

Abstracts

Rhiannon Evans

Title: Branding Rome: Pompey and Caesar, Theatre and Forum

This paper addresses the revolutionary use of space in the city of Rome during the 50s and 40s BCE, when the first stone theatre and the first imperial forum appeared on the Roman landscape.

Fuelled by imperial conquest, Pompey the Great and Julius Caesar were able to buy up sections of the city and Campus Martius, where they built monuments both for the people and for their own commemoration. The competitive element of these building projects is well known. But what was the emotional effect on the contemporary Roman audience? Both structures loomed over heavily symbolic areas of a city whose spaces were already steeped in myth. Here, I consider the cultural and political context of this building program in order to address the emotional reception of these buildings and the highly dramatic spaces they created for performance.

Robert Gaston

Title: Pirro Ligorio's emotive misprision of Roman place in his antiquarian *Antiquities and Paradoxes* (1553)

The rationale of Ligorio's vast, controversial work on ancient Roman antiquities is initially formulated in his brief unillustrated text of 1553, where he attempts to identify the "form" or "vestiges" of circuses, theatres and amphitheatres, to name them correctly and "to describe in which place of the city, and in which time, and by whom they were built." The *Paradoxes* that follow this account is a high-pitched emotional discourse attacking the alleged shortcomings of humanist antiquarians. Its rhetoric has ancient roots in lamentation texts and religious invectives, and modern vernacular paradoxical literature, now applied to the investigation of lost, buried ancient civic and religious places. As a professional antiquarian, map-maker, forger of coins and inscriptions, and master designer of antiquizing gardens and fountains, Ligorio works between visual and verbal representations of fantasised Roman place and space, a new kind of semi-educated artist-scholar engaged in bitter polemic with dominant humanism.

Lisa Beaven

Title: 'Consecrated with the blood of innumerable martyrs': The affective landscape of the Colosseum in the early modern period

This paper analyses the ways in which emotion and imagination have been deployed in relation to one of the most famous ancient monuments in Rome, the Colosseum. In particular it explores how the site was divested of its earlier associations with demons in the medieval period to become a highly charged emotional landscape, steeped in the blood of early Christian martyrs. While this new association began in the Renaissance period where it is particularly suggestive in the visual record, it was made official only in 1675 when two inscriptions and a giant cross were erected on the monument. By these actions the Catholic Church claimed the space of the Colosseum for the faith, but it proved resistant to categorization, and in the following century remained a heterotopian space, one where signs of difference were mapped onto the terrain.

Katrina Grant

Title: The Arcadian Academy and the idea of Rome around 1700

This talk will focus on the Arcadian Academy and will discuss the emotions attached to the creation of an 'Arcadia in Rome' around the turn of the eighteenth century. The Arcadian Academy was formed in 1690 by a group of learned men, many of whom had been part of the circle of the late Queen Christina. The members' key aim was literary reform and a return to the 'good taste' of classical and Renaissance poetry, but they also promoted study of the sciences and their ideas and ideology began to permeate many aspects of intellectual and cultural life. The 'idea' of the Academy was based around the conceit that the members would regularly 'escape' to Arcadia. Members were referred to as *pastori* (shepherds and shepherdesses) and took on a pseudonym accordingly; each was 'assigned' a plot of land in Arcadia. Their meetings took place in the 'Bosco Parrasio', a garden in Rome that stood in for Arcadia. When the academy first formed the 'Bosco' had no fixed address, instead the Arcadian '*pastori*' would be hosted a garden in Rome (such as the Orti Farnesiani on the Palatine) and for the duration of the meeting that place would become the Bosco Parrasio (Parrhasian Wood) located in ancient Arcadia. Later they created a dedicated garden (which still exists) on the slopes of the Janiculum. Arcadia is timeless and in a sense free floating so it can appear anywhere, but it was obviously important for the members of the Academy to have a dedicated site that was Arcadia. Did these Arcadians feel that Rome had a special claim on Arcadia, or was it necessary to 'create Arcadia' mainly in order to pursue their program of cultural reform? What were the emotions attached to the creation of this place? The desire to escape to an idyllic setting and to pursue a simpler life (as Arcadia is typically characterised) suggests a sense of longing or nostalgia. But, Arcadia is also a setting for encounters, especially the encounters between shepherds and shepherdesses who would exchange poetry and song and often discuss conflicting ideas with sometimes intense displays of passion and disagreement. So the evocation of Arcadia was not just about nostalgia or looking back, Arcadia was also invoked in order to facilitate debate and to drive cultural and artistic life in new directions.

Mark Seymour

Title: A New Emotional Regime? Emotions and Spaces in 'Roma Capitale'

When Rome became capital of the fledgling Italian nation in 1870, liberal political ideals required supplanting the old religious regime's luscious, arcane ways with secular, uniform procedures whose legitimacy was at least partly conferred by public visibility. It would be easy to assume that Rome underwent a process of Weberian disenchantment, a reining in of emotional possibilities, as the sacred city was made the capital not just of a nation, but a new ideology: was this the beginning of a new 'emotional regime'? Extending established research on the liberal state's attempts to bind its citizens at an emotional level, the nucleus of my exploration is a sensational murder trial held at the Court of Assizes, first housed in Borromini's celebrated Oratorio dei Filippini. In such a trial, to what extent, I ask, were analogous elements of Rome's public places – from amphitheatre to basilica – incorporated as foundations for a new regime, both emotional and political, consciously or unconsciously?

Flavia Marcello

Title: 'Epigraffiti' – epigraphy and graffiti in Roman public space from Fascism through anti-Fascism and the contemporary tensions in between.

This presentation will examine the interplays between voices of the past and voices of the present as they manifest as words on walls in Rome's public spaces. Rome's twentieth history has left its traces on the city with its new architecture, in new streets and *piazze* that have come about either through demolition of old buildings or the creation of new ones. This history has transformed a city of private villas into public space, transport infrastructure and seemingly endless *quartieri of palazzine*. It is also a history of political extremes from Fascism through to anti-Fascism and its many insurgences and resurgences. Emotional traces of the fascist era in Rome are present not so much in the architecture or public space in itself but on the interface between the two – the walls. The walls of the buildings are the surface on which voices of the past project into public space. In the Fascist era the voices of Classical authors and medieval mottoes appeared as Latin inscriptions to make an emotional appeal to the people about the resurrected glory of ancient Rome. This was reinforced by Mussolini's voice with quotes from his speeches in order to build consent and create a legacy for an imagined future. In the post-Fascist era, memorial plaques for citizens who died fighting fascism set up a different kind of emotional connection with the public. They direct a personal appeal based on the blood of the martyrs to the public to remember the past in order to build a fairer future. The tensions between Rome's Fascist and anti-Fascist pasts continue to play out in contemporary graffiti, particularly in areas like the *quartiere Africano* where the mythology of Fascist martyrs continues, around the political polarisation of the Roma and Lazio football teams and stretches into the realm of global politics. Here the spaces become arenas for the enactment of social interactions through the process of dialogue.

Angela Ndalianis

Title: Packaging Rome in Vegas: Space and the senses in Caesar's Palace

With particular reference to Caesar's palace, this paper will explore how 'Rome' has been collected and re-packaged in Vegas, served up to customers as a 'performance' within meticulously orchestrated spatial configurations. Its starting point is the "Experience economy"; a term invented by Joseph Pine and James Gilmore (1999) to describe the ways that businesses orchestrate memorable events for their customers, and convert those events into an experience by means of performance. Although the concept of the experience economy began in business, scholars have recently explored its application to tourism and tourist spaces. The memorable event encountered in Caesar's palace is ancient Rome and the emotion involved is wonder. By means of full sensory immersion in densely layered, rich spaces, emotional involvement is then appropriated for high-end retail environments.

Bio

Lisa Beaven is a postdoctoral research fellow in the ARC Centre of Excellence for the History of Emotions at the University of Melbourne. She has published widely on aspects of collecting and patronage in seventeenth-century Rome, and on Claude Lorrain and landscape painting in relation to place. With Professor Angela Ndalianis she holds an ARC Discovery grant 'Experiencing space: sensory encounters from Baroque Rome to neo-baroque Las Vegas'.

Rhiannon Evans is Senior lecturer in Ancient Mediterranean Studies at La Trobe University. Her research interests focus on the literature and culture of Ancient Rome and its empire, as well as the Latin language and Greek and Roman mythology. She studies Roman literature of the 1st centuries BCE and CE, from Julius Caesar to the early emperors of Rome, and she has published several articles on ancient ethnicity and a book on Roman culture and utopias.

Robert W. Gaston is Principal Fellow and Associate Professor in Art History at the University of Melbourne, where he took his M.A. in Art History and taught Greek and Roman History. His Ph.D was from the Warburg Institute, and then he taught Early Christian and Byzantine Art History at Bryn Mawr College, Pennsylvania. Returning to Melbourne to teach Early Christian Art, he subsequently taught Renaissance Art History at La Trobe University. He has been Hanna Kiel Fellow and Lila Wallace Visiting Professor at the Harvard University Center for Italian Renaissance Studies, Villa I Tatti, Florence, and Samuel H. Kress Senior Research Fellow at C.A.S.V.A., the National Gallery of Art, Washington D. C. He also taught in the University Professors Program at Boston University. In 1988 he edited *Pirro Ligorio Artist and Antiquarian* for Villa I Tatti, and in 1989 published with Peter Tomory *European Paintings Before 1800 in Australian and New Zealand Public Collections*. His latest book is *Pirro Ligorio, Libro dei fiumi, dei fonti e dei laghi antichi. Napoli. Vol. 9*, Rome, De Luca, 2015. He was appointed Membro della Commissione Nazionale per l'Edizione Nazionale delle Opere di Pirro Ligorio, Rome, in 2012. He is currently editing for I Tatti (with Louis Waldman) *San Lorenzo: A Florentine Church*, Harvard University Press, 2017.

Katrina Grant is Lecturer in Digital Humanities at the Australian National University. She completed her PhD in Art History on the relationship between garden and theatre in Baroque Italy in 2011. She has previously published articles upon the villas and gardens of Lucca and the work of William Kent and Filippo Juvarra. Her research interests include the work of Filippo Juvarra, the history of stage set design, the design of Italian Baroque gardens and the use of the garden as a performance space in 17th and 18th century Europe. She is an editor and webmaster of Melbourne Art Network <http://melbourneartnetwork.com.au> and a founding editor of emaj (electronic melbourne art journal).

Flavia Marcello is Senior Lecturer at Swinburne University's Faculty of Health, Arts and Design in Australia and Member of the Centre of Design Innovation. She teaches in design, history and theory with a particular focus on the inter-relationship between art and architecture. She also undertakes research in the nexus between design and health. While living and working in Rome she developed her expertise on the city and its history, particularly in the architecture and urban planning of the Italian Fascist period. Her areas of research include: exhibitions, architectural ephemera, spatial practice, architecture as an integral element of urban space and the role of shifting ideologies in contemporary practice.

Angela Ndalianis is Professor of Screen Studies in the School of Culture and Communication at the University of Melbourne. She is the author of several books such as *Neo-Baroque Aesthetics and Contemporary Entertainment* (2004), and *The Horror Sensorium: Media and The Senses* (2012). She is Director of the Transformative Technologies unit at the University of Melbourne and has published widely on the neo-baroque, horror and the sensory aspects of screen studies and contemporary entertainment.

Mark Seymour is Associate Professor in the Department of History and Art History at the University of Otago, New Zealand, and a 2016 CHE visiting scholar. He specialises in modern Italian history (19th and 20th Centuries), with a particular interest in the relationships between personal experience, politics, and modernity. His first book, *Debating Divorce in Italy* (Palgrave, 2006), analysed the long struggle to introduce a divorce law in Italy, using the question to explore traditional fault-lines in Italian society from new angles. In other publications he has explored foreign perceptions of Italy, the construction of Italian masculinity, feminism in Italy prior to the 'second wave', late nineteenth-century love letters, and historiographical 'uses' of Giuseppe Garibaldi. His current research makes microhistorical use of the records of a sensational 1879 murder trial, focusing on the history of emotions.