CIEE Online

Course name: Genius Artists for the Genius City
Course number: AHIS 3001 CIEE
Programs offering course: Summer Online
Language of instruction: English
U.S. semester credits: 3
Contact hours: 45
Term: Summer 2020

Course Description
Students will analyze Italian art history from the 16th to the 19th centuries when some of the most outstanding examples of sculpture, paintings and architecture that shaped Rome were created. Michelangelo, Caravaggio, Bernini and other key figures will be studied for their contributions to Rome's development as an artistic center. Their achievements will be analyzed within the social context of the period in which they were created, to foster an understanding of the change in the status of the artist from artisan to genius. Finally, as many of their works were commissioned by the Popes, the course helps to understand how the history of the Catholic Church, the political history of the region and the history of the noble families intersect in the careers of the genius artists and their works.

Learning Objectives
By completing this course, students will:

• Outline the relationship between the arts, society and politics in shaping modern Rome;
• Distinguish the theoretical and philosophical notions at the basis of the High Renaissance, the Baroque and Neoclassicism in Rome;
• Develop consistent arguments in observing, interpreting and evaluating the relationship between Rome and the artists;
• Integrate specific terminology from the field of art history into formal analyses and interpretations;
• Evaluate the cultural and social role of the High Renaissance, the Baroque and Neoclassicism in Rome;
• Research, critically analyze, and interpret paintings, sculptures and buildings within their historical context;
• Research scholarly sources when analyzing and interpreting artworks;
• Critique the influence of artists’ biographies and personalities on their styles and poetics.

Course Prerequisites
None.

Methods of Instruction
This course will be taught through online lectures, presentations and virtual visits to galleries and museums.
Assessment and Final Grade

Weekly Assignments (3): 30%
Term Paper: 25%
Final Exam: 25%
Class Participation: 20%

Course Requirements

Weekly Assignments
Students will be asked to complete 3 short assignments - approximately once a week - by analyzing, interpreting and commenting on specific paintings, sculptures and buildings, with references to their historical, social and cultural contexts, as discussed in assigned readings and recorded class sessions. The professor will provide extensive and precise guidelines, and the assignments are to be submitted through Canvas. Rubrics will be used to assess each assignment.

Time on Task = 15 Hours

Term Paper
Students must write an 8-page term paper based on a research topic to be agreed upon with the instructor.

Time on Task = 32 Hours

Final Exam
Students will take a final exam at the end of the course. The exam is cumulative and will therefore cover all topics discussed and analyzed in class. Question types may include multiple choice, true/false, chronology and terminology. Rubrics will be used to assess each assignment.

Time on Task = 20 Hours

Participation

Participation is defined as meaningful contribution in the digital classroom, using the resources and materials presented to students as part of the course. Meaningful contribution requires students to prepare in advance of each recorded session and regularly engage with the resources, discussions, reflective assignments, and all other online learning activities. Students are required to demonstrate engagement with course materials, for example, through insightful, constructive comments and by using subject-appropriate terminology in: online discussion boards, peer-to-peer feedback (after viewing the presentations of others), interaction with guest speakers, where available, and submissions related to other outside-of-class activities. Students should ensure that submitted commentary balances opinions, general impressions, and specific and thoughtful criticisms or contributions. Grades are based on the content, depth, and quality of the aforementioned types of meaningful contributions as measured per the Participation grading rubric in Canvas.

Students are also expected to use the Canvas inbox for communicating any clarifying questions they may want to ask about assessments or other course requirements.
Technology Requirements

Participation requires access to a computer with microphone (a headset and microphone are preferred over built-in sound devices) and webcam; a stable and strong internet connection; and a quiet and well-lit environment.

Attendance

Expectations: In an asynchronous online learning format, attendance takes the form of active student engagement:

- in instructional activities, course content, course tools
- with the course instructor, other students, and
- by timely completion of all assessments.

“Attendance” is more than just logging into the course on Canvas. Students must establish a record of participation in academically related activities in order to comply with this requirement.

Academically related activities include, but are not limited to:

- submitting an academic assignment;
- taking an exam or quiz;
- attending a study group that is assigned by the instructor;
- participating in an online discussion about academic matters, designed by the instructor; or
- initiating contact in Canvas with the instructor to ask a question about the academic subject studied in the course.

Academically related activities do NOT include activities where a student may be present, but not academically engaged, such as:

- logging into an online class without active participation
- contributing to or engaging in the CIEE Orientation or Community Course(s)

First Week of Class: Online courses officially commence on the first day of the term. Students must demonstrate engagement in class by no later than day 5 of the term, or risk being administratively dropped from the course with no opportunity to re-enroll. Students administratively dropped from the course for failure to engage will be considered withdrawn from the program and subject to CIEE financial withdrawal policies and fees.

Duration of Course: Continued, regular class engagement is required throughout the scheduled duration of the course, and disengagement will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for completing courses online, consistent failure to engage in the course on a weekly basis (defined as failing to engage for two or more weeks of online learning) will result in a formal written warning from the CIEE Center Director. CIEE instructors / staff will monitor student engagement on a weekly basis. The weekly schedule below outlines due dates for asynchronous learning activities for this course.
N.B. Please note the class schedule is subject to change if opportunities arise to enhance the curriculum.

**Weekly Schedule**

**Week 1**

**Session 1 – Introduction: the artist as a genius**

This class will discuss the identity of Rome as the Eternal City and establish the specific timeline of art history in Rome, in order for students to be able to clearly differentiate artistic styles and associated artists. Appropriate vocabulary and critical resources will also be provided and discussed. The syllabus will be presented and reviewed, with emphasis on assessment methods and course requirements.

The early modern period witnessed a steady rise in the stature of artists, from craftsman plying their trade on the local level to international geniuses sought after by popes and princes. A discussion of this major shift in status and of the artists’ burgeoning self-consciousness will lead into a formal analysis of Rome’s most extraordinary examples of their work.

Readings from Bohn and Saslow (2013) 151-165 on artist as genius

Time on Task = 6 Hours

**Session 2 – Michelangelo, the painter: the Sistine Chapel**

**Sites:** Vatican Museums

Symbols, colors and narrative of the ceiling frescoes and the Last Judgment will be deeply analyzed, in order to identify specific elements of Michelangelo’s painting style. Famous ancient statuary housed in the Pius-Clementine Museum will be discussed as inspirational sources for Michelangelo’s and other Renaissance artists’ works.

Mandatory readings from Hartt (2002) 537-551 on the Sistine Chapel Ceiling; Campbell (2012) 461-463 on Michelangelo’s Last Judgment in the Sistine Chapel


Time on Task = 6 Hours

**Session 3 – Sixtus V and his personal genius, Domenico Fontana in Counter-Reformation Rome**

**Sites:** Piazza del Popolo, Trinità dei Monti atop the Spanish Steps, Via Sistina, Moses Fountain, Santa Maria Maggiore.

The impetus for major urban changes, including the creation of important streets, squares and fountains under Pope Sixtus V will be discussed in relation to Counter-Reformatory
aims. Among these achievements, Domenico Fontana’s grand engineering feat of lowering, transporting and raising the Vatican obelisk in the center of present-day Saint Peter’s Square will be placed in the broader scheme of Sistine city-planning.


Time on Task = 6 Hours

Week 2

Session 1 – The provocative genius: Caravaggio
This session will analyze Caravaggio’s painting style with special emphasis on the innovative techniques he created and applied. Discussions will include his unorthodox studio practices and select followers. His personal life, his relationship with the Papacy and with contemporary painters will also be addressed.

Readings from Wittkower (1999) 18-26 on Caravaggio

Time on Task = 6 Hours

Session 2 – Nepotism and networks in Rome: collecting the works of geniuses
Site: The Borghese Gallery

This session introduces students in general to the unique forces of papal nepotism at work in Roman patronage, while illustrating the specific practice of collecting art under the Borghese family.

Readings from Wittkower (1999) 5-21 on Bernini’s sculptures

Time on Task = 6 Hours

Session 3- Pope Urban VIII and the Barberini Dynasty
Site: Palazzo Barberini

The example of Urban VIII will shed light on the distinctive conditions of Roman patronage, which exerted a centripetal force on extraordinary talents from outside the city. This unique situation will be discussed against the backdrop of other Italian courtly centers where a local workshop system was supported from generation to generation.

Readings from Wittkower (1999) 63, 74-83 on Pietro da Cortona's painting and decoration; Wittkower (1999) 84-88 on Andrea Sacchi and La Divina Sapienza

Time on Task = 6 Hours
Week 3

Session 1 – Artemisia Gentileschi: A female voice in Baroque Rome

One of Caravaggio’s leading followers and an important painter in her own right, Artemisia Gentileschi revolutionized the role of women in Italian painting and is the sole representative of her gender among the artists under review in this course. Influences on her early work, including that of her father Orazio Gentileschi, will kick off a discussion of the development of her own style and treatment of familiar subjects and genres in a male-dominated art market. This session will also take into consideration the distinctive demands of her clientele outside of Rome, as well, particularly in Florence and Naples.

Readings from Bissell (2001) 1-18 on Artemisia Gentileschi

Time on Task = 6 Hours

Session 2 – Genius and rivalry: Bernini & Borromini

Sites: The Quirinal Hill (Santa Maria della Vittoria, San Carlo alle Quattro Fontane, Sant’Andrea al Quirinale)

Emblematic examples of Gianlorenzo Bernini and Francesco Borromini’s contributions to the transformation of Baroque Rome will receive thorough attention as students identify and analyze characteristic features of each artist’s language and style. The tensions between the two masters will also be discussed, as they lend a sense of the competitiveness existing among artists vying for major (papal) commissions, and illustrate how the latter operated.

Readings from Wittkower (1999) 22-38 on Bernini’s painting and architecture; Wittkower (1999) 39-45 on Francesco Borromini and San Carlo alle Quattro Fontane

Time on Task = 6 Hours

Session 3 – Genius in the service of faith: Andrea Pozzo and Baciccio

Sites (churches): Sant’Agnese in Agone in Piazza Navona, Il Gesù and Sant’Ignazio.

Among the discernible patterns in Baroque art patronage, religious orders also made significant claims on Rome’s creative geniuses. The Society of Jesus, more commonly known as the Jesuits, shared the ranks of the most prominent and influential religious orders of the period. This session singles out two key artists – Andrea Pozzo and Giovanni Battista Gaulli (Baciccio) – whom the Jesuit order enlisted for the decoration of their mother church The Gesù and the Church of Saint Ignatius of Loyola dedicated to their co-founder.

Readings from Haskell (1980) 63-93 on religious Orders and the Jesuit projects

Time on Task = 6 Hours
Week 4

Session 1 – Gian Lorenzo Bernini and the Vatican

Site: St. Peter’s Basilica

Initiated during the High Renaissance, the construction of the New Saint Peter’s Basilica became an exemplar par excellence of papal Rome’s large-scale building projects that drew extraordinary talents in search of lucrative artistic opportunities. The task to bring the basilica to a further state of completion ultimately fell to the universal Baroque genius Gian Lorenzo Bernini, appointed Chief Architect of the Fabbrica di San Pietro in 1629. This session primarily explores Bernini’s contributions to the embellishment of the church’s interior together with his iconic colonnades for the piazza design of its exterior.

Review readings from Wittkower (1999) 5-38 on Bernini, including his Colonnade for the Piazza di San Pietro, his Baldacchino for the high altar, the Cathedra Petri and his papal tombs for St. Peter's.

Time on Task = 6 Hours

Session 2 – Giovanni Battista Piranesi and Printmaking in Rome

This session will start with an introduction to the birth of mass media while focusing on printmaking and its important place in Rome, not only as an art form but also as an effective means of communicating powerful messages to the elite and unlettered alike. Techniques, such as etching, will be explored through direct investigation of actual works of art on paper with special emphasis on Piranesi’s masterpieces. Thanks to the Academy’s rare edition of Galileo Galilei’s seventeenth-century publication, The Starry Messenger, this session will conclude with a discussion of the scientist’s ideas and discoveries, as well as of the fateful Trial of 1633.

Readings from Griffiths (1996) 9-12; 31; 34-35; 38-39; 56-58 on prints and printmaking; Ficacci (2000) 7-39 on Piranesi; Wallace (1983) 154-164 on Galileo’s science and his trial before the Roman Inquisition

Time on Task = 6 Hours

Session 3 - Neoclassicism: Antonio Canova

Antonio Canova reached enormous fame in Rome and beyond for his extraordinary marble carvings, eventually becoming Europe’s premier sculptor of the Neoclassical period. His unique and pure style coupled with his ability to represent religious, mythological and contemporary subjects garnered him great esteem among his contemporaries, fellow artists and buyers, alike. His work will be analyzed with emphasis on its role in shaping Neoclassical Rome.

Time on Task = 6 Hours

Final exam online

Readings


Further reading materials will be assigned on a week-by-week basis.

The instructor will provide a complete list of complementary readings, media sources and articles published in national and international media in order to stimulate class debates and activities.