Rome under the bombs: the city, its monuments and the civilian population in the Second World War
Workshop, Exhibition and Film

Monday 10 December, 16.45-19.00

Workshop and Exhibition

This interdisciplinary workshop will draw together the results of different projects on the impact of bombing and war on Rome, its monuments and population. It will focus on the experience ‘from below’, obtained through thorough research conducted both in archives and through oral interviews.

16.45 - Introduction
Sofia Serenelli

17.00 - The memory of the bombing of San Lorenzo
Claudia Baldoli

17.30 - Bombing the eternal city: the Allies, the fascists and the civilian population
Maddalena Carli (Università di Teramo)

18.00 “Must Not Under Any Circumstances Be Damaged”: the Allied Monuments Officers and the bombing of Rome
Carlotta Coccoli (Università di Brescia)

18.30 War damage and the question of art history
Paolo Coen (Università della Calabria)

Tuesday 11 December, 18.00-19.30

Film viewing: San Lorenzo: luoghi e memoria (2005)
57 minutes, colour and b/w
Director: David Forgacs. Camera and editing: Dan Sayer. Year: 2005
Language: Italian w/ English subtitles

This film looks at San Lorenzo, a district bounded on all four sides, first developed and settled in 1884-6. Its history is punctuated by various events which have left visible remains, like a series of archaeological strata, on the built environment, including the events of 1943 (the Allied bombing on 19 July and the deportation of Jews by the SS on 16-18 October), the extreme left politics of the 1970s and the recent [2005] episodes of neo-fascist racist violence.

- Claudia Baldoli (Newcastle University, BSR Balsdon Fellow)
**Bombing the eternal city: the Allies, the fascists and the civilian population**

Based on research in Italian, British and American archives and libraries, this paper examines the views of the Allies and the Italians – and especially the Romans – towards the bombing of the capital in 1943-44. In particular, contemporary diaries, novels and memoirs, Fascist police and Allied reports will be explored in order to investigate popular reactions to air raid shelters, the blackout and to bombing.

– Carlotta Coccoli (Università di Brescia)

**“Must Not Under Any Circumstances Be Damaged”: the Allied Monuments Officers and the bombing of Rome**

This paper focuses on the role of the so-called 'Monuments Men': the Officers enlisted in a special branch of the Allied Army which – during the Second World War – had the task to protect the cultural heritage of the countries involved in the conflict. It will analyse the preventive plans outlined by the Italian Authorities - before and during the first stages of the war - to extend anti-aircraft protections to the most important monuments of the city; and the plans set up by the Allied 'Monuments and Fine Arts preservation program' in order to spare the monuments of Rome. It will also examine the work of the Subcommission during the Allied occupation of the city, in their attempt to provide the first-aid repairs to the monuments damaged by the bombing.

- Maddalena Carli (Università di Teramo)

**The memory of the bombing of San Lorenzo**

This paper will analyse the construction of the post-war memory of the bombing of San Lorenzo of 19 July 1943. It will analyse the commemorations held in Rome in post-war years, the public debate in the press and the messages carried by the monuments that were built in order to remember the traumatic event, which provoked at least 1,700 victims and represented the first air attack on the capital in the Second World War.

- Paolo Coen (Università della Calabria)

**War damage and the question of art history**

L'ultimo quarto di secolo ha visto emergere con forza il tema della guerra e quello, strettamente connesso, dei danni provocati dalla guerra. Anche restringendo il cerchio all'Italia e al secondo conflitto mondiale si possono ormai contare centinaia di contributi e di interventi. Cosa per certi versi ironica, se si considerano i quasi ottant'anni di pace ininterrotta goduti in Europa dal 1945 ad oggi. Non basta. Il tema stesso si ormai ramificato in ulteriori sotto-specializzazioni. Basti pensare agli studi sui furti, le razzie d'arte e i conseguenti depositi e nascondigli temporanei, come pure sui successivi recuperi; all'archeologia dei luoghi dello sterminio, a loro volta quasi sempre demoliti o almeno modificati per poi venire riutilizzati; o, ancora, all'arte di testimonianza e di documentazione. Ma una volta definito il campo d'azione attraverso questi ed altri punti essenziali, dov'è la storia dell'arte? Che posizione occupa, per esempio rispetto alla storia e alla storia dell'architettura? Quando e dove si può parlare di una sua specificità, in termini di obiettivi, di strumenti e di metodi? E quando e dove al contrario di una sua omologazione