



University of  
New Haven

## *Bad Blood: Rivalries in the History of Art*

### SECTION I: Course Overview

**Course Code:** ARH364FLR

**Subject Area(s):** Art History

**Prerequisites:** None

**Language of Instruction:** English

**Additional Fees:** See Below

**Total Contact Hours:** 45

**Recommended Credits:** 3

### COURSE DESCRIPTION

Why is there so much bad blood involved in the stories of artists and their artworks? Why did Michelangelo despise Raphael, even for decades after Raphael's death? How did Henry Matisse and Pablo Picasso balance their perpetual competition with a lifelong friendship? What transgression pitted the notorious titans of the London graffiti scene, Banksy and King Robbo, in a rivalry that ended with a tragic and unforeseeable death? Creativity as a result of rivalry has fascinated art historians since the 15<sup>th</sup> century. In fact, the publication of Giorgio Vasari's biographies in *Lives of the Most Excellent Painters, Sculptors, and Architects* helped establish Florence's place in the art historical world as one in which artists were continuously driven to outdo one another. In Florence and beyond, so many of the "composed" masterpieces from the Renaissance to the contemporary era owe their vitality, innovation, and success to backstage brawling.

This course considers commissions, contracts, and artistic creation side-by-side with aspects of the artists' own human experience – envy, jealousy, and the simple need for competition – by analyzing examples of artists' rivalries through the centuries. The drama of these stories is brought to life through contemporary quotes from poems, letters, treatises, contracts, interviews, statements, and more. The recovery and reconstruction of historical and sociological elements through narrative describe how the rivalries that delight today's art fans helped to inform the way cultures approach art and artists. Our investigative journey will transform some of the big names of the art world into real people – grumpy, ornery, antagonistic and flawed – and better reveals how all of us respond to art.

## LEARNING OUTCOMES

Upon successful completion of this course, you will be able to:

- Interpret artists' careers through the prism of their rivalry.
- Analyze historical and sociological contexts in relation to the time periods covered.
- Formulate a critical and independent opinion while analyzing the artists' relationships.
- Evaluate the reliability of historical sources through the lens of case studies.

## ADDITIONAL COURSE FEES

This course requires payment of an additional fee to cover active learning components that are above and beyond typical course costs, such as site visits, entrance fees and other expenses. Please see the Course Overview online for further information.

## SECTION II: Instructor & Course Details

### INSTRUCTOR DETAILS

<b>Name:</b>	TBD
<b>Contact Information:</b>	TBD
<b>Term:</b>	SEMESTER

### ATTENDANCE POLICY

This class will meet twice weekly for 90 minutes each session. All students are expected to arrive on time and prepared for the day's class session.

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

ALLOWED ABSENCES – SEMESTER		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X <sup>th</sup> absence
Courses meeting 2 day(s) per week	2 Absences	8 <sup>th</sup> Absence

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

ATTENDANCE DOCKING PENALTIES								
Absence	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>th</sup>
Penalty	No Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	1.5 Grades Docked	2 Grades Docked	2.5 Grades Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES								
Grade	A+	A+	A	A-	B+	B	B-	F

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. You should therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

## GRADING & ASSESSMENT

The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

<b>Class Participation</b>	<b>10%</b>
<b>Group Investigation Report</b>	<b>20%</b>
<b>Midterm Exam</b>	<b>25%</b>
<b>Oral Presentation</b>	<b>20%</b>
<b>Final Exam</b>	<b>25%</b>

The instructor will calculate your course grades using the CEA Grading Scale shown below. As a CEA student, you should understand that credit transfer decisions—including earned grades for courses taken abroad—are ultimately made by your home institution.

CEA GRADING SCALE			
Letter Grade	Numerical Grade	Percentage Range	Quality Points
A+	9.70 – 10.0	97.0 – 100%	4.00
A	9.40 – 9.69	94.0 – 96.9%	4.00
A-	9.00 – 9.39	90.0 – 93.9%	3.70
B+	8.70 – 8.99	87.0 – 89.9%	3.30
B	8.40 – 8.69	84.0 – 86.9%	3.00
B-	8.00 – 8.39	80.0 – 83.9%	2.70
C+	7.70 – 7.99	77.0 – 79.9%	2.30
C	7.40 – 7.69	74.0 – 76.9%	2.00
C-	7.00 – 7.39	70.0 – 73.9%	1.70
D	6.00 – 6.99	60.0 – 69.9%	1.00
F	0.00 – 5.99	0.00 – 59.9%	0.00

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W	Withdrawal	N/A	0.00
INC	Incomplete	N/A	0.00

## ASSESSMENT OVERVIEW

This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

**Class Participation (10%):** Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining your participation grade. All students should understand that attendance and punctuality are expected and will not count positively toward the participation grade.

CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	<b>A+</b> (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	<b>A/A-</b> (9.69 – 9.00)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	<b>B+/B</b> (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	<b>B-/C+</b> (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	<b>C/C-</b> (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	<b>D</b> (6.99 – 6.00)
You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	<b>F</b> (5.99 – 0.00)

**Local Group Investigation Report (20%):** Groups of 3 or 4 students will have the opportunity to investigate an assigned or chosen case studies of art rivalries. Your aim is to reconstruct the 'crime-scene' in order to give a vivid 'on the scene report'. You will explain the social network around the artists who compete against each other, create maps, and analyze the artist's personality and bring it into context with attitude. We will discuss the results in class and collect your data to set up our conclusions.

Some questions you may add in your presentations are:

- Who are the commissioners? How are the working conditions like?
- Would artists rather destroy each other than work as a team?
- Are there competitors? Why?
- Fun facts and a good knowledge of the artist's life are required

**Oral Presentation (20%):** The presentation is individual and given on site in front of an assigned artwork or if in class, supported by a visual slide presentation. The presentation will focus on artists covered as part of the course material and one of their works. It may be helpful to find the contract and if there is none, what would a contract of the time have looked like. You will prepare a class handout and post it for your classmates on Moodle. The oral presentation should last about **8** minutes. You are to ask questions and provide answers. The information you provide will be helpful for everyone to prepare the final exam. The more salient notes you can provide the better.

**Midterm Exam (25%) & Final Exam (25%):** The midterm exam will cover all concepts from the first half of the term. There will be multiple choice questions, short-answer questions, and an essay-response question. The Final exam will cover the second half of the course material. There will be multiple choice questions, short-answer questions, and an essay-response question.

## REQUIRED READINGS

Reading assignments for this course will come from the required text(s) and/or the selected reading(s) listed below. All required readings—whether assigned from the text or assigned as a selected reading—must be completed according to the due date assigned by the course instructor.

- I. SELECTED READING(S):** The selected readings for this course are listed below. You will not need to purchase these readings; the instructor will provide these selected readings to you in class (either in paper or electronic format).

Azzolin, M. “In praise of Art: Text and Context of Leonardo’s Paragone and its Critique of the Arts and Scientists” in *Renaissance Studies*, Vol. 19, No. 4, 2005, 487-510pp.

Castello, L. “‘This Cross-Fire of Colours’: JMW Turner and Varnishing Days Reconsidered” in *The British Art Journal* 10 (3), 2009, 56-68pp.

Goffen, R. *Renaissance Rivals, Michelangelo, Leonardo, Raphael, Titian*, New Haven, London: Yale University Press, 2005

Hatfield, R., *Finding Leonardo, the Case for Recovering the Battle of Anghiari*, Prato, The Florentine Press, 2007, 160pp.

King, R., *Brunelleschi’s Dome: The Story of the Great Cathedral in Florence*, Bloomsbury, 2013, 218pp.

Langdon, H. *The Lives of Caravaggio*, P. Athene, London, 2016, 436pp.

Liebert, S.R., “Raphael, Michelangelo, Sebastiano: High Renaissance Rivalry” in *Source: Notes in the History of Art*, Vol.3. No.2, University Press of Chicago, Winter 1984, 60-68pp.

*Love, Friendship and Rivalry*, The Tate, Exhibition catalogue, 2015

Marks, S.A., “Rivalry at the Royal Academy: Wilkie, Turner, and Bird” in *Studies in Romanticism*, Vol. 20, No. 3 (Fall 1981), 333-362pp.

Morrisey, J. *The Genius in the Design: Bernini, Borromini, and the Rivalry that Transformed Rome*, New York, Harper, 2005, 336pp.

Pope Henessy, J. *Italian Gothic Sculpture*, Phaidon, 1999, 229pp.

Richter, I. *The Notebooks of Leonardo da Vinci*, Oxford University Presee, 1952, 367pp.

Smee, S. *The Art of Rivalry: Four Friendships, Betrayals, and Breakthroughs in Modern Art*, Penguin Books, London 2016, 432pp.

Uitert, van E. "Vincent van Gogh and Paul Gauguin in Competition: Vincent's Original Contribution" in *Stiching Nederlandse Kunsthistorische Publicaties*, Netherlands Quarterly for the History of Art, Vol, No.2 (1980), 81-106pp.

Vasari, G. *The Lives of the Most Excellent Painters, Sculptors and Architects*, London, Penguins, 2015, 400pp.

Wright, S. *Banky's Bristol, Home Sweet Home*, Bristol, Tangent Books, 2012, 128pp.

## RECOMMENDED READINGS

The recommended reading(s) and/or text(s) for this course are below. These recommended readings are not mandatory, but they will assist you with research and understanding course content.

Bartoli, L. Ghiberti, L., *I comentarii*, Biblioteca della Scienza Italiana, 1998, 320pp.

Bellori, P.G. *The Lives of the Modern Painters, Sculptors and Architects*, Cambridge University Press, 2005, 514pp.

Borghini, R. *Il Riposo*, The University of Toronto Press, 2007, 844pp.

Cellini, B. *The Autobiography of Benvenuto Cellini*, London, Penguins Classics, 1999, 465pp.

Clifton, J., "Vasari on Competition" in *Sixteenth Century Journal*, Vol. 27, No. 1 (Spring, 1996), 23-41pp.

Flam, J. *Matisse and Picasso, The story of their Rivalry and Friendship*, New York, Basic Books, 2004, 302pp.

O'Malley, M., *The Buisness of Art, Contracts and the Commissioning Process in Renaissance Italy*, Yale University Press, 2005, 360pp.

## ADDITIONAL RESOURCES RECOMMENDED READINGS

The recommended reading(s) and/or text(s) for this course are below. These recommended readings are not mandatory, but they will assist you with research and understanding course content.

In order to ensure your success abroad, CEA has provided the academic resources listed below. In addition to these resources, each CEA Study Center provides students with a physical library and study areas for group work. The Academic Affairs Office at each CEA Study Center also compiles a bank of detailed information regarding libraries, documentation centers, research institutes, and archival materials located in the host city.

- **UNH Online Library:** As a CEA student, you will be given access to the online library of CEA's School of Record, the University of New Haven (UNH). You can use this online library to access databases and additional resources while performing research abroad. You may access the UNH online library [here](#) or through your MyCEA Account. You must comply with UNH Policies regarding library usage.
- **CEAClassroom – Moodle:** CEA instructors use Moodle, an interactive virtual learning environment. This web-based platform provides you with constant and direct access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the learning objectives listed in this syllabus.

During the first week of class, CEA academic staff and/or faculty will help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus, you should always check Moodle for the most up-to-date information regarding this course. The instructor will use Moodle to make announcements and updates to the course and/or syllabus. It

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is your responsibility to ensure that you have access to all Moodle materials and that you monitor Moodle on a daily basis in case there are any changes made to course assignments or scheduling.

To access Moodle: Please log-in to your MyCEA account using your normal username and password. Click on the “While You’re Abroad Tab” and make sure you are under the “Academics” sub-menu. There you will see a link above your schedule that says “View Online Courses” select this link to be taken to your Moodle environment.

- **Online Reference & Research Tools:** The course instructor has identified the resources below to assist you with understanding course topics. You are encouraged to explore these and other avenues of research including the databases available via the UNH online library.
  - a. *Banksey versus King Robbo, Graffiti Wars*: [https://www.youtube.com/watch?v=vfD-CI\\_1Mjk](https://www.youtube.com/watch?v=vfD-CI_1Mjk)
  - b. Heilbrunn Timeline of Art History, Metropolitan Museum of Art, [https://www.metmuseum.org/toah/hd/vefl/hd\\_vefl.htm](https://www.metmuseum.org/toah/hd/vefl/hd_vefl.htm)
  - c. Italian Renaissance Learning Resources, Kress Foundation [essays, images, primary sources, and classroom activities on artists’ training and education] <http://www.italianrenaissanceresources.com/units/unit-3/>
  - d. Project Gutenberg, Giorgio Vasari’s *Lives of the Artists* [unabridged, 10 volume translation; free to view online or download] <http://www.gutenberg.org/ebooks/25326>
  - e. *Renaissance Paragone, Painting and Sculpture*, Oxford Art Online: <https://www.oxfordartonline.com/page/renaissance-paragone-painting-and-sculpture>
  - f. National Gallery of Art, *Giorgione and the High Renaissance in Venice* [collection tour] <https://www.nga.gov/features/slideshows/giorgione-and-the-high-renaissance-in-venice.html>
  - g. Smarthistory, *Introduction to Renaissance Venice* [essay and links to related content] <https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/venice-early-ren/a/venetian-art-an-introduction>

**COURSE CALENDAR**  
*Bad Blood: Rivalries in the History of Art*

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
1	<b>Course Introduction:</b> Review Syllabus, Classroom Policies, & Course Materials	Course Overview Lecture & Discussion First Assignments Apelles, Aristotle, Plato	Goffen, pp. 3-23 Handout
2	<b>The Duecento &amp; Trecento:</b> <b>Surpass the Rival even if it is your Father</b>  <b>Case Study:</b> Father and Son: Nicola & Giovanni Pisano	Venue: In class <i>The pulpits and bizarre Inscriptions</i>	Pope H., “Giovanni Pisano” pp. 167-172 Handout
3	On site Field Study to Pisa & Pistoia		
4	<b>The Quattrocento (I)</b> <b>Rivalry &amp; Competition:</b> Ghiberti versus Brunelleschi Brunelleschi versus Donatello	Venue: In class <i>7 competitors and 2 finalists</i>	Vasari, “Filippo Brunelleschi” pp. 110-146 Vasari, “Ghiberti” pp. 84-100
5	<b>The Quattrocento (II)</b> <b>Rivalry &amp; Competition:</b> The Sacrifice of Isaac	Venue: the National Sculpture Museum, Bargello <i>Focus on the Competition Panels and the sculptures on the church of Or San Michele</i>	Handout
6	<b>The Quattrocento (III)</b> <b>Brunelleschi Against All:</b> The Architect and the Egg	Venue: Visit the Cathedral Museum	King, “The Rivals”, pp. 43-48 King, “The Lantern”, pp. 141-152 Handout
7	<b>The Quattrocento (IV)</b> <b>Domenico Veneziano and Andrea del Castagno</b> <b>Tornabuoni versus Sassetti and the artist Domenico Ghirlandaio I</b>	Venue: Lecture in class a) <i>The strange case of a Murder: misinterpreted Vasari</i> b) <i>More or less lucky bankers. A competition between commissioners</i>	Vasari, “Domenico Ghirlandaio” (pp. 210-223) Vasari, “Andrea del Castagna and Domenico Veneziano” (pp. 201-209)
8	<b>The Quattrocento (V)</b> <b>Ghirlandaio II</b>	Venue: Santa Maria Novella & Santa Trinità	Handout

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9	<p><b>The Cinquecento (I)</b>  <b>Leonardo versus Michelangelo I:</b>  <i>Paragone'</i></p> <p><b>Case Study:</b>  The Battle of Anghiari, David</p>	<p>Venue: in class  <i>"An intense dislike for each other"</i></p>	<p>Goffen, pp. 31-65  Azzolin, pp. 487-510  Hatfield, pp 27-40  Richter, p. 15</p>
10	<p><b>The Cinquecento (II)</b>  <b>Michelangelo versus Leonardo II:</b>  Hall of the 500</p>	<p>Venue: the Hall of the 500 inside the  Palazzo della Signoria</p>	<p>Handout &amp; PowerPoint</p>
11	<p><b>The Cinquecento (III)</b>  <b>Michelangelo &amp; Raphael &amp; Sebastiano &amp;  Bramante:</b>  <i>The discord with pope Julius</i></p>	<p>Venue: In class:  <i>Everything Raphael had in Art, he had from  me'</i></p>	<p>Liebert, S.R., pp. 66 – 78</p>
12	<p><b>The Cinquecento (Venice) (IV)</b>  <b>Titian - Tintoretto</b></p>	<p>Venue: in class  <i>Titian a Superstar in Venice</i>  <i>Tintoretto the excellent Businessman</i>  <i>And how much owes Titian to Giorgione?</i></p>	<p>Goffen, pp. 264 – 338</p>
13	<p><b>The Cinquecento (V)</b>  <b>Bandinelli versus Cellini I</b></p>	<p>Venue: In class  <i>'understand that Baccio Bandinelli is  thoroughly evil – I instead see things in a  wholesome way and am drawn to what is good'</i></p>	<p>Goffen, pp. 341-385</p>
13	<p><b>The Cinquecento (VI)</b>  <b>Bandinelli versus Cellini II</b></p>	<p>Venue: Piazza della Signoria</p>	<p>Handout</p>
14	<p><b>Mid Term Test Review</b></p>	<p>Venue: In class</p>	<p>Explanations, PowerPoint, &amp; Handout</p>
15	<p><b>Mid Term Test</b></p>		
16	<p><b>The Seicento (I)</b>  <b>Caravaggio versus Baglioni</b>  <i>Carlo Bordello – a hitman</i></p>	<p>Venue: In class  <i>The trial of 1603</i></p>	<p>Langdon, pp. 7-28 and 43-60</p>
17	<p><b>The Seicento (II)</b>  <b>Bernini &amp; Borromini</b></p>	<p>Venue: In class</p>	<p>Morrissey, pp. 34 - 88</p>

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18	<b>The Ottocento (I)</b> <b>Constable &amp; Turner</b> A Titans fight	Venue: In class <i>He had been here and fired a gun...</i> <i>The Inhabited Landscape</i>	Marks, pp. 333-362 Castello, pp. 56-68
19	<b>The Ottocento (II)</b> <b>Manet &amp; Degas</b>	Venue: In class <i>Stabbing through mine and my wifes portrait</i> <i>Painted by Degas</i>	Smee, pp. 111-195
20	<b>The Ottocento (IV)</b> <b>Van Gogh &amp; Gauguin</b>	Venue: In class: <i>Friendship or Rivalry</i> <i>Two different kinds of Sunflowers</i>	Uitert, pp. 81-106
21	<b>Novecento (I)</b> <b>Matisse &amp; Picasso</b>	Venue: In class <i>As different as the north pole from the south</i> <i>pole (Dionysus versus Apollo)</i>	Smee, pp. 195 - 275
22	<b>Novecento (II)</b> <b>Diego Riviera &amp; Frida Kahlo,</b> <b>Leonora Carrington &amp; Max Ernst</b> <b>&amp; Dorothea Tanning</b>	Venue: In class <i>Live like a Rockefeller</i> <i>Beautiful Max between Ladies</i>	<i>Love, Friendship and Rivalry</i> , selected pages
23	<b>Novecento (III)</b> <b>Lucien Freud &amp; Francis Bacon</b>	Venue: In class <i>Lucien Freud and Peggy Guggenheim and</i> <i>Francis Bacon overall</i>	Smee, pp. 21-111
24	<b>Novecento (IV)</b> <b>Jackson Pollock &amp; Willelm de Kooning</b>	Venue: In class	Smee, pp. 275-371
25	<b>ANNI DUEMILA GRAFFITI WAR I:</b> Banksy & the Feud with King Robbo Street art versus Graffiti	Venue: In class <i>The Regent's Canal Tunnel in Camden</i> <i>Feud – Injury - Coma</i>	Wright, pp. 3-97 <i>Banksy versus King Robbo, Graffiti Wars</i> (video)
26	<b>ANNI DUEMILLA GRAFFITI WAR II:</b> Banksy & the Feud with King Robbo Street art versus Graffiti	In class: The Regent's Canal Tunnel in Camden Feud – Injury - Coma	Wright, pp. 3-97 <i>Banksy versus King Robbo, Graffiti Wars</i> (video)
27	<b>Final Review</b>	Venue: In class	PowerPoint + Handout
28	<b>FINAL EXAM</b>		

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## SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined on our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found [here](#)

General Academic Policies can be found [here](#)