

ARH 4312/ARH6916
Late Renaissance Art in Italy/Independent Study in Renaissance and Baroque

University of Florida, College of Fine Arts, School of Art + Art History

Remote

Tuesday, 12:50-2:45 ET

Credit Hours: 3

Dr. Christine Zappella

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Office Hours: remote, by appointment.

Course Web Site: <http://eLearning.ufl.edu>

COURSE DESCRIPTION:

The 1500s in Italy has been talked about as an Age of Discovery, one of exploration, its cultural and artistic output even often cast as the zenith of human civilization. But Italy in the 1500s was arguably a time of great societal crisis, one where republics fell and power finally became consolidated among a few autocratic families. Artists and their patrons not only continued to respond to cultural and religious shifts, they did so with increased technical knowledge and new materials, as well as while unearthing new artistic marvels from the classical world and bringing home ones from far-away, colonized lands. All the while, the shadow Michelangelo, first in Florence and finally Rome, as well as that of Titian in Venice, loomed.

This class is a roughly-chronological survey of the major artistic monuments of this period, beginning with the year 1492 (the voyage of Christopher Columbus and the death of Lorenzo de' Medici in Florence) to the year 1576 (the death of Titian). These monuments will be placed in historical, social, and religious context as well as analyzed in formal, conceptual, and stylistic terms. We will especially focus on the way that art is used to construct historical narratives about societies and people; art will be examined from a variety of rigorous methodological lenses and address contemporary scholarly concerns. Given artistic obsession with it in this period, we will especially concern ourselves with issues surrounding the human body, including: phenomenology and the built environment, religious devotional practice, gender and sexuality, neuroaesthetics and neuroarthistory, and race and ethnicity.

COURSE GOALS:

Upon completion of this course, students will be able to:

- Identify and put into historical, social, and religious context the major monuments, artists, and styles of art produced in Italy from 1492-1576.
- Discuss the basic historical, religious, cultural, and political terrain of Italy during this period.
- Identify ways that technical limitations, capacities, and innovations related to the production of art.
- Read and analyze an academic argument in the field of Art History.
- Write formal analysis of images for the purpose of making an academic argument.

- Use and apply basic as well as subfield-specific art historical vocabulary and concepts to the discussion and analysis of images.
- Compare two or more images in formal as well as historical/ sociocultural terms.
- Analyze images in context for the purpose of understanding how they relate to create narratives about history and identity.
- Understand and compare systems of artistic patronage in the 1500s and discuss the artistic outcomes of Italian participation in global colonialism and trade networks.

GRADE COMPOSITION:

- **Participation (25%)**—class participation is vital to the learning experience. Although the class is large it is not overly so, and students should aim to make a meaningful contribution to class each week either by speaking or by leaving comments in the chat. This means that students should be present and prepared for class.
- **Asynchronous Checks (25%)**—Pre-taped 1-hour lectures will take the place of the shorter Thursday class. Each Tuesday class will begin with an “Asynchronous Check,” a short quiz on the material covered on the pre-taped lecture. Questions may include multiple choice, fill-in, short-answer, or slide IDs.
- **Mid-Term Exam (25%)**—The Mid-Term Exam will consist of a short writing assignment comparing two art objects. Students will choose two prompts from a choice of at least three. **The mid-term exam will take place on Oct. 25.**
- **Final Exam (25%)**—like the Mid-term, the final exam will consist of a short writing assignment comparing specific objects. However, students may choose to develop their own topic in conversation with the instructor. **The final exam will take place on Dec. 6.**
- **GRADUATE STUDENTS: any graduate students taking this course as an independent study should meet with the instructor within the first two weeks of the semester to discuss independent learning goals, appropriate assessments, and a timeline of pacing.**

COURSE DOCUMENTS AND MATERIALS:

All course documents and materials including readings and assignments will be made available digitally on the course website.

COURSE POLICIES:

Attendance and due dates. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policy that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> . Please look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays) that conflict with classes, due dates, or exams. If you do have a conflict, contact Dr. Zappella in advance.

Email. The instructors will contact you through the eLearning system or by emailing your UF address. Please check your account.

Classroom demeanor. This class is held remotely. This poses challenges. Nonetheless, I expect all class community members to attend class from a location free from distractions and to

participate to the best of their ability. I also expect students to stay off of social media or other internet browsing during class.

Accommodation. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://drc.dso.ufl.edu/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to Dr. Zappella when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course evaluations. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Diversity. It is my intent that we explore the content of this course in a way that is respectful of diversity—gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both my responsibility and yours. It is my intent that students from all backgrounds and perspectives be well-served by this course and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. Your suggestions are encouraged and appreciated.

Recordings of lectures and classes. Classes will be recorded (unless otherwise notified for reasons of confidentiality) and posted to the course website. However, these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine,

newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.0403 UF, Academic Affairs, August 5th, 2021, Honor Code and Student Conduct Code.

ACADEMIC HONESTY:

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<https://sccr.dso.ufl.edu/students/student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. *If you have any questions or concerns, please consult with the instructors.*

UF’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. This means that cheating and plagiarism will be penalized, and a report will be filed with the Student Conduct and Conflict Resolution office. For a discussion of how to avoid plagiarism, consult *Misuse of Sources* on the course web site. *If you have any questions, please ask an instructor.* An online plagiarism checker service may be used to screen papers.

Grading Scale:

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
% Equivalent	93+	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	59-

See the following web page for UF policies for assigning grade points:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Please note: A grade of C- (or below) will not count toward major requirements.

Academic Resources:

- **E-learning technical support**, 352-392-4357 (select option 2) or e-mail to Learningsupport@ufl.edu.
- **Career Resource Center**, Reitz Union, 392-1601. Career assistance and counseling. <http://www.crc.ufl.edu/>
- **Library Support**, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.
- **Teaching Center, Broward Hall**, 392-2010 or 392-6420. General study skills and tutoring. <http://teachingcenter.ufl.edu>
- **Writing Studio**, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>

- **On-Line Students Complaints:** <http://www.distance.ufl.edu/student-complaint-process>
- **U Matter, We Care:** If you or a friend is in distress, please contact umatter@ufl.edu or (352) 392-1575 so that a team member can reach out to the student.
- **Counseling and Wellness Center:** <http://www.counseling.ufl.edu> or (352) 392-157
- **University Police Department:** (352) 392-1111 or 9-1-1 for emergencies
- **Sexual Assault Recovery Services (SARS),** Student Health Care Center, (352) 392-1161.

COURSE SCHEDULE (Subject to change with prior notice from instructor):

Week 1—Thursday, August 25: INTRODUCTION

- Syllabus Review and Course expectations

Week 2—Tuesday, August 30: Whose Renaissance? Whose Modernity?

- Preparation:
 - VIEW: Whose Renaissance? Whose Modernity?
 - VIEW: Why study Old Art?
 - READ: Uffizi. 2019. “Bronzino’s Dwarf Morgante Returns to the Pitti Palace,” <https://www.uffizi.it/en/news/nano-morgante-pittiEN>

Week 3—Tuesday, Sept. 6: Science and Art in the Quattrocento (Florence circa 1500)

- Asynchronous Check 1
- Preparation:
 - WATCH: Asynchronous lesson 1
 - READ: Patricia Simons, “Women in Frames: The Gaze, the Eye, the Profile in Renaissance Portraiture,” *History Workshop* 25 (1988): 4-30.
 - LOOK AT: Leonardo da Vinci, *The Monalisa* and *Ginevra dei Benci*

Week 4—Tuesday, Sept. 13: *Colore in the Lagoon*

- Asynchronous Check 2
- Preparation:
 - WATCH: Asynchronous lesson 2
 - READ: Patricia Reilly, “Writing Out Color in Renaissance Theory,” *Genders* 12 (1991): 77-99.
 - LOOK AT: Michelangelo, *Doni Tondo*; Andrea del Sarto, *Madonna of the Harpies*; Giorgione, *Sleeping Venus*; Titian, *Venus of Urbino*

Week 5—Tuesday, Sept. 20: Raphael and Michelangelo in Rome, pt I (with special guest expert, Barry Torch)

- Asynchronous Check 3
- Preparation:
 - WATCH: Asynchronous lesson 3
 - READ: Rowland, Ingrid. “The Vatican Stanze.” In *The Cambridge Companion to Raphael*. Ed. by Marcia B. Hall. Cambridge: Cambridge University Press, 2005, 95-119, 343-344.
 - LOOK AT: Raphael, *Galatea*; Michelangelo,

Week 6—Tuesday, Sept. 27: Raphael and Michelangelo in Rome, pt. II

- Asynchronous Check 4
- Preparation:
 - WATCH: Asynchronous lesson 4
 - READ:
 - WATCH: excerpt from an episode of NOVA illustrating Michelangelo's fresco technique: <https://www.youtube.com/watch?v=Cej4Ggq5nQI>
 - READ: <https://smarthistory.org/michelangelo-ceiling-of-the-sistine-chapel/>
 - LOOK AT: Michelangelo, *Sistine Chapel*; Bramante, *Tempietto*

Week 7—Tuesday, Oct. 4: Prints, the Traveling Artist, and the Sack of Rome

- Asynchronous Check 5
- Preparation:
 - WATCH: Asynchronous lesson 5
 - READ: **TBD**
 - LOOK AT: Raimondi's prints after Raphael; Giulio Romano, *Palazzo Te*

Week 8—Tuesday, Oct. 11: The Fall of the Florentine Republic

- Asynchronous Check 6
- Preparation:
 - WATCH: Asynchronous lesson 6
 - John Shearman, *Mannerism*, pp. 15-22.
 - LOOK AT: Pontormo, *The Deposition*; Rosso Fiorentino, *The Deposition*

Week 9—Tuesday, Oct. 18: Michelangelo in Roman Self-Exile

- Asynchronous Check 7
- Preparation:
 - WATCH: Asynchronous Lesson 7
 - READ: Saslow, "A Veil of Ice between My Heart and the Fire": Michelangelo's Sexual Identity and Early Modern Constructs of Homosexuality," *Genders* 2 (1988): 77-90.
 - LOOK AT: Michelangelo, *Last Judgment* and the New Sacristy Medici Tombs

Week 10—Tuesday, Oct. 25: MID-TERM EXAM

- Preparation:
 - WATCH: Asynchronous Lesson 8
 - REVIEW: Notes and important images

Week 11—Tuesday, Nov. 1: "Color by Titian, Design by Michelangelo": Tintoretto's Venice

- Asynchronous Check 9
- Preparation:
 - READ: David R. Coffin, "Tintoretto and the Medici Tombs," *The Art Bulletin* 33.2 (1951): 119-125.
 - LOOK AT: Tintoretto, *St. Mark Paintings*

Week 12—Tuesday, Nov. 8: Cosimo I de' Medici's Florence

- Asynchronous Check 10
- Preparation:
 - READ: Mary Garrard, "The Cloister and the Square: Gender Dynamics in Renaissance Florence," *Early Modern Women* 11.1 (2016): 5-43.
 - LOOK AT: Piazza della Signoria, Florence; especially, Cellini's *Perseus Beheading Medusa*.

Week 13—Tuesday, Nov. 15: "Mannerist" Architecture

- Asynchronous Check 11
- Preparation:
 - READ: TBD
 - LOOK AT: Villa d'Este at Tivoli; Michelangelo, *Entrance to the Laurentian Library*

Week 14—Tuesday, Nov. 22: Italian Art and the "New" World, Real and Imagined

- Asynchronous Check 12
- Preparation:
 - READ: Elizabeth Hordovich, "Italy and the New World," in *The New World in Early Modern Italy*, eds. Elizabeth Hordovich and Lia Markey. (Cambridge: Cambridge University Press), pp. 19-33.
 - LOOK AT: Atrium of the Palazzo Vecchio, Florence.

Week 15—Tuesday, Nov. 29: The Deaths of Michelangelo and Titian

- NO ASYNCHRONOUS CHECK (Thanksgiving)
- Preparation:
 - READ: **Rudolph Wittkower, *The Divine Michelangelo: The Florentine Academy's Homage on his Death in 1564*. (NY: Phaidon), pp. 9-27.**
 - Look at: Michelangelo, *The Rondanini Pieta*; Titian, *Pietà*

Week 16—Tuesday, Dec. 6: Final Exam