



ART 404

ARTE RINASCIMENTALE – Italian High Renaissance Art

ARTE ITALIANA DEL SECONDO RINASCIMENTO

Spring Semester 2018

Corso in lingua italiana

Orario delle lezioni: giovedì ore 9,30 – 12,15

Insegnante: Prof. Giovanna Giusti

Ricevimento degli studenti: giovedì: 9 – 9:30 ; 12:30 -13:00. Su appuntamento.

giovannagiusti2@gmail.com

DESCRIZIONE DEL CORSO:

Il corso comprende lezioni in classe con diapositive e visite in alcuni musei della città.

Sono anche richieste visite a musei e monumenti da fare per proprio conto.

Verrà illustrata una sintesi del panorama dell'arte italiana del **secondo Rinascimento** tra la fine del XV secolo e l'inizio del XVI, privilegiando la produzione artistica fiorentina, perché a Firenze, grazie a un favorevole fermento culturale, si sono sviluppati gli studi della prospettiva e dell'anatomia. La nuova era culturale è caratterizzata ora dall'espressione dell'artista genio, dall'indagine scientifica della natura e dalla rappresentazione dell'animo umano.

Questo nuovo modo di "fare arte" verrà approfondito attraverso lo studio specifico dei maggiori artisti di questo periodo: **Leonardo da Vinci, Michelangelo Buonarroti, Raffaello Sanzio.**

Ognuno di essi, in modo diverso, segna l'evoluzione della figura dell'artista, non più artigiano, ma intellettuale egli stesso, come il suo committente o protettore, col quale si confronta alla pari.

Il Corso intende approfondire a cosa è dovuto il carattere di originalità assoluta che distingue ognuno di questi grandi artisti ma anche **come la loro genialità è stata ed è riconosciuta da molti artisti contemporanei.**

Sono richieste letture da:

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

Sono suggerite letture da:

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

Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors and Architects, 1568*,George Bull trans.,Penguin,1965 (in particolare le vite di **Leonardo, Michelangelo, Raffaello**).

James Hall, *Dictionary of subjects and Symbols in Art*, revised ed. Kenneth Clark, introd. Icon ed. Harper and Row 1979.

Una bibliografia più specifica sui singoli artisti è reperibile nei testi sopra citati o può essere richiesta all'insegnante.

ESAMI: (in lingua inglese)

Mid term: sarà un esame scritto. Allo studente verrà richiesto di identificare e discutere **cinque** immagini di opere tra quelle presentate in classe e illustrate nel libro di testo, o simili. In **un'ora** complessiva lo studente dovrà essere in grado di indicare per scritto il **nome dell'autore, il titolo dell'opera, la data, la tecnica**, riassumendo in un **breve commento di 2/3 paragrafi** le principali caratteristiche dell'opera e dell'artista.

Final Exam: sarà ancora un esame scritto e comprensivo di tutto il programma. Oltre a **cinque** opere da identificare e commentare con lo stesso sistema del mid-term, lo studente deve presentare **lo stesso giorno dell'esame finale il TERM PAPER:**

5 pagine dattiloscritte, con l'aggiunta di note, illustrazioni e bibliografia consultata, in inglese, scegliendo tra uno dei seguenti argomenti:

1. **Lo stesso soggetto (per es.: *Madonna col Bambino, Adorazione dei Magi, Allegoria, Annunciazione* o altro) confrontato nelle opere degli artisti trattati durante il Corso (compresa l'arte contemporanea).**
2. **Il ritratto. Evoluzione di immagine e tecnica nel confronto di ritratti dipinti dagli artisti trattati durante il Corso (compresa l'arte contemporanea).**
3. **Progettazione di un itinerario personalizzato delle opere conservate a Firenze (chiese, musei, palazzi, piazze ecc.) di uno degli artisti studiati nel Corso, proponendo un confronto tra l'artista scelto ed un artista contemporaneo.**

Valutazione:

Secondo il sistema americano da A a F

Vengono considerati: **midterm 30%, term paper 30%, final exam 30%, attenzione e partecipazione alle lezioni 10%.**

ATTENDANCE POLICY: 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.

Visite:

Le visite sono considerate parte molto importante per questo programma, anche per il particolare privilegio di esaminare dal vero a Firenze opere tra le più importanti degli artisti trattati. Nel programma sono previste visite alla Galleria degli Uffizi, a Casa Buonarroti e alla Galleria Palatina.

Si raccomanda di effettuare per conto proprio le visite a:

Galleria dell'Accademia (David, Prigioni e Pietà di Michelangelo), al Museo del Bargello (Bacco, David/Apollo, Bruto, Tondo Pitti), al Museo dell'Opera del Duomo (Pietà), alle Cappelle Medicee

COSTO INDICATIVO DELLE VISITE OBBLIGATORIE: Sarà comunicato

ART 404

ITALIAN HIGH RENAISSANCE ART

Spring Semester 2018

Course taught in Italian

Class meeting time: Thursday from 9,30 to 12,15

Instructor: Prof. Giovanna Giusti

Office hours: thursday. 9 – 9:30 ; 12:30 -13:00. On request by appointment

Giovannagiusti2@gmail.com

COURSE DESCRIPTION:

The course comprises lectures in class with slides as well as visits to some city museums. Independent visits to museums and monuments are also requested in order to compliment information discussed in class.

A summary of the **Italian art scene of the second Renaissance - between the end of the fifteenth century and the beginning of the sixteenth** - will be illustrated, favouring Florentine artistic production, because in Florence, thanks to a favorable cultural ferment, flourished the studies of perspective and anatomy.

The new cultural age is now characterised by the expression of the artist Genius, by the scientific inquiry of nature and by the representation of the human soul.

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

Each of them, in a different way, marks the evolution of the definition of 'Artist', not merely a craftsman anymore, but intellectual himself, like his purchaser or protector, with which he sees himself equal.

This course intends to broaden what had to have been the original absolute character that distinguishes each of these great artists **but also how their brilliance has been and is recognized by many contemporary 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)
Giorgio 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 requested to identify and discuss **five** images of works from those presented in class and illustrated in Hartt, or similar. In **an hour** students will have to be able to indicate the **name of the artist, title of the work, date, and technique**, summarizing in a **brief 2/3 paragraph discussion** of the principle characteristics of both the work and artist.

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

1. **The same subject** (i.e. Madonna with Child, Adoration of the Magi, Allegory, Annunciation or another) compared with works of some artists discussed during the course, **(including contemporary art)**.
2. **The portrait. The evolution of image and technique** compared with works of some artists discussed during the course, , **(including contemporary art)**.
3. **The project of a personal itinerary about the works. preserved in Florence (inside Museums, Churches or in open spaces etc.) of one of the artists discussed during the course, proposing a confrontation between the selected artist and a contemporary artist.**

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%**.

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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.

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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 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), to the Medici Chapels **are recommended** in order to effectively fuse all the information together.

APPROXIMATE COST OF THE mandatory SITE VISITS: Will be announced

Attendance Policy 2017-2018 (for classes that meet once a week for 3 hours)

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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 **five** 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 could result in 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 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.

LEZIONI / CLASS CALENDAR FOR ART 404:

1. **Giovedì/Thursday 1 marzo/march: Aula Magna, 9,30 – 12,15**
Presentazione del Corso. Il passaggio dal primo al secondo Rinascimento. Verrocchio e il giovane Leonardo./ *Presentation of the Course. The passage from the first to the second Renaissance. Verrocchio and the young Leonardo* **MEET IN AULA 1 TODAY.**
 2. **Giovedì/Thursday 8 marzo/march: Aula Magna, 9,30 – 12,15:** Molteplice genialità di Leonardo/ *The genius Leonardo.* Gli artisti contemporanei che si sono ispirati a Leonardo
Contemporary artists who were inspired by Leonardo.
 3. ***NOTE: ON THURS. MARCH 15 NO CLASS, DUE TO NAPLE FIELD TRIP.***
Assignments for Field Trip will be announced.
 4. **Giovedì/Thursday 22 marzo/march: 9,00 – 12,15: VISIT THE UFFIZI GALLERY**
Meeting: Via della Ninna n. 5 . Cost of the visit will be announced
 5. **Giovedì/Thursday 29 marzo/march: 9,30– 12,15: Aula Magna 9,30 – 12,15: Michelangelo a Firenze/ Michelangelo in Florence**
- SPRING BREAK: Mar 30 (Fri) – Apr 8 (Sun)**
6. **Giovedì/Thursday 12 aprile/april: Aula Magna, ore 9,30 – 12,15: Michelangelo scultore e pittore/Michelangelo painter and sculptor.** Gli artisti contemporanei che si sono ispirati a Michelangelo / *Contemporary artists who were inspired by Michelangelo.*
 7. **Venerdì/Friday 13 aprile/april: Make-up class, 12:30 – 14:45 (for class cancelled on Thursday, 3 maggio/may)** Visit Casa Buonarroti (Via Ghibellina, n. 57): **[Cost of the visit: 4,50 euros].**
 8. **Giovedì/Thursday 19 aprile/april: Aula Magna 9,30 – 12,15: MID TERM EXAMINATION**
 9. **Giovedì/Thursday 26 aprile/april: Aula Magna, ore 9,30 – 12,15: Raffaello a Firenze/Raffaello in Florence**
 10. **Giovedì / Thursday 3 maggio/may: NO CLASS TODAY. MAKE-UP WAS ON APRIL 13.**
 11. **Giovedì/Thursday 10 maggio/may: ore 9,30 – 12,15 REVIEWS. PREVIOUS CSU YEAR END YEAR**
 12. **Giovedì/Thursday 17 maggio/may: ore 9,00 – 12,15: VISIT THE UFFIZI and THE PALATINA GALLERY** per vedere le opere di Raffaello/Visit the Uffizi and the Galleria Palatina to see the Raffaello portraits, Meeting: Via della Ninna n. 5 . **Cost of the visit will be announced**
 13. **Giovedì/Thursday 24 maggio/may: 9,30 – ore 9,30 – 12,15: Aula Magna, Raffaello a Roma/Raffaello in Rome.** Gli artisti contemporanei che si sono ispirati a Raffaello./ *Contemporary artists who were inspired by Raphael.*
 14. **31 maggio/may: FINAL EXAM (day and time to be announced)**