

Summer 2019

Time: Mon/Wed 1:15pm-3:45pm

Classroom: MF4

Instructor: Myriam PiluttiNamer – Ca' Foscari University, Venice, Italy

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Italian Art and Archaeology in the Renaissance and beyond

Course description

In 2018 Italy was the country most represented in the list of Unesco World Heritage sites. Among the 54 sites listed, the majority are sites of cultural interest. Indeed, Italy is renowned for its unique cultural heritage: Italian art is characterized by an astonishing variety of expressions, forms and settings, and any visitor to Italy today is dazzled by the vast range of works of art, archaeological sites, monuments, sculptural and architectural complexes, parks and gardens produced, designed and constructed throughout the centuries.

The course will aim to explore connections and relationships between ancient Greek and Roman settlements and works of art preserved in Italy on the one hand, and their wide-ranging influence on artists, architects, travelers, intellectuals and even politicians in the post-Classical era.

Naples, Florence, Rome, Verona, Padua and Venice will be considered as case studies to explore, for example, world-famous sites such as Pompeii, Herculaneum and the Roman Forum, ancient monuments such as the Arena of Verona and prestigious collections such as those contained in the Bargello Museum in Florence and the Vatican Museums in Rome. Individual works and monuments will be studied with an eye to the context in which they were produced before focusing on the history of their survival and reception, which will be illustrated by a range of significant examples such as Piranesi's drawings of the Roman Forum, Michelangelo's imitations of ancient Greek sculptures or Titian's sketches of classical antiquities preserved in Venice or Rome.

By focusing on the connections between a living present and different eras of the past, the course has in its sights to recreate in class the atmosphere of the Grand Tour, a journey across Italy which for centuries had been central in enabling young intellectuals to gain a first-hand experience of Europe and its historical roots. Students will be encouraged to build skills and competences in the fields of artistic and cultural history, fine-tuning their artistic appreciation and developing their awareness of the workings of tradition, (dis)continuity and reception throughout the centuries.

Prerequisites

There are no prerequisites for this course.

Required readings

Students will be provided with a reading pack which will include relevant chapters and sections from the following titles:

- Abraham, Mildred K., *Changing images of the Verona amphitheatre and its illustrators*, "Bollettino del CIRVI / Centro Interuniversitario di RicerchesulViaggio in Italia", 11, 1990, 21, 1-23
- Caglioti, Francesco, *Michelangelo the sculptor. A lifetime of formal obsessions*, in Bambach, Carmen C. (ed.), *Michelangelo: divine draftsman and designer*, New Haven;London: Yale University Press, pp. 279-286
- Collins, Jeffrey Leird, *Museo Pio-Clementino, Vatican City: ideology and aesthetics in the age of the Grand Tour*, in Paul, Carole (ed.), *The first modern museums of art: the birth of an institution in 18th- and early-19th-century Europe*, Los Angeles: J. Paul Getty Museum 2012, 112-143
- De Divitiis, Bianca, *Discovering Antiquities in Fifteenth-Century Naples and Campania*, in Hughes, Jessica (ed.), *Remembering Parthenope: the reception of classical Naples from Antiquity to the present*, Oxford: Oxford University Press 2015, pp. 189-216
- Freedman, Luba, *Titian and the Classical Heritage*, in Meilman, Patricia (ed.), *The Cambridge Companion to Titian*, Cambridge: Cambridge University Press 2004, pp. 183-202
- Gazda, Elaine K., *Replication Roman Murals in Pompeii: Archaeology, Art and Politics in Italy of 1920s*, in Gardner Coates, Victoria C.; Seydl, Jon L. (eds.), *Antiquity recovered: the legacy of Pompeii and Herculaneum*, Los Angeles: J. Paul Getty Museum 2007, pp. 207-229
- Giustozzi, Nunzio, *The Colosseum book*, Milano: Electa
- Gorski, Gilbert, *The Roman Forum: a reconstruction and architectural guide*, New York, NY: Cambridge University Press 2015
- Janson, H. W., *The Revival of Antiquity in Early Renaissance Sculpture*, in Blake McHam, Sarah (ed.), *Looking at Italian Renaissance Sculpture*, New York: Cambridge University Press 1998, pp. 40-59
- Highet, Gilbert; Bloom, Harold, *The Classical Tradition. Greek and Roman influences on Western literature*, New York, NU: Oxford University Press 2015
- Lapatin, Kenneth, *The Getty Villa: Art, Architecture and Aristocratic Self-Fashioning in the Mid-Twentieth Century*, in Hales, Shelley (ed.), *Pompeii in the public imagination from its rediscovery to today*, Oxford: Oxford University Press 2011, pp. 270-285
- Murray, Peter, *Piranesi and the grandeur of ancient Rome*, London: Thames and Hudson 1971
- Rowland, Benjamin, *The Classical Tradition in Western Art*, Cambridge, Mass.: Harvard University Press 1963
- Seymour, Howard, *Michelangelo and Greek sculpture*, in Fischer-Hansen, Tobias (ed.), *The rediscovery of antiquity. The role of the artist*, Copenhagen: Museum Tusculum Press 2012, 37-62
- Wallace-Hadrill, Andrew, *Ruins and Forgetfulness: The Case of Herculaneum*, in Hales, Shelley (ed.), *Pompeii in the public imagination from its rediscovery to today*, Oxford: Oxford University Press 2011, pp. 367-379

Grading

The following percentages are approximate weightings used to determine final grades:

Class attendance: 10%

Class participation: 30%

Mid-term test: 30%

Final test: 30%

NB: Master's students (studenti a livellomagistrale) and all other students at graduate level will be given extra work for grading purposes.

Policies and procedures

Attendance is required and considered as part of the grading. Any absence must be registered by the CFHSS office (email cafoscari-harvard@unive.it).

All work submitted for this course must be the student's own and must follow proper citation procedures. You are responsible for understanding Harvard Summer School policies on academic integrity (<http://www.summer.harvard.edu/policies/student-responsibilities>) and how to use sources responsibly. Not knowing the rules, misunderstanding the rules, running out of time, submitting the wrong draft, or being overwhelmed with multiple demands are not acceptable excuses. To support your learning about academic citation rules, please visit the Resources to Support Academic Integrity (<http://www.summer.harvard.edu/resources-policies/resources-support-academic-integrity>) where you will find links to the Harvard Guide to Using Sources and two free online 15-minute tutorials to test your knowledge of academic citation policy. The tutorials are anonymous open-learning tools.

The Summer School is committed to providing an accessible academic community. The Accessibility Offices at both Harvard and Ca' Foscari Universities offer a variety of accommodations and services to students with documented disabilities. Please visit <http://www.summer.harvard.edu/resources-policies/accessibility-services> and <https://www.unive.it/pag/28640/> for more information.

Field trip

- A day trip to Florence to visit a selection from Donatello and Michelangelo's works of art (at least the ones preserved at the Museum of Bargello, Orsanmichele, Cappelle Medicee) (July, Friday 12th)

Seminars

Lesson	Title and Description	Date
1	The Classical tradition in Western Art	Mon 24 June
Readings	Rowland 1963, pp. 1-7; Highet, Bloom 2015, pp. 1-21	
2	The Revival of Antiquity in Donatello's sculpture	Wed 26 June
Readings	Janson 1998	
3	Michelangelo's works in Florence and Rome	Mon 1 July
Readings	Rowland 1963, pp. 194-205; Seymour 2012; Caglioti 2017	
4	The Arena of Verona between past and present	Wed 3 July
Readings	Abraham 1990	
5	Maestri of Renaissance Venice: Titian and the Classical Heritage	Mon 8 July
Readings	Rowland 1963, pp. 206-209; Freedman 2004	
6	Mid-term exam	Wed 10 July
7	The Roman Forum and Piranesi's drawings	Mon 15 July
Readings	Murray 1971	
8	The Colosseum between past and present	Wed 17 July
Readings	Giustozzi 2017	
9	Laokoon and the Vatican Museums	Mon 22 July
Readings	Collins 2012	
10	Pompeii and Herculaneum	
Readings	Lapatin 2011; Wallace-Hadrill 2011; Gazda 2007	Wed 24 July
11	From Parthenope to Napoli	Mon 29 July
	de Divitiis 2015	
12	Final exam	Wed 31 July