

Rhodes College Digital Archives - DLynx

ART 323-01, Italian Renaissance Art, Fall 2005

Item Type	Syllabus
Authors	Coonin, Victor
Publisher	Memphis, Tenn. : Rhodes College
Rights	Rhodes College owns the rights to the archival digital images in this repository. Images are made available for educational use only and may not be used for any non-educational or commercial purpose. Approved educational uses include private research and scholarship, teaching, and student projects. Original copies of the minutes are stored in the College
Download date	2026-03-12 14:24:09
Link to Item	http://hdl.handle.net/10267/853

Prof. Victor Coonin
412 Clough, x3824
coonin@rhodes.edu

Office Hours: MWF 2-3
and by appointment

Art 323: Italian Renaissance Art

Fall 2005
T,Th 2:00-3:15

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 critically 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:

Required (latest editions recommended and ordered)

- Richard N. Turner, *Renaissance Florence: The Invention of a New Art*
- Loren Partridge, *The Art of Renaissance Rome 1400-1600*
- Patricia Fortini Brown, *Art and Life in Renaissance Venice*
- Alison Cole, *Virtue and Magnificence: The Art of Italian Renaissance Courts*

Optional

- Frederick Hartt, *History of Italian Renaissance Art*, ed. David G. Wilkins (Any edition)

Grading:

- Three Exams (25% each, 75% total)
- Museum Presentation and Write-Up (25%)
- Class attendance and participation: I expect all students to participate fully in class discussions, especially on days during which we discuss readings. Students who are unprepared will be considered absent. More than 3 class absences will result in a lowering of the final course grade.

Further instructions on assignments will be provided.

Important Notices

- All exams and assignments are to be completed in accordance with the honor code regulations followed at Rhodes.
- The Memphis 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.

If you need to arrange a ride to class please contact me at least a day beforehand.

- Possible Objectionable Material: This class includes images and content that involve issues of nudity, sexuality, violence, race and other themes that may be emotionally or politically challenging or even offensive to some viewers. If you are unwilling or unable to examine and discuss such works in an academic context then you should reconsider enrollment in this course.
- Certain class assignments (such as the museum assignment) may require off-campus activities and therefore a waiver should be signed by each student. Students unable to leave campus must request accommodation by the end of the second week of class.

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

<u>Dates</u>	<u>Lecture Topics</u>
	The Rebirth of the Arts in Italy
Aug 25	Introduction to Italian Renaissance Art
30	Giotto and his legacy (Cimabue, Giotto, Duccio)
Sept 1	Class will be rescheduled Begin reading Turner
	Renaissance Florence: The Invention of a New Art
6	Public art and Artistic Competition (Ghiberti, Brunelleschi, Donatello, Nanni di Banco)
8	Early Italian Painting Techniques (Class will meet at the Memphis Brooks Museum of Art)
13	Perspective and a New Way of Looking at Art (Brunelleschi, Alberti)
15	Humanism and the Arts (Botticelli)
20	The Golden Age (Leonardo da Vinci, Michelangelo)
22	Discussion of Turner and “Living with Art”
27	First Exam
	Renaissance Rome
29	The Rome of Julius II (Bramante, Raphael, Michelangelo)
Oct 4	Innovation and Eccentricities
6	The Late Michelangelo
11	Discussion of Partridge

13 **Exam 2**
(There will be a take-home option due to the Yom Kippur Holiday)

Fall Recess

Venice: The Most Serene City

20 Venice: The City as a Work of Art

25 Color and Light
(Bellini, Giorgione, Sansovino)

27 The Prince of Painters and the God of Architecture
(Titian, Palladio, Veronese, Tintoretto)

Nov 1 Discussion of Brown

The Italian Renaissance Courts

3 Ideal Cities
(Urbino, Mantua, Ferrara, Rimini)

8 Variety and Innovation across Italy
("Mannerism," Giulio Romano, Coreggio, Parmigianino,
Giambologna)

10 Discussion of Cole and "Towards New Beginnings"
(Caravaggio, Carracci)

15 **Exam 3**

Nov 17 Museum Presentations

22 Museum Presentations

Thanksgiving Recess

29 Museum Presentations

Dec 1 Museum Presentations

6 Museum Presentations

Note that attendance is expected at all museum presentations and absences will be penalized.

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 normally be due **one week** after the class presentation. Those who present early will have more time for the write-up. Those who present late will have less time for the write-up but more time to prepare. The last day to turn in a paper will be **December 8th**.

The write-up 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 strict page limit but papers under 10 pages usually lack critical information or analysis.

For help writing about art please consult Sylvan Barnet, *A Short Guide to Writing About Art* (latest edition).

Due Date: One week day after your presentation. The last day to turn in a paper is December 8th.