VENICE: THE CITY AND ITS ART  
(ART HISTORY 341)  
Mondays and Wednesdays 1:10-2:30, Zimmerli Art Museum, Multi Purpose Room

N.B. This is a DRAFT

SYLLABUS Fall 2019
Prof. Benjamin Paul

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Description:
This course surveys Venetian Renaissance art. We will investigate what distinguishes the art and culture of this former world power built on water. We will study the so-called “myth of Venice” with its Republican self-fashioning and search for an identity between the East and West. Close attention will be given to the role of women in the “myth of Venice” and their representation in art, specifically in portraiture and eroticizing pastoral scenes. In addition, the class will discuss the rivalry between the arts (“paragone”), in particular between painting and sculpture with its two protagonists Titian and Michelangelo. We also will look at religious art and how it responded to papal Rome’s increasing intolerance towards the end of the sixteenth-century when the painter Paolo Veronese faced a spectacular Inquisition trial. Other artists to be discussed include Giovanni Bellini, Jacopo Tintoretto, and the architect Andrea Palladio. The class emphasizes close visual analysis and active student participation. There will be a mandatory field trip to the Metropolitan Museum of Art. The course will require one midterm, a final exam, and a research paper.

Texts:

The text is in paperback. The book and all other readings listed below are on reserve for this course in the Art Library. Reserve books should also be used for research papers, in addition to other books and periodical articles. Illustrations will be posted on this page.

Requirements and Grading:
one midterm (25%), one 8-page research paper (30%), one final (30%), participation/attendance in class (15%).

Writing Assignment:
The paper should be 8 double-spaced pages in 12 point font. The paper is due December 6 in class (hardcopies only). No extensions are granted and late papers are marked down a half-grade each day (for instance: A to A- to B+, etc.).

Papers more than one week late are not accepted.

Attendance and Participation:
• On-time attendance is mandatory. Absences and lateness will lower your final grade. Students absent more than three times will be withdrawn and will receive a WF.

• Students are also expected to participate – your questions and observations help shape class discussions, and regular participation will improve your grade.

Cell phones are prohibited, including text messages

Week 1 (September 4)
Introduction

Week 2 (September 9, 11)
The origins of Venice, St. Mark's Basilica and the cult of St. Mark in Venice (The Myth of Venice I)
Week 3 (September 16, 18)
Venice and the Virgin (The Myth of Venice II)

Week 4 (September 23, 25)
The Doge (his Palace and Representation)

Week 5 (September 30, October 2)
Venetian Painting from Paolo Veneziano to Giovanni Bellini

Field Trip to the Met on Friday October 4 (5pm-7pm)

Week 6 (October 7, 9)
Venetian Architecture from the Gothic period to Mauro Codussi

Week 7 (October 14, 16)
Civic self-representation (I): Venetian Scuole
Brown, pp. 96-115, 143-154.

Week 8 (October 21, 23)
October 21 Review Session

October 23 Midterm

Week 9 (October 28, 30)
Civic self-representation (II): Portraiture

Week 10 (November 4, 6)
Women: Pastorale and the Nude

Week 11 (November 11, 13) Paper Outline due on November 8
The evolution of the Altarpiece
Rosand, Painting in Sixteenth-Century Venice, pp. 25-31; Humfrey, pp. 71-81; 89-100; 149-64.

Week 12 (November 18, 20)
The Counter-Reformation and the Inquisition in Venice: Paolo Veronese and Jacopo Tintoretto
Huse & Wolters, pp. 272-322; Humfrey, pp. 185-87; 223-54

Week 13 (November 25, 27) (No class in compensation for field trip and Thanksgiving break)

Week 14 (December 2, 4)
Andrea Palladio

Week 15 (December 9, 11)
Grand Tour (Canalotto and Tiepolo) and Review Session
Michael Levey, Painting in Eighteenth-Century Venice (New Haven, 1959), pp. 91-96; 104-17; 156-64.

Final Exam