Rome in the Modern Imagination

Time and Place: T, W, Th, 10-12:15, Room TBD

Course Description:

This course will explore the influence that ancient Rome and its Greco-Roman antiquities had on the modern artistic imagination. Examining works of art from the Renaissance to the present, we will explore the way that the city has been conceived, utilized, represented, and modernized by artists for creative, cultural, and political purposes. By looking at works in different media throughout Europe and America, we will study the way Rome and its antiquities were regenerative and revitalizing forces that could be used to many ends.

The course will begin with Renaissance and seventeenth century, but the focus will be primarily on the eighteenth to twentieth centuries. To encourage students’ first-hand engagement with works of art, the second half of each class will be devoted to the study of objects in Yale’s collections. We will most frequently visit the Yale University Art Gallery and the Yale Center for British Art, but we will also examine collections in Beinecke Library and the Haas Arts Library when relevant.

Office Hours: After class and by appointment.

Requirements

Attendance:
Attendance to all classes is mandatory. Yale Summer Session courses have a condensed schedule and no absences are allowed.

Class Participation:
In a small seminar, preparation for class and attentive, active participation is fundamental for stimulating and engaging discussion. Among the goals of the course, therefore, is to help students learn how to engage in and lead discussion and to read productively. Students may be called upon to prepare questions for class discussion, to select works of art for discussion or as comparative images, to select key quotes for analysis, or to work individually or as a group on the formal analysis of selected objects.

Readings:
Readings have been selected not only to provide the context, history and background of Rome’s influence, but also to probe how these works and issues surrounding them have been thought
about and shaped by scholarship. Readings must be done in preparation for class, rather than after.

All required readings will be available on CANVAS as PDFs. A course packet will also be available at TYCO.

**Images:**

I will also make key images available on CANVAS as PowerPoints.

**Field Trips:**

Each class is conceived in two parts; the second half of each class will take place at the Yale University Art Gallery, Yale Center for British Art, or Beinecke Library.

**Assignments and Evaluation:**

- Class Attendance and participation: 15%
- Reading Responses (1 paragraph and 1 question for discussion per class): 10%
- 2 Presentations on reading/leading class discussion: 10% each, 20% total
- 3-4 page formal analysis on a work in the YUAG or YCBA: 20%
- Exhibition proposal with checklist, wall text, gallery labels, and floor plan: 25%
- In-class presentation on exhibition proposal: 10%

**Academic Integrity:**

Any form of academic dishonesty will be reported to the Executive Committee. If you have any questions about what constitutes plagiarism, please read the resources available on the Center for Teaching and Learning’s website at [http://ctl.yale.edu/writing/using-sources](http://ctl.yale.edu/writing/using-sources) or come speak with me.

**Students with Disabilities:**

I am happy to make academic adjustments for qualified students with disabilities. Please contact me as soon as possible to ensure your needs are met in a timely manner.

**CLASS SCHEDULE**

**Class 1. Tuesday, May 28.**

Part 1: Why Rome?
Part 2: Classicism on Campus (walking tour/YUAG antiquities collections)

No Readings.
Discussion: Why Rome? What are the images, objects and people we associate with Rome? How has Rome been represented in popular culture? More broadly, what does classicism mean?

In-class exercise: Read Henri Zerner, “Classicism as Power”; Watch film clips (TBD) and discuss

**Class 2. Wednesday, May 29.**

Part 1: The Renaissance and the Rebirth of Antiquity
Part 2: Visit to the YUAG

Readings:

**Class 3. Thursday, May 30.**

Part 1: Classicism and the French Tradition
Part 2: Visit to YUAG

Readings:

**Class 4. Tuesday, June 4.**

Part 1: The Grand Tour
Part 2: Visit to YUAG

Readings:
Class 5. Wednesday, June 5.

Part 1: History Painting and the Classical Tradition
Part 2: Visit to YCBA

Formal analysis due in class.

Readings:

Class 6. Thursday, June 6.

Part 1: Museums in Rome and Neoclassical Sculpture
Part 2: Visit to YCBA

Readings:

Strongly recommended:


Class 7. Tuesday, June 11.

Part 1: Classicism in the Service of Empire
Part 2: YUAG/ HAAS Rare books

Ideas for exhibition proposal due. Meetings with students to discuss final project to be scheduled for later this week.

Readings:


Class 8. Wednesday, June 12.

Part 1: Rome and Early Nineteenth-Century Landscape Painting
Part 2: Visit to YUAG/YCBA

Readings:


Part 1: The American Fascination with Rome
Part 2: Visit to YUAG/ Beinecke
Readings:

**Class 10. Tuesday, June 18.**

Draft of Exhibition Proposal and longer wall texts due

Part I: Rome through the Camera
Part II: Visit to YUAG/YCBA

Readings:

**Class 11. Wednesday, June 19.**

Part 1: Modern Rome: Shattering the Romance
Part 2: Italian Views (Visit to YCBA/YUAG/HAAS)

Readings:

**Class 12. Thursday, June 20.**
Part 1: Caesar, Gladiators, and Slaves  
Part 2: Visit to YUAG

Readings:

Class 13. Tuesday, June 25.

Part 1: Rome in the Service of Fascism 
Part 2: Visit to YUAG/Beinecke

Readings:


Student Presentations

Class 15. Thursday, June 27.

Part 1: Rome in the Twentieth Century - Rome Now?  
Part 2: Visit to YUAG

Final Project due in class
Watch: Fellini, La Dolce Vita (1960). Screening to be arranged.

Readings: