

ART 404

**RENAISSANCE ART**

**HIGH RENAISSANCE ITALIAN ART**

Spring Semester 2011

**Course taught in Italian**

Class meeting time: Thursday from 15,30 – 18,30

**Instructor: Prof. Giovanna Giusti**

Office hours: by appointment

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**COURSE DESCRIPTION:**

The course combines lectures in class with slide presentations as well as visits to some city museums. Independent visits to museums and monuments are also expected in order to compliment information discussed in class.

A panoramic synthesis of Italian art of the **second Renaissance** will be presented (specifically the years from **1470** to **1530**), focusing on Florentine artistic productions. Florence locates itself at the center of a particular cultural ferment. There are many artists' testimonies to this (such as the **Pollaiolo** brothers, **Botticelli**, **Ghirlandaio** and **Verrocchio**, who already redefine the idea of the artist with studies of perspective and anatomy. Nevertheless they close an era and prepare the road for the expression of artistic genius, for the scientific research of nature and for the representation of the human heart and mind.

This new way to "make art" will be explored through the specific study of the major artists of this period: **Leonardo da Vinci**, **Michelangelo Buonarroti**, **Raffaello Sanzio**.

Each of these artists, in a different way, charts the evolution of the term "Artist," from mere craftsman to intellectual. The artist now comes to see himself as equal to his patron. This course intends to broaden what had to have been the original absolute character that distinguishes each of these great artists.

**Required text:**

**Frederick Hartt** *History of Italian Renaissance Art: Painting, Sculpture, Architecture*, 3rd ed. (Harry N. Abrams, 1987).

**Recommended texts and readings:**

J.T. Paoletti – G.M. Radke, *Italian Renaissance Art in Italy*, (Laurence King ed. 1997)

**Giorgo Vasari**, *Lives of the Most Eminent Painters, Sculptors and Architects*, 1568, George Bull trans., Penguin, 1965 (in particular the lives of **Leonardo**, **Michelangelo**, **Raffaello**).

**EXAMS (given in English)**

**Mid term:** it will be a written exam. Students will be required to identify and discuss **five** images from works presented in class and/or illustrated in Hartt. Students will have one hour to indicate the **name of the artist, the title of the work, the date, and the technique**, summarizing in a **brief paragraph discussion** the principle characteristics of both the work and artist.

**Final Exam:** again it will be a written exam covering the entire course. There will be **five** works to identify and comment on with the same system of the midterm. **THE TERM PAPER: must be handed in on the same day as the final exam. It must be 5 pages, double-spaced, with the addition of notes, illustrations and bibliography, in English,** choosing from one of the following topics:

1. An iconographic subject (i.e. Madonna with Child, Adoration of the Magi, Allegory, Annunciation or another) comparing the works of some artists discussed during the course.
2. The portrait. The evolution of image and technique in the greatest artists during the second Renaissance.
3. Originality as expressed through the social behavior and the artistic innovations of one of the artists studied in class.

**Grading:**

According to the American scale from A to F.

It will consider: **midterm 30%, term paper 30%, final exam 30%, attention and participation in class 10%.**

**ATTENDANCE POLICY**

**“3 – Hour” Attendance Policy 2010-2011 (for classes that meet once a week for 3 hours)**

Attendance to all CSU courses is mandatory. One unexcused absence is allowed during the semester but more than one unexcused absence will lower your grade as follows (excused absences will be accepted for serious medical reasons or emergencies): **TWO** unexcused absences, lowers by 1.5 letter grades (i.e., B to C-); **THREE** unexcused absences, lowers by 3 letter grades (i.e., A to D). More than **THREE unexcused absences will result in failure of the course.**

In order not to disrupt the class, punctuality is required. Students are expected to be in class at the beginning of the class hour; any delay exceeding ten minutes will be considered an absence.

Dates of mid-term and final exams **can not** be changed for individual travel plans or personal needs. Students should take note of the dates and hours of the midterm and final exams and plan their trips after the last exam. It is important to inform friends and relatives about these exam dates so that no tickets are purchased for you that will interfere with these exam dates. Missing the midterm or the final exam will mean failure of the course.

During the academic year photocopies and other material may be distributed in class by the instructors. Students who were not in class are responsible for getting the material from their classmates and making their own photocopies.

**Optional class policies:**

Use of the computer in class is restricted to oral presentations, unless previously approved by the professor.

Eating is NOT allowed in class.

Cellular phones must be **turned off** or placed on *silent mode* during class.

### **Site Visits:**

The site visits are considered a very important part of this course, also for the particular privilege of being able to examine in person works in Florence from the most important of the artists discussed. There are planned visits to the Uffizi Gallery (one time on a Monday morning, when the museum is closed to the public. This will be a tranquil and particular visit), to Casa Buonarroti and to the Galleria Palatina.

Visits to the Galleria dell'Accademia (David, Prisons and one of Michelangelo's Pietà), to the Bargello Museum (Bacco, David/Apollo, Bruto, Pitti Tondo), to the Museum of the Cathedral (Pietà) and to the Medici chapels (Michelangelo's New Sacristy) are recommended in order to effectively fuse all of the information together

### **Lectures:**

#### **Thursday February 24: Aula Magna, 15,30 – 18,30**

Presentation of the course. General Introduction. The passage from the first to the second Renaissance. The workshops of the Pollaiuolo brothers, Ghirlandaio, and Botticelli.

#### **Thursday March 3: Aula Magna, 15,30 – 18,30**

Verrocchio and the young Leonardo

#### **Monday March 7: 15,30 – 18,15. Appointment: Via della Ninna 5**

Guided visit of the Uffizi Gallery (conflicts with ARC, ITL 330 & SSC 303)

#### **Thursday March 10: Aula Magna, 15,30 – 18,30**

Leonardo's multiple genialities

#### **Thursday March 17– NO CLASS DUE TO S. ITALY FIELD TRIP**

#### **Thursday March 24: Aula Magna, 15,30 – 18,30**

Michelangelo in Florence

#### **Thursday March 31: Aula Magna 15,30 – 18,30**

Lectures and practices in class

#### **Thursday April 7: Aula Magna 15,30 – 17**

MID TERM EXAMINATIONS

#### **Thursday April 14: 15,30 – 18,30**

**Appointment: main entrance to Palazzo Pitti**

Guided visit to the Galleria Palatina to see the works of Raphael

Free entrance as a special week free-entrance for the state museums.

**Thursday April 21: Aula Magna, 15,30 – 18,30**  
**Michelangelo the painter and sculptor**

**SPRING BREAK – april 22- may 1**

**Thursday May 5: 10 - 12 entrance in Via Ghibellina**  
Visit to Casa Buonarroti. Cost: 4 euro (conflicts with HCL 402)

**Thursday May 12: Aula Magna, 15,30 – 18,30**  
**Raphael in Florence**

**Thursday May 19: Aula Magna, 15,30 – 18,30**  
**Raphael in Rome**

**May 23 or 24: Aula Magna, 15,40 – 18,40**  
**FINAL EXAM the exact date will be announced**