Module Title | The Colours of Venice
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Module Code | ARVC245H4
Programme | Cert HE History of Art
Credits / Level | 15 / Level 4
Entrance Requirements | None
First Class Term Dates | 16 January 2019
| 16 January – 27 March 2019
Taught By | Christopher Moock

**Module Description**
This module explores the paintings of Venice in the sixteenth century. We will look closely at the work of a series of major artists working in the city: Giorgione, Titian, Tintoretto and Veronese. Their work represents a great flowering in the development of oil painting in this period. The development of new styles and techniques of painting will be considered. Art works will be related to their political, religious, philosophical and social contexts within the city. Themes covered include state and private patronage, the impact of the Counter Reformation on religious art and the development of secular painting including portraits, landscapes and mythologies.

**Aims**
Module aims describe the knowledge and skills that the module seeks to advance.

This module aims to:
- Develop students' knowledge and understanding of selected Venetian painters both in terms of their individual chronology and in relation to their original context both in Venice, and beyond.
- Provide students with first-hand experience of art objects
- Develop students’ critical analysis and judgement in relation to the cultural significance of the development of oil as a technique (beginning with Giorgione and Titian’s innovations in relation to Central Italian styles) and in relation to sixteenth century patronage in secular and religious contexts.
- 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.

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<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 March 2019</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 March 2019

Session 1: 16 January 2019 – Giorgione
This session will show how Giorgione’s use of the oil technique develops from Giovanni Bellini (while briefly considering disputed attributions to artists such as Sebastiano del Piombo and Titian) and the innovatory nature of his subject matter, including Arcadian imagery. Also the patrons and collectors of this short-lived but highly influential painter will be mentioned.

Session 2: 23 January 2019 – Titian I
The art historical relationship of Giorgione and Titian’s relationship as technical innovators will be discussed again, as well as Titian’s development of poetic subjects associated with Giorgione. In addition the sensual painterly style will be discussed as it appears in secular works (e.g. portraiture, mythology and the nude) and in religious works including altarpieces in Santa Maria Gloriosa dei Frari in Venice. The discussion of patronage of art from beyond Venice will include Alfonso D’Este, whose Camerino d’Alabastro in the ducal palace in Ferrara included Titian’s Bacchus and Ariadne (1520-23).


Session 3: 30 January 2019 – Sebastiano del Piombo
The Venetian career of Sebastiano del Piombo will be related to Giorgione and Titian’s more familiar oeuvres, followed by coverage of the Roman work, which relates to the Central Italian styles of Raphael and Michelangelo. (Again attribution issues will be examined). In retrospect this trajectory seems prescient of the later spread and development of Venetian art, and foreshadows the blending of approaches which artists were to work on subsequently. The Roman patronage conditions and the Roman reception of Sebastiano provides a contrast to the collectors of the art world in Venice.


Session 4: 6 February 2019 – Titian II.
Titian enjoyed the patronage of elite collectors of art in Venice, and abroad, travelling in pursuit of commissions from the Farnese and the Habsburg families. This involved engaging with antique sculpture and classical subjects during his trip to Rome (1545-6) but also enduring criticism from Florentine writers like Vasari. Nevertheless his developments in technique were seen by Venetian commentators as positively connected to the values of their own political system, and gained wider prestigious political association across Europe into the next century.


Session 5: 13 February 2019 – Titian III.
Titian’s later work is characterised by an increasingly distinctive brushwork and broad handling. Titian enjoyed the privileged patronage of King Philip II of Spain for his religious and mythological paintings including the Poesia painted for Philip II in the 1550s. The increasing richness of his painterly style in the 1560s and 1570s is seen in the religious art of the Venetian Counter Reformation, showing his impact upon his artistic rivals from the mid sixteenth century onwards.


We will look at Venetian Sixteenth century paintings in The National Gallery including works by Giorgione, Titian, Sebastiano del Piombo, Tintoretto and Veronese.

Session 7: 27 February 2019 – Tintoretto

Tintoretto and Veronese were the major later Venetian exponents of the style in Venice, working on important religious and secular commissions, often on a monumental scale. Tintoretto’s work for the Venetian Scuole include the series for the Confraternity of San Marco and the first paintings for the Scuola Grande di San Rocco (1564-6). These even more than Titan’s late religious works for Philip II embody the values of the Venetian Counter-Reformation. In the art-historical literature Tintoretto’s famous combination of the influences of Titian and Michelangelo has been related to the problem of Venetian Mannerism.


Session 8: 6 March 2019 – Veronese

Veronese’s naturalism and less impassioned technique and lighter tonality provides an alternative transition into the major Italian Counter Reformation trend in painting later exemplified by the Carracci family in Bologna and the early work of Rubens. Veronese’s ‘Late Renaissance’ style characterised by his superb use of perspective, and sophisticated colour harmonies is evident in portraits, mythologies and religious paintings, and his development of ceiling paintings in oil and fresco in Venice and the Veneto.


The Bassano family represent a strand of religious and secular art with a populist flavour, including representations of the countryside and peasant activity. Tintoretto and Veronese were both influential on the Carracci family in Bologna, who also pioneered a populist approach to Italian Counter Reformation trends in painting. The Venetian painterly technique provides a complimentary stylistic option to the Roman influence of Michelangelo and Raphael which Annibale Carracci also assimilated—an influential blend moving into the seventeenth century. Also the relation of Venetian painting to the art of Lombardy will be discussed.


Session 10: 20 March 2019 – Monumental Painting: Late Veronese and late Tintoretto

Veronese’s and Tintoretto’s techniques towards the end of the sixteenth century combine impressive design skills on large scale with a rich colouristic and tonal surface. Projects considered will include the political allegories painted in the Palazzo Ducale painted after the fires of 1574 and 1577, and Tintoretto’s later paintings in the Scuola Grande di San Rocco from 1576 onwards. The ability to represent both religious and political themes in these Venetian cycles was influential on later artists throughout Italy (and beyond) in the seventeenth century. The dark and expressive style of these last works of Veronese and Tintoretto correspond to the early works of Caravaggio, painted in the 1590s and the contemporary works of El Greco- both formed the transition to the Early Baroque.

Session 11: 27 March 2019 – El Greco- Counter Reformation Titianesque painting in Spain

The expressive painterly handling developed by El Greco marks the ultimate sixteenth century development of Venetian art, and the transition to the seventeenth century. He was influenced by Tintoretto’s dark manner and his works correspond in some respects to the early works of Caravaggio. The Venetian style inspired El Greco whose residence in Venice (1568-70) and Rome (1570-73) combined Italian influences with his idiosyncratic origins. In retrospect El Greco emerges as the major late sixteenth century follower of the style developed by Titian (with whom he shared Farnese patronage). This transitional figure took it beyond Venice into Counter Reformation Spain, where the liberal application of paint met a reactionary religious atmosphere.


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

Recommended Reading for Reading/Purchase
The following will be referred to frequently in class:


Recommended Reading
The following are recommended as useful ancillary reading:


Reference
The following are useful reference texts:


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