



CET Academic Programs  
Catania, Fall 2009

## CT256. Baroque Art and Architecture

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### Course description

The aim of the course is to explore the development of Baroque art, focusing on the historical, social and cultural aspects of the artistic production of the period. The first part of the course will focus on the main artists (painters as well as sculptors and architects) who worked in Rome, and on the relevant Baroque monuments of Catania. The second part, besides an outline of other Italian artists of the XVII and XVIII century, will give special attention to Baroque art in south-eastern Sicily, as it developed in the Val di Noto district after the earthquake of 1693.

Detailed lectures *in situ* will be done in order to comprehend the specificity of the connections between human constructions and natural setting.

### Course Objectives and Goals

The course intends to provide students with the following skills:

- to recognize the main aspects of Baroque and Rococo art.
- to develop an ability in looking at and understanding a work of art.
- to comprehend the historical context and technical factors of masterpieces.
- to enjoy the aesthetic value of Baroque art in south-eastern Sicily.

### Professor Bio

Daniele Iozzia received his Ph.D. in Philosophy from the University of Catania in 2003. Currently he is titular of an award of research in History of the ancient philosophy at the University of Catania. Prior to his tenure at the University of Catania in 2004, Dr. Iozzia was an art history teacher at the Accademia di Belle Arti "Mediterranea" in Ragusa. He is also an accomplished author with publications such as *Filosofia emendata. Elementi connessi col Neoplatonismo nell'esegesi esamereale di Gregorio di Nissa*, Acireale-Roma 2006; *Plotino. La provvidenza*, Enn. III 2 e III 3. *Introduzione, traduzione e commento di Daniele Iozzia*, Roma 2009. *Il carattere ossimorico delle emozioni d'amore in Plotino*, Enn. I 6 (1) 4, 15-17, in *Le emozioni secondo i filosofi antichi*, Catania 2008, pp. 163-175; *Il paradosso della bellezza divina. Gregorio di Nissa*, In Cant. VI, p. 191, 7-9 ed. Langerbeck, in "Orpheus" XXVIII (2007), pp. 100-115.

### Requirements and prerequisites

No special prerequisites are demanded. Students are recommended to take notes during in-class and on-site lectures.

Two looking assignments are due during the course: they consist in a critical description (3-4 pages) of an artwork that will be chosen by each student (suggestions will be given by the professor).

Please consider that the main bibliography about Sicilian masterpieces is in Italian language (professor will help you in reading it), so it's preferable to concentrate on the iconography and the technical aspects of the artwork (that you can weigh up by yourself,

following the directions that will be given during the first lectures) and on a personal judgement of it, without disregarding the details about the historical context.

Students are expected to read the pages listed for each class and to be prepared to be engaged in active discussions.

### **Reading Requirements**

Rudolf Wittkower (rev. by Joseph Connors and Jennifer Montagu), *Art and Architecture in Italy, 1600 -1750*, vol. 2, Yale University Presse, New Haven and London 1999 (the first and the third volumes are available in the CET library for consultation).

Maria Giuffrè, *The Baroque Architecture in Sicily*, Thames and Hudson, London 2008.  
Handouts will be given by the professor during the lectures.

### **Recommended Reading**

Ch. Avery, *Bernini. Genius of the Baroque*, Thames and Hudson, London 1997.

A. Blunt, *Sicilian Baroque*, Weidenfeld & Nicolson, London 1968.

S. Boscarino and M.R. Nobile, *Sicilia barocca: architettura e città, 1610-1760*, Officina, Catania 1997.

Alfred Moir, *Caravaggio and his copyists*, New York University Press for the College Art Association of America, 1976.

P. Nifosì, *Mastri e maestri nell'architettura iblea*, Ragusa 1985.

Br. Boucher, *Italian Baroque sculpture*, Thames and Hudson, London 1997.

Goethe, *Italian journey* (any english edition).

A.S. Harris, *Seventeenth Century Art and Architecture*, Person Prentice Hall, Upper Saddle River 2008.

R. Rinaldi (ed.), *Studi sul barocco romano: scritti in onore di Maurizio Fagiolo dell'Arco*, Skira, Milano 2004.

### **Exams**

Mid-term exam will take place on October 21<sup>st</sup>.

Final exam will take place in class on December 15<sup>th</sup>.

The midterm and final exams follow the same format. They consist in a 6 slides test to be commented on and one essay question on a general topic covered in class.

### **Grading System**

Mid-term exam: 30%

First looking assignment: 15%

Second looking assignment: 15%

Final exam: 30%

Attendance and participation: 10%

### **CET ITALY PROGRAMS Grading Scale:**

100 - 98 A+; 97 - 93 A ; 92 - 90 A - ; 89 - 87 B +; 86 - 83 B; 82 - 80 B -; 79 - 77 C +; 76 - 73 C; 72 - 70 C -; 69 - 67 D +; 66 - 63 D; 62 - 60 D -; 59 - 0 F.

Final grades will be automatically rounded to the nearest whole percentile : .1 -.4 rounds down, .5-.9 rounds up.

\*\*\*\*\* Please note: any information that is not reported on this syllabus can be found on the CET Academic Policy received during orientation and available to consult on the Academic Bulletin Board and at the Resident Director office.

*Course schedule:*

Session	Topic	Reading assignments
<b>1</b> <b>Sept 09</b> <b>4:00-6:30 p.m.</b>	<p><i>Introductory Class.</i>  <i>The conflict between rules and fantasy:</i> an outline of Baroque art in its historical context (from Renaissance and Mannerism to Baroque and Rococo).</p> <p>Walking tour around the historical centre of Catania in order to recognize materials, architectural elements and art techniques and to improve each student's art vocabulary</p>	Wittkower vol. I, pp. 1-3; 14-17
<b>2</b> <b>Sept 16</b> <b>4:00-6:30 p.m.</b>	<p><i>A saint and her cathedral for a city. Baroque art and religion:</i> on site lecture in Catania, S. Agata's Cathedral, the <i>Badia</i> and the <i>Collegiata</i></p>	Wittkower vol. II, pp. 1-4 Giuffrè, pp. 13-23
<b>3</b> <b>Sept 23</b> <b>4:00-6:30 p.m.</b>	<p><i>The Theatre of Light and Shadow:</i> Caravaggio and his followers</p>	Wittkower vol. I, pp. 19-26; 41-45
<b>4</b> <b>Sept 30</b> <b>4:00-6:30 p.m.</b>	<p><i>After all (I). The earthquake of 1693 and the reconstruction of Catania:</i> on site lecture in via Crociferi and Monastero dei Benedettini</p>	Wittkower vol. III, pp. 27-28 Giuffrè, pp. 106-111
<b>5</b> <b>Oct 7</b> <b>2:00-4:30 p.m.</b>	<p><i>Moving Marbles:</i> Bernini and Baroque sculpture</p>	Wittkower vol. II, pp. 5-23
<b>6</b> <b>Oct 14</b> <b>2:00-4:30 p.m.</b>	<p><i>The house as a representation of power:</i> on site lecture in Palazzo Biscari and walking tour around the historical centre of Catania in order to study some façades of private residences</p> <p><b>First looking assignment</b></p>	Giuffrè, pp. 96-106

<p><b>7</b>  <b>Oct 21</b>  <b>2:00-4:30 p.m.</b></p>	<p><b>Mid-term exam</b></p>	
<p><b>8</b>  <b>Nov 4</b>  <b>2:00-4:30 p.m.</b></p>	<p><i>Moving Walls (I):</i> Bernini and Baroque architecture</p>	<p>Wittkower vol. II, pp. 22-33</p>
<p><b>9</b>  <b>Nov 11</b>  <b>2:30-6:30 p.m.</b></p>	<p><i>After all (II). The earthquake of 1693 and the reconstruction of towns:</i> on site lecture in Syracuse (palazzo Vermexio, palazzo Beneventano del Bosco, <i>Badia</i> [Caravaggio's <i>Burial of St Lucia</i>]) and Noto (Cathedral, SS. Salvatore, S. Domenico, palazzo Nicolaci di Villadorata)</p>	<p>Giuffrè, pp. 23-29; 111-123</p>
<p><b>10</b>  <b>Nov 18</b>  <b>2:00-4:30 p.m.</b></p>	<p><i>Moving Walls (II):</i> The completion of St. Peter's <i>Basilica</i> in Rome;</p> <p><i>Moving ceilings:</i> great <i>fresco</i> cycles in Baroque art (Pietro da Cortona; Gaulli; Pozzo)</p>	<p>Wittkower vol. II, pp. 33-38; 74-82; 139-145</p>
<p><b>11</b>  <b>Nov 25</b>  <b>2:30-6:30 p.m.</b></p>	<p><i>Readapting ancient sites. Ragusa and Modica:</i> on site lecture in Ragusa Ibla (St. George's church, St. Joseph's church) and Modica (St. George's church, St. Peter's church, SS. Salvatore, Carmine)</p>	<p>Giuffrè, pp. 224-239</p>
<p><b>12</b>  <b>Dec 2</b>  <b>2:00-4:30 p.m.</b></p>	<p><i>The faces of the prism (I): main architects in Baroque and Rococo age:</i> Francesco Borromini; Guarino Guarini; Filippo Juvarra</p> <p><b>Second looking assignment</b></p>	<p>Wittkower vol. II, pp. 39-62  Wittkower vol. III, pp. 29-46</p>

<p><b>13</b>  <b>Dec 9</b>  <b>2:00-4:30</b></p>	<p><i>The faces of the prism (II):  main painters and sculptors in  Baroque and Rococo age:</i>  Carracci, Reni, Domenichino,  Guercino; painters in Naples;  Serpotta</p>	<p>Wittkower vol. II, pp. 27-40;  46-58  Wittkower vol. II, pp. 160-166  Wittkower vol. III, p. 71</p>
<p><b>14</b>  <b>Dec 16</b>  <b>9:30-12:30</b></p>	<p><b>Final exam</b></p>	