

**ARTH 440/599/HIST 635 Spring 2017**  
**Creating Value: Making and Selling Art in Early Modern Europe**  
Monday 4:30-7:10      Music/Theater 1008

Instructor:     Dr. Angela Ho  
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Office Hours: Monday 1 – 2:30 pm, Thursday 10:30 am – 12 noon, or by appointment

**Course Description**

What makes a work of art “valuable”? How does the cultural and social significance of a work relate to its price? How did artists carve out niches in a growing art market by generating distinctive products? This seminar examines concepts of value in the art of Early Modern Europe by addressing these questions. We will examine the historical conditions that made possible for a wider spectrum of the population to purchase works of art. We will then consider how individuals constructed social identities through artistic consumption in this period. We will also investigate how artists such as Mantegna, Raphael, Michelangelo, Titian negotiated the system of patronage in Renaissance Italy. Working for prominent families in the communes and the noble courts, they created works that communicated specific artistic, cultural, and political values to a diverse audience. This period saw the rise of a market for finished works of art in parts of Europe. Focusing on Netherlandish artists such as the Brueghel family, Rembrandt, and Vermeer, we will explore how artists adopted different creative and marketing strategies in an increasingly complex—and global—market. This course will also ask how the production of copies, spin-offs, and forgeries can, paradoxically, tell us about the changing value of originality in this period.

**Course Objectives**

In this course, you will:

- Hone your skills of visual analysis and interpretation;
- Read primary and secondary sources critically;
- Develop your skills in critical thinking, research, and writing;
- Develop an interdisciplinary approach to studying issues of value in art.

**Course Format and Requirements**

This course will be run as a seminar. I will provide background information or explanations when appropriate, but the bulk of the class sessions will be devoted to critical discussions of assigned readings. Your engagement with ideas presented in classes and readings, and your ability to apply them, will be assessed based on your participation in discussion, blog postings, response papers, and a final research project (oral presentation and research paper).

Students must complete all graded assignments and other requirements listed on the syllabus. Even if your overall average without one of these elements is sufficient for a passing grade, you cannot pass the class without specific, prior permission of the instructor.

**Percentage breakdown:**

Attendance and participation:	20%
Weekly blog postings:	15%
Response papers:	20%
Presentation:	10%
Draft of final paper:	10%
Final paper:	25%

**Grading scale**

A+	97-100	C+	77-79.5
A	93-96.5	C	73-76.5
A-	90-92.5	C-	70-72.5
B+	87-89.5	D	60-69.5
B	83-86.5	F	< 60
B-	80-82.5		

**Readings**

The textbook for this course is:

Nelson, Jonathan K., and Richard J. Zeckhauser. *The Patron's Payoff: Conspicuous Commissions in Italian Renaissance Art*. Princeton: Princeton University Press, 2008 (paperback edition 2014).

Additional weekly readings include articles and book excerpts and will be available on Blackboard. In order to get the most out of this course, it is essential that you complete the assigned readings BEFORE you come to class.

**Participation**

In a seminar, learning happens when we are discussing readings and visual materials. Attendance and informed participation in class discussions are therefore required of all students. Your starting attendance/participation grade (i.e., you attend all class meetings but do not participate in discussions, or do not give any indication that you have done the readings) will be a C+. You build on that grade with informed contributions to class discussions.

If you cannot attend class due to medical reasons or other emergencies, I would be happy to meet with you during office hours to bring you up to date with the course material. Proper documentation, however, must be submitted to me in a timely fashion. Otherwise, after one missed class, each subsequent unexplained absence will lead to a deduction of 10% of your participation grade.

It is important to maintain a positive learning environment and observe rules of classroom etiquette in class sessions. Constructive comments and criticism are welcome, but please be mindful of and respect one another's views.

**Research and Scholarship Intensive Course (ARTH 440):**

This class is designated as a "Students as Scholars" Research and Scholarship Intensive Course (RS), which means that you will actively participate in the process of scholarly research and complete an

original project appropriate to the discipline of art history. This means that throughout the semester students will:

- Engage in scholarly inquiry by reading and assessing primary and secondary sources.
- Learn to articulate and refine a research question within the broader theme of the seminar.
- Perform specialized research, both visual and textual, for the completion of an original scholarly paper.
- Communicate your questions and findings in a class presentation that follows the standard format in the discipline of art history. You are also encouraged to explore opportunities to present your research at the CHSS undergraduate symposium and other venues outside our classroom.

“Students as Scholars” is Mason's initiative to give students the opportunity to conduct undergraduate research. Check out [OSCAR.gmu.edu](http://OSCAR.gmu.edu) or stop by the Office of Student Scholarship, Creative Activities, and Research to learn about the many other programs they offer.

### **Writing Intensive Requirement for Art History Major (ARTH 440)**

The Faculty Senate Writing Across the Curriculum Committee has approved this course to fulfill the Writing Intensive (“WI”) requirement in the Art History major. These requirements are met in 3 ways:

1. Six 250- to 300-word blog posts on weekly readings;
2. Two 1000- to 1400-word response papers;
3. A research paper of about 2,500 words. The research paper will be completed through a draft/feedback/revision process. The first draft will be due on April 13; I will provide comments on the draft, and the revised final version will be due on May 12.

### **Blog postings**

From weeks 2 – 7, 9, 11, 12, choose at least 6 weeks to submit short responses (around 250 – 300 words) to the readings. Please post your response on Blackboard by 3:30 pm on the day we discuss the relevant topic in class. Please see page 8 for further instructions.

### **Response Papers**

For students registered for ARTH 440: Out of the 6 weekly postings, choose two to expand into longer, more formal response papers. **At least one of the papers must be on readings for week 2 to week 7.** For students registered for ARTH 599 or HIST 635, choose three to develop into formal papers. **At least two must be on readings from week 2 to week 9.** Hard copies of response papers are due the week *after* we discuss the relevant topic. Please see page 8 for specific instructions.

### **Research project**

One of the major objectives of this course is to help you develop the skills necessary to write a research paper. Each of you will define a project that explores one or more of the major themes addressed in the course. To help you develop the project step by step, I will ask you to submit a paper proposal, an annotated bibliography and a draft of your paper at various points of the semester. You will also present your hypotheses and findings to the class on April 17, April 24, or May 1. A draft of your final paper (10 pages for ARTH 440; 15-20 pages for ARTH 599 and HIST 635) is due by the end of the day on April 13, the Thursday after we meet in week 12. The final version due by the end of the day on May 12. You will submit your draft and final paper electronically to Blackboard.

**PLEASE NOTE:** In the interest of fairness, papers must be submitted on time to receive full credit. Students will incur a 3% grade penalty per day for late papers. In cases of medical or other serious problems, please document them and let me know as soon as possible.

A note about presentations: this is an opportunity for you to get feedback from your colleagues before you finalize the paper. It will also give all of you a chance to learn from each other. Attendance at all presentations is mandatory. For each presentation you miss, you will incur a 2% penalty out of the 25% allotted to the final paper. So if you miss an entire session with 5 presentations, 10% will be deducted from your final grade.

### **English as a second language**

If English is not your first language, feel free to discuss with me any concerns you have about the writing assignments. Please, however, give me plenty of notice (at least a week) before the due dates. You may also consider consulting the Writing Center. Be sure to plan ahead, because the Writing Center is very busy near the end of the semester.

### **Tech requirements**

I will ONLY use your GMU email addresses. If you prefer to use a commercial account, you must activate the email forwarder on your GMU account. Readings, course updates, and instructions for assignments and examinations will be available on Blackboard. Please also note that you will be expected to give a power point presentation of your research project.

Please be respectful of your peers and your instructor when using electronic devices.

- Do not use cell phones in class.
- Do not engage in activities that are unrelated to class. Such disruptions show a lack of professionalism and may affect your participation grade.

### **Add-drop deadlines**

Please note the following add-drop deadlines:

Jan 30, 2017	Last day to add a class
	Last day to drop a class with no tuition penalty
Feb 13, 2017	Last day to drop a class with 33% tuition penalty
Feb 24, 2017	Final drop deadline with 67% tuition penalty
Feb 27 – Mar 31, 2017	Selective withdrawal period (undergraduates only)

It is your responsibility to observe the add-drop deadlines to ensure that you are properly registered for specific courses.

### **Students with disabilities**

Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Please note that requests for accommodation must be provided to me at least two weeks before the due date of the first assignment. For further information and documentation please contact the Office of Disability Services, Student Union Building I (SUB), Room 4205, Telephone: (703) 993-2474, TTY: (703) 993-2476.

## **Standards of Academic integrity**

Strict adherence to the Honor Code as defined in the undergraduate catalogue is expected. Plagiarism, cheating on examinations, and all other instances of academic dishonesty will be reported to the Honor Committee, and may result in a failing grade for the course. Please consult the Office for Academic Integrity for a full description of the code and the honor committee process.

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## **SCHEDULE**

(You will be notified in advance of any changes)

**Week 1**            January 23

### **Introduction and Overview**

Michael Baxandall, *Painting and Experience in Fifteenth Century Italy* (Oxford and New York: Oxford University Press, 1988), 3-27.

**Week 2**            January 30

### **Art and Money in Early Modern Europe**

Richard Goldthwaite, *Wealth and the Demand for Art in Italy, 1300-1600* (Baltimore: John Hopkins University Press, 1993), 1-9, 129-48.

Jonathan K. Nelson and Richard J. Zeckhauser, *The Patron's Payoff: Conspicuous Commissions in Italian Renaissance Art* (Princeton and Oxford: Princeton University Press, 2008), 17-35.

Elizabeth Honig, *Painting and the Market in Early Modern Antwerp* (New Haven and London: Yale University, 1998), 1-18.

**Week 3**            February 6

### **The Patronage Game: Players and Rules**

Jonathan K. Nelson and Richard J. Zeckhauser, *The Patron's Payoff: Conspicuous Commissions in Italian Renaissance Art* (Princeton and Oxford: Princeton University Press, 2008), 37-65.

Rose Marie San Juan, "The Court Lady's Dilemma: Isabella d'Este and Art Collecting in the Renaissance," *Oxford Art Journal* 14 (1991): 67-78.

Mary Douglas and Baron Isherwood, *The World of Goods: Towards an Anthropology of Consumption* (New York: Routledge, 2006), 36-47.

**Week 4**            February 13

### **Style as Signal: the Concept of Magnificence in Italy**

Jonathan K. Nelson and Richard J. Zeckhauser, *The Patron's Payoff: Conspicuous Commissions in Italian Renaissance Art* (Princeton and Oxford: Princeton University Press, 2008), 67-84.

Louis Green, "Galvano Fiamma, Azzone Visconti, and the Revival of the Classical Theory of Magnificence," *Journal of Warburg and Courtauld Institutes* 53 (1990), 98-113.

Patricia Rubin, "Magnificence and the Medici," in *The Early Medici and their Artists*, ed. Francis Ames-Lewis (London: Birkbeck College, 1995), 37-49.

**Week 5**      February 20

**Rise of the Art Market: Northern Europe**

Filip Vermeyleen, "The Commercialization of Art: Painting and Sculpture in Sixteenth-Century Antwerp," in *Early Netherlandish Painting at the Crossroads: A Critical Look at Current Methodologies*, ed. Maryan Ainsworth (New York: Metropolitan Museum, 2002), 46-61.

John Michael Montias, "Cost and Value in Seventeenth-Century Dutch Art," *Art History* 10 (1987): 455-66.

Mariët Westermann, *A Worldly Art: The Dutch Republic 1585-1718* (New Haven and London: Yale University Press, 2014), 17-45.

**Week 6**      February 27

**Artists as Creators and Entrepreneurs**

Neil de Marchi and Hans J. van Miegroet. "Art, Value, and Market Practices in the Netherlands in the Seventeenth Century," *Art Bulletin* 86 (1994): 451-64.

Larry Silver, "Second Bosch: Family Resemblance and the Marketing of Art," *Nederlands kunsthistorisch jaarboek* 50 (1999): 31-56.

Svetlana Alpers, *Rembrandt's Enterprise: The Studio and the Market* (Chicago and London: University of Chicago Press, 1998), 88-122.

**Week 7**      March 6

**Paper proposal due**

**Taste and Distinction**

Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, trans. Richard Nice (Cambridge, MA: Harvard University Press, 1984), selections.

Elizabeth Honig, *Painting and the Market in Early Modern Antwerp* (New Haven and London: Yale University, 1998), 189-209.

Angela Ho, *Creating Distinctions in Dutch Genre Painting: Repetition and Invention* (Amsterdam: Amsterdam University Press, forthcoming 2017), excerpt from Chapter 1.

**Week 8**      March 13

*Spring break*

**Week 9**      March 20

**Selling the Colonial Project at Home**

Michael Hatt and Charlotte Klonk, *Art History: A Critical Introduction to Its Methods* (Manchester and New York: Manchester University Press, 2006), 223-39.

Elizabeth A. Sutton, *Capitalism and Cartography in the Dutch Golden Age*. Chicago: University of Chicago Press, 2015. Excerpts.

Julie Hochstrasser, *Still Life and Trade in the Dutch Golden Age* (New Haven and London: Yale University Press, 2007), 204-27.

**Week 10**      March 27

**Annotated bibliography due**

*Individual meetings with students in lieu of class. Please sign up for half-hour appointments to discuss your research project.*

**Week 11**      April 3

**Global Trade and Cultural Exchanges**

Lisa Jardine and Jerry Brotton, *Global Interests: Renaissance Art between East and West* (Ithaca, N.Y: Cornell University Press, 2000), 23-49.

Mack, Rosamond E. *Bazaar to Piazza: Islamic Trade and Italian Art, 1300-1600*, 1-25.

Berkeley: University of California Press, 2002.

Julie Hochstrasser, "Wisselwerkingen Redux: Ceramics, Asia, and the Netherlands." In *Points of Contact: Crossing Cultural Boundaries*, edited by Amy Golahny (Lewisburg, PA: Bucknell University Press), 50-81.

**Week 12**      April 10

**Multiples, Knock-offs, and Fakes**

Maria H. Loh, "Originals, Reproductions, and a 'Particular Taste' for Pastiche in the Seventeenth-Century Republic of Painting," in *Mapping Markets for Paintings in Europe 1450-1750*, eds. Neil de Marchi and Hans van Miegroet (Turnhout: Brepols, 2006), 237-62.

Lisa Pon, "Prints and Privileges: Regulating the Image in Sixteenth-Century Italy," *Harvard University Art Museums Bulletin* 6 (1998): 40-64.

**Draft of final paper due April 13, 11:59 pm.**

**Week 13**      April 17

Student presentations

**Week 14**      April 24

Student presentations

**Week 15**      May 1

Student presentations

**May 12, 11:59 pm      FINAL PAPER DUE**

**Weekly Readings, Blog Postings, Response Papers**

Each week I will provide some questions to guide you through the assigned readings. Please post your responses and observations on the readings to Blackboard by 3:30 pm on the day we discuss that particular topic in class. The goal of this assignment is to help you develop the skills of critical reading.

Reading critically does not mean gathering information from a text, or simply reading it through once from beginning to end. Critical reading is active reading. Underline or highlight the main points and note down your thoughts and questions. When you have finished a reading, go back over your notes and highlights, and consider the following:

- Is it a primary or secondary source? When was the text written? How would the date of the text affect the way you approach it?
- What are the author's major arguments? Bear in mind that most readings, even those presented as narratives or biographies, contain an argument.
- You will often find a lot of data and details in the texts; how does the author marshal this information as evidence to support his/her arguments?
- Do you find the argument effective? Why or why not? How do the conclusions compare with other readings you have encountered?
- Do you detect any assumptions or biases underlying the author's conclusions?

**Blog postings**

Gather your thoughts and observations into a 250-word essay and post it to Blackboard. Identify the main arguments of a reading and—if appropriate—pose questions about the parts that you find particularly difficult. From weeks 2 – 7, 9, 11, 12, post at least 6 responses to the readings.

**Response papers**

For two of those weeks (three for graduate students), you are asked to write a longer, formal response paper on the readings (4-5 pages). Turn in the response paper one week after we discuss the readings in class. For example, if you decide to write a 4-5 page paper on the topic for week 2 (“Art and Money”), you will submit the paper in week 3. For ARTH 440, at least one of those papers must be on readings from week 2 to week 7. For ARTH 599 and HIST 635, two of the papers must be on readings from before week 10.

If you draw on your classmates' postings on Blackboard, you must acknowledge your sources. It goes without saying that your response must reflect your own critical engagement with the text, and should not be a mish-mash of your classmates' postings.