Course: Survey of Italian Art ART 211 (3 credits)
Semester: Winter 2017
Instructor: Dr Alessandro Celani
Class Location: St.Agostino
Class Meeting Time: Mon/Wed
Office Hours: After class or by appointment
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Course description
The course will be focused on the Italian Art, from the early Middle Ages to the Renaissance Period, with its social, political and cultural implications. Classes lectures and field visits will cover a period of time that lasts from the 4th century to the middle of the 16th century. Art as a whole will be approached, from frescoes, to sculpture to architecture, emphasizing the reciprocal relations of the different disciplines.

Students will be introduced to some of the main theories of art, in their historical development from the Renaissance to now. A brief political history of the period will be presented, in order to set the artists and their works in their context.

In the beginning, the course will offer a survey of the main medieval artistic periods: Age of Constantine, Early Christian Rome, Age of Charlemagne, Age of Frederick II, Romanesque and Gothic. Then, the most part of the course will focus on the transition from the Medieval to the Renaissance art. Several artistic movements, individual artists and patrons will be analysed, from Giotto (end of 13th century) to Michelangelo (16th century). Attention will be also paid to alternative and less known artistic traditions, like the manner of Antonello da Messina and other anti-idealistic artists (Cosmé Tura, for example). Tuscan idealism and Flemish realism will define the limits of artists and communities expressions as it developed in Central Italy. The main artistic centres, as Firenze, Siena, Roma will be described in their exemplar works.

Learning Outcomes
Students will:

• Acquire historical information about the Italian Art (4th to 16th century)
• Learn to do visual analysis of paintings, sculptures and architecture.
• Familiarize with the masterpieces of the Italian Art, in their historical value, and also in their metaphorical implications, as models for any other work of later Western art.

Course Aims and Objectives
The course aims to provide students with knowledge of the history of Italian Art, in all its social, cultural and political aspects. The study of Italian Art and Culture is central in the knowledge of western societies, as both a progressive and cyclical process of innovations and tradition. The so called Dark Age will be uncovered in its real generative value, both in the field of culture and philosophy, and with regard to art as technique and manufacture. At the same time, the classical ideal will be set in its context, in order to eliminate any fictitious link with ideologies of power. Students will provide their own individual historical research with the complementary analysis of visual and written documentation presented during the course.
Teaching Methods
Course will be composed of classroom lectures and site visits. During class lectures some general arguments will be approached, related to the concept of art and to the different artistic trends. The visits on site will give chances to analyze artistic artefacts and put them in relation with each other. Individual research will be strongly encouraged. The individual work will be reported to the group in field debates and discussions.
Key concepts:
• Artists between artisans and intellectuals.
• Continuity, distance, study.
• Art and Religion, Art and Power.
• Art, Self-Identity and and the Community
• Model, imitation, emulation.
• Innovation and repetition, from Ancient art to now.

Required Reading:

Reader
Paragprahs from:
  R.Krautheimer, Rome. Profile of a City (cited as Krautheimer)
  R.Wittkower, Art and Architecture in Italy 1600-1750 (cited as Wittkower)

Short Bibliography:
B.Anderson, Imagined Communities, New York 1991
M.Baxandall, Painting and Experience in Fifteenth Century Italy, Oxford University Press 1972
M.Baxandall, Giotto and the Orators. Humanist Observers of Painting in Italy and the Discovery of Pictorial Composition 1350-1450, Oxford University Press, 1986
M.Baxandall, Patterns of Intentions, Yale University Press 1985
H.Bhabha, Nation and Narration, Chicago 1991
P.Burke, Eyewitnessing. The Uses of Images as Historical Evidence, London 2001
M.De Certeau, The Practice of Everyday Life, University of California Press
M.Rothko, Artist’s Reality, Yale University Press.
S.Zeki, Inner Vision. An Exploration of Art and the Brain, Oxford University Press 1999
S.G.MacCormak, Art and Cerimony in Late Antiquity, berkeley 1981.
A.Blunt, Baroque and Rococo Architecture and Decoration.
H.Hibbard, Bernini.
H.Hibbard, Caravaggio.
J.R.Martin, *Baroque*.
J.Monatgu, *Roman Baroque Sculpture*.
Norberg-Schulz, *Baroque Architecture*.
R.Spear, *Caravaggio and His Followers*.
R.Wittkower, *Art and Architecture in Italy 1600-1750*.

(The reading of these texts is not required. The concepts analysed during the course have been elaborated from ideas presented by some of those authors, who cover a wide range of disciplines, from art history, to history, literature, art and science)

Supplementary Material
Supplementary material to complement lectures and visits will be given during classes.

**Nature of Assignments:**
**Mid-Term Exam**
Test on arguments covered to this date. The mid-term test will consist in monuments identification, questions and a short essay.

**5 Pages Research Paper**
The purpose of writing a research paper is to clearly communicate what you have learned through your research. Your research for this course will focus on a topic among those indicated by Lecturer on a list to follow.
According to school policy you cannot present the same paper for two (or more) different courses. This will be evaluated with F grade.

The length of the paper should be between eight and twelve pages (2,500-4,000 words), using double space, character size 12. Eight pages is the minimum for a paper to be accepted. Papers must be typed, written in decent style and include documentation of sources of information in proper footnotes.

• Handwritten papers are not accepted
• One letter grade will be deducted for the first week of delay in handing in the final paper
• Late papers may not be accepted
• Plagiarism will bring you “F” grade
• All papers should have a pertinent bibliography. Websites (accepted in a very limited number) must be cited as references

**Deadline for returning your research paper is indicated in the syllabus**

**Final Exam:**
Test on arguments covered during the entire course.

**Assessment Policy**
Participation 10 %
Mid-Term Test 20 %
Research Paper 30%
Oral Presentation 10%
Final Test 30%

Please note that according to faculty academic resolution for no reason students are allowed to take tests at dates different from those scheduled.
Students leaving the program early will not be granted credit.
Attendance to all classes is essential and mandatory. Attendance to discussions and visits during field trip is also mandatory, and will be an essential part for the individual evaluation.

Attendance Policy

ATTENDANCE TO ALL CLASSES IS ESSENTIAL AND MANDATORY. ATTENDANCE TO DISCUSSIONS AND VISITS DURING FIELD TRIP IS ALSO MANDATORY, AND WILL BE AN ESSENTIAL PART FOR THE INDIVIDUAL EVALUATION.

Class Participation
Students are expected to actively participate and contribute to class discussion. Participation grade requires more preparation and contribution, and if a student is not in class he/she is not contributing or receiving the inputs of his/her classmates and teacher. Class participation will count for 10%.

COURSE SCHEDULE

Class 1 –
Introduction.
The Age of Constantine and the Middle Ages
Krautheimer 3-32

Class 2 –
Gregory the Great and his Time
The building of a new Christian topography
Rome between Europe and the Mediterranean
Krautheimer 59-88

Rome and Italy between East and West
Influences from Byzantium
Greek Artists, Icons, migration of pictures.
Krautheimer 89-108

Class 3 –
The Age of Charlemagne
Renaissance of Antiquity
Power and Religion between Papacy and Empire
Krautheimer 109-142

Class 4 –
The Romanesque Period
New lights on Classicity
Rediscovery of Early Christianity, back to Constantine

Class 5 –
Giotto
The beginning of Renaissance in Tuscany
Hartt – Wilkins 39-52; 48-57; 73-99

Pietro Cavallini and the Roman School
The beginning of the Renaissance in Rome
Hartt – Wilkins 52-57 and class notes

Class 6 –
The Gothic art. Siena and its visual World.
Duccio da Boninsegna, Simone Martini, Pietro and Ambrogio Lorenzetti
Hartt – Wilkins 103-129

Field Trip to Perugia and Assisi

Class 7 –
Field Visit to the Museo Diocesano
Medieval Art and Culture
Rome and Tuscany in context.
Harrt – Wilkins 221-229

Class 8 –
Perspective, Volume and Narratives.
From Masaccio to Brunelleschi
Hartt- Wilkins 159-176; 205-219; 239-263

Class 9 –
Midterm Test

Class 10 –
Humanism: Science and Emotions
From Piero della Francesca to Raphael
Hartt-Wilkins 269-297; 375-381; 385-389; 479-483; 521-547

Class 11 –
A Critic to the Tuscan Idealism
Antonello da Messina and the influence of the Dutch Style on Italian painting
Harttt-Wilkins 411-429
Field trip to Orvieto

Class 12 –
Luca Signorelli. A Painter from Cortona
Hartt-Wilkins 485-489; 326-331

Class 13 –
Leonardo
Hartt-Wilkins 445-468
Michelangelo
Hartt-Wilkins 469-478; 503-521; 550-561; 657-667

Class 14 –
Giorgione and Titian
Hartt – Wilkins 599-620

Class 15 –
Caravaggio, Carracci and the Caravaggisti
Posner and Held 76-88
Wittkower 19-45

Class 16 –
Gian Lorenzo Bernini
Posner and Held 51-64 (sculpture)
Wittkower 5-38
Francesco Borromini
Posner and Held 24-51 (Architecture – Bernini and Borromini)
Wittkower 39-62

DEADLINE FOR RESEARCH PAPERS

Class 17 –
Oral Presentation of the Papers

Class 18 –
Review Session

Class 19 –
Final Exam