

Boston University Study Abroad Venice

Fall Semester 2014

Course: CAS AH 354 Venetian Renaissance Art and Architecture

Professor: Dr. Piergiacomo Petrioli (pgpetrioli@gmail.com)

Course schedule: Monday and Thursday from 3:15 pm to 5:00 pm

Credit Value: 4

Course description

This course explores the development of Venetian visual culture through to the end of the sixteenth century with a focus on the Renaissance. Given that we are lucky enough to be studying Venetian art *in* Venice, the course involves both in-class slide lectures and ones that take place on site in different locations throughout the city. As a result of the opportunity it affords to study works of art and architecture in situ and in person, this course emphasizes the importance of seeing and understanding works of art in the physical and historical context for which they were originally created. Class will take us to visit, observe and analyze everything from important public squares and churches to sculptural monuments and paintings. To help understand the Venetian case within the broader context of Italy as a whole, we will also discuss influential works of art and architecture in prominent centers like Rome, and go on program field trips to the cities of Padua, Florence, and Vicenza.

Textbook and readings

1. Deborah Howard, *The Architectural History of Venice* (any edition is fine)
2. Peter Humfrey, *Painting in Renaissance Venice* (any edition is fine)

Please procure these books independently before classes begin (both are available on Amazon.com).

A small copy pack for the on-site classes is to buy once in Venice. It is to be brought with you whenever we hold class on site and it provides the basic information about the works we are visiting (names, dates, ground plans, etc.) in order to make note-taking and learning in the field easier. The second copy pack provides additional readings. Readings from the textbooks and this copy pack have been marked on the syllabus in conjunction with the classes to which they relate most closely.

N:B all the materials (pdf version of the class material, extra bibliography videos, and all the powerpoint presentations of the course can be downloaded at this website:

<http://1drv.ms/1ybzpA6>

Grading Criteria

Participation (incl. attendance, in-class looking exercise and Ducal Palace exercise): 10%

Midterm slide test: 20%

First presentation (in class): 10%

Second presentation (on site): 10%

Paper: 20%

Final exam: 30%

Participation: Boston University Study Abroad Venice students are expected to attend each and every scheduled class session, tutorial, and field trip. Students should note that attendance will be taken into account by faculty when determining final grades. Students absent from class for medical reasons need to provide a local doctor's note. Your participation grade in this course will also be influenced by an in-class looking exercise (see above) and the Ducal Palace treasure hunt (for which you will tour the interior of the Ducal Palace and respond to questions posed on a handout).

In-class looking exercise: This assignment will require you to visit some artistic works outside of class time and observe them carefully. You will then take notes about what you see and be prepared to engage in a group analysis of the works in class on **October 20**. Your involvement in this activity contributes to your participation grade. The idea behind the exercise is to get some practice working with works of art that can be studied in situ. The experience you gain from this exercise will then be built upon further in the two presentations and paper that come along later.

Midterm slide test: This hour-long midterm slide test will take place in class at the Center on **October 6**. It involves the visual identification and discussion of selected works studied in class as well as the discussion and contextualization of some works you have never seen before on the basis of their similarity to others we have studied.

Presentations: There are two presentations for this course. Both will involve visiting a work of art in situ and observing it closely in order to prepare a presentation presenting a description of the work and an analysis of its appearance and significance. The purpose of the presentations is to allow you to practice looking at works of art in their original context and then weaving it into the broader discussion being shaped during course lectures by way of comparisons and contrasts with works studied as a group in class. The first (**Nov. 4**) will take place in class using the digital projector and the second (**Nov. 27**) will take place on site in front of the work itself. For the second presentation, some research into the historical and physical context of the work you are assigned to discuss is expected in order to enrich your analysis of the work's appearance and significance.

Paper: There is only one written paper for this course. On **November 10** you will be given the paper's theme, which will focus on late Renaissance painting and be the same for everyone. The paper will require you to carry out on-site research

by visiting and observing specific artistic monuments and then crafting a discussion and analysis of your findings. You are expected to do some secondary research to bolster and enrich your discussion. Your paper should be **between 1,800 and 2,400 words in length, or 6 to 8 pages in double-spaced, 12-point Times New Roman type.**

The essay is due on Wednesday, December 11, at 9AM. You may hand it in either in hardcopy at the Center or as an e-mailed PDF (pgpetrioli@gmail.com).

N.B. Lateness policy: for every *calendar day* your essay is late, the grade you earn will be lowered by one letter grade (e.g., if your essay merits a B+, it will be lowered to a B).

Final exam: This is a cumulative final exam drawing on all of the material covered in the course that will take place on **December 11**. It will last two hours and will consist of two sections: slide identification (40% of exam) and two essay questions (worth 60% of exam). The final exam will test material covered over the entire course.

BU Grade Chart

Grade	Honour	Points
A	4.0	93-100
A-	3.7	90-92
B+	3.3	87-89
B	3.0	83-86
B-	2.7	80-82
C+	2.3	77-79
C	2.0	73-76
C-	1.7	70-72
D	1.0	60-69
F	0.0	Below

"A" grade will be assigned to serious, ambitious, hard-working, punctual Artists.

All Artists are expected to dedicate their time and to engage with enthusiasm/ participation/contribution to all class-work and exercises.

Two unexcused absences will bring the class grade down half grade. Three or more unexcused absences can put the student in jeopardy of failing the course. It is the student's responsibility to make up work from a class missed for an excused absence.

A note on note-taking

This course has been crafted in a very unique way in order to take advantage of being in Venice, so it focuses on different aspects of the history of Venetian art than a traditional art history course on the Venetian Renaissance might. **As a result, your notes from class are of fundamental importance, because the evaluation of all of your assignments and exams will be based primarily upon your command of and ability to apply the material discussed in both in-class and on-site lectures.** Since we will be learning in a variety of different locations and under varying circumstances, I wanted to point out that your note-taking materials should be easy to

make use of in both conventional and unconventional conditions (i.e., when on-site, we will almost always be standing, often in the middle of a square outdoors or inside a potentially cold or drafty church!).

Other practical considerations for on-site classes

When preparing to come to class, you should keep in mind that as lovely as Venice can be, the fall and winter months can be cold and/or rainy. Given our need to be out and about in order to visit works of art and architecture, please inform yourself about the weather the night before and dress appropriately for it (sunscreen and water or winter hat and acqua alta boots, etc.). In addition, when visiting churches in Italy one must dress respectfully. Men must take off their hats, and, when the weather is warm enough to wear summer clothes, you must have your shoulders, chest, and knees covered.

BU POLICIES

Attendance: See the section labeled “Participation” above.

Plagiarism: Simply stated, plagiarism is taking another’s work and presenting it as your own. Dictionary definitions of plagiarism frequently include terms such as “theft” or “steal.” Plagiarism is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. For more details please see Boston University’s *Code of Student Responsibilities*: <http://www.bu.edu/academics/resources/academic-conduct-code/>.

Religious holidays: Boston University’s Office of the University Registrar states: “The University, in scheduling classes on religious holidays and observances, intends that students observing those traditions be given ample opportunity to make up work. Faculty members who wish to observe religious holidays will arrange for another faculty member to meet their classes or for cancelled classes to be rescheduled.” See Chapter 151C of the General Laws, Commonwealth of Massachusetts.

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SCHEDULE

Week 1

Thursday, Sept. 4, 15, 15–17 PM

Introduction to the course, purchase of copy packs and brief introduction to Venetian history
Readings: Chapters 1 and 3 of Howard, *The Architectural History of Venice*; excerpt (introduction and chapter 1) from David Rosand, *Myths of Venice: The Figuration of a State* (Chapel Hill: University of North Carolina Press, 2001), pp. 1–46.

*Friday, Sept. 5, **Field trip to Padua***

Cappella Scrovegni, Santo Basilica, Scoletta del Santo

Week 2

Monday, Sept. 8, 15, 15–17 PM

The Piazza as a Space for Venetian Self-Fashioning: The Exterior of the Ducal Palace and the Church of St. Mark

On site: Visit to the exterior of the Ducal Palace and the Church of St. Mark

Meet: Water's edge in Piazza San Marco

Readings: Chapter 2 of Howard, *The Architectural History of Venice*; John Ruskin, *The Stones of Venice* (chapt. 5 "St. Mark" & Chapt. 9 "The Ducal Palace"). *Videos:* St. Mark; the four tetrarchs

Thursday, Sept. 11, 15, 15–17 PM

Early Venetian Panel Painting: Trecento and Quattrocento Works in the Accademia Galleries

On site: Visit to the Gallerie dell'Accademia

Meet: Top of Accademia Bridge

Readings: Chapter 1 from Peter Humfrey, *Painting in Renaissance Venice*.

Videos: Bellini St. Giobbe Altarpiece; Giorgione, *The tempest*; Giorgione, *the three Philosophers*.

Week 3

Monday, Sept. 15, 15, 15–17 PM

Venice and the Gothic: Eastern Roots, Western Influences

In class

Readings: Chapter 4 of Howard, *The Architectural History of Venice*; chapter 1 of John Steer, *Venetian Painting* (London: Thames and Hudson, 1970), pp. 15–33; Deborah Howard, *Venice and Islam in the Middle Ages: Some Observations on the Question of Architectural Influence*, *Architectural History*, Vol. 34 (1991), pp. 59–74.

Thursday, Sept. 18, 15, 15–17 PM

Understanding the Renaissance: (Theorizing) Painting in Florence and Padua and the Emergence of Giovanni Bellini

In class

Readings: *Chapter 5 ("Renaissance Beginnings") of Peter Humfrey, *The Altarpiece in Renaissance Venice* (New Haven/London: Yale UP, 1993), pp. 163–93. Video: Oil Painting in Venice

Friday, Sept. 19, **Field trip to Florence**

The Uffizi Museum, The Accademia

Week 4

Monday, Sept. 22, 15, 15–17 PM

The Development of the Early Renaissance Altarpiece at S. Zaccaria and the Narrative Cycles of Venetian Confraternities at the Scuola Piccola di San Giorgio

On site: Visit to the church of S. Zaccaria and the Confraternity (Scuola) of St. George

Meet: Water's edge in Piazza S. Marco

Readings: *Gary Radke, "Nuns and Their Art: The Case of San Zaccaria in Renaissance Venice," in *Renaissance Quarterly*, vol. 54, no. 2 (Summer 2001): pp. 430–59; *Patricia Fortini Brown, "Honor and Necessity: The Dynamics of Patronage in the Confraternities of Renaissance Venice," in *Studi veneziani* n.s. 14 (1987): pp. 179–212.

Thursday, Sept. 25, 15,15–17 PM

Architecture and the Renaissance: Building and Designing on the Mainland and in Venice during the Later Fifteenth Century

In class

Readings: Chapter 5 of Howard, *The Architectural History of Venice*.

Week 5

Monday, Sept. 29, 15,15–17 PM

Early Renaissance Architecture in Venice: S. Maria Formosa, Santa Maria dei Miracoli, and San Giacomo dell'Orio

On site: Visit to the churches of S. Maria Formosa and S. Maria dei Miracoli and the San Giacomo dell'Orio

Meet: Top of Rialto bridge

Readings: *Margaret Plant, "Mauro Codussi: The Presence of the Past in Venetian Renaissance Architecture," in *Arte veneta* 38 (1984): pp. 9–22; *Ralph Lieberman, "Venetian Church Architecture around 1500," in *Bollettino del centro internazionale di studi di architettura "Andrea Palladio,"* vol. 19 (1977): pp. 35–48.

Thursday, Oct. 2 **NO CLASS**

Week 6

Monday, Oct. 6, 15,15–17 PM

MIDTERM

Thursday, Oct. 9, 15,15–17 PM

The Scuola Grande di San Marco and the Pantheon of Doges in the Church of SS. Giovanni e Paolo

On site: Visit to the Scuola Grande di San Marco and SS. Giovanni e Paolo

Meet: Water's edge in Piazza S. Marco

Readings: Dario A. Covi, *Verrocchio and Venice, 1469, The Art Bulletin, Vol. 65, No. 2 (Jun., 1983), pp. 253–273.*

*** IN-CLASS LOOKING EXERCISE ASSIGNED (FOR OCT. 20)**

Week 7

Monday, Oct. 13, 15,15–17 PM

Titian and the High Renaissance Altarpiece at the Church of S. Maria Gloriosa dei Frari

On site: Visit to the church of S. Maria Gloriosa dei Frari

Meet: At the Center, ready to head out

Readings: *Chapter 7 ("From Early to High Renaissance") and excerpt from epilogue of Peter Humfrey, *The Altarpiece in Renaissance Venice (New Haven: Yale UP, 1993), pp. 231–59.*

Videos: Titian, *Assumption*; Titian, *Pala Pesaro*.

Thursday, Oct. 16, 15,15–18 PM

Central Italian High Renaissance Painting and Venice: From Leonardo, Michelangelo and Raphael to Giorgione, Sebastiano del Piombo and Titian

In class

Readings: Part of chapter 2 (until “Titian: The Years of Maturity”) of Humfrey, *Painting in Renaissance Venice*.

Videos: Titian, portrait, Bellini & Titian, the Feast of Gods

Friday and Saturday, Oct. 17-18, Two days Program Field Trip

Week 8

Monday, Oct. 20, 15,15–17 PM

*** IN-CLASS COLLECTIVE LOOKING EXERCISE**

In class

*** TOPICS ASSIGNED FOR 1ST PRESENTATION (IN CLASS; FOR NOV. 4)**

Thursday, Oct. 23 NO CLASS

Week 9

Monday, Oct. 27, 15,15–17 PM

Jacopo Sansovino and the Classicizing Style: Renovating the Piazza San Marco

On site: Visit to the Piazza San Marco and the Museo Correr

Meet: Water’s edge in Piazza S. Marco

Readings: Part of chapter 6 (up to subtitle “Andrea Palladio”) of Howard, *The Architectural History of Venice*; *introduction to Deborah Howard, *Jacopo Sansovino: Architecture and Patronage in Renaissance Venice* (New Haven/London: Yale UP, 1975), pp. 1–7.

Thursday, Oct. 30, 15,15–17 PM

Back to the Accademia: Venetian High Renaissance Painting

On site: Visit to the Gallerie dell’Accademia

Meet: Top of Accademia Bridge

Readings: Part of chapter 3 of Humfrey, *Painting in Renaissance Venice*; *excerpts (Charles Hope, “The Historians of Venetian Painting,” and John Steer, “Titian and Venetian Colour”) from *The Genius of Venice: 1500–1600*, eds. Jane Martineau and Charles Hope (London: Royal Academy of Arts, 1983); *Alexandra Goho, “Venetian Grinds,” in *Science News*, vol. 167, no. 11 (12 Mar. 2005): pp. 168–69.

*** TOPICS ASSIGNED FOR 2ND PRESENTATION (ON SITE; FOR NOV. 27, WITH A WORKSHOP ON NOV. 18)**

Week 10

Monday, Nov. 3, 15,15–18 PM

*** 1ST PRESENTATION (IN CLASS)**

In class

Thursday, Nov. 6, 15,15–17 PM

Andrea Palladio and Cinquecento Architecture on the Venetian Mainland

In class

Readings: Part of Chapter 6 (section entitled “Andrea Palladio”) of Howard, *The Architectural History of Venice*.

Week 11

Monday, Nov. 10, 15, 15–17 PM

Spirituality and Dynamism: Jacopo Tintoretto and the Scuola Grande di San Rocco

On site: Visit to the Scuola di San Rocco

Meet: At the Center, ready to head out

Readings: Part of chapter 3 (section entitled “Tintoretto”) of Humfrey, *Painting in Renaissance Venice*; *chapter 5 (“Action and Piety in Tintoretto’s Religious Pictures”) of David Rosand, *Painting in Cinquecento Venice: Titian, Veronese, Tintoretto* (New Haven/London: Yale UP, 1982), pp. 182–218.

Videos: Tintoret, the Miracle of the Slave; Tintoret, the last Supper.

*** THEME ASSIGNED FOR PAPER (DUE DEC. 11)**

Thursday, Nov. 13, 15, 15–17 PM

WORKSHOPPING THE ON-SITE PRESENTATIONS

Friday, Nov. 14, **Program Field trip to Bologna**

Pinacoteca, Mambo

Week 12

Monday, Nov. 17, 15, 15–17 PM

Andrea Palladio’s San Giorgio Maggiore and Ceiling Painting by Paolo Veronese at San Sebastiano

On site: Visit to the churches of S. Giorgio and S. Sebastiano

Meet: Water’s edge in Piazza S. Marco—bring your vaporetto pass!

Readings: Part of chapter 3 (section entitled “Veronese”) of Humfrey, *Painting in Renaissance Venice*; David Rosand, “Theater and Structure in the Art of Paolo Veronese,” in *Art Bulletin*, vol. 55, no. 2 (June 1973): pp. 217–39; Daniel Savoy, *Palladio and the Water-oriented Scenography of Venice*, *Journal of the Society of Architectural Historians*, Vol. 71, No. 2 (June 2012), pp.204-225.

Thursday, Nov. 20, 15, 15–17 PM

Late Renaissance Painting and the Rivalry between Titian, Tintoretto and Veronese

In class

Readings: *Frederick Ilchman, “Venetian Painting in an Age of Rivals,” in *Titian, Tintoretto, Veronese: Rivals in Renaissance Venice*, exh. cat. Museum of Fine Arts, Boston (Farnham: Ashgate, 2009), pp. 21–39.

Videos: Titian, Pietà; Veronese, Feast in the House of Levi.

Week 13

Monday, Nov. 24, 15, 15–17 PM

Visions of Venice: Three Artists in Venice: Turner, Whistler and a graphic novel by Hugo Pratt. **In class**

Readings: Alastair Grieve, *The Sites of Whistler’s Venice Etchings*, *Print Quarterly*, Vol. 13, No. 1 (MARCH 1996), pp. 20-39; Hugo Pratt, *Corto maltese. Fable of Venice*, Flying Buttress Classics (Book 8), Nbm Pub Co (October 1990).

Thursday, Nov. 27, 15, 15–17 PM

*** 2ND PRESENTATION (ON SITE)**

On site: Meet at the top of the Rialto Bridge

Week 14

Monday, Dec. 1, 15, 15–17 PM

Exam review.

In class

Thursday, Dec. 4, 15, 15–17 PM

Big Bang Finish: Ducal Palace Treasure Hunt

On site: Visit to the inside of the Ducal Palace

Meet: Water's edge in Piazza San Marco

*Readings: Part of chapter 3 (section entitled "The Painters of the Doge's Palace") of Humfrey, **Painting in Renaissance Venice**.*

Week 15

Thursday, Dec. 11, 15, 15–17 PM

*** FINAL EXAM**

Thursday, Dec. 11

*** PAPER DUE BY 9AM** either in PDF form via e-mail (pgpetrioli@gmail.com) or left in hardcopy with Elena at the Center

Reimbursement for on-site visits for paper from Elena when you give her your tickets.

Friday, Dec. 12

Final exhibition and Final Celebration