<table>
<thead>
<tr>
<th><strong>Module Title</strong></th>
<th>Bologna: Arts and the City</th>
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<tr>
<td><strong>Module Code</strong></td>
<td>ARVC240H4</td>
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<tr>
<td><strong>Programme</strong></td>
<td>Cert HE History of Art</td>
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<tr>
<td><strong>Credits / Level</strong></td>
<td>15 / Level 4</td>
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<tr>
<td><strong>Entrance Requirements</strong></td>
<td>None</td>
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<td><strong>First Class</strong></td>
<td>4 October 2018</td>
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<tr>
<td><strong>Term Dates</strong></td>
<td>4 October – 13 December 2018</td>
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<tr>
<td><strong>Taught By</strong></td>
<td>Kasia Murawska-Muthesius</td>
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Module Description
By 1600, Bologna was a cultural crossroad of the Italian peninsula, attracting artists, artisans as well as itinerant performers and charlatans from across Europe. The celebrated Carracci Academy developed both the new, grand style of the Baroque, as well as a range of anti-canonical art forms: caricature and a new iconography of the urban poor. Looking at paintings, drawings and prints, this module explores the exchange between Bologna’s high arts and the culture of the street, which transformed the self-image of the Early Modern artist. It includes visits to Christ Church Gallery in Oxford and to the British Museum’s Prints and Drawings collections.

*Accademia degli Incomminati in Bologna, pen and brown ink, 240 x 395 mm, National Museum, Stockholm*
Aims
Module aims describe the knowledge and skills that the module seeks to advance. This module aims to:

- Develop students’ knowledge and understanding of the art forms generated in Bologna
- Provide students with first-hand experience of art objects
- Develop students’ critical analysis and judgement in relation to the interaction between high and low art forms generated in Bologna
- Provide students with experience of close textual analysis of different kinds of art historical writing
- Demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history, film and visual media and the history of ideas.
- Develop academic study and writing skills.

Outcomes
Learning outcomes are directly linked to the aims set out above. They describe what you should know and be able to do by the end of the module.

By the end of this module, you should be able to:

- Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge
- Analyse, describe and interpret objects, images, buildings and artefacts closely and systematically
- Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art
- Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems
- Complete all coursework and assessment requirements.

Teaching and Learning Methods
Teaching on our modules is varied and interactive. It may include seminars, short lectures, group work, discussion, and student presentations. Active student participation is encouraged in all our classes. Reasonable adjustments will be made to accommodate students with disabilities.

Coursework and Assessment
Assessment is a crucial part of all of our modules. It helps you to develop relevant skills for studying history of art at this level, increasing the level of your engagement, and, ultimately, your enjoyment of the material. The different types of assessment will enable you to undertake independent research, deepen your understanding of the subject, and apply appropriate analytical skills.

<table>
<thead>
<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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<tr>
<td>Essay</td>
<td>2500</td>
<td>100%</td>
<td>27 December 2018</td>
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Note that the above deadlines refer to the date coursework must be submitted/presented to your lecturer. To qualify for module credit, you may be required to submit a coursework portfolio, containing your marked assignments and the lecturer’s comments, to the programme administrator.

Module Evaluation
At the end of the module, you will be asked to complete an evaluation form, which gives an opportunity to feedback on all aspects of their learning experience.
Module Content

**Coursework Deadline:** 27 December 2018

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*Annibale Carracci, The Butcher’s Shop, c. 1583–85, canvas, 185 × 266 cm, Oxford, Christ Church Picture Gallery*

### Session 1: 4 October 2018 – Introduction: Bologna as a cultural crossroad

Set texts

### Session 2: 11 October 2018 – Mannerism in Bologna and the rise of genre painting (*pitture ridicole*)

Set texts

### Session 3: 18 October 2018 – Gabriele Paleotti and the Counterreformation in Bologna

Set text

### Session 4: 25 October 2018 – The Carracci Academy

Set text
Session 5: 1 November 2018 – Visit to Christ Church Gallery in Oxford (Annibale Carracci’s Butcher’s Shop)
Set text

Session 6: 8 November 2018 – The Carracci and caricature
Set text

Session 7: 15 November 2018 – The Carracci students and followers: Faccini, Domenichino, Lanfranco, Albani, Guercino, Pier Francesco Mola
Set text

Session 8: 22 November 2018 – Visit to the British Museum’s Prints and Drawings collections
Set text: tbc.

Session 9: 29 November 2018 – Charlatans, mountebanks, and the arts of the street
Set text
- Patricia Rocco, ‘Virtuous vices: Giuseppe Maria Mitelli’s gambling prints and the social mapping of leisure and gender in post-tridentine Bologna’, in Allison Levy, ed, Playthings in Early Modernity: Part Games, Word Games, Mind Games, Kalamazoo: Medieval Institute Publications, Western Michigan University, 2017

Session 10: 6 December 2018 – Caricature and self-fashioning of the Early Modern artist
Set text: tbc.
Session 11: 13 December 2018 – Concluding class

Pier Francesco Mola, Mola and Simonelli presenting a painting to Panesio, pen and ink, 127 x 188 mm, private coll.

Recommended Reading and Resources

Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running.

- David Gentilcore, Medical Charlatanism in Early Modern Italy, Oxford: Oxford University Press, 2006
- Clare Robertson, The Invention of Annibale Carracci, Milan: Silvana Editoriale, 2008
- John T. Spike, Giuseppe Maria Crespi: The Emergence of Genre Painting in Italy, Fort Worth, Texas: Kimbell Art Museum, 1986
• Anne Summerscale, ed., *Malvasia’s Life of the Carracci: Commentary and Translation*, University Park, Penn, 2000

**Recommended Reading for Reading/Purchase**

- The majority of the books are very expensive. We will be relying on scans and articles available online.

**Recommended Reading**

The following are recommended as useful ancillary reading:


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