



ITALIAN RENAISSANCE ART HISTORY

University of Pittsburgh — Engineering Program

Summer 2017 (Pitt course #-HAA 0302)

Course Description

This course will introduce the student to a broad range of painting, sculpture and architecture in Florence. Beginning with the great projects of the Middle Ages that defined the religious and political centers of the city, attention will focus on major monuments of the Renaissance period. To take full advantage of the opportunities available for the study of art in Florence, several classes will be held in museums, churches, and piazzas. The city of Florence will be our classroom.

We will examine the works of art from a variety of perspectives. While we will look at the works in terms of their aesthetic and stylistic qualities, we will also pay special attention to issues of social, political and economic context, as well as to function, which was integral to artistic production of the period. As the works we will study are often still in their original physical settings, we will also have a unique opportunity to experience the works as their original viewers did and as their creators intended.

Course Aims/Objectives

- To deepen students' appreciation of Renaissance civilization
- To provide students with experience in the conduct of scholarly research and communication
- The underlining objective of this course is to analyze the interrelationship between people's creative achievements and their society. In other words, students must understand a work of art in the social, artistic, and historical contexts. By looking at the works of art and architecture from multiple vantage points, we will come to a richer understanding of the Art of Italy

Requirements and Prerequisites

This is a survey course in art history - no previous art history classes are required. You are expected to take notes in the classroom and on-site visits. There are also required online readings to be read by the dates indicated on the class schedule.

Learning outcomes

At the end of the course students should be able to:

- a. recognize, describe, and interpret examples of the impact of globalization in the urban environment.
- b. explore and analyze the spaces they inhabit and reflect on differences and similarities between their home and host environments.
- c. understand concepts of, and implications of, the realities of power, privilege, and inequality in urban environments.

Class methodology

In-class lectures and on-site visits.

Field Component(s): CAPA provides the unique opportunity to learn about the city through direct, guided experience. Participation in the field activity(s) for this course is required. You will actively explore the Global City you are currently living in. Furthermore, you will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course.

Final Exam

The examination will consist of:

- 👂 PART I: Slide Identifications and Salient Characteristics For each image provide the following information: (1) artist, (2) title (3) approx. date, (4) medium, (5) location (original / present); Then, list at least 3 distinct salient characteristics of the work of art (referring to patronage, iconography, context, function, elements of style and/or condition) (1 hour)
- 👂 PART II: Sequence of short questions on monuments, terminology, patrons and artists. (1 hour 45 minutes)

Grade Breakdown and Assessment of Learning Outcomes			
Learning Outcomes	Assessment task	Grade %	Due Date
b	Class participation/Small group discussion	10%	Weekly
	Assignment (details in class)	20%	Week 2
a, b, c	Final Exam Identifications (50%) Short answers (50%)	70%	Week 4

Overall grade

100%

Descriptor	Alpha	UK	US	GPA
Excellent	A	75+	95+	4.0
	A-	70-74	90-94	3.7
Good	B+	66-69	86-89	3.3
	B	63-65	83-85	3.0
	B-	60-62	80-82	2.7
Average	C+	56-59	76-79	2.3
	C	53-55	73-75	2.0
Below Average / Poor	C-	50-52	70-72	1.7
	D+	46-49	66-69	1.3
	D	40-45	60-65	0.7
Fail	F	<40	<60	0

Dress Code

Since several of our classes will be conducted in religious environments, students must wear appropriate attire to class. Ladies must have their shoulders and stomachs covered. Both ladies and men must be covered below the knees and all caps must be removed upon entering a holy site. Days when the dress code will be in effect are marked below. Also, dress appropriately for weather conditions since class will be held outside no matter what the climate is. Do not bring backpacks on lessons outside of classroom, but make sure to bring your notebook and pen to take notes.

Course Materials

All course readings will be available on the CANVAS platform you will be given accurate information about by your faculty during the first contact hour of the course.

These are the articles you will have to read:

- 👂 Beck, James H. (1999): *Italian Renaissance Painting*, Konemann. "The First Generation"; "Raphael".
- 👂 Cellini, Benvenuto: *Autobiography*. Trans. John Addington Symonds (1910).
- 👂 Kleiner, Fred S. (2010): *Gardner's Art through the Ages*, Wadsworth, 13th ed. Chapters 19, 21, 22
- 👂 Levine, Saul: "The Location of Michelangelo's David: The Meeting of January 25, 1504". *The Art Bulletin*, 56 (1974): 31-49.
- 👂 Manetti, Antonio di Tuccio: *The Life of Brunelleschi*. The Pennsylvania State University Press (1970).
- 👂 Najemy, John M. (2004): *Italy in the Age of the Renaissance 1300-1550*. Oxford University Press.
- 👂 Nelson, Jonathan K. and Richard J. Zeckhauser (2009): *The Patron's Payoff: Conspicuous Commissions in Italian Renaissance Art*. Princeton University Press, Princeton. "Theories of Distinction"
- 👂 Nelson, Jonathan K. and Richard J. Zeckhauser (2009): *The Patron's Payoff: Conspicuous*

- Commissions in Italian Renaissance Art*. Princeton University Press, Princeton. "Theories of Distinction"
- ☞ Vasari, Giorgio: *The Lives of the Artists*, Oxford University Press. "Life of Giotto"; "Life of Leonardo da Vinci"
- ☞ Whitcomb, Merrick (1900): *A Literary Source-book of the Italian Renaissance*. University of Pennsylvania. "Giovanni Boccaccio".

Recommended Reading:

- ☒ Charles Avery, *Florentine Renaissance Sculpture*, John Murray, chaps.1-7
- ☒ Kenneth Clark, *The Nude*, Penguin; (Not exclusively concerned with the Renaissance but very useful for an important Renaissance theme)
- ☒ J.Hall, *Dictionary of Subjects and Symbols in Art*, Harper & Row; (Essential for those unfamiliar with religious subject matter - Old and New Testament - which constitutes most of the subject matter of early Renaissance art. Also useful for mythological subject matter)
- ☒ Frederick Hartt, *A History of Italian Renaissance Art*, Prentice Hall & Abrams, part 2
- ☒ F.W. Kent, *Lorenzo de Medici & the Art of Magnificence*, The Johns Hopkins University Press, Baltimore 2004
- ☒ Lauro Martines, *April Blood*, Jonathan Cape, London 2003
- ☒ Peter Murray, *The Architecture of the Italian Renaissance*, Thames & Hudson, chaps.2-4
- ☒ John T.Paoletti & Gary H.Radke, *Art in Renaissance Italy*, Laurence King
- ☒ Giorgio Vasari, *The Lives of the Artists*, Penguin, vol.1
- ☒ Evelyn Welch, *Art and Society in Italy 1350-1500*, Oxford University Press

Course Schedule

Lesson #: 1

Meet: In class

In-class activity: Introduction to the course: content, structure, expectations. A brief history of Florence.

Out-of-class activity: Walking tour of Roman and Medieval Florence, Florence's Duomo

Readings: Najemy, *Italy in the Age of the Renaissance. 1300-1550*, pp. 1-17

Lesson #: 2

Meet: In class

In-class activity: Romanesque style

Out-of-class activity: Visit to San Miniato

Readings: Kleiner, *Gardner's Art through the Ages*, Ch. 19; Vasari, *The Life of Giotto*

Notes: Dress Code

Lesson #: 3

Meet: In class

In-class activity: Plague and recovery: post Black Death art. Artisan vs. artist. Gothic style.

Out-of-class activity: Visit to Santa Croce

Readings: Boccaccio's *Decameron*

Notes: Dress Code

Lesson #: 4

Meet: In class

In-class activity: Linear perspective: the artistic revolution of the *Quattrocento*. Early Renaissance art.

Out-of-class activity: Visit to the Brancacci Chapel and Santa Maria Novella

Readings: Kleiner, *Gardner's Art through the Ages*, Ch. 21; Manetti, Selection from *Life of Brunelleschi*

Notes: Dress Code

Lesson #: 5

Meet: In class

In-class activity: Review assignment requirements

Lesson #: 6

Meet: In class

Out-of-class activity: Visit to the Uffizi

Readings: Beck, *Italian Renaissance Painting*, pp. 116 – 129; Nelson, *The Patron's Payoff*, pp. 67 – 84

Lesson #: 7

Meet: In class

In-class activity: The role of the Medici family. Leonardo between Florence and Milan. High Renaissance.

Out-of-class activity: Visit to Orsanmichele + Santa Trinita

Readings: Vasari, *The Life of Leonardo da Vinci*

Notes: Dress Code

Lesson #: 8

Meet: In class

In-class activity: Michelangelo. Florence during the time of the Medici.

Out-of-class activity: Visit to the Bargello

Lesson #: 9

Meet: In class

Out-of-class activity: Visit to Palazzo Vecchio

Readings: Levine, *The Location of Michelangelo's David*, pp. 31-49

Lesson #: 10

Meet: In class

In-class activity: Cosimo I, Vasari and the Institutionalization of Art.

Out-of-class activity: Visit to Galleria dell'Accademia

Readings: Kleiner, *Gardner's Art through the Ages*, Ch. 22

Notes: Dress Code

Lesson #: 11

Meet: In class

In-class activity: The Counter-Reformation and Mannerism

Out-of-class activity: Visit to S. Spirito, Santa Felicita and the Oltrarno area

Readings: Kleiner, *Gardner's Art through the Ages*, Ch. 22, continued

Notes: Dress Code

ASSIGNMENT DUE

Lesson #: 12

Meet: In class

In-class activity: Review for final

Readings: Cellini, *Autobiography*, Excerpt

Beck, *Italian Renaissance Painting*, pp. 404 - 423

Lesson #: 13

Meet: Palazzo Pitti Biglietteria

Out-of-class activity: Visit to Galleria Palatina and Museo degli Argenti

Lesson #: 14

Meet: In class

In-class activity: FINAL EXAM