|  |  |
| --- | --- |
| **Study Programme** | Single Major Undergraduate Study of Art History |
| **Course** | Early Modern Art in Croatian Countries, PUJ 503 |
| **Status of the Course** | obligatory |
| **Year** | 3 | **Semester** | 5 |
| **ECTS Credits** | 6 |
| **Teacher** | Laris Borić, assistant professor |
| **e-mail** | lboric@unizd.hr |
| **consultation hours** | Tuesdays 15.00 – 16.00 |
| **Associate / Assistant** |  |
| **e-mail** |  |
| **Consultation hours** |  |
| **Place of Teaching** | Department of History of Art; field work |
| **Mode of Teaching**  | *ex cathedra*, discussions, group and individual analysis, seminar papers, essays  |
| **Teaching Workload****Lectures + Seminars + Exercises** | L 30 + S 30 |
| **Assessment Criteria & Mode of Examination**  | half-term exam, final written and oral exam |
| **Start date** | Oct 1st 2019 | **End date** | Feb 28th 2020 |
| **Mid-Term, End-of-Term Examinations** | **Term 1** |  **Term 2** | **Term 3** | **Term 4** |
| according to an agreement with students  |  |  |  |
| **Final Examinations**  | **Term 1** | **Term 2** | **Term 3** | **Term 4** |
| according to an agreement with students |  |  |  |
| **Learning Outcomes** | * clear understanding and basic knowledge of the architecture and visual arts in 15th century Europe, particularly Apennine peninsula.
* critical comprehension of crucial visual phenomena with the recognition and interpretation of important works of art and architecture
* identification of the basic characteristics of style
* verbalization of conclusions formed on the analysis of visual material
* analysis and critical assessment of the early renaissance works of art and architecture through application of knowledge and skills acquired on previous semesters of study
* being able to explain and contextualize key concepts of architecture and visual language of early-modern period through application of both traditional and some contemporary methodological tools of art history
* individually prepare a chosen topic of seminar paper by use of the previously determined methodology and clearly presenting it in front of the class
 |
| **Enrolment Requirements**  | At least 30 ECTS acquired during the previous two semesters |
| **Course Contents** | Early renaissance in Croatian countries (15th century)* Imprints of humanism during the first half of Quattrocento in eastern-Adriatic towns. Early-renaissance forms in visual language and their historical-cultural context.
* Early renaissance forms in Croatian architecture and sculpture in the works of Juraj Dalmatinac (Giorgio da Sebenico) and his circle and Nikola Firentinac (Nicolo di Giovanni Fiorentino) and Marko Andrijić
* Ivan Duknović in Dalmatia and Dubrovnik. Reflections of Pannonian renaissance in Croatian-Hungarian kingdom.
* Woodcarving and painterly imports: P. Campsa and workshop, Vivarinis in Istria and Dalmatia. Crivellis and Boschetus: temporary and permanent painters-settlers in Venetian Dalmatia.
* Ecclesiastical architecture: trilobe facades from Venice to Dubrovnik
* Tuscan artists in Dubrovnik: Michelozzo, Salvi di Michele, Il Greco
* Early Renaissance paintings in Dubrovnik and around (L. Dobričević, V. Lovrin, M. Hamzić, N. Božidarević)

Architecture and visual culture of 16th century in Croatian countries* Emergence of the classical language of architecture in Dubrovnik and Zadar in 1540ies
* 16th century villas of Dubrovnik Republic and Hvar
* Fortifications, residential and public architecture of 16th century (Zagreb, Karlovac, Sisak, Zadar, Šibenik, Hvar, Dubrovnik)
* Dalmatian late Cinquecento sculptors and constructors: N. Lazanić, P. Gospodnetić and T. Bokanić
* Examples of painterly imports from Venice: Titian, Tintoretto, Veronese. Conservative taste: Veneto-Cretan painting and Santacroces painting in Dubrovnik and Venetian Dalmatia.
* *pictores vagantes* in eastern Adriatic towns: B. Ricciardi

Baroque architecture in Croatian countries* Political and social context of continental Croatia before and after the Treaty of Srijemski Karlovci (1699)
* Post-Tridentine aims and tasks of the architecture and visual arts
* Jesuit, Franciscan and Pauline complexes of 17th and 18th century: new paradigms: structure, typological patterns, urbanism
* Various architectural types: belated renaissance patterns, rebuilt gothic structures, quatrefoil churches, longitudanl churches with trefoil choirs
* palaces and castles of 18th century
* Rococo and classicizing trends towards the end of the 18th century
* Classicizing features of the 18th century churches in Istria, Quarnero and Dalmatia
* Rebuilding Dubrovnik after Great Earthquake of 1667: cathedral, jesuite complex and St. Blasius: sources of stylistic features

Baroque sculpture in Croatian countries* late-Mannerist and early-Baroque features in northern Dalmatia: Ackermann and Altenbach
* Dispersion and development of baroque sculpture in continental Croatia: Kommersteiner, Weinacht, Straub
* Monks-sculptors, paulinians and friars
* F. Robba: Italian baroque sculptor in continental Croatia
* Influence of Graz in Zagorje: Schokotnigg, Straub, Koeniger
* Influence of Vienna in Slavonia: Dill
* Wooden baroque altars of 17th century Dalmatia
* Import of the altars in late 17th and 18th century Dalmatia (Longhena, Garzotti, Tremignon Sardi, Gropelli)
* Classicist features of 18th century sculpture: Marchiori, Toretti
* Buying sculpture in Venice: Rues, Tagliapietra, Morlaiter
* Altarists’ workshops in Dalmatia
* Crucifixes
* Stucco decoration

Baroque painting in Croatian countries* Examples of 17th century painting in continental Croatia: H. G. Geiger, I. Eisenhordt,
* Wall painting in 17th century: S. Schoen and B. Bobić
* Dissemination of style through prints
* 18th century painters I. K. Ranger,A. Lerchinger, J. Goerner and V. Metzinger
* Baroque painterly imports in Istria and Dalmatia, new political circumstances and commissioners taste after Trident
* import of early baroque paintings by Palma il Giovane and his contemporaries and followers
* Matteo Ponzoni
* Tripo Kokolja
* 18th century painting in Dubrovnik
* Federico Benković
* some examples of the import of 18th century Venetian painting
 |
| **Required Reading** | M. Pelc: *Renesansa*, Zagreb 2007., 83-107, 120-172, 178-217, 222-226, 239-241, 261-266, 277-287, 294-306, 321-405, 413-414, 418-426, 445-531, 541-548, 563-600; *Hrvatska i Europa, Barok i prosvjetiteljstvo (XVII.-XVIII. stoljeće)*, sv. III., (ur. I. Golub), Zagreb 2003., (str. 579-598, 599-616, 619-635, 637-651, 663-674, 675-688, 689-694, 695-702); S. Cvetnić: *Ikonografija nakon Tridentskog sabora i hrvatska likovna baština*, Zagreb, 2007; K. Horvat-Levaj, *Barokna arhitektura*, Zagreb, 2015. (teme navedene u silabu) |
| **Additional Reading** | D. Baričević: Barokno kiparstvo sjeverne Hrvatske, Zagreb, 2008; D. Botica: „Gotika u baroku. Problemi stila u arhitekturi 17. stoljeća na izabranim primjerima“, Radovi Instituta za povijest umjetnosti, 28 (2004.), 114-125; V. Bralić, N. Kudiš Burić: Slikarska baština Istre, djela štafelajnog slikarstva od 15. do 18. stoljeća na tlu Porečko-pulske biskupije, Zagreb, 2007; S. Cvetnić: Ikonografija nakon Tridentskog sabora i hrvatska likovna baština, Zagreb, 2007; C. Fisković: Ivan Duknović, Ioannes Dalmata u domovini, Split, 1990.; I. Fisković: „Preobrazbe rječnika kamene ornamentike u Dubrovniku 16. stoljeća“, Renesansa i renesanse u umjetnosti Hrvatske, (ur. J. Gudelj, P. Marković), Zagreb, 2008; N. Grujić: Ladanjska arhitketura dubrovačkog područja, Zagreb, 1991; N. Grujić: Vrijeme ladanja: studije o ljetnikovcima Rijeke dubrovačke, Zagreb 2003; N. Grujić: „Gotičko-renesansna arhitektura Dubrovnika u 15. i 16. stoljeću“, Sic ars deprenditur arte, zbornik u čast Vladimira Markovića (ur. S. Cvetnić, M. Pelc, D. Premerl), Zagreb, 2009., 235-254; K. Horvat-Levaj: Barokne palače u Dubrovniku, Zagreb-Dubrovnik, 2001; K. Horvat-Levaj / D. Baričević / M. Repanić-Braun: Akademska crkva sv. Katarine u Zagrebu, Zagreb, 2011; R. Ivančević / K. Prijatelj / A. Horvat / N. Šumi: Barok u Hrvatskoj i Sloveniji, Beograd-Zagreb-Mostar, 1985; R. Ivančević: „Trolisna pročelja renesansnih crkava u Hrvatskoj“, Peristil, 35-36 (1992-1993.), 85-1120; R. Ivančević: Rana renesansa u Trogiru, Split, 1997; E. Hempel: Baroque Art and Architecture in Central Europe, 1965; A. Horvat: Između gotike i baroka: Umjetnost kontinentalnog dijela Hrvatske oko 1500. do oko 1700., Zagreb, 1975; A. Horvat / R. Matejčić / K. Prijatelj, Barok u Hrvatskoj, Zagreb 1982; P. Marković: Katedrala Sv. Javova u Šibeniku: prvih 105 godina, Zagreb, 2010; V. Marković, Barokni dvorci Hrvatskog zagorja, Zagreb 1995; V. Marković, Crkve 17. i 18. stoljeća u Istri-tipologija i stil, Zagreb 2004; I. Matejčić: „Venecijanska renesansna drvena skulptura u našim krajevima. Kratka rekapitulacija i prinosi katalogu“, Prilozi povijesti umjetnosti u Dalmaciji 40 (2003-2004.), 171-214; K. Prijatelj: Dubrovačko slikarstvo 15. i 16. stoljeća; K. Prijatelj: Dalmatinsko slikarstvo 15. i 16. stoljeća, Zagreb, 1983; S. Štefanac: Kiparstvo Nikole Firentinca i njegovog kruga, Split, 2006; R. Tomić, Barokni oltari i skulptura u Dalmaciji, Zagreb 1995; Hrvatska renesansa, katalog izložbe, (ur. M. Jurković i A. Erlande-Brandenburg), Zagreb 2004; A. Žmegač: Bastioni jadranske Hrvatske, Zagreb, 2009.; Katalozi, zbornici i sl.: Dominikanci u Hrvatskoj, katalog izložbe, (ur. I. Fisković), Zagreb, 2011.; Isusovačka baština u Hrvata: u povodu 450-te obljetnice osnutka Družbe Isusove i 500-te obljetnice rođenja Ignacija Loyole, katalog izložbe (ur. B. Rauter Plančić), Zagreb, 1992.; Klovićev zbornik: minijatura – crtež – grafika, 1450-1700; zbornik radova sa znanstvenog skupa povodom petstote obljetnice rođenja Jurja Julija Klovića, Zagreb, 22. – 24. listopada, 1998., (Ur. M. Pelc), Zagreb, 2001.; Kultura pavlina u Hrvatskoj: 1244.-1786: slikarstvo kiparstvo, arhitektura; umjetnički obrt, književnost, glazba, prosvjeta, ljekarstvo, gospodarstvo, katalog izložbe, (ur. Đ. Cvitanović, V. Maleković, J. Petričević), Zagreb, 1992.; Likovna kultura Dubrovnika 15. i 16. stoljeća, Zbornik radova sa simpozija Likovna kultura Dubrovnika 15. i 16. stoljeća, (ur. I. Fisković), Zagreb, 1991.; Milost susreta - Umjetnička baština Franjevačke provincije sv. Jeronima, katalog izložbe, (ur. I. Fisković), Zagreb, 2011.; Mir i dobro, Umjetničko i kulturno naslijeđe Hrvatske franjevačke provincije Sv. Ćirila i Metoda, katalog izložbe, (ur. M. Mirković, F. E. Hoško), Zagreb, 2000.; Sveti trag: Devetsto godina umjetnosti Zagrebačke nadbiskupije, katalog izložbe, (ur. T. Lukšić), Zagreb, 1994.; Tizian, Tintoretto, Veronese, veliki majstori renesanse, katalog izložbe (ur. R. Tomić), Zagreb, 2011.; Umjetnička baština Zadarske nadbiskupije (ur. N. Jakšić): N. Jakšić i R. Tomić: Zlatarstvo (Zadar, 2004.), E. Hilje i R. Tomić: Slikarstvo (Zadar, 2006.), N. Jakšić i E. Hilje: Kiparstvo I.; R. Tomić: Kiparstvo II., Zadar, 2008. |
| **Internet Sources** | www.ipu.hr, www.dvorci.hr http://ik-ranger.net www.hrcak.hr www.jstor.org |
| **Course Evaluation Procedures** | debates, half-term exam, consultations, field work |
| **Conditions for Obtaining Signatures** | Students are required to attend at least 70 % of lectures, participate in the work and in the discussion of at least 70 % of seminars (in case of colision 40% lectures and seminars). Students are required to complete a seminar in writing (at least 6 pages of texts), and to expose it in a form of oral presentation (at least 15 minutes ). |
| **Mark Grading Scale** | Distribution of ECTS credits according to study requirements: lectures 1,5, seminar work/essay 1, work on literature 2, written exam 1,5, oral exam 1,5 ECTS credits. |
| **Final Grade Calculation** | half-term exam: Written - 60% for passingFinal written exam: 60% for passing; Oral exam – forming evaluation |
| **Comments** | The basic methods of verification of knowledge and skills that students have obtained by attending courses represents a final examination in written and oral form. The question in the written exam are in type of essay or in form of the textual answers, and the need to achive at least 60°of total percentage points gain access to the oral exam. Oral examination serves the purpos of forming he final assessment.During the semester students can access to colloqium which will cover part of the course material, and it will be held in written form with essay type question. Passing (more than 60% points) they absolve some of the questions destined for the final examination (if they accept the results achieved). |