

ARTH 4749

**Fall 2009
TR 2:00-3:15
Fleming 103**

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Office hours: TR 3:30 - 4:30
and by appointment**

**Italian Renaissance Art:
Studies in the Exchange between Theory and Practice**

STATEMENT OF PURPOSE

Modern distinctions between art, science, and religion emerged in eighteenth-century Europe. So how were the pursuits we now designate as art perceived in the era leading up to the modern system of the arts? And what could this knowledge contribute to current efforts to re-think our inherited disciplinary formations?

This course deals with the era when painting, sculpture, and architecture first began to be defined in modern terms and the status of some artists rose from that of craftsman to inspired seer and scientist. Through lectures, discussion, readings, and short papers, the course explores this history of artistic production from medieval workshops to the first art academies. The course begins with an historical examination of the training of artists who developed what we call today the “Renaissance” style in central and northern Italy ca. 1400 and ends with the formation of the first art academies with their self-consciously humanistic programs of instruction in the second half of the 1500s.

This course explores this history of artistic production in a contemporary critical framework. It considers the career and reputation of Leonardo da Vinci in depth. It will examine the role of new reproductive technologies from the printing press to the fabrication of large-scale mural paintings. Among the questions we will address are: How did the historical notion of artistic “genius” arise? How did artists collaborate to fulfill large commissions? What functions did the new, theoretically and technologically innovative art serve? What was the legacy of the “Renaissance style” in the following centuries? How is the myth of the great artist maintained in popular culture today?

Students will be introduced to key period texts, works of art in a variety of media, and innovative approaches to art history featuring the most recent scholarship, including special lectures by four visiting distinguished scholars.

REQUIRED TEXTS

Leon Battista Alberti, On Painting, trans. Cecil Grayson, intro. Martin Kemp, London: Penguin Books, 1991.

Cennino Cennini, The Craftsman's Handbook, trans. Daniel V. Thompson, Jr., New York: Dover Publications, 1954.

Michael Baxandall, Painting and Experience in Fifteenth-Century Italy, Oxford: Oxford University Press, 1972.

REQUIRED READINGS

These readings for all students are listed below under the Course Schedule. The texts are available at the University book store and also on reserve at the Reserve Circulation Desk of Norlin Library. All other readings are available through e-reserve.

COURSE BLOG

There is a course blog at <http://arth4749.wordpress.com>.

COURSE POLICIES

Attendance

Regular attendance is imperative if you wish to pass this course: the visual nature of the subject matter, the discussion format of the course, and the presentation of material not found in the readings make it in your interest to attend all sessions.

Course Format

Lecture with discussion of assigned readings is the format throughout the semester. You are expected to participate actively: **it is impossible to get an A in this course without contributing to the discussion and your performance will be evaluated on the basis of the quality of your contribution** (see grading policies below). There is a course blog at <http://arth4749.wordpress.com>.

Coursework:

1. Essays: **FOUR short essays of five to six typewritten double-spaced pages (not including endnotes)** will be due on the days listed in the Lecture Schedule. Essays will not be accepted **after three days** past the due date. Failure to complete all essay assignments results in an "F" grade in this course. These essays are based on lecture materials and specific readings, as described in detail in the Lecture Schedule. At the discretion of the instructor, students will be required to submit outlines, drafts, and/or bibliography of the work prepared for these papers (this is broadly defined to include assigned articles where appropriate.) All papers must be typed and properly footnoted. All secondary material must be cited according to a standard format, such as the Chicago Manual of Style. If you have any questions about footnoting style or other writing problems, consult it or Sylvan Barnet, Writing on Art, or Kate L. Turabian, A Manual for Writers of Term Papers, Theses, and Dissertations (Chicago: University of

Chicago Press, 1987), all available at the University Book Center. All three of these style manuals are also on reserve for the course.

Students who demonstrate exceptional performance on the first two papers have the option of writing a research paper of c. 20 pages instead of the last two short paper assignments. Students considering graduating with honors or pursuing graduate studies in art history are especially encouraged to pursue this option by meeting individually with the instructor to establish a topic and undertake original research.

2. Class collaboration: As listed below in the Lecture Schedule, there will be class collaborations on course readings on certain days. Attendance is required. Informal class collaborations may take place at the discretion of the instructor without advance notice.

3. Evening lectures: The classroom meetings are supplemented by a series of talks by distinguished visiting scholars focused on intersections between theory and practice, art and science/technology in Early Modern Europe. This unusual opportunity to hear about major research challenges at the forefront of the field by leading scholars has been incorporated into this course. Students are required to attend the four evening lectures and write a single-page pass/fail position paper about each talk due at the first class meeting after the talk: **September 8, September 23, October 13, and December 8.**

3. Grading: the final grade for this course is calculated as follows:

four essays (@20% each) 80%; class participation including collaborations 10%; four evening lectures (attendance and 4 one-page papers) 10%.

NO INCOMPLETES WILL BE GIVEN EXCEPT FOR MEDICAL REASONS. ALL SEGMENTS OF COURSEWORK MUST BE COMPLETED.

6. UNIVERSITY POLICIES

A. DISABILITIES

If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services (DS) early in the semester so that your needs may be addressed. DS determines accommodations based on documented disabilities (303-492-8671, Willard 322, www.colorado.edu/sacs/disabilityservices)

B. RELIGIOUS OBSERVANCES

I shall make every effort to accommodate all students who, because of religious obligations, have conflicts with scheduled exams, assignments, or other required attendance, provided you notify me well in advance of the scheduled conflict. Whenever possible, students should notify me at least two weeks in advance of the conflict to request special accommodation, such as an equivalent assignment, or extra-credit assignments to substitute for missed class work, or arranging for increased flexibility in assignment due dates, which strives to maintain a climate of essential fairness to all class members.

3. HONOR CODE

The new Student Honor Code system has now been implemented in all schools and colleges. You can see the honor code information at (<http://www.colorado.edu/academics/honorcode/>). You will be asked to pledge your assignments, and any student not willing to do so should drop the course during the Add/Drop period. The standard pledge is: "I have neither given nor received aid on this assignment/exam/etc."

LECTURE SCHEDULE

Please read the assignment for the day listed before you come to class.

Part One: the changing status of art and the artist

Aug 25 General Introduction to the Course

Aug 27

Bruce Cole, The Renaissance Artist at Work from Pisano to Titian, New York: Harper & Row, 1983, 13-56.

Sept 1

Begin reading Michael Baxandall, Painting and Experience in Fifteenth-Century Italy, Oxford: Oxford University Press, 1972. We will draw from this text throughout the course and you will need to use it to write your first paper.

Sept 3

Baxandall continued

Sept 8

Pamela Smith, "introduction," The Body of the Artisan: Art and Experience in the Scientific Revolution, Chicago: University of Chicago Press, 2004, 3-28.

required evening lecture tonight Sept 8
Pamela H. Smith, Professor of History, Columbia University
VERMILION, GOLD, BLOOD AND LIZARDS:
ART AND SCIENCE IN EARLY MODERN EUROPE

Sept 10

Francis Ames-Lewis, "The Social and Cultural Activities of the Renaissance Artist," The Intellectual Life of the Early Renaissance Artist, New Haven and London: Yale UP, 2000, 1 - 87.

Sept 15 VISIT TO SPECIAL COLLECTIONS: meet at Special Collections, Norlin Library, 3rd floor

Cennino Cennini, The Craftsman's Handbook: The Italian "Il Libro dell'arte," trans. Daniel V. Thompson, Jr., New York: Dover Publications, 1-3, 42-59.

Sept 17

Leon Battista Alberti, On Painting, trans. Cecil Grayson, intro. Martin Kemp, London: Penguin Books, 1991. We will focus on "Book 2" of this widely influential text, the first modern treatise on art.

PAPER TOPIC #1: literature review comparing Cole and Baxandall, citing at least two additional sources of your own choosing. DUE SEPT 22

Part Two: Inventing Leonardo da Vinci: the Concept of Artistic Genius

Sept 22

Martin Kemp, Leonardo, Oxford: Oxford University Press, 2004, 21-47.

**required evening lecture WED Sept 23 ATLAS BUILDING
Martin Kemp, Professor Emeritus in the History of Art, Oxford University
STRUCTURAL INTUITIONS IN ART AND SCIENCE**

Sept 24

Ames-Lewis, "Artistic Licence, Invention, and Fantasia," and "Artists' Display," in The Intellectual Life of the Early Renaissance Artist, 177-188; 245-270.

Sept 29

David Alan Brown, "The Collaborator," in Leonardo da Vinci: Origins of a Genius, New Haven-London: Yale University Press, 1998, 123-145.

Oct 1

Ames-Lewis, "Conclusion: The Reputation of the Renaissance Artist," The Intellectual Life of the Early Renaissance Artist, 271-280.

Oct 6

Ames-Lewis, "Image and Text: The Paragone," and "Painting and Poetry," in The Intellectual Life of the Early Renaissance Artist, 141-162; 163-176.

*Leonardo da Vinci, in defense of painting, selections from Claire Farago, Leonardo da Vinci's Paragone: A Critical Interpretation with a New Edition of the Text in the Codex Urbinas, Leiden-Cologne: E. J. Brill, 1992.

Oct 8

same readings continued

Oct 13

Martin Kemp, "A Drawing for the Fabrica: And Some Thoughts upon the Vesalius Muscle-Men," Medical History 14 (1970): 277-288.

required evening lecture tonight Oct 13

Lyle Massey, Associate Professor of Art History, UC-Irvine

SEXING DIFFERENCE: EARLY MODERN ANATOMY AND THE BODY

Oct 15

Leo Steinberg, "Introduction" and "The Moment," in Leonardo's Incessant Last Supper, New York: Zone Books, 2001, 12-29.

Oct 20

Goethe, "Observations on Leonardo da Vinci's celebrated picture of The Last Supper," (1817), in Goethe on Art: selected, edited and translated John Gage, Berkeley-Los Angeles: University of California Press, 1980, 166-95.

Oct 22

John F. Dillon, "Accounting for the Influence of The Da Vinci Code," Christianity Online: Response to The Da Vinci Code as Impression Management, Youngstown: Cambria Press, 2007, 35-50.

Oct 27

Professor's wrap-up and class collaboration TBA

PAPER TOPIC #2: READ Kemp, "Lisa's Room, Leonardo's Afterlife," Leonardo, 215-46; Richard Turner, "Giorgio Vasari Invents Leonardo," Inventing Leonardo, NY: Alfred A. Knopf, 1993; and Vasari's Preface and Life of Leonardo (1550 and 1568). Discuss the myth of the great artist. DUE NOV 3

Part Three: Art and Reproductive Technology**Nov 3**

David Landau and Peter Parshall, "From Collaboration to Reproduction," The Renaissance Print: 1470-1550, London-New Haven: Yale University Press, 1994, 120-46.

Nov 5

Landau and Parshall, The Renaissance Print, 146-62.

Nov 10

Lisa Pon, "Raphael's Graphic Intelligence," Raphael, Durer, and Marcantonio Raimondi: Copying and the Italian Renaissance Print, New Haven-London: Yale University Press, 2004, 95-136.

Nov 12

Carmen Bambach, "Introduction: From Workshop Practice to Design Theory," Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300-1600, New York-Cambridge: Cambridge University Press, 1999, 1-32.

Nov 17

Carmen Bambach, "Processes Materials, Tools, and Labor," Drawing and Painting in the Italian Renaissance Workshop, 33-80.

Nov 19

Carmen Bambach, "The Art of Designare," Drawing and Painting in the Italian Renaissance Workshop, 296-332.

PAPER TOPIC #3: READ Rebecca Zorach, "The Virtual Tourist in Renaissance Rome – and Beyond," in The Virtual Tourist in Renaissance Rome: Printing and Collecting the Speculum Romanae Magnificentiae, exh. cat., Chicago: University of Chicago, 2008, 11-24. Visit the related digital project on-line: <http://speculum.lib.uchicago.edu>. Write about the historical uses of media focusing on one of the itineraries. Due Dec 1

Nov 24 and 26 NO CLASSES FALL BREAK

Part Four: Art as Science and/as Magic

Dec 1

Janis Bell, "Re-visioning Raphael as a 'Scientific Painter,' " in Reframing the Renaissance: Visual Culture in Europe and Latin America, 1450 to 1650, ed. Claire Farago, New Haven-London: Yale University Press, 1995, 91-111.

Dec 3

Gail Feigenbaum, "Practice in the Carracci Academy," in The Artist's Workshop, ed. Peter M. Lukehart, Washington: National Gallery of Art, 1993, 59-76.

Dec 8

Michael Cole, "Salt, Composition, and the Goldsmith's Intelligence," Cellini and the Principles of Sculpture, Cambridge: Cambridge University Press, 2002, 15-42.

**required evening lecture tonight Dec 8
Michael Cole, Associate Professor of Art History, U. Pennsylvania
TOWARD A NEW IMAGE OF RENAISSANCE MAGIC**

Dec 10

Course wrap-up and final collaboration

PAPER TOPIC #4: Assess the changing status of the artist and art as a way of reviewing and integrating what you have learned in this course. Due Dec 10.