

Section A		
Institution: Durham University		
Unit of Assessment: 26 – Modern Languages and Linguistics		
Title of case study: Rome in the World		
Period when the underpinning research was undertaken: Between 2010 and 2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s): Stefano Cracolici	Role(s): Professor of Art and Literature	Period(s) employed by submitting HEI: 1 January 2007-present
Period when the claimed impact occurred: Between 2015 and 2020		
Is this case study continued from a case study submitted in 2014? No		
Section B		
<p>Summary of the impact Rome in the World (RIW) has brought the transnational dimension of nineteenth-century Catholic heritage to the awareness of faith communities, museum curators and heritage professionals, providing them with a new comprehensive narrative to frame the identification, preservation and presentation of cultural assets previously understood only in terms of local interest. Across Mexico, Chile and England, Cracolici's research has shaped the curation of exhibitions and the contextualisation of artworks, informed museum programming and had a material benefit on the training of tour guides. His consultancy has driven the restoration of important heritage assets, including the development of a former Catholic seminary into a significant tourist site, as well as decisively informing the public presentation of Catholic heritage. Visitors in general and faith communities in particular are now better informed about the transnational dimension of Catholic artistic heritage.</p>		
<p>Underpinning research Cracolici's research analyses a set of literary, artistic and religious objects, produced in Rome during the nineteenth century and sent throughout the world, in terms of Rome's 'artistic politics of religion' (R3; R6), a carefully planned cultural strategy aiming to create a global 'heritage of faith' (R3; R5-6). Artworks shipped abroad were meant to create distinct sacred sites (R1), responding to the threat posed by the rise of modernity, the secularisation of society, and the foundation of nation states, by asserting the temporal, spiritual, and cultural centrality of Rome (R6). Cracolici's research is interdisciplinary, drawing on literary, art, religious, theatre, and film studies as well as early-Christian archaeology to reveal this global Catholic heritage network. Cracolici's research reveals the pivotal influence of the Academy of Saint Luke in Rome in the reformation of the first Fine Art Academy in the Americas, San Carlos in Mexico (R1); links artworks at the Jesuit church of San Ignacio in Santiago de Chile to the international trade in early-Christian relics, and the Chilean nation-building process (R3); reveals how Roman devotional art fuelled the restoration of Catholicism in England (R4); and documents the popularisation of Roman Catholic propaganda through bestselling novels and their remediation in art, drama, photography and film – exemplified in Wiseman's <i>Fabiola, or The Church in the Catacombs</i> (1855), whose autograph manuscript and related archival material are preserved at the former Catholic seminary Ushaw College, near Durham (R2; R5).</p>		
<p>References to the research R1 Cracolici, Stefano and Giovanna Capitelli, eds. <i>Roma en México / México en Roma: Las academias de arte entre Europa y el Nuevo Mundo, 1843-1867</i>. Roma: Campisano Editore,</p>		

2018. ISBN: 9788885795181 – Capitelli-Cracolici, *Apostar por Roma: arte en México en el siglo de la Independencia*, pp. 19-56

- R2 Cracolici, Stefano. 'Fabiola in cartolina: un percorso a ritroso da Guazzoni a Kanzler'. In *Re-Thinking, Re-Making, Re-Living Christian Origins*, edited by Ivan Foletti, Manuela Gianandrea, Serena Romano, and Elisabetta Scirocco, 253–79. Roma: Viella, 2018. ISBN: 9788867289134.
- R3 Cracolici, Stefano. "‘Nuestra patria es tu patria también’: Un martire romano per i Gesuiti di Santiago". In Capitelli, Giovanna, Macarena Carroza, Stefano Cracolici, Fernando Guzmán Schiappacasse, and Juan Manuel Martínez, *Arte en la iglesia de San Ignacio: Santiago de Chile*, 147–170. Santiago de Chile: RIL Editores, 2017. ISBN: 9781512944129.
- R4 Cracolici, Stefano. 'The Painter of Ushaw: Franz von Rohden Paintings, 1851, 1852'; 'The Sculptor of Ushaw: Karl Hoffmann Statues, 1852, 1853, 1855'; 'John Rogers Herbert, Portrait of Charles Newsham, 1853'; 'A Portrait for Newsham's Golden Jubilee: John Rogers Herbert, Portrait of President Charles Newsham, 1853'; 'Ushaw and the Art of the Nazarenes'; 'Ushaw and the Art of the Nazarenes'; 'Ushaw Prize Medal: Karl Friedrich Voigt's Medal, 1863'. In *Treasures of Ushaw College: Durham's Hidden Gem*, edited by James Kelly, 140–55. London: Scala Arts & Heritage Publishers Ltd, 2015. ISBN: 9781857599343.
- R5 Cracolici, Stefano. 'Rapsodie cristiane: La fortuna artistica della "Fabiola" di Wiseman'. *Ricerche di storia dell'arte*, no. 110–111 (2013): 59–74. DOI: 10.7374/75834.
- R6 Cracolici, Stefano. 'Sotto il segno del martirio: Roma e l'eredità artistica della fede'. In *Vínculos artísticos entre Italia y América: Silencio historiográfico*, edited by Fernando Guzmán and Juan Manuel Martínez, 43–54. Santiago de Chile: Museo Histórico Nacional, Universidad Adolfo Ibáñez, Centro de Restauración y Estudios Artísticos CREA, 2012. ISBN: ISBN 9789567297177.

Evidence of 2* Quality

The quality of the underpinning research is indicated by the competitive funding obtained to support it: a British Academy Development Award (BARDA 2009-10) supported a prolonged period of study in Rome for Cracolici; the Leverhulme Visiting Professor scheme (2011) allowed Cracolici to invite Giovanna Capitelli, an expert on nineteenth-century Roman art with strong links to Chile, to Durham; the Getty Scholar in Residence scheme (2013) provided Cracolici with access to art-historical resources in Latin America; the UK-Mexico Visiting Professorship at the UNAM and the Universidad Iberoamericana (2017) facilitated the expansion of Cracolici's network in Mexico. The quality of the Mexican exhibition and its catalogue (R1) is demonstrated by the distinguished host venue (the Museo Nacional de San Carlos in Mexico City); the series in which the catalogue appeared ('Storia dell'arte' of Campisano Editore, an internationally renowned publisher devoted to art-historical publications); the sponsorship of the Mexican Ministry of Culture (Secretaría de Cultura), the Mexican National Institute of Fine Arts (Instituto Nacional de Bellas Artes), the Italian Cultural Institute in Mexico City and the prestigious Academy of Fine Arts in Rome (Accademia Nazionale di San Luca). Research underpinning the exhibition was also supported by Durham University via its AHRC Global Challenges Research Fund allocation (GBP27,000).

Details of the impact

The RIW project had an impact on the curation of exhibitions, the restoration of heritage assets, the introduction of new forms of tourist itineraries, and development of transnational networks via: a) an exhibition at the Museo Nacional de San Carlos in Mexico City, 'Roma en México / México en Roma: Las academias de arte entre Europa y el Nuevo Mundo 1843-1867' (R1); b) the restoration of a series of nineteenth-century Roman altarpieces in the church of San Ignacio in Santiago de Chile (R3); and c) the safeguarding of cultural heritage and the development of new artistic tours at Ushaw College (R4).

1. Impact on the Museo Nacional de San Carlos (MNSC) in Mexico City and other Mexican museums

a) Transforming curatorial practice: Cracolici's research provided the conceptual underpinning of the major exhibition 'Roma en México / México en Roma' (RMMR) at the MNSC, a Mexican

national art museum devoted to European art. 93 works were displayed in 8 sections, with Cracolici's research informing their presentation around pivotal concepts, such as 'civilisational prestige', 'artistic geographies', 'the Internationale of sacred art', 'Mexico as the Rome of America' (outlined in R1; and drawing on R3 and R6). Cracolici's research shaped the exhibition's foci on Mexican painters who studied in Rome (Miranda, Cordero, Rebull, Pina) and those who instead remained in Mexico (Sánchez, Ramírez). His research revealed the influence of significant Roman models exported to Mexico (Silvagni, Overbeck), uncovered the cosmopolitan environment of Rome welcoming both *criollos* and indigenous artists, and brought to light the hitherto unknown envoys of Italian sculptor Pietro Tenerani in Yucatán as well as the figure of Pelegrín Clavé, the Catalan professor of the Mexican Academy trained in Rome. Cracolici's research was thus vital to conceptualising the exhibition and contextualising artworks in terms of global heritage.

The exhibition featured artworks from 13 different collections, in the care of several organisations that had never collaborated with MNSC before. Speaking on the value of Cracolici's research to the MNSC, its Director said: 'The impact of the investigation on the Museo Nacional de San Carlos is invaluable [...] it is a treasure offered to the Mexican public. In terms of the value given to the museum's permanent collection, [...] new avenues of enquiry have been opened on artists that we did not know but are very important for our collection [...] Stefano's and Giovanna's rigour and knowledge have illuminated us. We knew only one side of the story pertinent to our collection; the loans from other collections in Mexico were a surprise' [E1]. The exhibition provided curators with new narratives to interpret, mobilise and document artworks in a transnational perspective: speaking to regional news media, the MNSC director explained that the exhibition 'demonstrates cultural exchange that Rome and Mexico City strengthened via art', and went on to explain why this was important: '19th-century aesthetics were guided by European models, so artists with scholarships who could travel to Europe were privileged. The combination is very interesting: on the one hand, their work shows marked academic characteristics from Europe, but obviously Mexican nationality is crucial also' [E2]. To embed these new perspectives into the museum's public work, Cracolici and Capitelli delivered a workshop for museum guides, training them to present the works in the MNSC's collection within this global context. Speaking after the workshop, the guides said: 'it has been an entirely new experience for us' [E3]; 'the subtending research has illuminated so many aspects of our collection' and 'the exhibition and catalogue are a new departure for the study of nineteenth-century Mexican art' [E1]. The museum went on to organise a series of educational activities with school children centred on the exhibition content, and further helping to carry the new transnational perspectives on the MNSC's collections into educational settings.

b) Developing audience understanding of transnational heritage: The 'Roma en México / México en Roma' exhibition initially ran between the 6 December 2018 and 24 April 2019. 19,758 visited the exhibition in that time [E4], an audience deemed significant enough that the Director of the MNSC decided to extend the exhibition until 19 May 2019 in order to grow visitor numbers further. Tour guides trained by Cracolici and Capitelli explained that their resultant talks about the exhibition enabled a cross-cultural 'rapport' and built an 'understanding', between languages and nations: 'it is the audience, the public who truly wins here, [who] really benefits from the effort of the Italians and the Mexicans' [E1]. Visitors, too, report an enhanced understanding of transnational heritage, with typical visitor book entries commenting on 'rich opportunities for learning about Mexico-Italian cultural exchange' that 'it's great to discover how Rome and the Academy were connected' [E4]. Local and national press coverage of the exhibition highlights the increased awareness of these links. The charity ARTES, which is dedicated to raising awareness and understanding of Iberian and Latin American Visual Culture praised the exhibition in an online feature post, saying that: 'The show foregrounds works by Mexican artists, from the lesser-known Tomás Pérez, Primitivo Miranda, Tiburcio Sánchez and Epitacio Calvo, to better-known personalities such as Juan Cordero. Francesco Coghetti, Francesco Podesti and Giovanni Silvagni are examples of Roman painters whose works arrived in Mexico and were used to illustrate the art of painting to students of the Academia. A major publication by Campisano Editore [R1] accompanies the exhibition, acting as both an exhibition catalogue and a scholarly introduction to this under-researched topic' [E5].

c) Shaping future curatorial projects: The catalogue that accompanied the 'Roma en México / México en Roma' exhibition [R1], features essays by 9 European and Mexican scholars, and sold out during the first month of publication. The Director of the MNSC commented that the book 'is a remarkable contribution to [the] field' [E6]. The senior archivist at the Museo Nacional del Prado also referred to the catalogue at a professional conference as a reference work and a new start for scholarship in the artistic relations between Spain and Mexico during the nineteenth century. This feedback from museum and archive professionals demonstrates the value of R1 in shaping thinking and practice in the field. Furthermore, the narrative created for the 'Roma en Mexico' exhibition influenced the museum's curatorial practice, spurring it to organize the first retrospective on a key figure represented in the exhibition a year later. 'Pelegrín Clavé. Origen y Sentido [1811-1880]' centred on the Rome-trained Catalan artist Pelegrín Clavé, and was open at the MNSC between 15 November 2019 and 29 March 2020. Cracolici acted as consultant for this exhibition and contributed to the catalogue. Capitelli and Cracolici have since advised on the arrangement of the nineteenth-century collection of the Museo Nacional de Arte in Mexico City, the largest museum of old masters in Mexico. They have updated the museum records of over 20 artworks, including items preserved at the Academia de San Carlos, raising the artistic and historical profile of its nineteenth-century repertoire. The director of the MUNAL (Mexico's national art gallery) has also asked them to sit on the museum's advisory board, and to organise another exhibition on nineteenth-century art with loans from Europe and other Latin American countries, scheduled to open in November 2021. Capitelli and Cracolici's research has thus had a decisive impact on the practices of key Mexican cultural institutions, helping to preserve and safeguard cultural heritage and restore collections to their true significance.

2. Impact on heritage restoration (Chile)

Cracolici and Capitelli acted as advisers for an ambitious restoration campaign of the eight altarpieces of the church of San Ignacio in Santiago de Chile in 2016, all of which were produced in Rome [R3]. The results were revealed at a public event in 2017. At the time of Cracolici and Capitelli's first visit, the paintings were in a state of disrepair and their Roman provenance was entirely ignored. Cracolici and Capitelli's expertise on the nineteenth-century Italian painters who produced the paintings (Pietro Gagliardi, Francesco Podesti and Francesco Grandi) informed their restoration and contextualisation via a new interpretation plate in the church, which clearly states their Roman provenance and links them into the global Catholic art network and Jesuit missionary activity. The results of the restoration were illustrated by Fernando Guzmán (Universidad Adolfo Ibáñez, Valparaiso and Santiago de Chile) at the presentation of the RMMR exhibition catalogue in Mexico City, highlighting common patterns in cultural exchange between Rome and Latin America. A public-facing colloquium at the Italian Cultural Institute in Mexico City with colleagues coming from Mexico, Chile, Brazil, Argentina, Italy, Switzerland and the UK then allowed the audience to better understand the transnational nature of similar cultural artefacts. The enduring impact on academics and curators who did not collaborate before is demonstrated by the agreement of the director of the MNSC to host the annual meeting of the Jornadas de Historia del Arte, normally held in South America with little participation from North and Central America, in Mexico City at the MNSC, with a focus on Latin American artists in Rome. The Chilean restoration has thus had a wider impact on understanding of links between Latin America and the global Catholic artistic network and helped stimulate academic and curatorial collaborations within Latin America.

3. Impact on the preservation of a Catholic heritage site (England)

Ushaw College is situated about four miles outside Durham City in north east England. Historically the most important Catholic seminary in England, it closed its doors in 2011 due to the shortage of religious vocations. In 2013, Cracolici acted as a consultant on a 200-page report that was part of a larger feasibility study examining the possibility of refurbishing and reopening Ushaw College as a visitor attraction. The report drew on 'published and unpublished texts by Dr Stefano Cracolici' [E7] with regards to the importance of the College and its collections. This work has since borne fruit: Ushaw College opened as a heritage and cultural attraction in late 2014 and, as of 2019, receives approximately 50,000 visitors a year. One of the main attractions of the college is Pugin's chapel ensemble decorated by paintings and statues produced in Rome. To interpret and

contextualise these artworks the college curator produced explanatory texts heavily indebted to Cracolici's publications (notably R4).

Furthermore, Cracolici's study of the Nazarene art collection at Ushaw College led to the display for the first time of important artworks in their collections. Ushaw currently has the largest and most revealing collection of Nazarene art in England, and the largest collection of paintings by Roman painter Franz von Rohden in the world. In 2014, Cracolici organised an exhibition of Rohden's *Crucifixion* (R4) at the UNESCO World Heritage Site Visitor Centre in Durham City. This was the first time the painting had been made available to view outside of Ushaw College, and its devotional intensity left its mark on visitors. Comments such as 'it's wonderful that after 150 yrs it's finally been seen by women!' and '[t]his picture inspires me to prayer' are typical of those left by visitors [E8]. Perhaps most significantly, Cracolici's intervention helped safeguard Rohden's *Crucifixion* for future generations: after careful study of its condition, it was sent for restoration in Liverpool. Cracolici acted as consultant, bringing his expertise to bear on the dating of the painting [E9]. The college has now removed the painting from storage for permanent public exhibition.

Continuing the transnational theme of Cracolici's research impact, his work at Ushaw College brought to light not only the significance of Roman artists to Ushaw College and its north east community, but also the influence of Ushaw alumni in Rome. Cracolici's research on the artistic exploitation of *Fabiola, or The Church of the Catacombs*, a novel by Ushaw alumnus Nicholas Patrick Wiseman, first published in 1854 just after he became the first Cardinal Archbishop of Westminster (R5), led to the discovery in Rome of a set of early photographs based on Wiseman's novel, helping to better understand the first cinematic adaptations of the book. Cracolici's research on these, including Enrico Guazzoni's silent film *Fabiola* in 1918 (R2) was mobilised when the movie was screened in Rome and Durham in June 2017. Writing in *The Telegraph*, Christopher Howse, its assistant editor, reflected in an article on the artistic influence of Guazzoni's film, and states that: 'Dr Stefano Cracolici, an authority on Guazzoni who set up the *Fabiola* screening, tells me there is no evidence that the director drew upon Delaroche's image, but I learnt from him that Delaroche had been influenced by Millais' painting *Ophelia* (1852), now in the Tate' [E10]. The Ushaw College Curator explained the overall value of Cracolici's research to the ongoing work of the College:

'Professor Cracolici's research and subsequent publications about the Nazarene artwork and sculpture at Ushaw has been invaluable in furthering knowledge about the collections and their significance. This has fed into how curatorial staff at Ushaw engage the public with our Nazarene artwork in exhibitions, guided tours and online social media posts. The significance of Ushaw's connections with Rome through President Newsham's commissions of artwork, as well as the involvement of Bulletti in the creation of frames for the Rohden paintings, are elements which would not have been included in our interpretation save for Professor Cracolici's input' [E8].

Sources to corroborate the impact

E1 – Testimonial from the Director of the Museo Nacional de San Carlos in Mexico City

E2 – RMMR Press articles, 2018

E3 – Testimonial from participants in museum guide training workshop

E4 – 'Roma en México / México en Roma' visitor book transcription and exhibition statistics

E5 – *ARTES* article on 'Roma en México / México en Roma' exhibition

E6 – Testimonial on the exhibition catalogue from the Director of the Museo Nacional de San Carlos in Mexico City

E7 – *Ushaw College: The Heritage Site and Collections*, Professor Eamon Duffy, with Malcolm Reading Consultants Ltd

E8 – Testimonial from Ushaw College curator, and visitor information on Rohden exhibition

E9 – Email exchange with conservator regarding Rohden conservation

E10 – Article from *The Telegraph* (15 July 2017) on *Fabiola* film adaptation

(Items E1-E6 include material in Spanish)