

Renaissance Art History in Florence

Johns Hopkins Intersession Abroad

5 – 26 January 2019

Director/Instructor: Antongiulio Sorgini (asorgin1@jhu.edu)

Instructor/Teaching Assistant: Amy Miranda (amy.miranda@jhu.edu)

Course description: This course is intended to introduce students to the historical period known as the Italian Renaissance. To do so, the course will consider architecture, painting, and sculpture produced in Florence and elsewhere in Central Italy over roughly three centuries (1280-1550), laying special emphasis on the first-hand examination of buildings, public spaces, and objects contained in churches and museums. The course will consist of intensive daily lectures for which students will prepare from readings drawn from primary sources as well as scholarly analyses demonstrating a range of interpretative methods. Though the primary aim of this course is to situate works of art within the historical conditions of their production and reception, it also considers historiographic factors that have contributed to, and in some cases obscured, how Renaissance art is perceived.

Readings: The textbook, available in softcover and electronic copies, is Stephen J. Campbell and Michael W. Cole, *Italian Renaissance Art*, 1st ed. (New York: Thames & Hudson, 2011). Students should be sure to order this prior to departure.

Additional readings will be made available electronically, either through Blackboard or Dropbox.

Please note that daily class meetings will include questions and discussion concerning the assigned readings. Students' participation will be evaluated on their demonstration of having carefully read and considered the reading assignments.

Writing assignments: Throughout the intersession, students will be responsible for short journal assignments (approximately five) to be completed while observing particular works of art and architecture. Students will also complete two short papers: the first (3 pages) will involve the visual analysis of an object seen first-hand that has not been considered during a class meeting; the second (6-8 pages) will require students to develop a tour of Florentine objects and monument developed around a theme of the student's choosing. Further instructions on all assignments will be distributed in due course.

Office hours: By appointment

Evaluation:

Class participation: 25%

Journal assignments: 20%

First paper: 20%

Second paper: 35%

DRAFT SYLLABUS (11/5/18) – SUBJECT TO CHANGE

Academic Ethics and Integrity: Plagiarism—passing off someone else’s work as your own—is strictly forbidden. All instances of suspected plagiarism will be reported to the Undergraduate Academic Ethics Board, through the Office of the Dean of Student Life; students found to have violated the university’s academic honesty code will automatically fail the class. Students should be sure to familiarize themselves with JHU’s academic honesty code: <http://e-catalog.jhu.edu/undergrad-students/student-life-policies/>

Academic Accommodation: Students with any disability that impacts their work should contact Student Disability Services in order to obtain an accommodation letter. Student Disability Services can be found at 385 Garland Hall, (410) 516-4720, studentdisabilityservices@jhu.edu. Please bring any accommodations to the instructors’ attention as soon as possible.

Note on course content: Renaissance art often features images of overt violence (including sexual violence) and can occasionally represent ideas that are, by modern standards, repugnant—racism and misogyny, for example. Please be aware that such topics will sometimes come up in discussion over the course of the intersession. Students who wish to discuss this aspect of the course in further detail are encouraged to reach out to the instructors.

Course Schedule (subject to change)

Saturday, 5 January – Evening departure from Dulles airport

Sunday, 6 January – Morning arrival in Florence

Monday, 7 January – Florence: The “Birthplace” of the Renaissance

Baptistery; Duomo di Santa Maria del Fiore; Museo dell’ Opera del Duomo

- Campbell & Cole: 53-67, 90-98
- Michael Baxandall, *Painting and Experience in Fifteenth-Century Florence: A Primer in the Social History of Pictorial Style*, 2nd ed. (Oxford: Oxford University Press, 1988), 1-40.
- Amy Bloch, *Lorenzo Ghiberti’s Gates of Paradise: Humanism, History, and Artistic Philosophy in the Italian Renaissance* (New York: Cambridge University Press, 2016), 1-27.

Tuesday, 8 January – Assisi: The Mendicants, Giotto, and the “rebirth” of art

Basilica di San Francesco; Domus Lararium & Domus of Propertius; Santa Maria degli Angeli

- Campbell & Cole: 28-36
- Giorgio Vasari, “The Life of Giotto, Florentine Painter, Sculptor and Architect,” in *The Lives of the Artists*, trans. Julia Conway Bondanella and Peter Bondanella (Oxford: Oxford University Press, 2008), 15-36.
- Donal Cooper and Janet Robson, “A Great Sumptuousness of Paintings’: Frescos and Franciscan Poverty at Assisi in 1288 and 1312,” *Burlington Magazine* 151, no. 1279 (Oct. 2009): 656-662.

Wednesday, 9 January – Florence: Neighborhoods, families, patrons

Santa Croce; Santa Maria del Carmine (Brancacci Chapel); Santa Trinita

- Campbell & Cole: 101-103.
- Aby Warburg, “The Art of Portraiture and the Florentine Bourgeoisie,” in *The Renewal of Pagan Antiquity*, trans. David Britt (Los Angeles: Los Angeles: Getty Research Institute for the History of Art and the Humanities, 1999), 185-204.

Thursday, 10 January – Florence: Public life in Renaissance Florence

San Marco; Sant’Apollonia; Chiostro dello Scalzo; Santissima Annunziata

- Campbell & Cole: 45, 134-140, 396-402
- William Hood, “Fra Angelico at San Marco: Art and Liturgy of the Cloistered Life,” In *Christianity and the Renaissance: Image and Religious Imagination in the Quattrocento* (Syracuse, NY: Syracuse University Press, 1990), 108–31
- Georges Didi-Huberman, “Before the Image, Before Time: The Sovereignty of Anachronism,” trans. Peter Mason, in *Compelling Visuality: The Work of Art in and Out of History*, ed. Claire Farago and Robert Zwijnenberg (Minneapolis: Minnesota University Press, 2003), 31-44.

Friday, 11 January – Florence & Fiesole: Antiquity and the Renaissance

National Archeological Museum; Archeological Area of Fiesole; Museo Civico

- Gilda Bartolini and Piera Bocci Pacini, "The Importance of Etruscan Antiquity in the Tuscan Renaissance," in *The Rediscovery of Antiquity: The Role of the Artist*, ed. Jane Fejfer, Tobias Fischer-Hansen and Annette Rathje (Copenhagen: Museum Tusculanum Press, Univ. of Copenhagen, 2003), 449-479

Saturday, 12 January: No Class

Sunday, 13 January: No Class

Monday, 14 January – Florence: The Medici and their City

Santa Maria Novella; San Lorenzo; Palazzo Medici-Riccardi

- Campbell & Cole: 132-134, 148-150, 291-292, 300-305
- Stephen J. Campbell, "Bronzino's *Martyrdom of St. Lawrence*: Counter Reformation Polemic and Mannerist Counter Aesthetics" *RES* 46: Polemical Objects (2004): 99-121.

Tuesday, 15 January: Florence: Sculpture

Orsanmichele; Museo del Bargello

- Campbell & Cole: 45-47, 64-67, 72-82, 150-152, 246-247, 320-321
- Adrian Randolph, *Engaging Symbols: Gender Politics, and Public Art in Fifteenth-Century Florence* (New Haven and London: Yale University Press, 2002), 138-192.

Wednesday, 16 January – Florence: Italian painting, from Cimabue to Signorelli

Galleria degli Uffizi (part one)

- Campbell & Cole: 140-143, 234-239, 252-255, 456-457
- Charles Dempsey, "Poetry as Painting: The Classical *Materia* of Botticelli's Invention for the *Primavera*," in *The Portrayal of Love: Botticelli's Primavera and Humanist Culture at the Time of Lorenzo the Magnificent* (Princeton: Princeton University Press, 1992), 20-49.

Thursday, 17 January – Florence: Italian painting: Michelangelo to Mannerism

Galleria degli Uffizi (part two); Santa Felicità

FIRST PAPER DUE

- Campbell & Cole, 247-252, 280-283, 329-333, 438-441, 490-491
- John Shearman, *Mannerism* (Harmondsworth: Penguin, 1967), 15-22.
- Leo Steinberg, "Pontormo's Capponi Chapel," *Art Bulletin* 56, no. 3 (1974): 385-399.

Friday, 18 January – Siena: Rivalry and civic identity

Duomo; Museo dell'Opera della Metropolitana; Palazzo Pubblico; Piazza del Campo

- Campbell & Cole: 19-24, 36-40, 50-53, 67-69, 165-170
- James Beck, "Jacopo della Quercia and Donatello: Networking in the Quattrocento," *Source: Notes in the History of Art* 6, no. 4 (Summer 1987): 6-15.

DRAFT SYLLABUS (11/5/18) – SUBJECT TO CHANGE

- Charles Dempsey, "The Importance of Vernacular Style in Renaissance Art: The Invention of Simone Martini's 'Maestà' in the Palazzo Communale in Siena," *Source: Studies in the History of Art* 74, Symposium Papers LI: Dialogues in Art History, from Mesopotamian to Modern: Readings for a New Century (2009): 188-205.

Saturday, 19 January: No class

Sunday, 20 January: No class

Monday, 21 January: No class

Tuesday, 22 January – Florence: Michelangelo

New Sacristy of S. Lorenzo; Galleria dell'Accademia

- Campbell & Cole, 327-329, 447-450.
- Charles Dempsey, "Lorenzo's Ombra," in *Lorenzo il Magnifico e il suo mondo*, ed. G.C. Garfagnini (Florence: Olschki, 1994), 341-55.
- John T Paoletti, "Michelangelo's Masks," *Art Bulletin* 74, no. 3 (1992): 423-440.

Wednesday, 23 January – Orvieto

Duomo; Museo dell'Opera del Duomo; Chiesa di Sant'Agostino

- Campbell & Cole: 305-312
- Sara Nair James, *Signorelli and Fra Angelico at Orvieto: Liturgy, Poetry, and a Vision of the End-time* (Burlington, VT: Ashgate, 2003) pages TBD.

Thursday, 24 January – Florence: Ducal Florence and the *maniera moderna*

Palazzo della Signoria (Palazzo Vecchio); Loggia dei Lanzi; Certosa del Galuzzo

- Campbell & Cole: 24-26, 333-337, 467-470, 479-481, 552, 581-583, 606
- Michael Cole, "Cellini's Blood," *Art Bulletin* 81, no. 2 (1999): 215-235.

Friday, 25 January – Florence: The Medici as collectors

Galleria Palatina in Palazzo Pitti; Boboli Garden

- Campbell & Cole, 421-423.
- Philippe Morel, "Mannerist Grottos in 16th-century Italy," In *Sixteenth-Century Italian Art*, ed. Michael Cole (Malden, MA: Blackwell Publishing, 2006), 115-134.

Saturday, 26 January: Morning departure from Florence

FINAL PAPER DUE after return to Baltimore (date TBD)