

ARTH 342
High Renaissance Art in Italy

Fall 2011

Tuesday and Thursday, 10:30-11:45 am Enterprise 174

Prof. Angela Ho

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Office Hours: Tuesday 12-1:30, Wednesday 10-12, and by appointment

Office: Robinson B334

Description

This course explores Italian art from circa 1480 to 1570, the period traditionally known as the 'High Renaissance.' We will follow the careers of major masters like Botticelli, Leonardo, Raphael, Titian, Michelangelo, and their less well-known but equally interesting contemporaries. We will also explore the urban centers—Venice, Florence, Rome, and others—where these masters produced their works in response to the demands of patrons and institutions. We will study key works of art, sites of production, techniques, patrons, practitioners, and publics. Transformations in artistic practices and representational forms will be related to specific social, political, economic, and cultural conditions.

ARTH 342 fulfills the University General Education requirement.

Textbook and readings

1. Please purchase the following textbook:

John T. Paoletti and Gary M. Radke, *Art in Renaissance Italy*, 4th ed. (Upper Saddle River, N.J.: Prentice Hall/Abrams, 2011.)

Please note that this is the fourth edition. The textbook provides a good overview, as well as color reproductions of many of the art works discussed in this course.

2. I have also selected a number of short texts that go into greater detail on particular artists or provide examples of particular methods and viewpoints in art history. These include both primary and secondary sources, and will be available on Blackboard. We will discuss these texts in class, so please complete the readings assigned for the specific day before coming to class.

Tech requirements and policy

All students must activate their e-mail accounts on campus. I will ONLY use your GMU email addresses. If you prefer to use a commercial account, you must activate the forwarder on your GMU account. Readings, course updates, information on assignments and examinations will be available on Blackboard.

Please be respectful of your peers and your instructor when using electronic devices.

- Cell phones must be put on silent.
- Do not engage in activities that are unrelated to class. Such disruptions show a lack of professionalism and may affect your participation grade.

Course Objectives

In this course, students will:

- Learn to situate works of art within the historical context of sixteenth-century Italy;
- Acquire and develop the skills of visual analysis and interpretation;
- Learn to read primary and secondary sources critically;
- Learn the basics of art historical research and to present observations and arguments in academic writing.

Course Requirements

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|------------------------------|-----|
| Attendance and Participation | 5% |
| Test 1 | 10% |
| Test 2 | 20% |
| Paper 1 (primary source) | 15% |
| Paper 2 (museum/research) | 25% |
| Final exam | 25% |

PLEASE NOTE: Students must complete *all* graded assignments and other requirements listed on the syllabus. Even if your overall average without one of these elements is sufficient for a passing grade, you cannot pass the class without completing all requirements.

Attendance and participation

It is important that you attend class regularly and on time. Reading the textbook is NOT a substitute for coming to lectures, because in lectures I will synthesize and present information from various sources, and I will often use monuments to explore specific themes. Your starting attendance/participation grade (i.e., you attend all lectures) will be a B. Active, informed participation in discussion will improve that grade. Conversely, more than two unexcused absences, chronic late attendance, or disruptive behavior will negatively affect your grade. If you are unable to attend class because of medical or family emergency, please provide me with documentation as soon as possible.

Tests and Final exam

There will be 2 tests and a final exam. You will be evaluated on your ability to identify and discuss major monuments, as well as your grasp on the themes introduced in lectures and readings in short essay questions.

NB: THERE WILL BE NO MAKE-UP TESTS OR EXAMS WITHOUT WRITTEN DOCUMENTATION OF ILLNESS, FAMILY EMERGENCIES, ETC. Please notify me as soon as possible if you have problems.

Papers

There are two paper assignments for this course. The first consists of a critical reading of a passage from Giorgio Vasari's *Lives of the Artists*, a major primary source on the Renaissance. The second paper involves the analyses of works of art on view at the National Gallery of Art in Washington DC. For this longer paper you will also do some historical research in order to contextualize the work. Detailed instructions will be provided later in the semester.

NB: In the interest of fairness, papers **MUST** be submitted on time to receive full credit. Hard copies of papers are due in class on the specified dates. Students will incur a half-letter grade penalty per day for late papers. In cases of medical or other serious problems, please document them and let me know as soon as possible.

Grading scale

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|----|---------|----|---------|
| A+ | 98-100 | C+ | 77-79.5 |
| A | 93-97.5 | C | 73-76.5 |
| A- | 90-92.5 | C- | 70-72.5 |
| B+ | 87-89.5 | D | 60-69.5 |
| B | 83-86.5 | F | < 60 |
| B- | 80-82.5 | | |

Visit to the National Gallery of Art

The class will visit the National Gallery of Art in Washington D.C. I will provide more information on the trip later in the semester.

English as a second language

If English is not your first language, feel free to discuss with me any concerns you have about the writing assignments. Please, however, give me plenty of notice (at least a week) before the paper is due. You may also consider consulting the Writing Center.

Standards of Academic integrity

Strict adherence to the Honor Code as defined in the undergraduate catalogue is expected. Plagiarism, cheating on examinations, and all other instances of academic dishonesty will be reported to the Honor Committee, and may result in a failing grade for the course. Please consult the Office for Academic Integrity for a full description of the code and the honor committee process.

Add-drop deadlines

Please note the following add-drop deadlines:

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|--------------------|---|
| September 6, 2011 | Last day to add a class |
| | Last day to drop a class with no tuition penalty |
| September 19, 2011 | Last day to drop a class with 33% tuition penalty |
| September 30, 2011 | Final drop deadline with 67% tuition penalty |

Students with disabilities

Any student who feels s/he may need an accommodation based on the impact of a disability should see me and contact the Office for Disability Services (ODS) at 993-2474, <http://ods.gmu.edu>. All academic accommodations must be arranged through the ODS. If you qualify for accommodation, the ODS staff will give you a form detailing appropriate accommodations for your instructor. Please note that this form must be provided to me at least two weeks before the first test.

Tentative Schedule

Week 1

Aug 30 Introduction
 Sep 1 Florence in the Age of Lorenzo de' Medici

Readings:

Paoletti and Radke: 12-45; 268-79.

Anne D'Alleva, "Formal Analysis" and "Contextual Analysis," from *Look! Fundamentals of Art History*, 2nd ed. (Upper Saddle River, NJ: Prentice Hall, 2006), 27-68.

Week 2

Sep 6 The Cultural Politics of Classical Revival: Botticelli's Mythological Paintings
 Sep 8 Classical Revival and Court Culture: Mantua

Readings:

Paoletti and Radke: 279-82; 354-59.

Alison Cole, *Virtue and Magnificence: Art of the Italian Renaissance Courts* (New York: Abrams, 1995), 7-14.

Week 3

Sep 13 Gender and Court Patronage
 Discussion: San Juan reading
 Sep 15 Leonardo da Vinci: Status of the Artist
 Discussion: Vasari reading

Readings:

Paoletti and Radke: 359-61; 270-72; 276-77.

Rose Marie San Juan, "The Court Lady's Dilemma: Isabella d'Este and Art Collecting in the Renaissance," *Oxford Art Journal* 14 (1991) pp. 67-78.

Giorgio Vasari, "Life of Leonardo da Vinci," from his *Lives of the Artists* (London and New York: Penguin, 1987), .

Week 4

Sep 20 Leonardo in Milan; review for test 1
 Sep 22 **Test 1** (30 minutes); Michelangelo's Early Career in Florence and Rome

Readings:

Paoletti and Radke: 371-75; 310.

Week 5

Sep 27 Florentine Republic: Art and Politics
 Sep 29 Rome and the Papacy of Julius II

Readings:

Paoletti and Radke: 386-92; 396-98.

Loren Partridge, *The Art of Renaissance Rome 1400-1600* (New York: Abrams, 1996), 9-17.

Week 6

Oct 4 Julius II: Papal Tomb and The Sistine Chapel Ceiling

Oct 6 Raphael's Papal Commissions

Discussion: Hall reading

Readings:

Paoletti and Radke: 398-417.

Marcia Hall, "Introduction," in *Raphael's School of Athens*, ed. Marcia Hall (Cambridge: Cambridge University Press, 1997).

Week 7

Oct 11 *No class: Columbus Day recess*

Oct 13 Mannerism: Transforming the Classical Tradition

Paper 1 (Vasari) due

Readings:

Paoletti and Radke: 424-33; 444-57.

Week 8

Oct 18 Michelangelo and the Courtly *maniera* in Ducal Florence

Oct 20 Talking Statues

Readings:

Paoletti and Radke: 433-38; 517-19; 524-30.

John Shearman, "A More Engaged Spectator," in *Only Connect.... Art and The Spectator in the Italian Renaissance* (Princeton: Princeton University Press, 1992), 44-58.

Benvenuto Cellini, *Autobiography* (Garden City: Double Day, 1975), 429-49; 465-74.

Week 9

Oct 25 Venice at the Turn of the 16th Century

Oct 27 Venice: Religious and Civic Commissions

Readings:

Paoletti and Radke: 322-27; 451; 455-60; 475-79.

David Rosand, *Painting in Cinquecento Venice: Titian, Veronese, Tintoretto* 2nd ed. (New Haven: Yale University Press, 1997), 1-10.

Week 10

Nov 1 Venetian Painting: Visual Poetry; review for test 2

Nov 3 **Test 2**

Week 11

Nov 8 Venetian painting: *colorito* vs. *disegno*

Discussion: Rosand reading

Nov 10 Architecture in Venice and the Veneto

Readings:

Paoletti and Radke: 452-55; 466-68; 480-85.

David Rosand, *Painting in Cinquecento Venice: Titian, Veronese, Tintoretto* 2nd ed. (New Haven: Yale University Press, 1997), 10-25.

Week 12

Nov 15 Princely Patrons in Sixteenth-century Italy

Nov 17 International Patrons: Spain and France

Readings:

Paoletti and Radke: 439-42; 461-71.

Week 13

Nov 22 Women and the Visual Arts

Research paper due

Nov 24 *No class: Thanksgiving*

Readings:

Paoletti and Radke: 511-13.

Whitney Chadwick, *Women, Art, and Society*, 4th ed. (London: Thames & Hudson, 2007), 66-86.

Week 14

Nov 29 Portraiture

Dec 1 Print Culture

Readings:

Paoletti and Radke: 517-19; 35 (illustrations on 36-37)

Charles Harrison, "The Printed Picture in the Renaissance," in *Making Renaissance Art*, ed. Kim Woods (New Haven and London: Yale University Press, 2007), 211-47.

Week 15

Dec 6 Catholic Reform

Dec 8 Conclusions and Review

Readings:

Paoletti and Radke: 501-5; 531-37.

Week 16

Dec 13 **Final examination**