



Instructor: Tommaso Gazzarri
 Email: gazzarrt@union.edu
 Class meets: MWF hours TBD
 Office: TBD
 Office hour: TBD
 Mailbox: TBD

Description of the course

This course combines classics and the history of art. The time frame analyzed goes from the dawn of the humanistic age down to modern and contemporary art. Literature and art will be used in synergy both to reveal a trajectory of the reception of classical texts and to provide a privileged insight into the history of art. Taking into consideration the basic mythological sources, we will engage in a in-depth analysis of a work of art representative of a specific period and author. We will play on the selected piece of art to widen our perspective and single out some main features and fundamental ideas pertaining to the production of a given era. This method will allow us both to study the reception of classical culture, and to investigate some representative themes informing the history of art. Basic questions such as composition and selections of the characters, commission, historical background, technique and material support will be regularly addressed. The final section of the week is conceived as a “lab” where students will analyze previously unseen works of art related to the theme of the previous classes, by discussing the historical relevance of the pieces of art and their relation to the reception of the classical tradition. A final paper of 8-10 pages on a topic to be arranged with the teacher will offer a chance to further enquire into the work of a specific artist.

Lecture 1	Classical space and perspective Gardner, xxxv-xlvii
Lecture 2	Paolo Uccello (Episodes from the Aeneid); Fra Angelico (The rape of Helen by Paris) – Painting in Florence. Gardner, 453-491
Lecture 3	Campan (Labors of Heracles) - the Flanders Gardner, 425-444
Lecture 4	Dürer (Melancholia; Hercules at the cross- roads); Leonardo (Dionisos) Gardner, 543-562, 493-498

Lecture 5	Neoplatonic Themes in Florence Plato, Symposium
Lecture 6	Raphael (The School of Athens, Galatea) Gardner, 510-12
Lecture 7	Michelangelo and the mannerists: beyond the classical body. Gardner 499-510, 512-518, 528-32
Lecture 8	Bosch (The ship of fools) Bruegel (The tower of Babel, Icarus) Gardner 444-451, 559-564
Lecture 9	Bellini (Sacred conversation, the feast of gods), Mantegna (St. Sebastian, triumph of virtues) Gardner, 518-28
Lecture 10	Titian (Meeting of Bacchus and Ariadne, The rape of Europa), Tintoretto (Athena and Arachne)
Lecture 11	MIDTERM EXAM
Lecture 12	Caravaggio (Medusa, Bacchus) Gardner, 569-588
Lecture 13	Rubens (Prometheus Bound, Venus at the mirror) Gardner, 593-597
Lecture 14	Velazquez (las hilanderas or the fable of Arachne) Gardner, 588-593, 617-623
Lecture 15	Rembrandt (Artemis, The philosopher in meditation) Gardner, 598-606
Lecture 16	Vermeer (Woman with a balance, Diana and her companions) Gardner, 606-612

Lecture 17	Watteau (Pilgrimage to Cythera, The Judgement of Paris), Chardin (Attributes of the arts) Gardner, 629-641
Lecture 18	David (Oath of the Horatii, The death of Socrates, the lictors bring to Brutus the bodies of his sons), Ingres (Oedipus and the Sphinx, The source) Gardner, 648-652, 656-668
Lecture 19	Courbet (The source, Venus and Psyche) Gardner, 868-691
Lecture 20	Manet (The surprised nymph, Olympia, Dejeuner sur l' herbe) Gardner, 692-694, 701-710
Lecture 21	Picasso (Les damoiselles d'Avignon, The muse, Bacchanalia de Turew) Gardner, 745-752
Lecture 22	Matisse (Amphitrite, Apollo, The abduction of Europa, Leda and the swan) Gardner, 735-745
Lecture 23	Ernst, (Young Chimera, Approaching puberty or the Pleiads) Masson, (Sirens, Actaeon) Gardner, (752-758, 766-776)
Lecture 24	Pollock (Europa, Icarus and Dedalus, Pasiphaë) Gardner, 805-816
Lecture 25	Warhol (Hector), Lichtenstein (Artemis, Leda) Gardner, 825-830
Lecture 26	Pierre et Gilles (Medusa-Zuleika, Mercure) - Final Remarks - TERM PAPER

Required texts

F. S. Kleiner, C. J. Mamiya, *Gardner's Art Through the Ages, the Western Perspective*, v. II (12th Edition).
(available from the Bookstore)

Course requirements**Attendance:**

regular participation and prompt attendance are required. If a student misses more than two classes without an excuse or is consistently unprepared for class, his/her grade will be significantly affected.

Written work:

A term paper (no credit will be given for work handed in late without reasonable cause). There will be one mid-terms and one final exam.

Grades Final grades will be weighted as follows:

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| • Attendance and participation | 10% |
| • Midterm | 30% |
| • Term paper | 30% |
| • Final exam | 30% |

Exam dates (subject to revision only by the instructor)

- Mid-term 1: Lecture 11
- Term paper: Lecture 26
- Final exam: TBD

N.B. This course will not meet during reading week.