ARTH451 CARAVAGGIO & ARTEMISIA

Professor Gauvin Alexander Bailey
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Autumn 2014: Mondays 2:30-5:30
Ontario Hall 206
COURSE DESCRIPTION:

This course explores the impact of one of the best known artists of all time, Michelangelo Merisi da Caravaggio (1573-1610), and his contemporaries in Baroque Italy. A pop icon today who has inspired an entire industry of scholarship, novels, and a feature film, this tormented, sensual, yet deeply pious artist is the only Italian Baroque painter to remain a household name. We will explore Caravaggio’s intense naturalism and populist piety and the controversies caused by both, his relationship with Catholic devotions and religious orders, his sense of drama and supernatural light, and the role of his personality in works of art. We will consider how Baroque Italians interpreted religious paintings; how they viewed the saints and sinners depicted in them; and the dynamics of art commissions.

This course will also look at the most prominent woman painter of the Baroque, an equally controversial figure named Artemisia Gentileschi, who has occupied a comparable place in the popular imagination. An artist who was deeply influenced by Caravaggio but who developed her own unique style, Artemisia has been the subject of an impressive amount of recent scholarship, a novel, a Broadway play, and a feature film. Both Caravaggio and Artemisia combine the sensual and the sacred and have larger-than-life biographies. One of the goals of this course is to look at the ways in which these artists’ personalities have been projected onto their work by scholars, essayists, novelists, and filmmakers.

Another major purpose of this course is to explore the relationship between religion and art in the age of Caravaggio. We will look at how Italians in that era interpreted religious paintings; how they viewed the saints and sinners depicted in them; and we will consider the spiritual and social role played by these figures and by religious art in the early Baroque period. For this we will look not just at Caravaggio but by other artists active during his lifetime and afterwards.

LEARNING OUTCOMES

Students will interpret works of art to establish a perspective on the subject matter, the meaning of their imagery (iconography), and their function within society in a historical context. They will achieve this through by gaining competency in visual analysis, interpretive skills, preparing and delivering presentations, and advanced research practices.

Textbook to be purchased: Garrard, Mary D. Artemisia Gentileschi
SCHEDULE OF CLASSES:

8 September: A Tangle of Styles: Mannerism, Maniera, and the Crisis in Sacred Art

15 September: Nature Perfected: Early Baroque Painting and the Divine
   [Haskell, Patrons and Painters, 2-23]

22 September: Sacred and Profane: From Lombardy to Cardinal Del Monte’s Rome
   [Bora, “Toward a New Naturalism,” in Bayer, Painters of Reality: 147-54]
   [Olson, “Covenance,” from Caravaggio’s Pitiful Relics]
   [Camiz, “Music and Painting in Cardinal del Monte's Household”]
   [Cropper, “The Petrifying Art: Marino's Poetry and Caravaggio”]

29 September: Egregio pittore: the Public Caravaggio, Then and Now
   [Hall, “Secularizing the Sacred, Sanctifying the Secular” from The Sacred Image in the Age of Art]
   [Spear, “Caravaggiomania”]

6 October: The Peoples’ Painter: Pauperism, Pilgrims, and Dirty Feet
   [Jones, Altarpieces and their Viewers, 75-129]
   [Olson, “Martyrdom,” from Caravaggio’s Pitiful Relics]
   [Puttfarken, Caravaggio’s Story of St Matthew]

13 October: THANKSGIVING, NO CLASS

20 October: Murder and Exile, Enigma, and Legacy 1606-10
   [Stone: “The Context of Caravaggio’s Beheading of St John in Malta”]
   [Stone: “Signature Killer: Caravaggio and the Poetics of Blood”]
   [McTighe, “The End of Caravaggio”]
   [Sohm, “Caravaggio’s Deaths”]

27 October: The ‘Enigma’ of Caravaggio: Sex & Psychoanalysis
   [Schneider: "The Iconography of Decapitation"]
   [Posèq: “Caravaggio's Self-Portrait as the Beheaded Goliath”]
   [Szajnberg, Caravaggio Four Centuries Later, Psychoanalytic Portraits of Ambivalence and Ambiguity]
3 November: The ‘Enigma’ of Caravaggio: Religion & Mythology
[Sergio Benedetti: “Classical and Religious Influences in Caravaggio’s Painting,”]
[Chorpenning, “Another Look at Caravaggio and Religion”]
[Oates, “The Raising of Lazarus”]

10 November: Artemisia: Rape and Redemption, 1593-1620
[Garrard: 13-53]
[Gedo: “Annotations on Artemisia”]
[Christiansen, “Becoming Artemisia”]
[Cohen, “The Trials of Artemisia Gentileschi: A Rape as History”]

17 November: Artemisia, Famous Woman Painter, 1630-1652
[Judith Mann: “Identity signs: meanings and methods in Artemisia Gentileschi's Signatures”]
[Garrard, Here’s Looking at Me, Sofonisba Anguissola and the Problem of the Woman Artist]
[Harris, Artemisia Gentileschi and Elisabetta Sirani, Rivals or Strangers]

24 November: Artemisia: Proto-Feminist Painter?
[Garrard: 141-79]
[Bissell: 103-133]
[Benedetti: “Reconstructing Artemisia”]
[Topper and Gillis, “Trajectories of Blood”]

TEXTS ON RESERVE AT STAUFFER LIBRARY:

Bayer, Andrea. *Painters of Reality*
Bersani, Leo, and Dutoit, Caravaggio
Bissell, R. Ward. *Artemisia Gentileschi and the Authority of Art*
Broude, Norma, and Mary Garrard. *Reclaiming Female Agency*
Brown, Beverly Louise. *The Genius of Rome 1592-1623*
Brown, Jonathan. *Painting in Spain 1500-1700*
Christiansen, Keith, and Judith W. Mann. *Orazio and Artemisia Gentileschi*
Franklin, David and Sebastian Schutze, *Caravaggio & His Followers in Rome*
Fried, Michael. *The Moment of Caravaggio*
Friedlaender, Walter. *Caravaggio Studies*
Garrard, Mary D. *Artemisia Gentileschi*
Gilbert, Creighton. *Caravaggio and His Two Cardinals*
Hall, Marcia. *The Sacred Image in the Age of Art.*
Haskell, Francis. *Patrons and Painters*
Jones, Pamela, and Thomas Worcester: *From Rome to Eternity*
Langdon, Helen. *Caravaggio: A Life*
Mormando, Franco, ed. *Saints and Sinners: Caravaggio and the Baroque Image*
Olson, Todd. *Caravaggio’s Pitiful Relics*
Puglisi, Catherine. *Caravaggio*
Robb, Peter. *M: The Man Who Became Caravaggio*
Scriberras, Keith, and David Stone. *Art, Knighthood, and Malta*
Spike, John T. *Caravaggio*
Varriano, John. *Caravaggio and the Art of Realism*

**GRADE BREAKDOWN:**

1) Discussion leading (2 x 20%): 40%
Each student will act as a discussion leader for two readings over the term of the class beginning in the second week (each worth 20%). A schedule with names will be posted on Moodle. They must make a 30-minute Powerpoint presentation in front of the class in which they present (1) a sense of the content and viewpoint of the author and (2) lead a discussion on the reading. The discussion should be integrated into your presentation throughout and not just at the end. You will be graded on the quality of your Powerpoint, the clarity of your presentation of the material, your presentation skills (addressing the class directly and not just reading notes; pointing toward the Powerpoint slides and actually using them in your discussion) and your ability to open up discussion in the class. The instructor might occasionally make comments or corrections during the presentation; this is not meant as a reflection of the quality of the presentation, nor should it be interpreted as an interruption.

2) Term paper: 40%
This is on a topic of choice related to the class and pre-approved by the instructor. Each student must meet with the instructor in person to finalize the topic. The paper must be 10 pages, 12-point, double-spaced, with cover sheet (not counted as a page); it must have no fewer than eight bibliographic entries (no internet, encyclopedia, or dictionary entries, except for articles accessed through the Queen’s University Library portal), and a full bibliography and captioned illustrations in an appendix at the end, referenced in the text with figure numbers. PICTURES MUST NOT BE INCLUDED IN TEXT. Avoid quotations; only a few very short quotations will be acceptable or you will lose marks. Use full citations (Chicago Manual of Style) in ENDNOTES ONLY. Late penalty is 5% per day for maximum three days. Anything handed in later will not be accepted.

3) Participation (attendance, discussion): 20%
Participation grade depends upon the degree to which the other students have done the readings and participate in class discussions. Students are responsible for doing ALL the readings for each class even if they are not the discussion leader and will be graded on their knowledge of the material as expressed in their discussions.
THE SMALL PRINT

Art History Grading Policy

Kindly refer to the following link for full information on the Art History Grading Policy at Queen’s University: http://www.queensu.ca/art/arthistory/ba/GradingPolicy.html

Statement on Academic Integrity

Academic Integrity is constituted by the five core fundamental values of honesty, trust, fairness, respect and responsibility (see www.academicintegrity.org). These values are central to the building, nurturing and sustaining of an academic community in which all members of the community will thrive. Adherence to the values expressed through academic integrity forms a foundation for the "freedom of inquiry and exchange of ideas" essential to the intellectual life of the University. See the Senate Report on Principles and Priorities:

http://www.queensu.ca/secretariat/policies/senateandtrustees/principlespriorities.html

Students are responsible for familiarizing themselves with the regulations concerning academic integrity and for ensuring that their assignments conform to the principles of academic integrity. Information on academic integrity is available in the Arts and Science Calendar (see Academic Regulation 1 http://www.queensu.ca/artsci/academic-calendars/regulations/academic-regulations/regulation-1), on the Arts and Science website (see http://www.queensu.ca/artsci/academics/undergraduate/academic-integrity), and from the instructor of this course. Departures from academic integrity include plagiarism, use of unauthorized materials, facilitation, forgery and falsification, and are antithetical to the development of an academic community at Queen’s. Given the seriousness of these matters, actions which contravene the regulation on academic integrity carry sanctions that can range from a warning or the loss of grades on an assignment to the failure of a course to a requirement to withdraw from the university.

Statement on copyright

Websites:

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**Statement on Disability Accommodations**
The Queen’s University Equity Office has shared the following statement on their webpage with which you should familiarize yourself:

[http://www.queensu.ca/equity/accessibility/policy/disabilityaccommodation.htm](http://www.queensu.ca/equity/accessibility/policy/disabilityaccommodation.htm)

Queen’s University is committed to achieving full accessibility for persons with disabilities. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities. If you are a student with a disability and think you may need accommodations, you are strongly encouraged to contact the Disability Services Office (DSO) and register as early as possible. For more information, including important deadlines, please visit the DSO website at: [http://www.queensu.ca/hcds/ds/](http://www.queensu.ca/hcds/ds/).