

AH305 RAPHAEL, TITIAN, AND THE ART OF PAINTING

Art and Aesthetics, Spring 2022
Module: Artists, Genres, Movements
Course Times: Wednesday, 15:45-19:00

Seminar Leader: Geoff Lehman
Email: g.lehman@berlin.bard.edu
Office Hours: Wednesday, 13:00-15:00

Course Description

This course examines the works of two painters central to the Renaissance tradition, Raphael and Titian, and considers the dialogues among them and the larger questions they raise for understanding the art of painting. For Vasari, Raphael's art was the epitome of Florentine *disegno* (design, drawing) and Titian's of Venetian *colorito* (coloring). And yet this is only one of a myriad of ways that these two artists, between them, defined the terms of Renaissance painting, and of its long afterlife in the following centuries. Their individual works are exceptional in the complexity of interpretation they demand, in their aesthetic and affective power, in their engagement with the wider humanist culture of the Renaissance, and in the degree to which all these qualities emerge from the use of the medium itself and from the very process of painting. Indeed, the works of these artists not only play a central role in defining the "art of painting" historically within the Western tradition; they also raise the question of the meaning and the power of the art itself, its philosophical (metaphysical, ontological, epistemological) character and its role in responding to and shaping human experience. The course will focus on a small number of major works (among others: Raphael's Madonnas, large altarpieces, and frescoed rooms in the Vatican; Titian's mythologies, portraits, and paintings *in situ* in Venice) and will consider the response to Raphael and Titian in the works of the Mannerist generation and of later artists (Rembrandt, Rubens, Poussin, Velázquez, Goya, Monet, Picasso, Kentridge, Weems). Visits to museums to encounter works of art firsthand will be an integral part of the course.

Course Books

There are no books required for the course, but there is a course reader which can be picked up at the Bard College Berlin library.

Library and book purchase policies

The college book policy for 2021-2022 is that reserve stocks of books will be lent to students on the basis of need, or (thereafter) on a first come first served basis. Books not yet owned by the college will be purchased only to create a small library reserve collection, and for students receiving more than 70% financial aid. Otherwise, students must purchase all course books.

Requirements

Academic Integrity

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

Attendance

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, two absences from twice-per-week courses or the equivalent (e.g. one absence from a once-per-week course) should not affect the participation grade or require documentation.

Bard College Berlin does not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

SPECIAL CONSIDERATIONS FOR SPRING 2022: Some students may need to begin the semester remotely due to travel restrictions caused by the pandemic. In addition, all students and instructors must refrain from in-person attendance if they are feeling ill. Instructors should make efforts to offer alternatives to in-person attendance where needed, including remote participation or asynchronous options.

Museum Visits

Two of our scheduled classes will be museum visits. Since it is not possible to go to a museum during our scheduled class time, museum classes will normally be on Sundays and each museum class will replace a regular Wednesday class, usually from the preceding or following week.

Assessment

Participation

Students should arrive to each class on time and prepared. Being prepared means (1) having completed the assigned reading (in the specific editions indicated above), (2) bringing to class a non-electronic copy of the assigned reading, and (3) being ready to initiate and to contribute to discussion.

Engagement in class discussion should be regular as well as productive; quantity alone will not favorably affect the participation grade.

Assignments

Writing Assignments

There will be two principal assignments over the course of the term: a midterm essay, 2000-2300 words in length, and a final presentation accompanied by an essay, 3000-3500 words in length, due at the end of the term.

Policy on Late Submission of Papers

Essays that are up to 24 hours late can be downgraded up to one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where an instructor agrees to accept a late essay, it must be submitted within four weeks of the deadline. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss essay assignments and feedback during instructors' office hours.

Students receive mid- and end-of-semester grades for their seminar work. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

Grade Breakdown

Class participation: 30%

Midterm essay: 30%

Final presentation: 10%

Final essay: 30%

Schedule

February 2

Raphael: The Vatican Stanze

Reading:

Theodor Adorno, *Minima Moralia*, Part One, Section 43

Leon Battista Alberti, *On Painting*, Book II, pp. 68-85

Norris Kelly Smith, *Here I Stand*, Chapter 4: "Perspectives on the Last Supper," Sections I, IV, and V

February 9

Raphael and Mannerism

Reading:

Baldassare Castiglione, *The Book of the Courtier*, Book I, sections 24-28 and 37

Giorgio Vasari, *Lives of the Artists*, "Preface to Part Three"

Walter Friedländer, *Mannerism and Anti-Mannerism in Italian Painting*, "The Anticlassical Style," pp. 3-12, 20-34, and 41-43

Film assignment: *La ricotta* (Pasolini, 1962)

February 13, 13:00-15:30

Visit to the Gemäldegalerie (Raphael, Titian, Vermeer)

Reading:

Heinrich Wölfflin, *Principles of Art History*, Chapter 1: "Linear and Painterly," pp.18-29, 41-53

Georges Didi-Huberman, *Confronting Images*, Appendix: "The Detail and the Pan," pp. 229-271

February: 16

Titian: Painting, Music, and Love

Reading:

Wallace Stevens, "So-and-So Reclining on Her Couch"

Walter Pater, *The Renaissance*, "The School of Giorgione" and "Conclusion"

Gaston Bachelard, *The Poetics of Space*, Chapter 4: "Nests"

February 23

Titian's Mythologies

Group presentations

Reading:

Ovid, *The Art of Love*, Book 1, ll. 525-630

Ovid, *Metamorphoses*, Book III, ll. 138-255 (pp. 77-80), and Book IV, ll. 663-764 (pp. 111-114)

Philostratus the Elder, *Imagines*, Book I, Introduction, 6, 15, and 25

Hafez, selected poems

Friedrich Nietzsche, *The Birth of Tragedy*, Sections 1-7

March 2

Titian and "Old-Age Style"

Group presentations

Reading:

Ovid, *Metamorphoses*, Book I, ll. 568-750 (pp. 44-49), and Book VI, ll. 382-400 (pp. 144-145)

Dante, *Paradiso*, Canto XXIII

Edgar Wind, *Pagan Mysteries of the Renaissance*, Chapter XI: "The Flaying of Marsyas"

David Rosand, *The Meaning of the Mark*, "The Stroke of the Brush"

March 9

No class

March 16

Velazquez, *Las Hilanderas*

Reading:

Ovid, *Metamorphoses*, Book II, ll. 833-875 (pp. 72-73), and Book VI, ll. 1-145 (pp. 134-138)

Svetlana Alpers, "Describe or Narrate? A Problem of Realistic Representation"

Michel Foucault, *The Order of Things*, Chapter 1: "Las Meninas"

Midterm essay due: 23:59 on Sunday, March 20

March 23

Painting and Etching: Rembrandt, Goya

Reading:

André Malraux, *Saturn: An Essay on Goya*, "Caprichos?" and "Ydioma Universal"

March 27, 13:00-15:30

Visit to the Gemäldegalerie (Poussin, Rubens, Rembrandt)

Group presentations

Reading:

Torquato Tasso, *Jerusalem Delivered*, Canto XIV, ll. 51-79

T. J. Clark, *Heaven on Earth*, Chapter 3: "Poussin and the Unbeliever"

Riegl, "The Dutch Group Portrait," pp.3-20, 25-31

March 30

No class

April 6

Modernism, I: Impressionism and Post-Impressionism

Group presentations

Reading:

Edmond Duranty, *The New Painting*, selections

Jules LaForgue, "Impressionism"

Jonathan Crary, "Unbinding Vision"

Leo Steinberg, "Monet's Water Lilies"

SPRING BREAK (April 11-18)

April 20

Modernism, II: Picasso and Matisse

Reading:

Gertrude Stein, *Picasso* (Dover ed.), pp. 32-40

Leo Steinberg, *Other Criteria*, "The Algerian Women and Picasso at Large," selections

Maurice Merleau-Ponty, "Eye and Mind," Sections II, IV, and V

April 27

Kentridge, Weems

Reading:

Rosalind Krauss, *Perpetual Inventory*, "The Rock': William Kentridge's Drawings for Projection"

FINAL PRESENTATIONS

May 4

May 11

Final essay due: 23:59 on Wednesday, May 18