ARH 311: 
Renaissance to Modern Art

Spring Semester
Professor: Piergiacomo Petrioli
E-mail: ppetrioli@gmail.com
Office hour: after class; all students welcome and don’t hesitate to catch up with me not during office hours

Course Description:
This course offers the students a journey through the rich pageant of Renaissance art and culture, giving them the critical tools with which to analyze, understand and appreciate more fully the works of art produced in central Italy from the mid-13th to the mid-15th centuries., with a particular attention on Bolognese art. We shall examine the development of art and architecture in Italy (Florence, Venice, Rome and the Emilia Romagna), and the effects that the Italian society, economy and politics had on the production of art during these centuries. Works of art will be studied through basic methods that will show their intellectual, religious and social connections the within the larger historical context. We will look closely at the way in which changing styles in art reflected contemporary history and cultural attitudes. With power point presentations and also visits to museums, churches and other places of historical or artistic interest in and around Bologna, this course give the students every opportunity to place their studies from the classroom in context and to see works by the great masters in the original.

Course Objectives:
By the end of this course, we will be able to:
- define each artistic period (Renaissance, Late Renaissance, Baroque);
- identify and approximately date many works of art, and describe their main characteristics;
- better understand the works of art studied in their social, religious and political contexts;
- recognize and use dexterously some specific terminology related to the artistic techniques.

Bibliography:
- L. SCHNEIDER ADAMS, “Italian Renaissance Art”, Westviwe Press (text A);
• “The Great Masters of Italian Art”, Scala (text B);
• *The Carracci reform of Painting*, in “The Age of Correggio and the Carracci: Emilian Painting of the 16th and 17th centuries” (Washington National Gallery of Art)
• S. M. DIXON, *Italian Baroque Art* (Blackwell).
• HOLT, *A Documentary History of Art*, vol. 2 (Princeton)
• M. SCOLARO, *The origins of Palazzo Magnani and the Carracci frieze*, in “Palazzo Magnani” (Pizzi)
• J. SHEARMAN, *Mannerism* (Penguin)
• E. WELCH, *Art in Renaissance Italy* (Oxford University Press)
• R. WITTkOWER, *Art and Architecture in Italy: 1600 to 1750* (Penguin)

N.B. all the materials (pdf version of many of these texts, videos, and the Powerpoint presentations can be downloaded from:

https://1drv.ms/f/s!Ah3OhbZECKTehI9IFNwkWsc4GIYQig

In addition, since you are in Italy, it is strongly recommended that you visit the sites in person and make your own photos, whenever possible, as b/w images in books are of limited value. Some images are available at http://www.wga.hu. This will help, but visiting artwork in situ is better. A list of places to visit in and nearby Bologna is also appended to this syllabus.

As noted above, frequent on-site lessons are planned for this class. Students will be required to pay for trains, busses and museum entry fees. (Please remember to set aside approximately € 50 to be used for cultural field trips.)

**Estimated Cost for excursions:**

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<th>S. Maria della Vita</th>
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<tr>
<td>S. Cecilia</td>
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<td>Pinacoteca</td>
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<td>Palazzo Poggi</td>
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<td>Palazzo Magnani</td>
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<td>Uffizi Museum in Florence</td>
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<td>Ducal Palace Mantova</td>
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<td>Te Palace Mantova</td>
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**Each Exam will consist of the basic format presented here. Only the final exam is cumulative.**

At the end of each section of the course, there will be a 90-minute in-class exam.
First section: Slide Identification worth 60% of the exam grade (slide identification: author, subject, date, plus a brief analysis no shorter than one and no longer than 3 paragraphs)

5 Slides from the list (n.b. as noted above Powerpoint can be downloaded from the link on the syllabus; file names: Final-slides). 5 minutes for each slide.

1 unknown picture from which the student should be able to identify the period and author based on the subject, the style, and other inferences. N.B. There is no time limit on this section of the test.

Second section of the test: This section consists of an essay question on a general topic that we have considered together during our classes (including the excursions); the essay is worth 40% of the exam grade.

What to be sure to make sure is solid in your essay:

- **1. A Crisp, Clear Thesis Statement**
- **2. Content** (i.e. the body of the essay, which should feature proper chronology of events and cited works, as well as historical and cultural context)
- **Originality** (where possible, offer your own ideas, making connections between different authors and works, and comparisons of different works)
- **Clarity** (of course, avoid repeating the same point twice; write neatly and make your composition as clear as possible)
- **Bibliography** (Of prime importance is your knowledge of other works of art—obviously not the same works you just saw in the Slide Identification section—using them to support your ideas. But, it is also strongly recommended that you offer some observations from the bibliographical list given above, or even perhaps from some of the in-class discussions)

Research Paper:

A short research paper of 1500-2000 words (i.e. 6-8 typed double spaced pages) is required for this course. You should choose a painting, a work of sculpture or an example of architecture discussed in class; (if you are having trouble, see me, and I will help you). You should put it into its historical and cultural context, and compare it with other works of art of the same artist and of contemporary artists, as well. Solid research using the books listed above only as a point of departure will be necessary for you to demonstrate that you have developed a “critical eye” for artistic analysis and have understood how to look at works of art through a research lens. As well as the content of the papers and the method used, the form adopted will also be taken into consideration. Sloppy papers will be graded badly, I’m sad to say.

How do I avoid sloppiness, and how do I write a good paper? First start early. In terms of form, use precisely the same basic approach I outlined above for writing a good essay. But with a research paper, of course, there is more. You need to start early (did I mention that already?) if you are going to be successful in tracking down as much published analysis as you can on the objet d’art in question. Lay the bibliography on thick, is my best advice—this is, after all, a research paper. A little dab won’t do. Avoid habitual internet references. Show me that you actually got books physically in your hands. To do that, you will need to, you guessed it, start early. In this regard, for those of you who have never written a college-level paper, I will be willing to read a copy of your paper “off the record” if you turn it in a week in advance (no later), and I will offer
you “off the record” feedback, which you can then use to make your actual paper better. The advance copy must be as neat, however, as the real paper, and not just a bunch of ideas.

The use of sources (ideas, quotations, etc.) in the essays and the Bibliography must be properly documented. You may use Chicago footnoting methodology, but if that freaks you out I will tolerate MLA. In terms of research, students are expected to cite at least four books and/or articles, and at least two of each on the artist and their artwork. Web sources are allowed on the base of their consistency, and only if written by genuine scholars. Obviously useful-for-handy-reference-only (but otherwise banal) sources such as Wikipedia will not be accepted as scholarly sources. Your paper must include all relevant images, of course, i.e. do not simply refer me to a page in a separate book.)

A detailed outline with an index and the Bibliography selected should be turned in no later than Tuesday, March 3, but sooner is recommended. (I think I may have mentioned something about starting early). Extensions can be granted for truly valid emergencies only, and late papers will be marked down a full letter grade per day. The paper will be worth 35% of the final grade.

**Academic Policies:**

All works submitted in this course must be your own and be written exclusively for the course. The use of sources (ideas, quotations, etc.) in the paper must be properly documented in Chicago (preferred) or (at least) MLA format.

Plagiarism, cheating on the exams, and related creepy behavior will result in an immediate F in the course. Plagiarism is copying the exact words of another work without using quotation marks and providing reference; this also includes using facts, information or ideas from another work without providing credit in a footnote Chicago (preferred) or MLA style brackets. Submission of a paper copied from any another source is, of course, cheating. Fake news is terrible. Fake art history is worse.

**Grading Scale:**

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**Attendance and Participation:**

Attendance and participation are crucial to the successful completion of this course, especially because so much of this class is based on on-site visits.

Attendance of classes is required. Students are expected to arrive on time, with pen and paper in hand, having completed the course readings and assignments. Students are expected to read the
email/Whatsapp messages daily to keep abreast of important academic issues. It is your responsibility to notify me in advance of an anticipated absence, make arrangements to complete the work, and then complete the work as agreed. You must be on time to each class. So, like the paper, start early (from your apartment or dorm room). A delay of more than 5 minutes (unless it is snowing) will be considered rude and rude is code for absent. Missing more than one or two classes will very negatively affect your grade.

In the event a student misses more than two classes he/she will automatically be marked down one grade point. A student may be absent once before being penalized. For example, if a student is expected to receive a “B” for a course, but has more than one unexcused absences on his/her report, the final grade for the course will be dropped to a “B-“. Excused absences require a note from the Spring Hill medical Doctor (Stephen Williams, M.D.) or from Dr. Todd Waller. Any change in status which will result in absence, the student must contact their professor immediately. It is a student’s responsibility to keep him/herself informed of pending strikes, changes in air travel and any other potential obstacles that may prohibit one from being at class on time. Excuses related to travel delays will not be accepted. Examinations missed by reason of absence must be made up at the convenience of the instructor. Students are required to familiarize themselves with the course schedule and should not attempt to make travel plans that may conflict with course meetings, on site visits, and exams.

Finally, let me urge you to show active engagement with the issues we discuss in class. This is not my class, this is our class. My voice will shrivel up if you don’t participate and offer ideas. No idea is a bad idea—it might be a little wacky, but that’s the only way you can learn. Active participation in class, rock-solid attendance and positive attitudes can really help your grade a lot, especially because attendance and active participation is 20% of the total grade.

Accommodation Policy:

In order to be eligible for accommodations (i.e. extended time on exams and tests) you are required to present an official letter from your home institution indicating that you may receive support. The letter which normally comes form one’s home campus Center for Academic Support must be presented to me and also to Dr. Waller prior to the Italy Center drop / add deadline (see Italy Center Webpage for calendar deadlines / http://kudzu.shc.edu/italycenter/). A note provided by a home physician or counselor will not suffice. Any information provided will be treated as private and confidential.

Grading Summary:
Exam #1: 10%
Exam #2: 15%
Exam #3: 20%
Essay: 35%
Attendance and Participation 20%

Participation:
A-range: Student has clearly read and thought about the articles under discussion and has contributed in nearly every discussion with thoughtful questions and comments that demonstrate an engagement with the readings, the presentations, and her classmates.

B-range: Student has clearly read and thought about the articles under discussion and has contributed regularly in discussion with thoughtful questions and comments that demonstrate an engagement with the readings, the presentations, and her classmates.

C-range: Student has read but has not demonstrated thoughtfulness towards the articles under discussion, or student has not clearly thoughtfully read on a regular basis. Student has thoughtfully read on a regular basis but has not contributed in discussion regularly with thoughtful questions and comments that demonstrate an engagement with the readings, the presentations, and her classmates.

D-range: Student has not regularly read the articles under discussion OR student has not contributed in discussion on an intermittent basis.

F-range: Student has not regularly read the articles AND student has not contributed in discussion on an intermittent basis.

Classroom Etiquette

Though eating is not permitted in the classrooms bottled water is okay. Sorry, but cell phones and internet connection must be turned off during class time (this includes me!), yet that won’t really matter, as the use of personal laptops and even electronic handheld devices are prohibited in the classroom and even when we are assembled in the field. Proper clothing is required, however—I realize that sounds odd—as this will be particularly important for us when we are visiting churches.

CLASS SCHEDULE

Part 1: The Renaissance and the Revolution of the Arts in Italy

Class 1:
The Renaissance and the Revolution of the Arts in Italy.
Woods, pp. 15-22; A pp. 2-14; B pp. Introduction, 16-21. Video: 1

Class 2:

Class 3:
Sculpture of the Central Italian Renaissance. Donatello and Jacopo della Quercia.
A pp. 75-77, 142-149, 177; B pp. 84-93. Video: Donatello.
Class 4:
Painting of the Central Italian Renaissance. Masaccio

Class 5:
The Florentine School and Piero della Francesca
A pp. 104-119, 222-226; B pp. 112-131; A pp. 184-201; B pp. 132-146.

Class 6:

Class 7:
Excursion to Florence (The Uffizi Museum)

Class 8:
Visit to the Pinacoteca 1 (meeting point in front of the Pinacoteca – via Belle Arti 56)

Class 9: FIRST EXAM

Part 2: High Renaissance and Mannerism in Italy

Class 10:
Painters of the High Renaissance: Leonardo.

Class 11:
Painters of the High Renaissance: Raphael 1
A pp. 321-329; B pp. 244-246. A pp. 344 -353; B pp. 250-257. Video Raphael

Class 12:
Painters of the High Renaissance: Raphael 2
A pp. 321-329; B pp. 244-246. A pp. 344 -353; B pp. 250-257. Video Raphael

Paper Proposals Due

Class 13: Michelangelo.
A pp. 312-321; B pp. 224-235. Videos: Contrapposto; Sistine; Judgement, Medici Chapel.

Part 3: The Concept of Mannerism.

Class 14:
Mannerism in Tuscany (Pontormo, Rosso, Cellini)
B pp. 286-299; 306-313; Shearmann, pp. 15-30, 49-70, 171-188). Video Cellini

Class 15:
Mannerism in Emilia Romagna (Correggio, Parmigianino, Niccolò dell’Abate, Pellegrino Tibaldi)

Class 16:
The Influence of Michelangelo and Raphael in Bologna, and mannerist works in Bologna.
Visit to the Pinacoteca 2 (meeting point in front of the Pinacoteca – via Belle Arti 56)

Class 17:
High Renaissance and Mannerism in Venice (Giorgione, Titian, Tintoret and Veronese).
B 258-253; 320-335.

Class 18:
Visit to Mantova (Ducal Palace, Palazzo Te)

Class 19:
The aesthetic of the Counter-Reformation: the Discorso Intorno alle immagini sacre e profane by Gabriele Paleotti. Michelangelo’s Last Judgement. The Venetian Inquisition and the painter Veronese.

Class 20:
Visit to Palazzo Poggi (meeting point in front of the Feltrinelli Bookstore).
Outline of final papers due.

Class 21: SECOND EXAM

Part 4: From the Counter-Reformation to the Italian Baroque

Class 22:
Late XVI artists in Bologna. Women artists in Bologna.

Class 23:
The Carracci Reform of Painting in Bologna (1).

Class 24:
The Carracci Reform of Painting in Bologna (2)
Visit to Palazzo Magnani (Meeting point in front of the Feltrinelli Bookstore)
Scolaro, pp. 21-75.
Class 25:
Wittkower: 45-56, Dixon, pp. 22-34. Videos: Contarelli Chapel, Death of the Virgin.

Class 26:
The School of the Carracci: Reni, Guercino, Domenichino.
Visit to the Pinacoteca 3 (meeting point in front of the Pinacoteca – via Belle Arti 56)
Wittkower, pp. 78-89. Video: Guercino.

Class 27: **FINAL EXAM (Best wishes for this!)**

Research paper due
ARH 290 HISTORY OF MODERN DESIGN (4) A history of graphic design from c. 1800 to the present, focusing on the changes in style within the field, but also on the interconnection between design and other forms of expression. Open to non-majors. ARH 311U, 312U, 313U HISTORY OF ASIAN ART (4,4,4) A survey of art and architecture of Asia from prehistoric times to the 19th century. The art and architecture (including ceramics, sculpture, painting, textiles, and other utilitarian implements -- e.g., ritual bronze vessels of China) of Asia will be presented in context of chronology, source (indigenous of foreign influences), and site; and in relation to the forces of each society's culture, religion, politics, geography, and history. In the modern art area of art history, we emphasize formal interpretation, critical theory and how art can be studied in a political, historical and social context. Cultural issues are discussed in relation to current issues artists face in our society. Regular course offerings include: ARH 307 19th Century European Art ARH 308 20th Century (art to 1960) ARH 310 American Art (1865 to present) ARH 311 Contemporary Art ARH 495 Seminar in Contemporary African Art. Study Abroad. The Department of Art and Art History offers students exciting opportunities to study abroad, ranging from short-term (1 ARH-311 American Art. Credits: 4.00) ARH-304 Art in the Age of Michelangelo: The High and Late Renaissance in Italy. Credits: 4.00. The Art History requirement for the BFA degree (ARH-101, ARH-102) and one additional Art History course required by a BFA major may be used to satisfy the requirements of the minor in Art History. Residency Requirement Policy: in the College of Arts and Sciences, a two-course (8 credit) residency requirement must be satisfied for completion of a minor and a four-course (16 credit) residency requirement must be satisfied for the completion of a major.