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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 | | | | | |
| **Enrolment Requirements** | None | | | | | |
| **Course Contents** | 15TH CENTURY ARCHITECTURE IN ITALIAN CENTERS OF HUMANIST CULTURE  Historical 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 painters  First 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** |  | | | | | |