <i>Napoleon</i> MOODLE</li> <li>• <i>Mussolini</i> MOODLE</li> </ul>

<b>Session 9</b>	<b>Museums of Rome (Part 1)</b> The birth of the first public museums in Europe in the 18th century: the Vatican Museums.  Vatican Museums and Saint Peter's Basilica The visit will focus on the oldest section of the Vatican Museums, the neoclassical Museum Pio Clementinum, one of the first public museums in history, built in the second half of the 18th century to accommodate an important collection of antiquities. After the Pio Clementinum Museum we'll visit the old Papal Palace (Raphael's Rooms). At the end, visit to Saint Peter's Basilica.	<ul style="list-style-type: none"> <li>• <i>Pietrangeli MOODLE</i></li> <li>• <i>Buranelli MOODLE</i></li> <li>• <i>Collins MOODLE</i></li> </ul>
<b>Session 10</b>	<b>Museums of Rome (Part 2)</b> The case of the Galleria Borghese, former private collection of the Borghese family.  Galleria Borghese Visit to the 17th century villa of Cardinal Scipione Borghese housing a collection of masterpieces by Raphael, Bernini and Caravaggio, the cradle of the Baroque art in Europe.	<ul style="list-style-type: none"> <li>• <i>Costamagna MOODLE</i></li> <li>• <i>Herrmann Fiore MOODLE</i></li> <li>• <i>Coliva MOODLE</i></li> </ul>
<b>Session 11</b>	<b>IES ABROAD ROME CENTER – City Exam</b>	
<b>MADRID</b>		
<b>Session 12</b>	<b>Visit to the Madrid of the Austrias.</b> Plaza Mayor and Plaza de la Villa. Shaping a capital city for a vast empire. From Philip II unexpected decision to make Madrid the seat of the crown to the articulation of an urban space.	<ul style="list-style-type: none"> <li>• Elliott, John H., <i>Imperial Spain 1469-1716</i>, Penguin Books, 2002.</li> </ul>
<b>Session 13</b>	<b>Visit to Toledo</b> (Mosque of El Cristo de la Luz, Cathedral of Toledo, El Greco: <i>The Burial of the Count of Orgaz</i> , Church of Santo Tomé, Synagogue of Santa María la Blanca.	<ul style="list-style-type: none"> <li>• Menocal, María Rosa. <i>The Ornament of the World</i>, Back Bay Books, New York, 2002, 5-13 and 130-147.</li> </ul>
<b>Session 14</b>	<b>Museo del Prado: El Greco, Velázquez and Goya</b>  Kings and painters. The art of painting in Spain's Golden Age, and during the Enlightenment	<ul style="list-style-type: none"> <li>• Brown, J., <i>Velázquez: Painter and Courtier</i>, New Haven, Yale University Press, 1986.</li> <li>• Portús, J., <i>Velázquez, Guide to the Prado Museum</i>, Madrid, 2000.</li> </ul>

<b>Session 15</b>	<b>Museo del Prado: Velázquez and Goya.</b>	<ul style="list-style-type: none"> <li>• <a href="https://archive.org/details/disastersofwar00goya">https://archive.org/details/disastersofwar00goya</a></li> <li>• Mena, M., <i>Goya and the Eighteenth Century Spanish Painting</i>,</li> <li>• Guide to the Prado Museum, Madrid, 2000</li> </ul>
<b>Session 16</b>	<b>Visit to the Palacio Real</b>  Tradition and innovation as a question of monarchical prestige.	<ul style="list-style-type: none"> <li>• Sancho, José Luis., <i>Palacio Real de Madrid</i>, Patrimonio Nacional, Madrid, 2001.</li> </ul>
<b>Session 17</b>	<b>Museo Sorolla</b> The Mediterranean light and the joy of living.	<ul style="list-style-type: none"> <li>• Faerna García Bermejo, J.M., <i>Sorolla. Masterpieces</i>, Barcelona, 2006</li> </ul>
<b>Session 18</b>	<b>Museo Reina Sofía: Picasso and El Guernica</b> An updated version of the Disasters of War.	<ul style="list-style-type: none"> <li>• Aznar, Y., <i>The Guernica</i>, Edilupa, Madrid, 2004</li> </ul>
<b>Session 19</b>	<b>Museo Reina Sofía: Dalí's Surrealism</b>	<ul style="list-style-type: none"> <li>• <a href="https://www.youtube.com/watch?v=bXlzvTHg7k">https://www.youtube.com/watch?v=bXlzvTHg7k</a> (Un chien andalou)</li> <li>• <a href="https://www.youtube.com/watch?v=1GFkN4deuZU">https://www.youtube.com/watch?v=1GFkN4deuZU</a> (Destino)</li> </ul>
<b>Session 20</b>	<b>IES ABROAD MADRID CENTER – City Exam</b>	
	<b>FINAL PAPER DUE</b>	

#### REQUIRED READINGS:

- La Regina, ed., *The Imperial Forums and The Valley of the Coliseum*, in *Archaeological Guide to Rome*, Electa, Milano 2004, pp. 125- 184.
- La Regina, ed., *The Capitol and the Capitoline Museums*, in *Archaeological Guide to Rome*, Electa, Milano 2004, pp. 79-89.
- *Artistic Centres of the Italian Renaissance: ROME*, edited by M. B. Hall, Cambridge University Press, 2005, pp. 278-286.
- Aznar, Y., *The Guernica*, Edilupa, Madrid, 2004
- Buranelli, F. *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 Museum: Francesco Buranelli. Ed. at Texas Tech University: Margaret Lutherer, Lubbock, Tx, 2002, pp. 7-18.
- Burroughs, C. *Absolutism and the Rhetoric of Topography: Streets in the Rome of Sixtus V*, in *Streets. Critical Perspective on Public Space*, ed. by Z. Çelik, D. Favro, R. Ingersoll, University of California Press, 1994, pp. 189-202.
- Collins, J. *The Gods' Abode. Pius VI and the Invention of the Vatican Museums*, in *Impact of Italy: The Grand Tour and Beyond*, edited by C. Hornsby, British School at Rome, 2000, pp. 173-194.
- Coliva, A. *Scipione Borghese as a Collector*, in P. Moreno, C. Stefani, *The Borghese Gallery*, Touring Club Italiano, Milano 2008, pp. 16-23.
- Costamagna, A. *Introduction*, in P. Moreno, C. Stefani, *The Borghese Gallery*, Touring Club Italiano, Milano 2008, pp. 6-14.
- Harrison, Charles, Paul Wood, and Jason Gaiger, eds. *Art in Theory (1815-1900). An Anthology of Changing Ideas*, Massachusetts, Blackwell Publishing, 1998.
- Herrmann Fiore, K. *Guide to the Borghese Gallery*, Gebart, Roma 1997, pp.3-17.
- Horne, Alistair. *The Seven Ages of Paris*, Pan Books, London, 2002.
- Mena, M., *Goya and the Eighteenth Century Spanish Painting*, Guide to the Prado Museum, Madrid, 2000
- Menocal, María Rosa. *The Ornament of the World*, Back Bay Books, New York, 2002

- Jokiletho, J. *A History of Architectural Conservation*, Elsevier, 1999, pp. 38-40 and pp. 75- 87.
- Paul, C. *The Redecoration of the Casino Borghese and Antiquarianism in Grand Tour Rome*, in *Villa Borghese. Storia e gestione*, a cura di A. Campitelli, Skira, Milano 2005, pp. 103-112.
- Pietrangeli, C. *The Vatican Museums*, in *The Vatican Collections. The Papacy and the Art*, Harry N. Abrams, Inc., Publisher, New York 1983, pp. 14-25.
- Portús, J., *Velázquez*, Guide to the Prado Museum, Madrid, 2000.
- *Third Rome. Traffic and Glory*, edited by S. Kostof, Berkley University of California, 1973, pp. 29-40.
- Vicchi, R. *San Giovanni in Laterano and Santa Maria Maggiore*, in *The Major Basilicas of Rome*, Scala, Milano 1999, pp. 64- 91 and pp. 122-157.
- Zola, Emile. *The Masterpiece*, Paris, Charpentier, 1886.

#### RECOMMENDED READINGS:

- Alarcó, P., Malcolm Warner, eds. *The Mirror and The Mask: Portraiture in the Age of Picasso*, Museo Thyssen-Bornemisza, Madrid, 2007.
- Aznar, Y., *The Guernica*, Edilupa, Madrid, 2004.
- Brown, J., *Velázquez: Painter and Courtier*, New Haven, Yale University Press, 1986.
- Davies, D. (ed.), “El Greco’s Religious Art: The Illumination and Quickening of the Spirit”, in *El Greco*, exhibition catalogue, The Metropolitan Museum of Art and The National Gallery, London, 2004.
- Descharnes, R., and Neret, G., Dalí, 2006.
- Díez, J.L. and Barón, J., *Joaquín Sorolla*, exhibition catalogue, Museo del Prado, Thames & Hudson, London,
- Elliot, J.H., *Imperial Spain 1469 – 1716*, Penguin Books, London, 1963.
- Erben, W., *Miró*, Taschen, 2008
- Mena, M., *Goya and the Eighteenth Century Spanish Painting*, Guide to the Prado Museum, Madrid, 2000.
- Mink, J., *Joan Miró, 1893-1983*, 1999.
- *Picasso: Tradition and Avant-garde*, exhibition catalogue, Museo Nacional del Prado, Madrid, 2006.
- Portús, J., *Velázquez*, Guide to the Prado Museum, Madrid, 2000.
- Portús, J., “Connecting Threats: Meninas, Spinners and a Musical Fable”, *Velázquez’s Fables*, exhibition catalogue, The National Gallery, London, 2007.
- Tomlinson, J., *Goya*, Phaidon, London, 1994.