**History of Modern Art (Second level degree)**

## Prof. Mauro Pavesi

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to retrace the historical and artistic events of Renaissance Siena, from the legacy left by Jacopo della Quercia, to the development of a Renaissance figurative drawing, alternative to that of fifteenth century Florence (Domenico di Bartolo, Vecchietta, Francesco di Giorgio, Matteo di Giovanni) up to the glorious sixteenth century, with Peruzzi, Sodoma and Beccafumi, which ended with the defensive war against Cosimo I de’ Medici which resulted in Siena’s loss of independence.(1559). The lectures will be organised in a sequence of two profiles, chronologically divided by century. The first will cover various issues: commissioning by and for Pius II, Donatello’s sienese landscape and the development of the local school of painting. The second, which will be more lengthy, will go through Beccafiumi’s artistic development: the contacts with Raphael’s Rome and with some important artists who were active both in Siena and in Rome (Sodoma, Peruzzi). Subsequently, later artistic developments will be briefly mentioned, from the work of Marco Pino, a key figure of Italian Mannerism, to the artists who were active between the last quarter of the sixteenth century and the beginning of the following century (Francesco Vanni, Ventura Salimbeni, Alessandro Casolani).

At the end of the course, students will be capable of mastering, from a critical and knowledge perspective, some of the key historical and artistic topics of great fifteenth-and sixteenth-century Italian painting: from the contacts between the Sienese school and the “painting of light” of the Florentine Renaissance, to Francesco di Giorgio’s movements between Siena and Urbino, to the presence in Siena of Signorelli, Pinturicchio, Raffaello, to the short circuit of the so-called “anticlassical onset” in which Beccafumi will participate together with the Florentines Rosso and Pontormo, to the developments of Counter-Reformation painting in Central Italy. Students will have acquired in-depth knowledge on the addressed topics and skills in critical and methodological interpretation of the context, which they may use to tackle other topics of the History of Modern Art. Students will be capable of managing sources, scientific literature and digital resources on the History of Modern Art; they will be capable of undertaking in-depth study of works, artists and contexts applying their critical and presentation skills.

***COURSE CONTENT***

*Renaissance Siena. Fifteenth-and sixteenth-century Sienese art and culture*

***READING LIST***

**a.** monographs.

 two volumes chosen by the students (but not two books on the same artist) from the following list:

G. Fattorini, *Jacopo della Quercia*, Milan 2005

Ch. Seymour, *Jacopo della Quercia*, New Haven 1973

E. Carli, *Sassetta e il Maestro dell’Osservanza*, Milan 1957

C. Brandi, *Giovanni di Paolo,* Florence 1947

A. Hayum, *Giovanni Antonio Bazzi ‘il Sodoma’*, New York 1976

R. Bartalini, *Le occasioni del Sodoma*, Milan 1996

*Baldassarre Peruzzi 1481-1536*, edited by C.L. Frommel, Venice 2005

A. Huppert, *Becoming an Architect in Renaissance Italy: Art, Science and Career of Baldassarre Peruzzi*, New Haven 2015

D. Sanminiatelli, *Beccafumi,* Milan 1967

*Francesco Vanni: art in late Renaissance Siena*, ed. by J. Marciari, S. Boorsch, New Haven, London 2013

**b.** catalogues, conference proceedings, critiques.

 one volume (on an artist which is different from the one chosen in section a) from the following list):

*La pittura senese nel Rinascimento*, catalogo della mostra [New York 1989] edited by K. Christiansen, L. Canter, C.B, Strehlke, Siena 1989

*Sano di Pietro: qualità, devozione e pratica nella pittura senese del Quattrocento*, study dayproceedings , Cinisello Balsamo, Siena 2012

M. Israels, *Sassetta’s Madonna della neve: an image of patronage*, Leiden 2003

*Pio II e le arti: la riscoperta dell'antico da Federighi a Michelangelo*, edited by A. Angelini, Cinisello Balsamo 2005

*Pittura di luce: Giovanni di Francesco e l'arte fiorentina di metà Quattrocento*, exhibition catalogue [Florence 1990] edited by L. Bellosi, Milan 1990

*Francesco di Giorgio e il Rinascimento a Siena: 1450-1500*, exhibition catalogue [Siena 1993] edited by L. Bellosi, Milan 1993

*Pintoricchio*, exhibition catalogue [Perugia 2008] edited by V. Garibaldi, F.F. Mancini, Cinisello Balsamo 2008

*Domenico Beccafumi e il suo tempo*, exhibition catalogue [Siena 1990] edited by A. Bagnoli, R. Bartalini, M. Maccherini, Milan 1990

*Il giovane Domenico Beccafumi e l’arte a Siena al tempo di Pandofo Petrucci*, edited by A. Angelini and M, Fagiani, study day proceedings, «Annali di Studi Umanistici» XV, 2017

L. Kanter, G. Testa, T. Henry, *Luca Signorelli*, Milan 2001

***Matteo di Giovanni: cronaca di una strage dipinta*, exhibition catalogue [Siena 2006] edited by C. Alessi, A. Bagnoli, Asciano 2006**

***Giovanni Antonio Bazzi, il Sodoma: fonti documentarie e letterarie***, edited by R. Bartalini, A. Zombardo, C. Lacchia, Vercelli 2012

 **c.** plus a volume from the following list:

C. Brandi, *Quattrocentisti senesi*, Milan 1949

F. Saxl, *La fede astrologica di Agostino Chigi: interpretazione dei dipinti di Baldassarre Peruzzi nella sala di Galatea della Farnesina*, Rome 1934

A. Pinelli, *La bella maniera. Artisti del Cinquecento tra regola e licenza*, Turin 2003

A. Natali, *Rosso Fiorentino: leggiadra maniera e terribilità di cose stravaganti*, Cinisello Balsamo 2016

E. Parma Armani, *Perin del Vaga: l'anello mancante, studi sul manierismo*, Genoa 1986

 **d.** other recommended reading:

L.R. Douglas, *Storia politica e sociale della repubblica di Siena*, Siena 1926

F. Schewill, *Siena. The Story of Mediaeval Comune*, New York, 1909

F. Tozzi, *Con gli occhi chiusi / Tre croci*, recommended edition Milan, Rizzoli 2010

L. Bortolotti, *Siena*, Bari 1987

In any case, the reading list will be updated or integrated during the course. The exam syllabus and related images will be posted on the Blackboard platform.

***TEACHING METHOD***

The course will include frontal lectures, seminars and guided tours.

***ASSESSMENT METHOD AND CRITERIA***

Students will take an oral exam answering questions on course topics focusing on the identification and critical comments on the images presented during lectures, with historical and critical questions on recommended reading. Assessment criteria will include the relevance of replies, proficiency in the use of the lexicon of the discipline, the ability to discuss, summarise and place single topics within History of Modern Art’s general orientation. Besides the knowledge of all topics covered in the course, students are expressly expected to read, thoroughly study and comprehensively understand the suggested reading.

***NOTES AND PREREQUISITES***

A prerequisite for students wishing to attend the course is prior knowledge of institutional aspects of the History of Modern Art, which they should have acquired during the degree programme. A further prerequisite is basic knowledge of the history and literature of the relevant centuries.

Students are strongly advised to attend the Painting Recognition Workshop.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.