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

## Prof. Mauro Pavesi

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

The course aims to trace the historical-artistic events of two of the most important and prolific students of Raphael, namely Giulio Pippi, known as Giulio Romano (1492 or 1499–1546), and Pietro Buonaccorsi known as Perino del Vaga (1501-1547).

The course will retrace the artistic career of the former, one of the most important Italian and European painters of the entire sixteenth century, from his training in Raphael's studio to his subsequent success as a painter and architect in Mantua under the Gonzaga family and other cities. Regarding the latter, the course will examine his early years in Florence, and his work under Raphael on the Logge.

Other artists considered will be Giovanni da Udine (1487-1561), the Lombard painter Polidoro Caldara known as Polidoro da Caravaggio (1499/1500–ca. 1543), Francesco Mazzola known as Parmigianino (1503-40), the Tuscan artists Rosso Fiorentino (1495-1540) and Francesco Salviati (1510-63). The course will also explore their extraordinary importance for the future development of Renaissance, Baroque and Neoclassical painting.

Part of the discussion will be devoted to the artistic contexts of the Rome of Leo X and Clement VII, the Mantua of Gonzaga and the Genoa of Andrea Doria.

By the end of the course, students will have a firm grasp, from a critical and cognitive point of view, of some key historical-artistic themes of the great Italian painting of the sixteenth century. They will have acquired knowledge of the topics as well as critical and methodological skills that they can apply to other aspects of modern art history. They will also be able to manage sources, specialist literature and digital resources relating to the history of modern art, and they will be able to study works of art, artists and contexts in depth, applying their own critical and presentation skills.

***COURSE CONTENT***

*Giulio Romano and Perino del Vaga: two students of Raphael in northern Italy*

***READING LIST***

**a.** **any two of the following texts (as long as they are not on the same artist):**

F. Hartt, *Giulio Romano*, New Haven 1958

*Giulio Romano*, exhibition catalogue (Mantua, Galleria Civica di Palazzo Te and Museo del Palazzo Ducale, 1 September-12 November 1989), Milan 1989

*Giulio Romano*, atti del convegno internazionale su “Giulio Romano e l’espansione europea del Rinascimento” (Mantua, Palazzo Ducale, Teatro Scientifico del Bibiena, 1-5 October 1989), Mantua 1991

B. Adorni, *Giulio Romano architetto. Gli anni mantovani*, Milan 2012

S. L’Occaso, *Giulio Romano «universale». Soluzioni decorative, fortuna delle invenzioni, collaboratori e allievi*, Mantua 2019

Giulio Romano. La forza delle cose, exhibition catalogue [Mantua 2022/2023] ed. By B. Furlotti, G. Rebecchini, Milan 2022

N. Dacos, C. Furlan, *Giovanni da Udine 1487-1561*, Udine 1987

N. Dacos, *Le Logge di Raffaello*, Rome 2008

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

*Francesco Salviati (1510-1563) o La bella maniera*, edited by C. Monbeig Goguel, Milan 1998

**M.S. Hansen, *In Michelangelo's mirror: Perino del Vaga, Daniele da Volterra, Pellegrino Tibaldi*, University Park, 2013**

*Perino del Vaga tra Raffaello e Michelangelo* catalogo della mostra (Mantova 2001) edited by E. Parma, Milan 2001

*Perino del Vaga per Michelangelo. La spalliera del Giudizio Universale per la Galleria Spada*, edited by B. Agosti, S. Ginzburg, Milan 2021

**b.** **essays, short texts (any four):**

J. A. Gere, “Two Late Fresco Cycles by Perino del Vaga: The Massimi Chapel and the Sala Paolina”, *The Burlington Magazine*, 1960, Vol. 102, No. 682 (Jan. 1960), pp. 8-17

B. Davidson, *Perino del Vaga e la sua cerchia*, Florence 1966

M. Hirst, “Perino del Vaga and His Circle”, *The Burlington Magazine* CVIII, 1966, pp. 398-405

I.H. Cheney, “Notes on Jacopino del Conte”, *The Art Bullettin*, 52, 1970, pp. 32-40

F. Zeri, “Rivedendo Jacopino del Conte.”, *Antologia di belle arti*, no. 6 (May 1978), pp. 114–21 ripubbl. in *Id*., *Giorno per giorno nella pittura. Scritti sull’arte italiana del Cinquecento*, Turin, 1994, pp. 77-81

A. Vannugli, “La “Pietà” di Jacopino del Conte per S. Maria del Popolo: dalla identificazione del quadro al riesame dell’autore”, *Storia dell’arte*, 71, 1991, pp. 59-93

M. Corso, A. Geremicca, “Nei dintorni di Perino. Francesco Salviati a Genova in un documento inedito”, *Mitteilungen des Kunsthistorischen Institutes in Florenz,* LV, 2013, pp. 287-295

B. Davidson, “The Cope Embroideries Designed for Paul III by Perino del Vaga”, *Master Drawings*, XXVIII, 2, 1991, pp. 123-124

L. Wolk-Simon, “Fame, «Paragone», and the Cartoon: The Case of Perino del Vaga”, *Master Drawings* 1992, 30, 1, pp. 61-82

S. Pierguidi, *Avvicendamento d’artisti e direzione di cantiere nella decorazione dei tre oratori romani*, “Bollettino d’Arte”, XC, 2005, pp. 23-34

G. Rebecchini, “Giulio Romano e la produzione di argenti per Ferrante ed Ercole Gonzaga”, *Prospettiva*, 146 (Aprile 2012), pp. 32-43

J. Shearman, “Giulio Romano and the Tomb of the Duke and Duchess of Sessa”, *Zeitschrift für Kunstgeschichte*, 70 (1994), pp. 364-372

F. Hartt, “Gonzaga Symbols in the Palazzo del Te”, Journal of the Warburg and Courtauld Institutes, Vol. 13, No. 3/4 (1950), pp. 151-188

F. Russel, P. Joannides, “Giulio Romano and Penni”, The Burlington Magazine, Vol. 124, No. 955 (Oct., 1982), pp. 634-658

**c. plus one of the following:**

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

*Francesco Salviati (1510-1563) o la Bella Maniera*, exhibition catalogue [Rome 1988] edited by C. Monbeig Goguel, Milan 1998, pp. 124-125

S. Béguin, M. D1 Giampaolo, M. Vaccaro, *Parmigianino. I disegni*, Turin, 2001

P.L. Leone de Castris, *Polidoro da Caravaggio. L’opera completa*, Milan 2001

M. Vaccaro, *Parmigianino. I dipinti*, Turin, 2003

A. E. Popham, *Catalogue of the drawings of Parmigianino*, New Haven, 1971

M. Marongiu, *Michelangelo e la “maniera di figure piccole”*, Florence 2019

*Intorno a Marcello Venusti*, a cura di B. Agosti, G. Leone, Soveria Mannelli, 2016

*Francesco Salviati «spirito veramente pellegrino ed eletto»*, edited by A. Geremicca, Rome 2015

B. Agosti, *Michelangelo, amici e maestranze: Sebastiano del Piombo, Pontormo, Daniele da Volterra, Marcello Venusti, Ascanio Condivi*, Florence 2007

*Michelangelo a colori. Marcello Venusti, Lelio Orsi, Marco Pino, Jacopino del Conte*, exhibition catalogue [Rome 2019] edited by F. Parrilla, Rome 2019

F. Biferali, M. Firpo, *Battista Franco «pittore viniziano» nella cultura artistica e nella vita religiosa del Cinquecento*, Pisa 2007

The reading list will be updated and extended during the course. The exam syllabus and relative images will be published on Blackboard.

***TEACHING METHOD***

Frontal lectures, seminars and guided visits.

***ASSESSMENT METHOD AND CRITERIA***

Students will be assessed by means of an oral exam, answering questions about the topics covered on the course and focusing on the recognition and critical commentary on the images presented in lectures, with questions of a historical and critical nature on the recommended reading. The assessment criteria are as follows: relevance of answers, appropriate use of specific terminology, and the ability to make effective and logical arguments, summarise information and contextualise individual terms in the broader panorama of the history of modern art. Students are required to read, study in depth and acquire a broad understanding of the content on the course reading list.

***NOTES AND PREREQUISITES***

Students require good knowledge of the general part of the History of Modern Art course, which they should have already acquired during the three-year degree. Students will also require basic knowledge of the history and literature of the centuries in question.

Students are strongly encouraged to attend the Art Identification 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.