

GONZAGA-IN-FLORENCE SYLLABUS

Course: VART 397 Renaissance Art
Credits: 3 Credits
Instructor: Professor Mercedes Carrara (carraram@gonzaga.edu)



Study Abroad, 502 E. Boone Ave, Spokane, WA 99258-0085 • (800) 440-5391 • www.gonzaga.edu/studyabroad • studyabroad@gonzaga.edu

OFFICE HOURS

MTR 9:40-10:40 – Room 309 by appointment, or simply, open door policy

COURSE DESCRIPTION

The course satisfies the Arts and Sciences Fine Arts core.

A survey of the development of Italian Renaissance architecture, painting, and sculpture, covering three centuries, emphasizing its impact over all of Europe in the 16th century. It starts in the late 13th century with the forefathers of Renaissance sculpture (Nicola, Giovanni Pisano) and painting (Giotto's Florentine school, Duccio's Sienese school) and ends with the 16th century Northern Renaissance when Italian artists were called to France by king Francis I (Rosso Fiorentino, Benvenuto Cellini) and Northern artists, (Albrecht Dürer), came down to Italy and were introduced to the new Renaissance style and the Neoplatonic philosophical ideas of Marsilio Ficino.

Every Wednesday morning the students will experience a full immersion in Renaissance Florence by joining the Florence of the Medici class for a two hour field trip, led by the professor throughout the city and Florence's major museums. This is one of the courses in the Renaissance track but can be taken singly, without being enrolled in the track.

COURSE OBJECTIVES

- 1) To understand why Early Renaissance art began in Florence c. 1402 when the humanist Leonardo Bruni referred to Florence as a new Athens, comparing the public works sponsored by the Florentine guilds to those done by Pericles in Athens when he rebuilt the Acropolis c. 450 BC
- 2) To realize how the 1401-1402 competition for a new set of Baptistery doors, sponsored by the Calimala Guild, brought forth the Early Renaissance, both in sculpture and architecture, proving Bruni's assertion of Florence as the new Athens.
- 3) To see the difference between the Italian artists and the 15th century Flemish masters, who took the International Gothic style as their point of departure. The Flemish artistic revolution was not seen as a rebirth of classical antiquity but as a continuation of the realistic details and atmospheric effects introduced into painting by the International Gothic masters (the Limbourg brothers and Gentile da Fabriano) and sculpture (Claus Sluter and Lorenzo Ghiberti).
- 4) To emphasize how the use of oil painting and disguised symbolism used by early 15th century Flemish painters, like Robert Campin, Hubert, and Jan Van Eyck, had an enormous impact on their contemporary Masaccio, the creator of Early Renaissance painting and his followers Fra Angelico and Fra Filippo Lippi.
- 5) To stress how Alberti's *Treatise on Painting*, introducing one point perspective, was crucial for Early Renaissance painting (Paolo Uccello, Andrea del Castagno, Veneziano, Piero della Francesca, Botticelli, Ghirlandaio) and sculpture (Donatello, Pollaiuolo, Verrocchio).
- 6) To have students realize how the High Renaissance, started in Florence by Leonardo da Vinci, Michelangelo, and Raphael, moved to Rome when Michelangelo started carving the *Slaves* for the Tomb of Julius II, the Sistine Chapel ceiling, Bramante started St. Peter's, and Raphael frescoed the Vatican Rooms for Julius II.

- 7) To see how Late Renaissance/Mannerism came to the fore in an attempt to imitate Leonardo's "sfumato", Raphael's elegance, and Michelangelo's monumental works. It instead brought forth the emerging artists' virtuosity, originality, and technical skill.
- 8) To understand how the Renaissance style was adopted by the rest of Europe in the 16th century when Italian artists (Leonardo da Vinci, Rosso Fiorentino, Benvenuto Cellini) were called to France by king Francis I and Northern artists, like Albrecht Dürer came down to Italy.

LEARNING OUTCOMES

Students will have a lasting knowledge and appreciation for Renaissance Art, once they realize its enormous influence on world culture. They will be able to analyze and recognize an Italian Renaissance piece from a Northern Renaissance work by pointing out the differences in style. Italian works influenced architecture, painting, and sculpture throughout Europe. Weekly field trips with the instructor and student's travels through Europe will help them grasp the impact Renaissance Art has had in the art of every succeeding century, all the way up to the 21st century.

GRADING AND OTHER POLICIES

Students are graded on three exams (60%) a tour journal / class participation (10%), and a final paper (30%).

Weekly tours are a required part of the course. A two-page journal entry with your personal impressions is due after the first tour. The professor will go over the first journal entry to show students the right way to do it. After that, they will turn in the journal the day of the two scheduled tests, and the week before final exams. Tour handouts should be commented on, no extra research is required for this journal but the final paper topic **must** be chosen in part, or totally, from it.

Students can only miss one tour. If another tour is missed, it must be made up or the grade goes down of half a point letter grade. Absent students will go on their own with the tour handout, will comment on the listed things, and there will be no grade change. A ticket stub must be included to prove that the missed tour was made up. Tickets always have the date and entrance time. A used ticket with the date of the missed tour clearly shows the tour was not made up.

Exams missed for traveling will be made up orally with a 10 point demerit.

Grades

A 100 to 94; A- 93.5 to 89; B+ 88.5 to 85.5; B 85 to 84; B- 83.5 to 79; C+ 78.5 to 75.5; C 75 to 74; C- 73.5 to 69; D+ 68.5 to 65.5; D 65 to 59; F 58 to 0.

University policy allows a maximum of six absences for a three credit course. At the seventh absence the student's grade is lowered a half point letter grade; from A (100-94) to A- (93.5) B+ to B, and so on.

REQUIRED READING

Frederick Hartt and David G. Wilkins, *History of Italian Renaissance Art*, 7th edition, 2010. Pearson Prentice Hall, Upper Saddle River, New Jersey.

H. W. Janson, and Anthony F. Janson, *History of Art*, 6th edition revised, 2004. New Jersey: Prentice Hall, Inc. and Harry N. Abrams, Inc.

Tour handouts distributed before each field trip.

COURSE OUTLINE & SCHEDULE

The course is divided into three parts with an examination after each part. The final exam only covers the third part of the course, and, is therefore **not** comprehensive.

Part 1 – From the eleventh century to the Early Renaissance – First Test: January 26.

January

- 9 Romanesque and Gothic architecture in Florence. Baptistery, San Miniato, Santa Croce, Santa Maria Novella, Palazzo della Signoria, Loggia dei Lanzi.
- 10 French Gothic sculpture, Nicola and Giovanni Pisano, German Gothic sculpture.
- 11 **Tour to Santa Croce**
- 12 Neo-Byzantine painting (Cimabue, Cavallini) Italian Gothic painting before the Black Death: Florentine school (Giotto, Taddeo Gaddi, Maso di Banco). Andrea Pisano's Baptistery doors and bell tower panels). First journal entry on tour.

- 16 Italian Gothic painting before the Black Death: Sienese school (Duccio, Simone Martini, Pietro and Ambrogio Lorenzetti).
- 17 Italian Gothic painting and sculpture after the Black Death, Andrea da Firenze, Andrea Orcagna. Gothic painting in Northern Europe (Jean Pucelle, Bohemian Master) International Style sculpture (Claus Sluter) and painting (Limbourg brothers, da Fabriano, Masolino). Second journal entry
- 18 **Tour to Santa Trinita and Santa Maria Novella**
- 19 Early Renaissance sculpture, 1403-1450. Ghiberti, Donatello, Nanni di Banco, Luca della Robbia. Students will choose the works they wish to present in the field trip.

- 23 Field trip to the Baptistery Doors and the statues at Orsanmichele with students as presenters.
- 24 Review for the test
- 25 **Tour to the Uffizi Gallery (Botticelli's *Birth of Venus*, Michelangelo's *Holy Family*, etc.)**
- 26 First exam
 - 1) The first part takes 10 minutes and involves ten slide identifications for a total of 40 points.
 - 2) Students will discuss **four** of the identified slides and all the images in them for 40 points.
 - 3) An essay question (with at least three choices) for a total of 20 points.

Part 2 –From Brunelleschi to the High Renaissance – Second Test: February 24

- 30 Early Renaissance architecture (Brunelleschi, Michelozzo) and early 15th century Flemish painting (Master of Flémalle, Van Eyck brothers, Rogier van der Weyden).
- 31 Early Renaissance painting 1425-1450. Masaccio, Angelico, Lippi, Uccello, Veneziano, Andrea del Castagno, Piero della Francesca. Journal entries on the Uffizi and the Accademia.

February

- 1 **Tour to the Accademia with Michelangelo's *David***. Possible afternoon tour to Masaccio's Brancacci Chapel (to be confirmed)
- 2 Early Renaissance architecture and sculpture (1450-1500) Leon Battista Alberti, Bernardo Rossellino, Pollaiuolo, Andrea del Verrocchio. Journal entry on the Uffizi and the Accademia.
- 3 Make-up class day for March 19th Early Renaissance painting, 1450-1500. Flemish painters Hugo Van der Goes (*Portinari Altarpiece*) Hieronymus Bosch. Italian Sandro Botticelli, Domenico Ghirlandaio, Perugino.

- 6 Early Renaissance Painting in Venice 1450-1500. Andrea Mantegna and Giovanni Bellini
- 7 Bramante's Tempietto, and new St. Peter's, Michelangelo's Sistine Chapel ceiling, *Dying and Rebellious Slave*, *Moses*
- 8 **Tour to Casa Buonarroti with Michelangelo's early works**
- 9 The High Renaissance in Florence: Leonardo, Michelangelo, Raphael

- 13 Raphael's Vatican Apartments and portraits
- 14 Medici Tombs, Laurentian Library, Michelangelo after 1520
- 15 **Tour to The Medici Tombs by Michelangelo**
- 16 Michelangelo's final scheme for Tomb of Julius II. Andrea del Sarto. Rosso Fiorentino and Pontormo start Mannerist painting. Journal entry on the Medici tombs.

- 20 Field trip to Andrea del Sarto's Chiostrò dello Scalzo
- 21 Student-led class discussions on possible essay questions to review for the test
- 22 **Tour to the Bargello (Competition panels, Donatello's *David*, Michelangelo's *Bacchus*)**
- 23 Exam with same format of first test.

Part 3 – New Developments in Italy and Renaissance in Germany, France, and Netherlands-

27 Correggio (Proto Baroque)

28 Parmigianino and Giulio Romano (Mannerist)

29 **Tour to Palazzo Vecchio and Piazza Signoria**

March

1 High Renaissance in Venice and the Mainland: Giorgione and Titian, chapter 19. Entry on Palazzo Vecchio

5 Late Renaissance Venice and the Mainland (Tintoretto, Veronese, Anguissola),

6 Late Renaissance architecture in Venice: Sansovino, Palladio

7 **Opificio or Stone Inlay Museum, Santissima Annunziata**

8 Renaissance in Germany (Grünewald, Dürer, Holbein, Cranach).

12 The Renaissance in France and the Netherlands (Clouet, Lescot, Bruegel), Spain (El Greco)

13 Michelangelo after 1534 *Last Judgment* Sistine Chapel, St. Peter's Capitoline Hill,

14 **Pitti Palace Gallery**

15 Student led discussion on Michelangelo's last Pietàs. Entry on Pitti Palace Gallery

26 Mannerist sculpture in Florence for Cosimo I: Cellini, Giambologna,

27 Mannerist sculpture in Florence for Cosimo I: Bandinelli, Ammannati, Cioli

28 **Boboli Gardens/Silverworks Museum depending on the weather**

29 Mannerist painting in Florence and elsewhere: Bronzino, Arcimboldo and Lavinia Fontana

April

2 Late 16th century architecture: Ammannati, Vasari, Buontalenti

3 Late 16th century architecture Vignola, della Porta. Students will choose the pieces they want to present for the last field trip to Santissima Annunziata.

4 **Silverworks Museum**

5 Field trip to the Santissima Annunziata with students as presenters

10 Student-led class discussions on possible essay questions to review for the test

11 **Visit to Santa Croce leather school**

12 **Final paper due.** Each student will present his/her topic to his/her classmates.

Final Project

A ten page research paper, with a minimum of five sources, is due on **April 12 but should be handed in earlier to be sure it is A/A- material.** A two point penalty will be given for each day of delayed consignment.

Students are free to choose any topic they want from a favorite artist to a comparison between an Early Renaissance and a High Renaissance master. The options below are a sample of the endless possibilities available for research. Please ask the professor for approval before starting the project.

1) It can be done on a Renaissance artist not discussed in class such as Benozzo Gozzoli and his frescoes in the Medici Palace Chapel and in San Gimignano.

There are some fine Renaissance artists who were not discussed but whose frescoes can be seen in beautiful cities such as Ferrara (Francesco del Cossa's frescoes in Palazzo Schifanoia, Ferrara) and Orvieto (Luca Signorelli's San Brizio Chapel in the Orvieto Cathedral) that are worth a trip. It is a way of putting your travels to good use.

2) Students can analyze an artist's stylistic development from his early works, the high point of his career, and his late period with illustrations to prove your points or can discuss the works done by various artists for a specific pope.

- 3) It can be done on disguised symbolism and /or the influence of Neoplatonism on Italian and Northern Renaissance artists. A fascinating topic would be comparing Early, High, Late, or Northern Renaissance pieces with the same subject. (David, Adam and Eve, etc.)