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Architectural Landmarks Illustrating a Territory as Seen in Ancient Art Exhibitions between the 19th and 20th Centuries in Italy and Beyond

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Elisa Camporeale

Between the late 19th and the early 20th centuries, exhibitions showcased buildings from the past as great technical accomplishments and expressions of human genius. Monuments were seen as emblematic of their territories, able to convey a place's unique identity more immediately and clearly than paintings, statues, or decorative artworks. While the scale of paintings, illuminations, objects d'art, and statues usually allowed for the transport and display of originals in early 20th-century exhibitions, this was never the case for buildings. To frame architecture as another art form alongside painting and sculpture, photography was the most commonly used medium, supplemented by drawings, etchings, prints, and architectural casts.

This chronological survey focuses on how historical monuments

were perceived and represented in exhibitions devoted to ancient art. Such events often featured the art of a specific region and sometimes included sections illustrating the territory, its cities, and the public or religious buildings for which the displayed artworks were realized. Architectural complexes, historical buildings, and urban centres were perceived as key landmarks unique to the place. Where they existed, the architectural and topographical sections of these broad exhibitions will be examined through their items, descriptions, and images, in order to trace how architecture was showcased at the turn of the century.

This essay examines how architecture was narrated and displayed in temporary exhibitions between the late 19th century and the First World War, with a special eye for ancient art exhibitions of the early 1900s, where painting, sculpture, and decorative arts were also represented. The study explores the role and importance assigned to cities as a whole and to civic and religious buildings, as well as the media chosen to depict and disseminate them: drawings, photographs, paintings, prints, architectural models, and even organized visits or excursions. It also considers how exhibitions constructed a sense of place: in the United States and Germany, through large photographs and three-dimensional models, and in Italy, through historical-topographical approaches. Together, these case studies reveal the ways in which exhibitions contributed to shaping cultural identities by identifying regional landmarks with both natural and human-made landscapes.

Architectural Landmarks in Expert-led and Creative Exhibition Displays

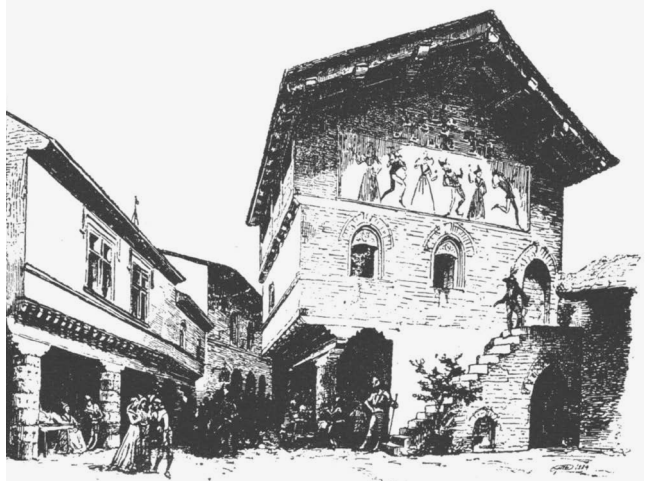
This paper examines how the surrounding region was reflected within the rooms of large exhibitions of ancient art held before the First World War. Because these shows targeted a broad public, purely architectural exhibitions conceived for experts and connoisseurs are excluded from consideration—for example, exhibitions connected to public competitions for the façades of historical churches¹ as well as the pioneering *Prima esposizione italiana di architettura* of 1890. Although that exhibition dedicated a large section to photos, drawings, and surveys of emblematic medieval buildings—such as city halls and cathedrals—and their restorations, its specialized character places it outside the scope of this study.² Still, it remains important to acknowledge these initiatives, which shaped contemporary approaches to architectural display even if they are not the main concern of this study.

The same applies to the scholarly architecture exhibitions curated by William Henry Goodyear. Consisting of hundreds of photographs and surveys of mostly Italian and French medieval and Renaissance churches, they were presented in various cities, including Edinburgh and Rome in 1905, as well as New York in 1909.³ These shows systematically illustrated what he called “refinements”—architectural irregularities that Goodyear believed were deliberate devices employed by architects of the past to charm the eye.

Instead, this survey prioritizes events where architecture was represented accurately, and properly reflected a region. Many of the great expositions, however, despite their extensive scale and resources, relied on replicas and in-style reconstructions. A notable example is the *Esposizione Generale Italiana* of 1884 in Turin, where the 700 objects of the ancient art exhibition were displayed inside the fortress of an imaginary medieval village. Built in stone using traditional methods and still standing on the banks of the Po river, the village reproduced elements of feudal architecture from the region and was animated by artisans and guards in historical costume (fig. 1).⁴

This trend of reconstructed environments has precedents and successors. It started at the Exposition Universelle of 1878.

1 Turin, *Esposizione Generale Italiana*, Section of art history, 1884. Illustration of the ideal medieval village at the Parco del Valentino with performers in medieval costumes (from the *Catalogo ufficiale della sezione Storia dell'arte*, 1884, p. 48)



In the Swedish pavilion, the ethnographer Artur Hazelius presented reconstructions of traditional homes from different Swedish regions, animated by *tableaux vivants* and actors in costume.⁵ Thirty years later, the International Exhibition in Rome in 1911 included a vast *Esposizione Etnografica delle Regioni*, featuring reconstructions of typical farmhouses from various Italian regions (fig. 2) and regional pavilions designed as monumental pastiches, composed of replicas of portions of historical architectural buildings considered representative of each area (fig. 3). Animated by some 500 performers in regional costume, these spaces, like the medieval village of Turin, presented architecture through “patchworked” reproductions, essentially life-size collages of fantasy sites.⁶ Despite their artificiality, such reconstructions offered visitors an immersive experience. They allowed the public to walk through full-scale buildings and learn about both the architecture and the daily life of the past.

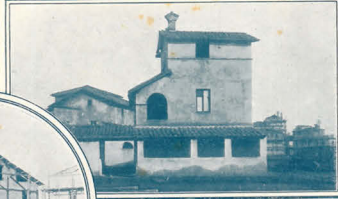
Architecture in Exhibitions of Ancient Art between 1898 and 1911: A Survey

Elsewhere, the virtual journey through Italy offered to the public was less spectacular but based on authentic material. For example,

ROMA. LE COSTRUZIONI REGIONALI DELLA MOSTRA ETNOGRAFICA.



LUCCA



MARCHE



BRESCIA-VACCHERIA



SARDEGNA-TEMPIO



CAMPAGNA ROMANA



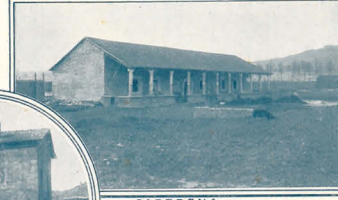
ASSISI (UMBRIA)



CASALE MAREMMANO



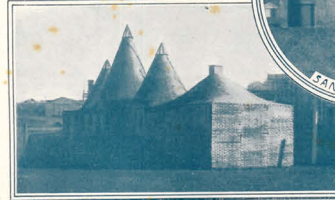
RAVENNA-CAPANNA GARIBOLDI



SARDEGNA



SAN GIMIGNANO



TRULLI DI PUGLIA



FAENZA (PORCELLANE FABBRICA)

Fot. Rothman.



2 Rome, *Esposizione Etnografica delle Regioni*, 1911. Reconstructions of traditional farmers' homes from different Italian regions (from *Le esposizioni del 1911*, 1911, p. 39)

3 Rome, *Esposizione Etnografica delle Regioni*, 1911. Pavilions of the Marche, Emilia-Romagna, Liguria and Veneto regions (from *Le esposizioni di Roma e Torino nel 1911 descritte e illustrate*, Milan, Sonzogno, 1911, p. 292)

an extensive section dedicated to architecture was part of the large *Mostra di arte sacra* held in Turin in 1898.⁷ The show was part of a trio of exhibitions—which also included Catholic Missions and Christian Charities—spanning 35,000 square metres in buildings built especially for the occasion. This event is also remembered for the illuminated manuscripts section, counting 400 pieces, and for the first exposition and photograph of the Holy Shroud.

The exhibition's architectural section was especially extensive. Around 500 architectural drawings, etchings, large photographs, and albums of drawings or photographs filled Room F. They reproduced existing holy buildings and their art, with only a few modern projects included. The section also featured restoration reports and small cork models. Other notable displays were also featured. Larger plaster moulds of portals and altars were in Room A.⁸ Moreover, striking, recently made models of old churches were on show, such as the Dome of the Basilica of Loreto⁹ and of the Square and Basilica of Saint Peter.¹⁰

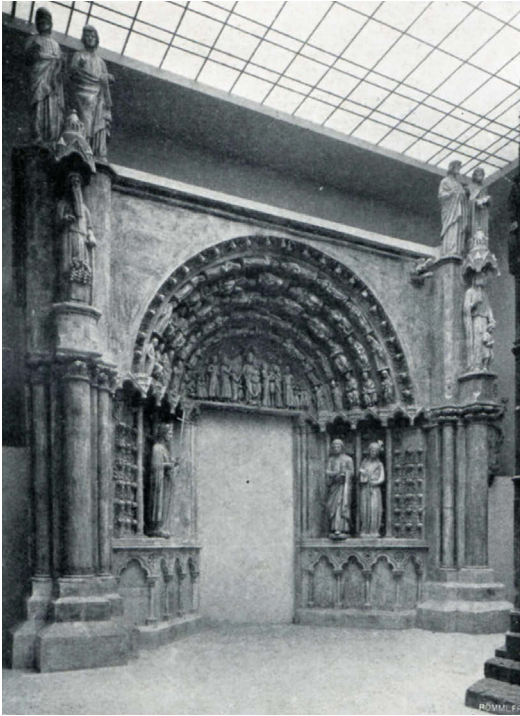
The purpose of this wide selection was not research but rather to disseminate information, allowing visitors to visualize examples of architecture from across the country—a sort of “Italy in miniature”. As in other exhibitions, a sense of national belonging and cultural identity took the form of architectural landmarks.

Mapping architectural evidence of a territory was the purpose of a whole gallery in the north wing of the *Kunsthistorische Ausstellung*, an imposing medieval decorative art exhibition of Rhineland and Westphalia held in the Kunstpalast in Düsseldorf in 1902, part of a wider industrial art exhibition. Since its initial planning, it was decided to include monumental works in order to provide a full picture of the development of the arts in the region. This was possible only through casts and photographs.

Monumental casts had been shared with a wide public in a temporary exhibition for the first time in the Great Exhibition of 1851 in London. The reproduction of full-sized architectural masterpieces or fragments as casts also played an important role in the display of early architecture museums, such as the Architectural Museum founded in London in 1851.¹¹ France, for

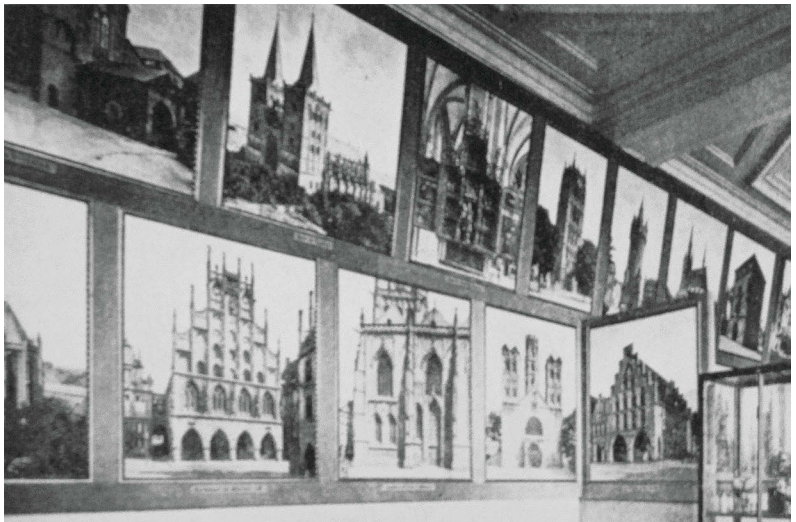
its part, gradually created an imposing collection of moulds of the most important sculpted ensembles from across the country. These were realized in 1:1 scale and culminated in the creation of the Musée de sculpture comparée in the Palais du Trocadéro in 1879.¹²

Images of urban landmarks and models were often included in exhibitions of ancient art, to help visitors visualize the context or region of provenance of the pieces on display. In the 1902 Düsseldorf ancient art exhibition there were impressive plaster casts of Romanesque and Gothic monumental sculptures from Rhineland and Westphalia (fig. 4).¹³ The moulds were executed specifically for the exhibition; with the Prussian royal government and the administrations of the two regions each providing half of the 100,000 marks required. In sculptural ensembles like the tympanums of portals, where statues meet and merge with architectural elements in the receding arches, the two arts of sculpture and architecture form a unified “sculpted architecture”. The well-lit and 38-metre-long upper gallery contained 75 photographic reproductions, size 110 × 110 cm, mounted on panels at eye-level, depicting religious and civic monuments of western Germany assumed to be of cultural significance (fig. 5). It was a new concept and a pioneering display, conceived and disclosed as such by the curators. Images of churches, abbeys or their ruins, chapels, town halls, courtyards, and villages were presented in chronological order. Even though a strong cultural sentiment since the Romantic Period posited that the roots of German identity lay in its Gothic monuments, the aim of this section was twofold. It both provided an overview of the development of architecture in the region and integrated the plaster casts of monumental sculpture on display by offering visual evidence of their original contexts. In addition to overall views of entire churches, small towns, and squares, there were a dozen photographic enlargements of architectural elements including altars, baptismal fonts, pulpits, and sculptural ensembles such as portals and tympanums.¹⁴ The images were taken in 1900–1901 during a laborious photographic campaign financed by the royal



4 Düsseldorf, *Kunsthistorische Ausstellung*, 1902. Plaster cast of the West Portal of the Basilica of Our Lady of Trier (from *Kunsthistorische Ausstellung 1902*, pl. 57)

5 Düsseldorf, *Kunsthistorische Ausstellung*, 1902. Photographic reproductions of religious and civic buildings of Western Germany (from Hartung 1991, p. 195)



government and supervised by the architect and government surveyor Albrecht Meydenbauer.¹⁵

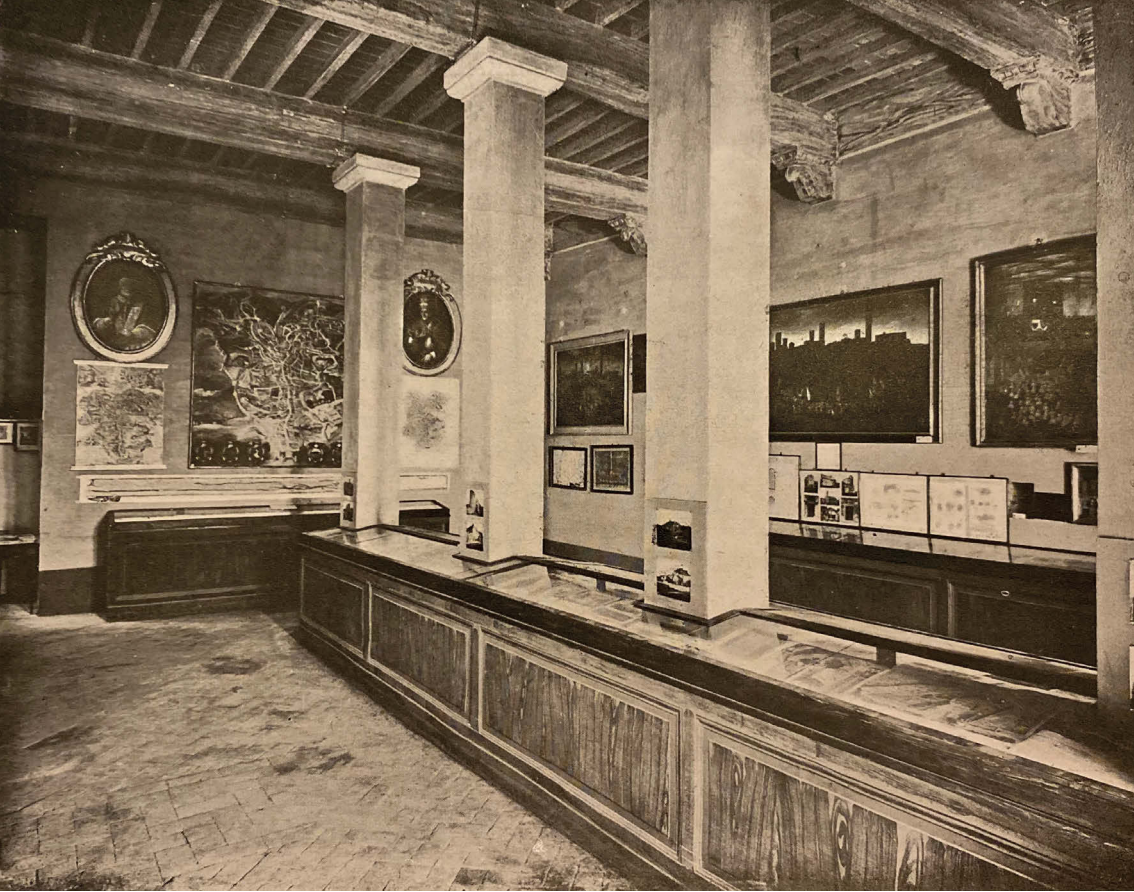
A different story of architecture, one celebrating the old city of Siena and its territory, was told in the *Mostra dell'Antica Arte Senese* held at Siena's Palazzo Pubblico in 1904. Armours, illuminations and pictures, pieces of furniture, ceramics, enamels and gold smithery, textiles, statues, plaster moulds, prints and drawings, filled 40 galleries on three levels of the city hall. Probably the largest ancient art exhibition organized in Italy, it made the art of Siena more widely known and launched the city as a must-see in the new scenario of cultural tourism.

Along the stairway leading to the first room were hung original architectural elements such as medieval capitals, lintels, columns, and pillars. The room itself housed the historical-topographical section (fig. 6). Conceived by the acting president and art historian Corrado Ricci, this type of display was not new to the museums he directed. Serving as a link between the real city outside and the city's art shown inside, this section introduced visitors to Siena's history, festivals, and community rituals. Within the "Sala dei Pilastrì" ("Room of the Pillars"), 193 items helped the public visualize the original context of the artworks on display.

The novelty lay in its material: a topographical survey of the ancient Republic of Siena from the 16th century onward, a subject never before seen in a temporary exhibition of ancient art.¹⁶ The collection included old maps of Siena and its surroundings, city plans, and architectural surveys, with techniques ranging from drawings to etchings to prints. Alongside bird's-eye views of Siena and near-by hill-towns, visitors could "zoom in" on architectural complexes.

A selection of individual monuments was presented through urban scenes on early Renaissance paintings and photographic prints of single churches, castles, hermitages, monasteries, palaces, and villas. As a counterpart, the penultimate room, number 39 of this impressive exhibition, was dedicated to 211 photographs of out-of-town religious and civil buildings, along with Siennese works of art that were not on loan.¹⁷ By merging the history of the territory, its art and its restoration, the essential message was

an invitation to preserve, maintain and save the unique landmarks that make a landscape so special. In the short term this section became a model for subsequent exhibitions of ancient art in Italy. In the long term it led to the opening of a Topographical Museum of the city of Siena on the top floor of Palazzo Pubblico in 1921.¹⁸ The *Mostra d'Arte Antica Abruzzese*, which took place in 1905 in the Palazzo Municipale of Chieti, echoed the previous year's exhibition in Siena, both in its title and in its thematic development. Items on display included liturgical accessories and vestments, ironworks, paintings, traditional local embroideries, rugs and saddle bags, ceramics and maiolicas, and medieval statues.¹⁹ The ancient monuments of Abruzzo were also illustrated through numerous photographs, which were lent by Marquis Alfonso Cappelli and displayed in two passageways towards the end of the exhibition.²⁰ Once again, the land was visually identified and represented by its historical buildings, which were seen as remarkable achievements that indelibly marked the territory. These images allowed visitors to embark upon a virtual journey through the region. Some of these sites also became the destinations for a number of excursions, which were proposed to visitors during the exhibition's opening months to share and promote the region's main archaeological and art sites.²¹ Through these tours, the cultural exposure to architecture received at the exhibition could become a real experience. Organized by the committee, these trips can be considered the ultimate extension of exhibiting and sharing monumental architecture. If daytrips in the surrounding areas of the city where ancient art exhibitions were held could offer visitors an architectural experience, so could the exhibition venues themselves, especially when the historic sites were reopened to the public fully refurbished for the event. This was the case, for instance, of the Castle of Brescia and the Palazzo Pubblico of Siena, which were both restored and made accessible to their communities for the first time in centuries, thanks to the 1904 exhibitions. Unsurprisingly, while most architectural features were only briefly listed in the catalogues, these two monuments were described at length. As a result, they became iconic medieval landmarks for their respective towns.²²



6 Siena, *Mostra dell'Antica Arte Senese*, 1904. Historical-topographical section, displayed in the first room, called "Sala dei Pilastri" (from Ricci 1904, pl. 41)

The *Esposizione d'arte italo-bizantina*, held at the Italo-Greek monastery of Grottaferrata near Rome in 1905, focused on the presence and impact of the ancient Byzantine civilization in Italy. The exhibition's narrative was supported by a variety of objects, including Byzantine illuminated manuscripts, ivories, and paintings preserved on Italian soil. This was completed by 134 photographs from the Alinari studio, displayed on the abbey's ground floor. This selection of images documented the most important Byzantine churches and buildings in Italy,²³ and once again underscored the exhibition's aim of mapping architectural evidence onto a specific territory.

Compared to the importance and number of rooms given to painting, sculpture, and applied arts, the architecture section in general ancient art exhibitions was often limited to one room or part of a room and was assigned a secondary, illustrative function. These sections simply provided visual documentation of the original context of the works on display or of the exhibition's region of focus. The content of such sections was listed in exhibition catalogues but was not the subject of scientific entries. Unlike the other artworks, the architectural pieces were rarely seriously studied, attributed or re-attributed, or even accurately dated. Outside of the brief mentions in the catalogues, architecture sections have never been the object of dedicated scholarly reviews or of later academic studies.

Following the example of the 1904 exhibition in Siena, the *Mostra dell'antica arte umbra* held in Perugia in 1907 also included a topographical section. Housed in 13 rooms of the Palazzo dei Priori, the exhibition displayed almost 1,000 artworks, two-thirds of which were applied arts such as ceramics, liturgical accessories, and vestments, but there were also Primitive and Renaissance paintings, illuminated codes, processional banners, wood furnishings, and some sculptures. The topographical section consisted of some 40 plans, maps, painted views, and surveys depicting Perugia and other Umbrian cities. These were displayed to the right of the entrance of the last large room. Due to its dimensions, this room (number 13) could house a number of miscellaneous collections, including copies of Umbrian-school paintings, illuminated

manuscripts, large textiles, and armour.²⁴ In the topographical section, priority was given to the iconography of urban centres through the centuries, rather than the analysis of single buildings.²⁵ However, it did feature two late 16th-century wooden architectural models: one of the Church of Santa Maria della Consolazione in Todi²⁶ and one of Santa Maria delle Grazie in Bevagna.²⁷ Also shown in the last room were 26 plans and surveys by 16th-century Umbrian architect Galeazzo Alessi, even though most of his work was located outside the region, in Milan and Genoa. In addition, there was a display of the restoration projects of the Regional Bureau of Monument Preservation.²⁸ The purpose was likely to underline the continuity from past to present by exhibiting old plans alongside modern restoration projects on historical complexes. The role assigned to historical buildings in exhibitions was often ancillary, but their monumental scale, visibility on the land, and status as the result of a community's prolonged technical and financial efforts made them powerful landmarks and symbols of a region. The curators' intention was to showcase the entire region of Umbria to tourists.²⁹ To achieve this, daily car services were made available, and visitors were encouraged to take trips through the Umbrian countryside to towns like Assisi, Foligno, Gubbio, and Montefalco where they would find volunteers to guide them.³⁰ The *Mostra di topografia romana*, a topographical exhibition, was also one of the ancient art shows at the already-mentioned 1911 International Exhibition. Held at Castel Sant'Angelo, it featured plans of the city of Rome from the 15th to the 19th century, as well as drawings, prints, and paintings. A long series of small rooms was dedicated to the iconography of 24 specific Roman sites. The material also included prints or photographs of paintings that depicted these locations. This can be considered the last topographical section of its kind in ancient art exhibitions, and it was complemented by a "Campagna Romana" counterpart devoted to the surroundings of Rome in the same venue. The latter exhibition included military architecture studies, plans, surveys, and views of the famous Roman countryside and its archaeological, medieval, and Renaissance monuments.

Among the first museums devoted to the history of a town, the Musée Carnavalet in Paris, opened in 1880, should be mentioned. Housed in the Carnavalet mansion, it narrated the history of the French capital through a large selection of miscellaneous material such as archaeological pieces, royal family mementos, and personal belongings of well-known writers and intellectuals, along with paintings, shop signs, drawings, engravings, posters, medals and coins, souvenirs, photographs, interior decorations, and pieces of furniture. This approach—which prioritized items with a strong individual and collective emotional resonance—was similarly applied in Vienna’s Historisches Museum, which opened in 1887 and, notably, was visited and admired by Corrado Ricci.

Unique to the Italian cultural scenario was the reading of whole cities as architectural landmarks. This was the purpose of the permanent topographical galleries promoted by Ricci and inaugurated between 1896 and 1921 in Parma, Florence, Bergamo,³¹ and Siena. These galleries delineated the changes in a town, its most relevant buildings, and the surrounding region through plans and views spanning centuries. Nourished by local scholars’ research and linked to civic pride, similar historical topographical sections were included in the temporary ancient art exhibitions held in Siena (1904, fig. 6), Chieti (1905), Perugia (1907) and Castel Sant’Angelo in Rome (1911), but all this ended with the First World War.

Further exhibitions focused on architecture in the 1911 Roman fair, besides the farmers houses and regional pavilions already mentioned and located at Piazza d’Armi (figs. 2 and 3). These included a section of 15th-century views of the Eternal City, a monographic exhibition on the 16th-century architect Jacopo Barozzi da Vignola, and a third exhibition with surveys, plaster casts, and photographs of recent restoration campaigns conducted in the Roman churches of Santa Maria in Cosmedin and San Saba by the Associazione Artistica fra i Cultori di Architettura in Roma.³²

This major, multifaceted cultural event held in Rome literally closed an era. The cultural scenario was transformed significantly after the First World War: ancient art and ancient architecture would no longer be exhibited in pavilions and within the context of a great exhibition.

Exhibiting Natural and Historical Heritage in the Late 19th Century

Photography gradually became a key medium in universal, national, and regional expositions for sharing a country's or a region's riches, resources, and heritage. It played a significant role in the presentation of architectural content in museums and exhibitions, and in the lives of several of the scholars mentioned here.

For example, American museum curator William Henry Goodyear devised methods to photographically ascertain the deflections of vertical lines in cathedral architecture, which he termed “widening refinements”. He personally took most of the photographs shown in the travelling photographic exhibitions through which he shared his personal reading of ancient architecture.³³

The son of a professional photographer, Corrado Ricci was the museum director behind the topographical galleries opened throughout Italy that helped consolidate municipal cultural identities. He strongly believed in documentary photography for the popularization and study of archaeology, architecture, and art. Among other initiatives, he founded photographic archives in museums he directed, first at Brera in 1899 and later at the Uffizi in 1904.³⁴ He would later serve as director general for the Antiquities and Fine Arts in Rome before becoming a senator of the Kingdom of Italy.

The German architect and photographer Albrecht Meydenbauer was the mind behind the giant photographs of buildings displayed in Düsseldorf in 1902. He is considered the father of photogrammetry for monument and cultural heritage preservation.³⁵ The display method employed in the *Kunsthistorische Ausstellung* for architectural landmarks—such as abbeys and monasteries, palaces and towers—was destined to a long life.³⁶ It involved two rows of photographs superimposed at eye level on a wall (fig. 3) sometimes with the addition of 3D models positioned below, to be viewed from above. It is often difficult to get a full picture of these architectural or topographical displays, as in most cases the only sources are mere lists of items in catalogues, and the sections themselves were rarely photographed or accurately described.

A territory was visually identified with its landscape, and landscape was often perceived as “humanized”. In other words, it was seen as the result of the combined action of humans—who design and erect buildings and cities—and nature, which shapes the landscape over time. It is worth noting that the same display strategies were traditionally adopted for both natural and human-made riches. The format—images of towns and architectural landmarks on the wall with models below—was also used to showcase natural wonders such as mountain peaks, rivers, waterfalls, scenic valleys, and canyons.

A pioneering display that illustrated a region through its landmarks, whether created by nature or humans, emerged as early as 1876 at the *Centennial Exhibition* in Philadelphia, with a path-breaking wall of backlit glass transparencies (fig. 7). It documented a monumental enterprise: the Geographical and Geological Survey of the Rocky Mountains Region, which was established by the United States Congress in 1870. The images showed views of the Green and Colorado rivers, as well as a recently abandoned sandstone Hopi pueblo in Arizona. The survey was conceived to map and explore these wild, uncharted western parts of the United States, a territory previously known only to the Native American residents.

These striking, scenic backlit transparencies, along with nearby dioramas, likely captivated the 10 million visitors to the *Centennial Exhibition*. The display helped transform the American Southwest from a blank spot on the map to an attractive space for settlement. The wall of images, which featured both natural sites and Hopi cliff ruins, conveyed a sense of the land’s beauty and its historical lineage. This powerful message connected past and present, contributing to the construction of a national identity just a decade after the end of the Civil War.³⁷

For many decades to come, the greatest creations of nature and of humankind—regional landmarks—were displayed and shared with exhibition goers in a very similar way.³⁸



7 Philadelphia, *Centennial Exhibition*, 1876. Room in the Government Centennial Building with a glass transparency wall displaying backlit photographs of Colorado and Arizona taken

in the early 1870s during the Geographical and Geological Survey of the Rocky Mountains Region (© Smithsonian Institution Archives, Image No. SIA_000095_B61_F05_001)

To Tommaso Barni, my life-long architect friend who would have enjoyed discussing this paper with me. With gratitude.

1 On this long series of projects and the political role they played, see Savorra 2018.

2 For a description of the ancient art section, which included surveys and restorations and was curated by the Italian Ministry of Public Education and by numerous municipalities, see Sacheri 1891, pp. 14–30. This exhibition was held in Turin, a town which had a pioneering role in the display of architecture. From 1880 Turin transitioned from drawing exhibitions to this monographic architecture exhibition, followed by a museum of architecture (1884–91), and finally the 1902 international exhibition of decorative arts, which also included interior design (see Volpiano 1999, p. 126).

3 Goodyear was a pioneer and strong advocate for a formalistic approach to studying ancient architecture. Of his two 1905 photographic exhibitions, both hosted by the cities' architectural associations, the Edinburgh catalogue is richly illustrated (see Goodyear 1905b) while the catalogue for the Rome exhibition is not (see Goodyear 1905a). The 1909 exhibition, held in the Museum of Arts and Sciences in Brooklyn, where Goodyear was a curator of fine arts, displayed hundreds of enlarged photographs and measured drawings, but had no printed catalogue. Instead, several subsequent issues of the monthly periodical *The American Architect* were devoted to the exhibition, starting in August 1909.

4 See D'Andrade 1884 and Boccalatte 2008.

5 See Marconi 2004, pp. 296–299 and Hegardt 2015.

6 This exhibition was part of imposing national celebrations commemorating the 50th anniversary of the Kingdom of Italy, held in Turin, Florence, and Rome. For the Regional pavilions honouring Italian urban architecture, see Angelini 1912; Racheli 1980, pp. 247–250, figs. 50–62; Rossi 2013; for the reconstructions of farm houses, honouring the architecture of rural Italy, see *Esposizione internazionale di Roma 1911. Catalogo della Mostra di Etnografia* 1911, pp. 152–183 and the *Corriere della Sera* article by Guelfo Civinni reprinted in *Le esposizioni del 1911. Roma – Torino – Firenze* 1911, pp. 156–157.

7 On the 1898 sacred art exhibition in Turin, see Camporeale 2018, pp. 42–45, 71–74.

8 See *Catalogo di arte sacra* 1898, pp. 27–43; “La Fotografia” 1898.

9 On this 19th-century model, see “Il modello della Cupola” 1898.

10 On this model by Andrea Gambassini, see “Il modello della Piazza” 1898.

11 On the birth of the Architectural Museum in 1851 and the growing conflicts with the South Kensington, created in 1857, see Flour 2008.

12 This museum of moulds aimed to prove that French medieval sculpture differed greatly from that of nearby countries, or rather, exceeded them, see Flour 2009.

13 For details and a complete list of the moulds exhibited, see *Kunsthistorische Ausstellung* 1902, pp. 11–23: 11–12.

14 For a complete list of the photographic reproductions on display, see *Kunsthistorische Ausstellung* 1902, pp. 24–26.

15 See Hartung 1991, pp. 194–195, fig. 84 at p. 195.

- 16 Prior to 1904, topographical exhibitions could be held on their own, not as part of a more comprehensive exhibition, such as the 1903 *Mostra di topografia romana*. Opened in Rome for and during the first conference on the topic, this scholarly event helped to define the plan of ancient Rome through the centuries and to identify the risks to which the archaeological patrimony was exposed (see Cantucci 2013, pp. 543–544).
- 17 On these rooms and their contents, see *Mostra dell'Antica Arte Senese* 1904, pp. 12–35, 360–361; Camporeale 2004, pp. 50, 66, 83; Pellegrini, 2005.
- 18 The four rooms on the top floor were reorganized and reopened in 1950; in the civic museum display of 1962 they were called *Museo delle stampe*, see Cairola 1962, pp. 81–85, 87, 94–95.
- 19 On the content of the Chieti exhibition, except the photographs, see Vitullo 2023.
- 20 For the photographs of monuments of the Abruzzo region on display, see *Catalogo generale* 1905, pp. 195–196.
- 21 The first pages of the general catalogue contain 25 descriptions of itineraries and excursions around Chieti to visit the most important small towns, churches, and ruins, with indications of altitude, distance by train, main sites, and hotel recommendations, see *Catalogo generale* 1905, pp. III–VII.
- 22 For the description and photographs of the Palazzo Pubblico in Siena, see Ricci 1904, pp. 11–50. Andrea Valentini published a history of the Castle of Brescia in 1904; and for the restoration campaign carried out in Brescia, see Robecchi 1988, pp. 173–178.
- 23 On the Grottaferrata exhibition and its impact on scholarly studies—in particular on the photographs—see Gasbarri 2015, pp. 156–172: 168.
- 24 There is a photograph of this hall full of miscellaneous material, but the topographical section is unfortunately not clearly visible (see Gliigliarelli 1907, fig. at p. 616)
- 25 On the topographical section, see Gnoli 1908, pp. 88–89, figs. 233–241. For brief references to the models, see Galassi 2011, p. 206.
- 26 On the Consolazione Church model, see *Catalogo della Mostra* 1907, p. 185, number 1. For entries on the wooden models now in the Museo Comunale in Todi, possibly realized in two subsequent phases, datable around 1508, see Bruschi 1994 and Castrichini 2005.
- 27 On the Bevagna wooden model by Valentino Martelli, see *Catalogo della Mostra* 1907, p. 226, number 41, and Mancini 1999.
- 28 See *Catalogo della Mostra* 1907, pp. 216–217, 219–226.
- 29 This is what head curator Giulio Urbini affirmed, see *Catalogo della Mostra* 1907, p. 12.
- 30 These travelling options were highly appreciated, see “Eine originelle Idee” 1907 and Galassi 2018, pp. 22–23.
- 31 See Cecchini 2013, pp. 51–57 and Basagni 2022, p. 64.
- 32 For all these 1911 exhibitions, including the Campagna Romana one, see respectively *Esposizione Internazionale di Roma. Guida generale* 1911, pp. 26–32, 53–55, 59–61, 62–67.

- 33 On Goodyear's photography equipment and (wrong) theories, censorship in Europe and reactions in America, see Tallon 2013, pp. 530–536, 546–548.
- 34 See Cestelli Guidi 2003, pp. 413–417.
- 35 Meydenbauer's photography is also considered the foundational stage in the process of architectural representation that culminates in the orthographic drawing, see Jones 2023.
- 36 For the following century and beyond, the most common display format for land and architecture exhibitions was one or two superimposed rows of large photographic prints at eye level. An example is the photographic exhibition is the 1988 Frankfurt exhibition *Das Italien der Alinari*; for images of this and other displays of photographic exhibitions, see *La Fratelli Alinari* 1993, pp. 207–225 (fig. on p. 22). For the catalogue, see Falzone del Barbarò 1988.
- 37 Also known as John Wesley Powell's Survey, after the founding director of the Bureau of American Ethnology, who led several expeditions in the 1870s. The photographs were by John Hillers and William Henry Jackson, see Brown 2001, pp. 105–116: 109 and 110 fig. 4.15.
- 38 One relatively recent example of the enduring popularity of this display format is Palazzo Italia at Milan's Universal Exposition of 2015. Its most striking feature was a walk-in "glass room" with a rotating sequence of backlit colour photographs covering the four walls, ceiling, and floor. It provided an immersive experience in Italy's natural and historical heritage.

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