



## AH 331 CREATIVE GENIUS: ART & ARCHITECTURE IN BAROQUE ROME

IES Abroad Rome

### DESCRIPTION:

This course focuses on the cultural meaning of paintings, sculptures and buildings created in Rome between late 16th and mid-17th centuries, commissioned by popes and aristocratic families. The close relationship between art and Catholicism, as well as the power of art as a method of communication and self aggrandizement, are illustrated through the examination of works of art and architecture produced in the age of the Counter Reformation and later by the great masters of the Seicento (Caravaggio, Annibale Carracci, Guido Reni, Rubens, Bernini, Borromini, Pietro da Cortona, Nicolas Poussin). The course aims at emphasizing the complexity of these manifold artistic expressions – barely incorporated under the label of Baroque – that characterize one of the most lively periods in the history of art and which have contributed to shape Rome as we see it today.

**CREDITS:** 3 credits

**CONTACT HOURS:** 45 hours

**LANGUAGE OF INSTRUCTION:** English

**PREREQUISITES:** A basic knowledge of Renaissance art greatly enhances the understanding of the course materials.

### METHOD OF PRESENTATION:

- Lectures
- Slides
- Course-related trips

### REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation (10%)
- Midterm exam (30%)
- Oral presentation (25%)
- Final exam (35%)

### \*Details of required work:

Both midterm and final exams are based on class lectures, on site visits and on the assigned readings.

Detailed guidelines about the required research paper standards are available on the *Moodle* page of the course and will also be discussed during the course. The grade of the research paper is based on both the oral presentation and on the final written version of the paper.

Students are expected to take full advantage of their stay in Rome by completing the course program also through independent visits to monuments and sites not included in the course field studies program (galleries and museums, churches, monuments, urban sites; see *Independent Visits* on the course Moodle page).

### HOME ASSIGNMENTS AND READINGS:

The required reading materials are in three different forms: a textbook (*WITTKOWER*), photocopies (*course reader*), pdf copies (*pdf on Moodle*). All photocopies included in the course reader are taken from books that can be found in the reading room.

In the calendar below, you find precise indication of the readings that are required each week, which you are expected to read **before** class, in order to actively participate in the lectures, answer the questions posed by the instructor, comment on works of art and so on. This affects directly your class participation grade. **Quizzes and reaction papers (also affecting the class participation grade) may take place during class time in order to assure that students keep up with the readings.**

**Grading Rubric for student participation:**

<b>A</b>	<b>Excellent participation</b> The student's contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that he or she has been capable of relating the main ideas in the readings to the other information discussed in the course, and with his or her own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. He/she respectfully states his/her reactions about other classmates' opinions, and is capable of contributing to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.
<b>B</b>	<b>Very good participation</b> The student's contributions show that the assigned materials are usually read. Most of the time the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student is able to construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. He/she is respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.
<b>C</b>	<b>Regular participation</b> The participant evidences a regular reading of the bibliography, but in a superficial way. He/she tries to construct over others' ideas, but commonly provides comments that indicate lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.
<b>F</b>	<b>Insufficient participation</b> Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way, and shows lack of interest in constructing over others' ideas.

#### LEARNING OUTCOMES:

By the end of the course students will be able to:

- gain a deeper understanding of the developments in the visual arts in Rome between late 16th and mid-17th centuries
- describe and discuss works of art placing them in their political, social, religious context
- develop visual skills that allow them to identify different styles and specificities of works of art from the late 16th to the mid-17th century
- become familiar with the methods and key concepts of art history as applied to the period covered by the course

#### ATTENDANCE POLICY:

Attendance is mandatory for all IES classes, including field studies. If a student misses more than two classes, 2 percentage points will be deducted from the final grade for every additional absence. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical emergencies or family emergencies. IES will only consider extreme emergency cases and will strictly adhere to this policy.

#### CONTENT:

Week	Content	Readings
<b>Week 1</b>	Presentation of the course, readings and field studies; Historical and political context: the Papacy from the 1560s to the 1650s.	
<b>Week 2</b>	Rome: a town ruled by a king called the Pope. Papal iconography and symbols: functions, strategies and papal court life.	WITTKOWER, pp.1-4; Handout on <i>Moodle</i>

	<p><b>Course-related trip 1:</b> Introductory walk through the open spaces of Baroque Rome: Ponte S. Angelo, Piazza Navona, S. Maria della Pace.</p>	
<b>Week 3</b>	<p>The Council of Trent: The reformation of the Catholic Church and the beginning of a new vision in art.</p> <p><b>Course-related trip 2:</b> Chiesa del Gesù, S. Andrea della Valle, Sant’Ignazio</p>	<p>WITTKOWER I, pp. 5-14; Course Reader (CHASTEL, pp. 263-267)</p>
<b>Week 4</b>	<p>Caravaggio: The revolution of truth.</p> <p><b>Course-related trip 3:</b> S. Maria del Popolo, S. Luigi dei Francesi, S. Agostino</p>	<p>WITTKOWER I, pp. 18-26; Moodle (ROME. ART AND ARCHAEOLOGY, pp. 161-174)</p> <p><b>Recommended readings</b> (available in IES Library): R. VODRET, <i>Caravaggio in Rome. Itineraries</i>, Silvana editoriale, Milan 2010, pp. 4 -5, 43 – 59;</p>
<b>Week 5</b>	<p>Caravaggio and his legacy, the influence on 16th Century European Painting</p> <p><b>Course-related trip 4:</b> Artemisia Gentileschi, Palazzo Braschi</p>	<p>Course reader: J. RUPERT MARTIN, pp. 237-248</p>
<b>Week 6</b>	<p>Review and midterm exam</p>	
	<p><b>SPRING BREAK</b></p>	
<b>Week 7</b>	<p>Annibale Carracci: The naturalistic reformation of style.</p> <p><b>Thursday: Course-related trip 4:</b> Palazzo Farnese or Galleria Doria Pamphili</p>	<p>WITTKOWER I, pp. 27–40; Course Reader (ROBERTSON, pp. 116-139)</p>
<b>Week 8</b>	<p>Roman Baroque’s Architectural Genius I: Gianlorenzo Bernini, the use of space as architectural element.</p> <p><b>Course-related trip 5:</b> Santa Maria della Vittoria, Sant’Andrea al Quirinale and S. Carlo alle Quattro Fontane)</p>	<p>WITTKOWER II, pp. 5-14; 23-38</p>
<b>Week 9</b>	<p>Roman Baroque’s Architectural Genius II: Francesco Borromini, the controlled flow of space.</p> <p><b>Course-related trip 6:</b> Oratorio dei Filippini, Sant’Ivo alla Sapienza</p>	<p>WITTKOWER II, pp. 39-58</p>
<b>Week 10</b>	<p>“From the transitory things of this world to the eternal things of the spirit”: Religious architecture, sculpture and the great fresco cycles of the High Baroque.</p> <p><b>Course-related trip 7:</b> St. Peter’s Basilica, Santa Maria in Vallicella (Chiesa Nuova)</p>	<p>WITTKOWER I, pp. 89-93; WITTKOWER II, pp. 5-23, 33-38; 88-94. <i>Course reader:</i> J. RUPERT MARTIN, pp. 155-196</p>

<b>Week 11</b>	Private Patronage and Collections in Rome: The role of Scipione Borghese  <b>Course-related trip 8:</b> Galleria Borghese	<i>Moodle</i> (FRANCIS HASKELL, <i>Patrons and Painters. Art and Society in Baroque Italy</i> , Yale University Press, New Haven and London 1980, pp. 3 – 40)
<b>Week 12</b>	Palazzo Barberini: The secular architecture of Bernini, Borromini and the controlled movement of space; Epic narrative and Classical revival in the frescoes of Pietro da Cortona and Andrea Sacchi.  <b>Course-related trip 9:</b> Galleria Nazionale di Arte Antica, Palazzo Barberini	<i>WITTKOWER I</i> , pp. 75-79 <i>WITTKOWER II</i> , pp. 74-88 <i>Course reader: (RUPERT MARTIN, pp. 197-222)</i>
<b>Week 13</b>	Review and Final exam	

**REQUIRED READINGS:**

**Course textbook: Wittkower, Rudolph** (revised by Joseph Connor and Jennifer Montagu), *Art and Architecture in Italy 1600-1750*, Yale University Press-Pelican History of Art, 1999

- I. *Early Baroque* pp. 1-40; 75-79; 89-93 (and relative notes: 97-105).
- II. *High Baroque*, pp. 1-83; 88-94; 121-132 (and relative notes: 169-180)

**Course reader (all texts also available in IES Library):**

- **LOREN PARTRIDGE**, *The Renaissance in Rome*, Everyman Art Library, London 1996 (ISBN: 0297 83367 7), pp. 9-17, 32-40, 56-59
- **ANDREA AUGENTI (ed.)**, *Rome. Art and Archaeology*, Scala group, Firenze 2003 (ISBN: 9788881172689), pp. 161-174; 200-206
- **ANDRE CHASTEL**, *Italian Art*, Faber and Faber, London 1963, pp. 263-267
- **HOWARD HIBBARD**, *Caravaggio*, Westview Press, Oxford 1985, pp. 91-148
- **ANNA COLIVA**, *Scipione Borghese as collector*, in *The Borghese Gallery*, ed. By. P. Moreno, C. Stefani, TCI, Milan 2001, pp. 16-23; ISBN: 8836519466
- **CLARE ROBERTSON**, *The Classical Tradition*, in *The Genius of Rome 1592-1623*, cat. Exhibition ed. by Beverly Louise Brown (London, Royal Academy of Arts, 2001), pp. 116-139
- **JOHN RUPERT MARTIN**, *Baroque*, Westview Press, 1977 Denver pp. 155-196, 197-222, 237, 248 (ISBN: 006 430077 3)

**RECOMMENDED READINGS:**

Besides the required readings, some extra readings (recommended readings) may be added during the course, they will be available either in PDF on Moodle or in the reading room. This extra material is not mandatory but greatly helps the comprehension of some of the topics discussed during the course.

Students are expected to refer to other pertinent texts in IES Library that are useful as picture sources. They will be available on the reserve shelf in the Library.