

Prof. Victor Coonin  
412 Clough, x3824

Office Hours: MW, 1:45-2:45  
TTH, 2:30-3:30 and by appointment

### **Art 323: Italian Renaissance Art**

Fall 2003

T,Th 1:00-2:30

#### Course Objectives and Description

Students will be introduced to the major artists, movements, and critical issues in Italian Renaissance Art. We will investigate the techniques, styles, contexts, imagery and the ways in which art was produced, displayed, and received. Other topics covered will include the role of the artist and patron in Renaissance Italy. Students will be exposed to current debates, controversies, and methodologies pertinent to art historical study. An important component of the course involves critical responses to actual works of Renaissance art. For this reason, students will be required to make several visits to the Memphis Brooks Museum of Art. Participation in class discussions is expected. Students should have previously completed art 232 though it is not required.

#### Textbooks:

- J. Paoletti and G. Radke, *Art in Renaissance Italy*, 2<sup>nd</sup> ed., 2002.
- G. Vasari, *Lives of the Artists, Vol. I*, trans. G. Bull, reprint, 1988 [this is the edition ordered but you may use any translation of Vasari].
- R. Turner, *Renaissance Florence: The Invention of a New Art*, 1999.
- Supplemental readings to be assigned.

#### Additional Bibliography:

Note that excellent additional bibliography is available in the following text:

- Frederick Hartt and David G. Wilkins, *History of Italian Renaissance Art: Painting, Sculpture, Architecture*, 5<sup>th</sup> edition, New York, 2003.

For writing about art please consult:

- Sylvan Barnet, *A Short Guide to Writing About Art*, 7th Edition, 2002.

#### Grading:

- Two Exams (25% each, 50% total)
- Museum Presentation and Write-Up (25%)
- Research Paper (25%)

Further instructions on assignments will be provided.

Note that all exams and assignments are to be completed in accordance with the honor code regulations followed at Rhodes. Also note that The Brooks Museum is located in Overton Park. Though it is close enough to walk, it is safer to travel by car. Students who chose to walk should do so only in groups.

## Schedule of Classes, T Th 1:00-2:30

<u>Dates</u>	<u>Lecture Topics</u>
<b>The Rebirth of the Arts in Italy</b>	
Aug 28	Introduction to Italian Renaissance Art
Sept 2	Traditions and Innovations in the Thirteenth Century (P&R: 43-77; Nicola Pisano, Cimabue, Giotto, Arnolfo di Cambio)
4	Giotto, His Legacy, and the Black Death (P&R: 79-110 & 139-160; Giotto, Duccio, Simone Martini, Lorenzetti, Andrea da Firenze, Orcagna, Gaddi, Cennini)
9	Medieval Painting Techniques (Museum Visit--Meet in front of Brooks Museum by 1:15; Read P&R: 31)
<b>Fashioning Images in Florence: The Early Fifteenth Century</b>	
11	Public Sculpture and Artistic Competition (P&R: 192-202; Ghiberti, Brunelleschi, Donatello, Nanni di Banco)
16	Architecture and Interiors (P&R: 202-213; Brunelleschi, Michelozzo, Fra Angelico)
18	Perspective and a New Way of Looking at Art (P&R: 214-219; Masaccio, Masolino, Uccello) Intro to Romanino Symposium
<b>*19-20</b>	<b>*Romanino Symposium at the Brooks Museum*</b> 7 pm Friday: Keynote Lecture 1-4 pm Saturday: Symposium Attendance is Required
<b>Elaborating Traditions in Florence</b>	
23	The Pursuit of Perfection (P&R: 229-253; <b>Alberti, Ghiberti, Donatello</b> )
25	Artistic Crosscurrents and the Great Workshops (Begin Reading Turner; Pollaiuolo, Lippi, Desiderio, Rossellino, Verrocchio, Ghirlandaio)

		<b>The Golden Age of Florence Under Lorenzo the Magnificent</b>
	30	Humanism and the Arts (309-320; <b>Botticelli</b> )
Oct	2	Discussion of Turner
	7	<b>First Exam</b>
		<b>Venice: The Most Serene Republic</b>
	9	The City as a Work of Art (P&R: 47-50, 129-139, 264-273, 298-308; Bellini)
	14	Affirmations of Past and Present
		<b>Other Centers: The Italian Renaissance Courts</b>
	16	Urbino, Mantua, Ferrara, Rimini (P&R: 279-298; Piero della Francesca, Mantegna)
		<b>Fall Recess</b>
		<b>Universal Genius</b>
	21	The Genius of Leonardo da Vinci (P&R: 310-314, 336-345; Read Vasari, Life of Leonardo da Vinci)
	23	The Divine Michelangelo (P&R: 319-320, 347-356; Read Vasari, Life of Michelangelo)
	28	Conflict and Rivalry: Leonardo versus Michelangelo (P&R: 351-352, Handout on the Paragone)
		<b>High Renaissance and “Mannerism”</b>
	30	The Rome of Julius II (P&R: 356-375; Raphael, Bramante, Michelangelo)
Nov	4	Granducal Florence (P&R: 375-383, 429-439; Rosso Fiorentino, Sarto, Pontormo, Bandinelli, Bronzino, Vasari, Cellini, Giambologna)
	6	Variety and Innovation across Italy (P&R: 396-406; Giulio Romano, Coreggio, Parmigianino) <b>Research papers due.</b>

## **Venice: Vision and Monumentality in the Sixteenth Century**

Nov	11	Venice and the Veneto (P&R: 383-396, 409-429, 451-455; Giorgione, Titian, Sansovino, Veronese, Tintoretto, Palladio)
	13	Towards New Beginnings (Caravaggio, Carracci) Note: There is also a lecture this evening by John Clarke at 7 p.m. in Hardie Auditorium
	18	<b>Second Exam</b>
	20	Museum Presentations
	25	Museum Presentations

### **Thanksgiving Recess**

Dec	2	Museum Presentations
	4	Museum Presentations
	9	Museum Presentations

Research Papers may be turned in at any time during the semester but no later than November 6th.

Students are responsible for reading the chapters in Paoletti and Radke (P&R) that correspond to the artists and themes discussed in class. Most major artists are listed on the syllabus to help ease their identification but students are also responsible for any other artists and the many unattributed works that will be discussed in class.

## **Notes on Assignments**

### **Class Presentation:**

Each student will choose an Italian Renaissance painting or sculpture from the Memphis Brooks Museum of Art that will serve as the basis for a class presentation and subsequent write-up. The presentation should be clearly organized and students should be prepared to respond to questions. The following guideline will help your preparation.

1-- Describe the **Salient Characteristics** of the work-- its medium, formal elements, subject, etc. Discuss the architectonics-- is it an independent piece? A fragment? One of a series? Where and how would it have been seen?

2-- Establish the **Historical Context** of your piece. What other familiar works are related to it? What are the recognizable influences? Which artists are working in a similar style or with related subject matter? How is your work indicative of the period in which it was produced? Is it typical or anomalous? Where might your work fall within the textbook and what would its inclusion contribute to our understanding of Italian Renaissance Art?

3—**Interpretation and Investigation**-- What are the meanings the work? How does one “read” the work in the context in which it was produced as well as today? What does the work teach us? What are some specific areas that remain enigmatic and could be investigated? What other aspects might be investigated to better illuminate the work?

Presentations should last a minimum of 10-15 minutes; there is no maximum limit as long as the presentation remains focused and relevant. Those listening are expected to respond to the presentations and raise questions. Individual presentation dates will be assigned.

### **Write-Up**

The write-up will be due within a week after the class presentation. It should include the information presented in class as well as responses to issues raised by students or the instructor. The write-up must also contain a bibliography of relevant sources and footnotes (or endnotes) when appropriate. You may think of this as a final exam of sorts that should synthesize ideas gleaned over the course of the semester and applied to the study of a specific work of art. There is no page limit.

For help writing about art please consult Sylvan Barnet, *A Short Guide to Writing About Art*, 7th Edition, 2002.

## **Paper Assignment:**

The paper assignment is intended to be an experience through which students learn various methods of art historical research and through which students may make an original contribution to the discussion of Italian Renaissance Art. A topic should be chosen that is of interest to the individual student. Generally ideas will emerge naturally from class discussions. Topics must be approved by the instructor.

### **Format:**

Papers must be 8-10 typed double-spaced pages and follow MLA guidelines.

This is a formal assignment and the paper must be presented in a professional manner.

This means that grammar, spelling, punctuation, and organization will affect your grade.

The paper must be properly noted, contain a bibliography, and include reproductions of any important images discussed.

For help writing about art please consult Sylvan Barnet, *A Short Guide to Writing About Art*, 7th Edition, 2002.

### **Due date is Thursday, November 6<sup>th</sup>.**

I will accept papers before this date but not after. I am also happy to go over rough drafts with any students who so wish.