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| **Study Programme** | Single Major Undergraduate Study of Art History |
| **Course** | Renaissance Art 1, PUJ 403 |
| **Status of the Course** | obligatory |
| **Year** | 2 | **Semester** | 4 |
| **ECTS Credits** | 7 |
| **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** | March 1 2020 | **End date** | September 30 2020 |
| **Mid-Term, End-of-Term Examinations** | **Term 1** |  **Term 2** | **Term 3** | **Term 4** |
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| **Final Examinations**  | **Term 1** | **Term 2** | **Term 3** | **Term 4** |
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| **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
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| **Enrolment Requirements**  | None |
| **Course Contents** | 15TH CENTURY ARCHITECTURE IN ITALIAN CENTERS OF HUMANIST CULTUREHistorical and cultural circumstances of the emergence of early-renaissance in Florence.Fifteenth-century architecture in Italy: Tuscany (**Brunelleschi, Michelozzo, Alberti**, Florentine Quattrocento palaces); Roman architecture after 1450, Urbino (L. Laurana), Venice (palaces, fifteenth-century religious architecture, **P. Lombardo, M. Codussi**), Lombardy (**Filarete**, Bramante in Milan), Aragon arch in Naples.Some aspects of the fifteenth-century architecture in rest of Europe: Flanders, Germany, France, Spain and Portugal.Fifteenth-century sculpture in Italy: Pope-Hennessy’s definition of the renaissance sculpture in its context. Social and philosophical patterns reflected in early Renaissance sculpture. Birth and development of Renaissance sculpture in Tuscany in the 15th century: **Donatello, Ghiberti, Nanni di Banco, Jacopo della Quercia**, Sweet style: **Luca della Robbia, Antonio and Bernardo Rossellino, Desiderio da Settignano, Mino da Fiesole**; **Pisanello’s medals,** **Verrocchio, Pollaiuolo brothers** and the sculpture at the end of Quattrocento; Dispersion of style in Italy: **Mino da Fiesole, Andrea** **Bregno, I. Duknović (Giovanni Dalmata) in Rome**; Benedetto da Maiano, **Antonio del Pollaiuolo**, Siena (Il Vecchietta), Marche and Umbria (**Agostino di Duccio**), Lazio, Naples and Sicily (**Francesco Laurana**, **Silvestro** **dell'Aquila**, Emilia Romagna (**Niccolò dell'Arca**, Guido Mazzoni); Lombardy (Cristoforo Solari, Il Bambaia), “small bronzes” (**Il Riccio, Antico**); Early-Renaissance sculpture in Venice: A. Rizzo, **Pietro, Tullio and Antonio Lombardo.**Renaissance painting in Italy Iconographical and formal features of the early Renaissance painting in Italian countries. Commissioners and forms.J. Beck’s categories of Italian early Renaissance paintersFirst generation of Italian fifteenth-century painters (**Masaccio, Filippo Lippi, Domenico Veneziano, Piero della Francesca, Andrea del Castagno, Fra Angelico, Paolo Uccello**, Antonio Pisanello, Francesco Squarcione, **Jacopo Bellin**i, Antonio i Bartolomeo Vivarini, Sassetta, Vecchietta).Second generation of Italian Renaissance painters (**Andrea Mantegna, Giovanni Bellini, Antonello da Messina**, Melozzo da Forlì, Ercole de Roberti, Antonio Pollaiuolo, **Domenico Ghirlandaio**, Luca Signorelli, Piero di Cosimo, Andrea Verrochio, **Sandro Botticelli, Filippino Lippi**, Francesco di Giorgio Martini, **Pietro Perugino, Pinturicchio**, Cosmè Tura, Marco Zoppo, Carlo and Vittore Crivelli, **Gentile Bellini, Vittore Carpaccio**).Fifteenth-century Flemish painting and questions of stylistic categorization (Robert Campin, **Jan van Eyck, Rogier van der Weyden, Dirk Bouts, Hugo van der Goes, Hans Memling**) Fifteenth-century French painting (Jean Fouquet, Enguerrand Quarton)Fifteenth-century German painting **(Martin Schongauer, Stephan Lochner, Konrad Witz, Michael Pacher, Hans Holbein Sr**.) |
| **Required Reading** | J. H. Beck: ***Italian Renaissance Painting****,* Koeln, 1996, 70-339; L.H. Heydenreich: ***Architecture in Italy, 1400-1500***, Yale University Press, 1996, (1-150); P. i L. Murray: ***The Art of the Renaissance***, London, 1963., (1-266); J. Pope-Hennessy: ***An Introduction to Italian Sculpture*, *vol. 1****: Italian Gothic Sculpture*, (147-206, 260-272); ***vol. 2****: Italian Renaissance Sculpture*(1-444) |
| **Additional Reading** | Cultural and art-historical surveys: J. Burckhardt: ***Kultura renesanse u Italiji****,* Zagreb, 1997; A. Chastel: ***I centri del Rinascimento: arte italiana 1450-1500***, Milano, 1877; M. Levey: ***Early renaissance***, London 1967; J. T. Paoletti, G. M. Radke: ***Art in the Renaissance Italy***, NY, 1995; J. Snyder: ***Northern Renaissance Art: painting, sculpture, the graphic arts from 1350 do* 1575**; 1985; Architecture: P. Murray: ***The Architecture of the Italian Renaissance***, Thames and Hudson, 1981 (ili bilo koje izdanje), (1-117); N. Pevsner: ***An outline of European architecture***, London 1972, (174-237); R. Wittkover: ***Architectural Principles in the Age of Humanism***, Chicheseter, 1998.; Vitruvije: ***Deset knjiga o arhitekturi***, Zagreb 1999.; Sculpture: ***I Lombardo: Architettura e scultura a Venezia tra '400 e '500****,* (ur. A. Guerra, M. Morresi, R. Schofield), Venezia, 2006; R. Olson: ***Italian Renaissance Sculpture****,* Thames & Hudson, 1992; Ch. Avery: ***Florentine Renaissance Sculpture****,* London, 1981; Painting; J. Stear: ***Venetian painting*** , London 1995; L. Castelfranchi Vegas: ***Italia e Flandria nella pittura de Quattrocento***, Milano 1983; F. Antal: ***Die Florentinische Malerei***, Berlin 1958.; J. C. Frere: ***Early Flemish Painting***, Paris, 2006; P. Hills: ***Venetian colour***, New Haven 1999.;  |
| **Internet Sources** | <http://members.efn.org/~acd/vite/VasariLives.html>, [www.wga.hu](http://www.wga.hu), <http://www.metmuseum.org/learn/for-college-students>, <http://www.nationalgallery.org.uk/>, <https://www.museodelprado.es/en/>, <http://www.louvre.fr/en>, <http://www.polomuseale.firenze.it/>, <http://galleriaborghese.beniculturali.it/index.php?it/23/capolavori>;. [www.jstor.org](http://www.jstor.org), official pages of world museums |
| **Course Evaluation Procedures** | debates, half-term exam, consultations, field work |
| **Conditions for Obtaining Signatures** | Students are obliged to attend at least 70% of lectures and seminars. Furthermore, students are expected to write a paper of cca 3 000 words and present it orally in front of other students (at least 30 minutes of presentation). |
| **Mark Grading Scale** | Colloquia, oral and written exams are graded by percentage of comprehensive and clear answer to questions, according to standards of reading list: 60 to 70% sufficient (2), 70 to 80% good (3), 80 to 90% very good (4), 90 to 100% excellent (5). |
| **Final Grade Calculation** | According to parameters prescribed by the Department’s Council. |
| **Comments** |  |