

ARTH 699-001
Creating Value: Making and Consuming Art in Early Modern Europe
Fall 2011
Thursday 4:30-7:10 Enterprise 174

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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 graduate seminar examines concepts of value in the art of Early Modern Europe by addressing these questions. We will investigate how Brunelleschi, Botticelli, Raphael, Michelangelo, and 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. The rulers in Northern Europe likewise underscored their status through the visual arts, and were prepared to handsomely reward their favorite artists. We will consider how artists like Titian and Rubens mythologized the monarchical power of their patrons, and at the same time asserted their own financial and social success. 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 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 requirements

Participation	15%
Response paper 1	15%
Response paper 2	15%
Response paper 3	15%
Presentation and Final paper	40%

NB: 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.

Attendance, readings, and discussion

Since this is a graduate seminar, attendance is necessary and expected. If you have a medical or other legitimate reason for missing class, 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.

Weekly reading assignments will be available on the course website. In order to get the most out of this course, it is essential that you complete the readings for each class and participate in our discussion. It is important to maintain a positive learning environment and observe rules of

classroom etiquette. Constructive comments and criticism are welcome, but please be mindful of and respect one another's views.

Response papers

You will be asked to write three papers based on the weekly reading assignments. You can choose any three weeks out of weeks 2-11. You should have a draft of your paper ready on the day the topic is covered, then revise it in light of discussion for submission the following week. For example, if you are writing about "Style as Signal," the topic for September 15, the final version of your paper will be due the following week, on September 22.

Research paper and presentation

You will each complete a research paper (approx. 20 pages) on a topic of your choice, which is related to the themes addressed in our course. A paper proposal, which should outline the subject of your paper as well as your main arguments, is due in week 7. Please make an appointment to meet with me to discuss possible topics before submitting your proposals. An annotated bibliography is due in week 9. On November 17 and December 1, students will present their research to the class.

Hard copies of papers are due on the dates specified in the class schedule. In cases of medical or other serious problems, please document them and let me know as soon as possible.

English as a second language

I would be happy to help if English is not your first language and you would like to discuss the writing assignments. You might also consider working with The Writing Center.

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.

Add-drop deadlines

Please note the following add-drop deadlines:

September 6, 2011	Last day to add a class Last day to drop a class with no tuition penalty
September 19, 2011	Last day to drop a class with 33% tuition penalty
September 30, 2011	Final drop deadline with 67% tuition penalty

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 see me and contact the Office for Disability Services (ODS) at 993-2474, <http://ods.gmu.edu>. All academic accommodations must be arranged through the ODS. If you

qualify for accommodation, the ODS staff will give you a form detailing appropriate accommodations for your instructor. Please note that this form must be provided to me at least two weeks before the due date of the first assignment.

Academic integrity

Students are expected to adhere to the Honor Code defined on the webpage of the Office for Academic Integrity. Plagiarism and all other instances of academic dishonesty will be referred to the Honor Committee.

Tentative Course Schedule

Week 1 Sep 1

Introduction

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

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

Larry Silver, *Peasant Scenes and Landscapes: The Rise of Pictorial Genres in the Antwerp Art Market* (Philadelphia: University of Pennsylvania Press), 1-15.

Week 2 Sep 8

The Patronage Game: Players and Rules

Giorgio Vasari, "Preface to Part Three" from his *Lives of the Artists* (London and New York: Penguin, 1987) Vol. I, 249-54.

Jonathan K. Nelson and Richard J. Zeckhauser, *The Patron's Payoff: Conspicuous Commissions in Italian Renaissance Art* (Princeton and Oxford: Princeton University Press, 2008), chapters 2 and 3.

Lisa Jardine, *Worldly Goods: A New History of the Renaissance* (New York and London: Norton, 1996), 3-34.

Week 3 Sep 15

Style as Signal: Magnificence and the Italian Courts

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.

Evelyn Welch, "Painting as Performance in the Italian Renaissance Court," in *Artists at Court: Image-Making and Identity*, ed. Stephen Campbell (Boston: Isabella Stewart Gardner Museum, 2004), 19-32.

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

Stephen Campbell, "Mantegna's Triumph: The Cultural Politics of Imitation 'all' antica' at the Court of Mantua, 1490-1530," in *Artists at Court: Image-Making and Identity*, ed. Stephen Campbell (Boston: Isabella Stewart Gardner Museum, 2004), 91-105.

Week 4 Sep 22

Art and Civic Pride: Florence and Siena

Richard Goldthwaite, *Wealth and the Demand for Art in Italy 1300-1600* (Baltimore and London: Johns Hopkins University Press, 1993), 176-214.

Patricia Rubin, *Images and Identity in Fifteenth-Century Florence* (New Haven and London: Yale University Press, 2007), 19-57.

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

Jill Burke, "Florentine Art and the Public Good," in *Viewing Renaissance Art*, eds. Kim W. Woods et al (New Haven and London: Yale University Press, 2007), 64-73.

Week 5 Sep 29

The Papacy and the Church

"Canons and Decrees of the Council of Trent," in *Italian Art 1500-1600: Sources and Documents*, eds. Robert Klein and Henri Zerner (Englewood Cliffs, NJ: Prentice Hall, 1966), 119-22.

Gabriele Paleotii, *Discourse on Sacred and Profane Images*, 1582, book II, chapter 33, in Klein and Zerner, 124-29.

Francis Haskell, *Patrons and Painters: A Study in the Relations Between Italian Art and Society in the Age of the Baroque* (London: Chatto & Windus, 1963), 24-43.

Laurie Nussdorfer, *Civic Politics in the Rome of Urban VIII* (Princeton: Princeton University Press, 1992), 21-44.

Clare Robertson, *'Il gran cardinale': Alessandro Farnese, Patron of the Arts* (New Haven and London: Yale University Press, 1992), 1-14, 69-88, 149-51, 181-207.

Week 6 Oct 6

Rise of the Art Market: Northern Europe

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

Filip Vermeulen, "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 of Art, 2002), 46-61

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

C. Jean Wilson, "Connoisseurship and Copies: The Case of the Rouen Grouping," *Gazette des Beaux Arts* 117 (1991): 191-206.

Week 7 Oct 13

Paper proposal due

Artists as Creators, Courtiers 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.
- Kristin Belkin, *Rubens* (London: Phaidon, 1998), 173-96.
- Zirka Filipczak, *Picturing Art in Antwerp 1550-1700* (Princeton: Princeton University Press, 1987), 73-108.
- Svetlana Alpers, *Rembrandt's Enterprise: The Studio and the Market* (Chicago and London: University of Chicago Press, 1998), 88-122.

Week 8 Oct 20

The Middlemen: Agents, Dealers, Connoisseurs

- John Michael Montias, "Art Dealers in the Seventeenth-Century Netherlands," *Simiolus* 18 (1988): 244-56.
- Renate Pieper, "The Upper German Trade in Art and Curiosities before the Thirty Years War," in *Art Markets in Europe, 1400-1800*, eds. Michael North and David Ormrod eds. (Aldershot: Ashgate, 1998), 93-102.
- Friso Lammertse, *Uylenburgh & Son: Art and Commerce from Rembrandt to De Lairese 1625-1675* (Zwolle: Waanders, 2006), 79-101.
- Koenraad Jonckheere, "'When the cabinet from Het Loo was sold': the auction of William III's collection of paintings, 26 July 1713," *Simiolus* 31 (2004/05): 156-215.

Week 9 Oct 27

Annotated bibliography due

Consumption and Collecting

- Krzysztof Pomian, *Collectors and Curiosities: Paris and Venice, 1500-1800*, trans. Elizabeth Wiles-Portier (Cambridge: Polity Press, 1990), 7-44.
- Mary Douglas and Baron Isherwood, *The World of Goods: Towards an Anthropology of Consumption* (New York: Routledge, 2006), selections.
- Victor Stoichita, *The Self-Aware Image: An Insight into Early Modern Meta-Painting*, trans. Anne-Marie Glasheen (Cambridge: Cambridge University Press, 1997), 103-47.
- Anthony Alan Shelton, "Cabinets of Transgression: Renaissance Collections and the Incorporation of the New World," in *The Cultures of Collecting*, eds. John Elsner and Roger Cardinal (Cambridge, MA: Harvard University Press, 1994), 177-203.

Week 10 Nov 3

Imitation, Reproduction, and Innovation

- Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, ed. Hannah Arendt (New York: Schocken, 1988), 217-51.
- Marina Bianchi, "Taste for Novelty and Novel Tastes: The Role of Human Agency in Consumption," in *The Active Consumer: Novelty and Surprise in Consumer Choice*, ed. Marina Bianchi (London and New York: Routledge, 1998), 64-86.

Muller, Jeffrey. "Rubens's Theory and Practice of the Imitation of Art," *Art Bulletin* 64 (1982): 229-37.

Elizabeth Cropper, *The Domenichino Affair: Novelty, Imitation, and Theft in Seventeenth-Century Rome* (New Haven and London: Yale University Press, 2005), 99-127.

Week 11 Nov 10

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, "The Beholder as Work of Art: A Study in the Location of Value in Seventeenth-Century Flemish Painting," *Nederlands kunsthistorisch jaarboek* 46 (1995): 252-97.

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 J. van Miegroet (Turnhout: Brepols, 2006), 237-62.

Lisa Pon, *Raphael, Dürer, and Marcantonio Raimondi: Copying and the Italian Renaissance Print* (New Haven: Yale University Press, 2004), 1-38.

Week 12 Nov 17

Student presentations

Week 13 Nov 24

Thanksgiving Break

Week 14 Dec 1

Student presentations

Week 15 Dec 8

Peer review of paper drafts

December 16 FINAL PAPER DUE