***Syllabus***

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| **Department** | **Department of Art History** | | | | | | | | | | | | | | | **Year** | | | | | | | 2024./2025. |
| **Course** | Early Modern Art in Croatian Countries, PUJ 503 | | | | | | | | | | | | | | | **ECTS** | | | | | | | **6** |
| **Study programme** | Single Major Undergraduate Study of Art History | | | | | | | | | | | | | | | | | | | | | | |
| **Level of study programme** | Undergraduate | | | Graduate | | | | | | Integrated | | | | | | Postgraduate | | | | | | | |
| **Type of study programme** | Single major  Double major | | | University | | | | | | Professional | | | | | | Specialized | | | | | | | |
| **Year of study** | 1 | | | 2 | | | | | 3 | | | 4 | | | | | | | | | 5 | | |
| **Semester** | Winter  Summer | | | I | | | | | | II | III | | | | | IV | | | | | | | V |
| VI | | | | | | VII | VIII | | | | | IX | | | | | | | X |
| **Status of the course** | Compulsory | | | Elective | | | | | | Elective course offered to students from other departments | | | | | | **Teaching Competencies** | | | | | | | YES  NO |
| **Workload** |  | **L**  **30** |  | **S**  **30** | |  | | **E** | | **Internet sources for e-learning** | | | | | | | | | | | | | YES  NO |
| **Location and time of instruction** | Hall 114 on the Department of Art History | | | | | | | | | **Language(s) in which**  **the course is taught** | | | | | | | | Croatian | | | | | |
| **Course start date** | **02. 10. 2024.** | | | | | | | | | **Course end date** | | | | | | | | **22. 01. 2025.** | | | | | |
| **Enrolment requirements** |  | | | | | | | | | | | | | | | | | | | | | | |
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| **Course coordinator** | Ana Šitina Žepina, PhD, Assistant Professor | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | asitina@unizd.hr | | | | | | | | | | | | **Consultation hours** | | | | | | | Mondays 14-15  on MS Teams chat, when needed | | | |
| **Course instructor** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
| **Assistant/**  **Associate** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
| **Assistant/**  **Associate** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
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| **Mode of teaching** | Lectures | | | | Seminars and workshops | | | | | Exercises | | | | | E-learning | | | | | | | | Field work |
| Individual assignments | | | | Multimedia and network | | | | | Laboratory | | | | | Mentoring | | | | | | | | Other |
| **Learning outcomes** | | | | | 1. Clear understanding and basic knowledge of the architecture and visual arts in early modern historical Croatian regions 2. Critical comprehension of crucial visual phenomena with the recognition and interpretation of important works of art and architecture 3. Identification of the basic characteristics of style 4. Verbalization of conclusions formed on the analysis of visual material 5. 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 6. 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 7. Individually prepare a chosen topic of seminar paper by use of the previously determined combination of methodologies and its presentation in front of the class | | | | | | | | | | | | | | | | | | |
| **Learning outcomes at the Programme level** | | | | | 1. To identify elementary characteristics of style in chosen examples of architecture and visual arts in designated stylistic phenomena 2. To analyse and interpret particular phenomena of architecture and visual culture, and to draw conclusions through use of the elementary tools of art historical methodology and classification 3. To know and use the written sources in the analysis and the interpretation of the works of architecture and art, and to critically interpret their relations 4. To gain skills in recognition, analysis, and interpretation of chosen phenomena of architecture and art and to apply the acquired knowledge in solving of basic research problems in professional works of adequate complexity 5. To independently research, prepare and present a chosen subject or problem in the written and the oral form, following the previously determined methodologies 6. To classify contents into clear descriptive categories relevant for the history of architecture and visual arts, and subsequently to present them with clear and understandable argumentation | | | | | | | | | | | | | | | | | | |
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| **Assessment criteria** | Class attendance | | | | Preparation for class | | | | | Homework | | | | | Continuous evaluation | | | | | | | | Research |
| Practical work | | | | Experimental work | | | | | Presentation | | | | | Project | | | | | | | | Seminar |
| Test(s) | | | | Written exam | | | | | Oral exam | | | | | Other: | | | | | | | | |
| **Conditions for permission to take the exam** | Positively evaluated written and oral presentation of the seminar paper, and the class attendance according to the Department’s regulations. | | | | | | | | | | | | | | | | | | | | | | |
| **Exam periods** | Winter | | | | | | | | | Summer | | | | | | | Autumn­ | | | | | | |
| **Exam dates** | 30. 01. 2025. (12:00h)  13. 02. 2025. (12:00h) | | | | | | | | |  | | | | | | | https://pum.unizd.hr/ispitni-termini1 | | | | | | |
| **Course description** | The course will provide the clear insight into the phenomena of the early modern architecture and visual arts in historical Croatian coutries, as well as the skills of the critical assessment of visual culture and the interpretation of crucial artworks related to temporal and spatial frames of the course. | | | | | | | | | | | | | | | | | | | | | | |
| **Course content** | 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 Srjemski 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, longitudinal 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, Jesuit 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 * 17th century wooden altars * Import of the altars in late 17th and 18th century Dalmatia (Longhena, Garzotti, Tremignon Sardi, Gropelli) * Import of venetian sculpture: Rues, Tagliapietra, Morlaiter; Classicist features of 18th century sculpture: Marchiori, Toretti * Altarists’ workshops in Dalmatia * 18th century Crucifixes and 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 * Dissemination of style through prints * 18th century painters I. K. Ranger, A. Lerchinger 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 * 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;  K. Horvat-Levaj, *Barokna arhitektura*, Zagreb, 2015.  S. Cvetnić: *Ikonografija nakon Tridentskog sabora i hrvatska likovna baština*, Zagreb, 2007;  *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); | | | | | | | | | | | | | | | | | | | | | | |
| **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; 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 | | | | | | | | | | | | | | | | | | | | | | |
| **Assessment criteria of learning outcomes** | Final exam only | | | | | | | | | | | | | | | | | | | | |  | |
| Final written exam | | | | | | Final oral exam | | | | | | | Final written and oral exam | | | | | | | | Practical work and final exam | |
| Only test/homework | | | | Test/homework and final exam | | | | | Seminar paper | | | | Seminar paper and final exam | | | | | Practical work | | | | other forms |
| **Calculation of final grade** | 50% seminar paper, 25% test 1, 25% test 2 (or 50% final exam) | | | | | | | | | | | | | | | | | | | | | | |
| **Grading scale** | up to 60% | | | | % Failure (1) | | | | | | | | | | | | | | | | | | |
| 60-70% | | | | % Satisfactory (2) | | | | | | | | | | | | | | | | | | |
| 70-80% | | | | % Good (3) | | | | | | | | | | | | | | | | | | |
| 80-90% | | | | % Very good (4) | | | | | | | | | | | | | | | | | | |
| above 90% | | | | % Excellent (5) | | | | | | | | | | | | | | | | | | |
| **Course evaluation procedures** | Student evaluations conducted by the University  Student evaluations conducted by the Department  Internal evaluation of teaching  Department meetings discussing quality of teaching and results of student evaluations  Other | | | | | | | | | | | | | | | | | | | | | | |
| **Note /Other** | In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”  According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]  Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:  - various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;  -various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”  All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied.  In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to.  This course uses the MS Teams platform, so students are required to have an AAI account | | | | | | | | | | | | | | | | | | | | | | |