



Semester: Summer 2019

Full Title of Course: *Renaissance Art*

Alpha-Numeric Class Code: ARTH-UA9005

Meeting Days and Times: Tuesdays / Thursdays, h
9:00-12:00 AM

Classroom Location: Villa Ulivi, Aula Pisa

Class Description:

NYU Students who have already taken ARTH-UA 2 will not receive major credit for ARTH-UA 5 [Renaissance Art survey] or ARTH-UA 6 [Modern Art survey].

This course is an introduction to Renaissance Art by exploring in depth the historical, political and cultural evolution of Italy and Europe between the 14th and the 15th centuries. This overview will be not confined to works of art but will include social and patronage issues - i.e. the role of the guilds, the differences in private, civic and church patronage - that affected the style, form and content of the Italian rich artistic output, which reached a peak often nostalgically referred to by later generations as the "golden age". Themes such as patronage, humanism, interpretations of antiquity, and Italian civic ideals form a framework for understanding the works of art beyond style, iconography, technique, and preservation. The course analyzes the historical and social background of the beginning of the Renaissance during the 14th century and the impact of patronage on art. It then focuses on the early 15th-century art in Italy and Europe and deals with the Medici Family's age. Lastly, it analyzes the 'golden Age' of the Renaissance, specifically focusing on Verrocchio, Botticelli, Leonardo da Vinci, Raffaello Sanzio and Michelangelo Buonarroti. By the end of this course, students gain a thorough knowledge of the Italian and European Renaissance Age, developing practical perception and a confident grasp of the material, understanding the relationship between both historical and artistic events and valuing the importance of patronage. As the Renaissance works are often still in their original physical settings, during field-studies to museums and churches students will have a unique opportunity to experience the works as their original viewers did and as their creators intended.

Instructor Details:

Name: Silvia Giorgi

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Office Hours: by appointment

Villa Ulivi Office Location: second floor

Villa UliviPhone Number: +39 055 5007 300, Mailbox: 21

Desired Outcomes:

On completion of this course, students should:

- Have improved their ability to think critically, engage in complex reasoning and express their thoughts clearly through their written work
- Have improved their understanding of the methodologies of art history
- Have mastered a basic understanding of how to research questions in art history
- Recognize works by the principal protagonists of the Renaissance age in Italy and understand why they are significant for the history of art

Assessment Components

- Attendance, Participation and Notebook Compilation: 10%
- Oral Presentation of a Reading Assignment: 10%
- Oral and Written Visual and Comparative Analysis: 20%
- Written Research Analysis: 30%
- Written Final Exam: 30%
- Failure to submit or fulfil any required course component results in failure of the class.

Attendance, Participation and Notebook Compilation: 10% total

Successful progress in this class depends on the full cooperation of both students and faculty members. Regular attendance, punctuality at and participation in all class meetings and field trips are required and mandatory. Students are expected to attend all classes; absences will affect their course grade. The more absences they have, the lower their final grade will be. Lateness and/or unexcused absences during class will affect their course grade as well. Site visits are closely timed and no exceptions will be made for late arrivals. Each lecture will cover a wide range of material and missed information will be difficult to obtain. If students do miss a class for whatever reason, they are responsible for photocopying a fellow classmate's lecture notes.

Students are expected to actively participate and contribute to class discussion. Students are required to fulfill visual analysis and required readings and are expected to express their thoughts and perceptions and to develop a critical response to the material under consideration. Students are required to gain first-hand knowledge of the major monuments and artworks treated during the course. It is therefore essential that they participate in class, site-visits and on field trips.

Take pictures (without flash!) as well: it might be helpful to take a picture of the works we discuss, so you can study them later. Do the reading: it is sometimes difficult to capture all the information imparted during a museum visit. Skimming the reading and summing up the content on the notebook will ensure that you have at least a basic idea of the works we will consider that class section.

Take notes during class: bring a small notebook to jot down the main points of our conversation so that you can recall the work and historical context later. Your notebook will be regularly controlled by the instructor. During the course, you will select **at least 3 notebook pages** from your Notebook Compilation, and you will **upload them on Nyu Classes**.

Oral Presentation of a Reading Assignments: 10% total

Over the course of the semester, students will be assigned **ONE** significant reading assignment by the instructor. The purpose of this assignment is to improve students' level of reading awareness, consider the following steps: 1. identify main headings and subject areas covered, 2. highlight important facts, concepts, vocabulary, 3. write out the natural outline of the reading and fill in keywords, ideas, and definitions, 4. Compare lectures notes with notes from your reading.

Oral presentation: approximately 10 minutes in length. On the due date, each student will orally present his/her assigned reading.

Oral and Written Visual and Comparative Analysis: 20% total

Over the course of the semester, students will be assigned one significant art object as a specific analysis topic by the instructor. This Analysis consists of a series of critical descriptions and observations on the assigned art object: during one on-site visit, students will summarize the overall appearance, the 'formal' qualities and the details of the object, following the Notebook structure given by the instructor. Students are also asked to compare and/or contrast their assigned work of art with another one previously presented by the instructor.

Oral Analysis: 10% total: approximately 10 minutes in length. On the due date, each student will orally present his/her assigned art object.

Written Analysis: 10% total: it should be as follows: approximately 6-7 pages. Font: Times New Roman, 12-point font size; margins: 1" on left, right, top, and bottom; spacing: double-space everything, paragraph alignment: Justified. Approx. 1800-2000 words. It must be printed and submitted via NYU Classes in Word.doc format on the due date. Any exception will result in a lowering of your grade. Please remember that if you are absent on the due date, the assignment must reach me nonetheless. N.B. Extensions will not be granted, so please do not ask.

Written Research Paper: 30% total

It consists of a well-organized essay on the assigned topic, including references to all sources used. It follows the Notebook structure and any point must be correlated to bibliographic sources. Any arguments, ideas of others, as well as direct quotations, citations and paraphrases of another scholar's words or ideas from articles, books, or any other source require a citation in either a footnote or endnote. Failure to properly cite or quote your sources constitutes plagiarism, which will result automatically in the grade of "F", as you see below. Sources for the paper may be found among those listed on this syllabus or any other relevant source available in the Ulivi Library, Ebsco, JSTOR or other databases of scholarly articles. See "articles via databases" on the NYU Libraries site.

To prepare an Outline, see: "[Making an Outline](#)"; to prepare the Research Paper, see: "[Cambridge University Press ELT: Prof. Simon Peyton Jones, How to Write a Great Research Paper](#)": <https://youtu.be/VK51E3gHENc>

The written paper should be as follows: approximately 6-7 pages + "Bibliography". Font: Times New Roman, 12-point font size; margins: 1" on left, right, top, and bottom; spacing: double-space everything, paragraph alignment: justified. Approx. 1800-2000 words. It must be printed and submitted via NYU Classes in Word.doc format on the due date. Any exception will result in a lowering of your grade. Please remember that if you are absent on the due date, the assignment must reach me nonetheless. N.B. Extensions for the paper will not be granted, so please do not ask.

Written Final Exam: 30% total

It is comprised of four sections, approximately 5-6 handwritten pages:

1. 2 Slides identification **10% total**: you will be shown two images to describe, compare and contrast; the images will be chosen from among those shown either during lecture or seen on site: all images seen in the exams will have appeared in at least one of these places
2. 1 Slide attribution **5% total**: you will suggest the probable artist and state your reasons for making this attribution
3. short-answer questions with open answer on a topic covered in class, **10% total**
4. 1 essay question on a reading based on material considered in class, **5% total**

The final exam is comprehensive. It is recommended that you keep a folder on ArtStor of images of the works listed on your weekly handouts in order to facilitate studying for the image identification portion of the exams. For each image shown, everyone is responsible for the object's: 1. Artist, 2. Title and Location, 3. Date and, if visible, signature or inscriptions, 4. Artistic and Historic Age, 5. Artist's Life time, 6. Technique, 7. Preservation, 8. Patronage, 9. Iconography, 10. Style.

N.B. the exams are carefully timed: if you have a recognized learning disability for which you are entitled to extra time, please speak to someone in the Office of Academic Support immediately to ensure that we can make proper arrangements for testing.

Assessment Expectations:

- **Grade A:** The student's work demonstrates an understanding of the subject that goes beyond assigned course readings. The student writes essays/exam questions that are an original synthesis of source materials, demonstrating the ability to evaluate source material critically. Written arguments are clear, well-organized and well-presented; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student has distinguished himself/herself throughout the course of the semester for his/her contributions to class discussion.
- **Grade B:** The student's work shows a clear understanding of assigned readings and materials covered in class. The student writes clear, well-organized and well-presented essays/exam questions; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student is prepared in class and asks relevant questions.
- **Grade C:** The student's work shows a basic understanding of the subject treated in assigned readings and covered in class. However, written and/or oral work is deficient in one or more of the following areas: clarity, organization or content. The student's work is generally in need of improvement.
- **Grade D:** The student's work shows occasional understanding of the subject treated in assigned readings and covered in class. Written and/or oral work is deficient in one of more of the follow areas: clarity, organization or content. The student does not participate in class discussion and has not frequented the instructor's office hours.
- **Grade F:** The student's work does not demonstrate understanding of the subject treated in assigned readings and covered in class. Written and/or oral work are either insufficient or are not submitted. The student appears unprepared in class and has not frequented the instructor's office hours.

Grading Guidelines

A = 94-100

A minus = 90-93

B plus = 87-89

B = 84-86

B minus = 80-83

C plus = 77-79

C = 74-76

C minus = 70-73

D plus = 67-69

D = 65-66

F = below 65

Grading Policy:

Please refer to Assessment Expectations and the policy on late submission of work.

Academic Accommodations:

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see the [Moses Center](#) for further information.

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Center for Students with Disabilities at (212) 998-4980 as soon as possible to better ensure that such accommodations are implemented in a timely fashion. For more information, see [Study Away and Disability](#).

Attendance Policy:

Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. **To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student's final course grade.** Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

For courses that meet once a week, one unexcused absence will be penalized by a two percent deduction from the student's final course grade. For courses that meet two or more times a week, the same penalty will apply to the number of class times over a single week

Excused Absences:

In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student. **The only excused absences are those approved by the Office of Academic Support; they are as follows:**

Absence Due to Illness

- If you are sick, please see a doctor. Contact the Office of Student Life for assistance.
- For absences that last for **two or more consecutive days, a doctor's certificate, "certificato medico" is required.** The doctor will indicate in writing the number of days of bed rest required. Please note **these certificates can only be obtained on the day you see the doctor** and cannot be written for you afterwards.
- Absences can ONLY be excused if they are reported WITHIN 48 HRS of your return to class via the online [NYU Florence Absence Form](#)
- OAS will not accept a student email or telephone call regarding an absence due to illness
- OAS will only notify faculty of absences REPORTED on the ABSENCE FORM
- The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences

Due to Religious Observance

- Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday
- Information regarding absences due to religious observance must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online [NYU Florence Absence Form](#)
- Please note that no excused absences for reasons other than illness can be applied retroactively.

Due to a class conflict with a program sponsored lecture, event, or activity

- All students are entitled to miss one class period without any penalty to their grade in order to attend a lecture, event or activity that is sponsored by La Pietra Dialogues, Acton Miscellany or the Graduate Lecture series.
- Information regarding absences due to a class conflict must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online [NYU Florence Absence Form](#)
- Please note that no excused absences for reasons other than illness can be applied retroactively.

Students with questions or needing clarification about this policy are instructed to contact a member of the Office of Academic Support located in Villa Ulivi or to email florence.academicssupport@nyu.edu

Late Submission of Work

- All course work must be submitted on time, in class on the date specified on the syllabus.
- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date
- To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.

Plagiarism Policy

PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:

The presentation of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

In the event of suspected or confirmed cases of plagiarism, the faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school.

Writing Center:

The Writing Center, located in Villa Ulivi, offers you feedback on any type of writing, at any stage in planning or drafting; very rough drafts are welcome. Sign up for a consultation at the [Writing Center's website](#) and submit your working draft or ideas at least six hours in advance to [NYU Florence Writing Center](#). You can drop in for a consultation M-Th, but remember that appointments are given priority. Please also note that the Writing Center does not correct or "fix" your writing but prompts you to think and work. The aim is to create stronger writers in the long term, not necessarily perfect papers in the short term.

Required Texts:

Required readings are assigned on the syllabus under the week for which they are due. Unless otherwise noted, all required readings are available on **NYU Classes site**.

It is essential that you keep up with the readings as they serve as the basis for class discussion. Please see details of the readings in the week-by-week breakdown.

Copies of each textbook are available for consultation and short term loans in the [Villa Ulivi Library](#). Extra copies of some textbooks are also available for semester long loans. More information on [Books and Course Materials](#).

Supplemental Texts:

Optional, but recommended:

Campbell, S. J., and Cole, M. W., *A New History of Italian Renaissance Art*, London, Thames and Hudson 2012

Cunningham, L. S. and Reich, J. J., *Culture and Values. A survey of the humanities*, 8th ed., Boston, Wadsworth 2014

Kleiner, F. S., *Gardner's Art through the Ages: a global history*, 14th ed., Boston, Wadsworth 2013

Vasari, G., *The lives of the Artists*, transl. by J. Conaway Bondarella and P. Bondarella, Oxford, Oxford University Press 2005

The following texts, available either in the Villa Ulivi library or on NYU Classes, are recommended as extra resources for presentation and term paper research:

Primary Sources:

Alberti, L. B., *On Painting*, trans. J. Spencer, New Haven and London, 1966

Baldassarri, S. U. and Saiber, A., ed., *Images of Quattrocento Florence. Selected Writings in Literature, History, and Art*, New Haven and London, 2000

Conaway Bondarella, J. and Musa, M., ed., *The Italian Renaissance Reader*, New York, 1987

Italian History

Hale, J. R., *Florence and The Medici*, London, 2001

Hibbert, C., *Florence, The Biography of a city*, London, 2004

Italian Renaissance, General

Campbell, G., *Renaissance Art and Architecture*, Oxford 2004

Cole, A., *Art of the Italian Renaissance Courts*, Prentice Hall 1995

Kaborycha, L., *A Short History of Renaissance Italy*, Prentice Hall Pearson 2011

Paoletti, J. T. - Radke, G. M., *Art in Renaissance Italy*. London, 1st ed. 1997, 2001

Schneider Adams, L., *Italian Renaissance Art*, Boulder, Colorado, and London 2001

Williamson, B., *Christian Art, A Very Short Introduction*, Oxford and New York 2004

Renaissance Iconography

Battistini, M., *Symbols and Allegories in Art. A Guide to Imagery*, The J. Paul Getty, Los Angeles 2005

Impelluso, L., *Nature and Its Symbols. A Guide to Imagery*, The J. Paul Getty, Los Angeles 2004

Impelluso, L., *Gods and Heroes in Art. A Guide to Imagery*, The J. Paul Getty, Los Angeles 2003

Zuffi, S., *Love and the Erotic in Art. A Guide to Imagery*, The J. Paul Getty, Los Angeles 2010

De Capoa, C., *Old Testament Figures in Art. A Guide to Imagery*, J. Paul Getty, Los Angeles 2003

Zuffi, S., *Gospels Figures in Art. A Guide to Imagery*, The J. Paul Getty, Los Angeles 2003

Giorgi, R., *The History of the Church in Art. A Guide to Imagery*, J. Paul Getty, Los Angeles 2008

Giorgi, R., *Saints in Art. A Guide to Imagery*, The J. Paul Getty, Los Angeles 2003

Battistini, M., *Astrology, Magic and Alchemy in Art. A Guide to Imagery*, The J. P. Getty, Los Angeles 2007

Malaguzzi, S., *Food and Feasting in Art. A Guide to Imagery*, The J. Paul Getty, Los Angeles 2008

Impelluso, L., *Gardens in Art. A Guide to Imagery*, The J. Paul Getty, Los Angeles 2007

De Pascale, E., *Death and Resurrection in Art. A Guide to Imagery*, J. Paul Getty, Los Angeles 2009

Internet Research Guidelines:

The careful use of internet resources is encouraged and a list of recommended websites will be given. Failure to cite internet and other non-traditional media sources in your written work constitutes plagiarism.

Additional Required Equipment:

N/A

Class Assignments and Topics:

Session 1 - Tuesday 28th May 2019

Week 1: Introduction to the Course. The Early Renaissance.

Lecture in class: Course presentation. Focus on course requirements and expectations.

Venue: h 9am in class. **Readings assigned.**

Reading: no readings.

Session 2- Thursday 30th May 2019

Site Visit: San Miniato al Monte Church, address: Via di San Miniato al Monte. Focus on Michelozzo, Bernardo and Antonio Rossellino, Luca della Robbia, and Alesso Baldovinetti.

Venue: h 9.00 am in front of "Caffè Rivoire", Piazza della Signoria.

Reading: Hartt, Frederick, *New Light on The Rossellino Family*, "The Burlington Magazine", Vol. 103, No. 702, Sep., 1961, pp. 385-389, 391-392; Koch, Linda A., *Power, Prophecy, and Dynastic Succession in Early Medici Florence: The Falcon Impresa of Piero di Cosimo De' Medici*, "Zeitschrift Für Kunstgeschichte", Vol. 73, No. 4, 2010, pp. 507-538; Koch, Linda A., *The Early Christian Revival at S. Miniato al Monte: The Cardinal of Portugal Chapel*, "The Art Bulletin", Vol. 78, No. 3, Sep., 1996, pp. 527-555.

Session 3- Tuesday 4th June 2019

Week 2: The Age of Giovanni di Bicci Medici

Site Visit: Bargello Museum, address: Via del Proconsolo, 4. Focus on Filippo Brunelleschi, Lorenzo Ghiberti, Donatello, Andrea del Verrocchio, and Michelangelo Buonarroti.

Venue: h 9.00 am in front of "Caffè Rivoire", Piazza della Signoria.

Reading: Paolozzi Strozzi B., *Museo Nazionale del Bargello*, Firenze Giunti 2014, pp. 22, 24, 29-30, 38-45, 48-49, 64, 76-78, 147, 152, 172, 175-178; Shapley, F. R. – Kennedy, C., *Brunelleschi in Competition with Ghiberti*, "The Art Bulletin", Vol. 5, No. 2. December 1922, pp. 31-34; Toyama, K., *Brunelleschi's Ram*, "The Burlington Magazine", Vol. 136, No. 1101, December, 1994, pp. 832-834; Butterfield, A., *New Evidence for the Iconography of David in Quattrocento Florence*, "I Tatti Studies in the Italian Renaissance", Vol. 6, 1995, pp. 115-133; Williams, R., *"Virtus Perficitur": On the Meaning of Donatello's Bronze "David"*, "Mitteilungen des Kunsthistorischen Institutes in Florenz", 53, 2-3, 2009, pp. 217-228.

Session 4- Thursday 6th June 2019

Site Visit: Santa Trinita Church, address: Piazza Santa Trinita; Brancacci Chapel, Carmine Church, address: Piazza del Carmine; Santo Spirito Church, address: Piazza Santo Spirito. Focus on Lorenzo Monaco, Masolino, Masaccio, and Filippino Lippi.

Venue: h 9.00 am in front of "Caffè Rivoire", Piazza della Signoria.

Reading: Eckstein, Nicholas A., *The Widows' Might: Women's Identity and Devotion in The Brancacci Chapel*, "Oxford Art Journal", Vol. 28, No. 1, 2005, pp. 101-118; Edwards, Mary D., *Masaccio's Shivering Neophyte*, "Notes in The History of Art", 34, No. 3, 2015, pp. 9-16; Reddaway, Chloë, *Reading Hermeneutic Space: Pictorial and Spiritual Transformation in The Brancacci Chapel*, in *Revisioning: Critical Methods Of Seeing Christianity In The History Of Art*, edited by Romaine, James and Stratford, Linda, Cambridge, Lutterworth Press, 2013, pp. 147-65.

Session A – Friday 7th – Sunday 9th June 2019

Field trip: Required 3-day field-trip to Rome. Mandatory. Details announced in class.

Session 5- Tuesday 11th June 2019

Week 3: The Age of Cosimo the Elder Medici

Site Visit: Museo dell'Opera del Duomo Museum, Baptistery, Santa Reparata Church and Duomo, address: Piazza del Duomo. Focus on Lorenzo Ghiberti, Donatello, Luca della Robbia, and Michelangelo Buonarroti.

Venue: h 9.00 am by the Baptistery's entrance, north side, near St. Zenobius' column, Duomo square.

Reading: Bloom, K., *Lorenzo Ghiberti's Space in Relief: Method and Theory*, "The Art Bulletin", Vol. 51, No. 2, June 1969, pp. 164-169; Dunkelman, Martha Levine, *Donatello's Mary Magdalen: A Model of Courage and Survival*, "Woman's Art Journal", 26, No. 2, 2005, pp. 10-13; Wallace, William E., *Michelangelo, Tiberio Calcagni, and The Florentine "Pietà"*, "Artibus Et Historiae", 21, No. 42, 2000, pp. 81-99.

Session 6 - Thursday 13th June 2019

Site Visit: Medici Riccardi Palace, address: Via Cavour, 3, and exhibition on "*Verrocchio. Il Maestro di Leonardo*", Palazzo Strozzi, address: Piazza Strozzi. Focus on Benozzo Gozzoli, Filippo Lippi, Andrea del Verrocchio, and Leonardo da Vinci.

Venue: h 9:00 am in front of "Caffè Rivoire", Piazza della Signoria.

Reading: Deprano, Maria, *At Home with the Dead: The Posthumous Remembrance of Women in the Domestic Interior in Renaissance Florence*, "Notes in The History of Art", 29, No. 4, 2010, pp. 21-28; Mack, R. E. and Zakariya, M., *The Pseudo-Arabic on Andrea del Verrocchio's David*, "Artibus et Historiae", Vol. 30, No. 60, 2009, pp. 157-172; Oxley, Malcolm, *Art in Context: The Medici And Gozzoli's Magi*, "History Today", December 1994, pp. 16-21; Phillips, John Goldsmith, *The Lady with The Primroses*, "The Metropolitan Museum of Art Bulletin", 27, No. 8, 1969, pp. 385-95.

Session 7- Tuesday 18th June 2019

Week 4: The Age of Lorenzo the Magnificent Medici

Site Visit: Uffizi Gallery, address: Piazzale degli Uffizi, 6. **Research Paper titles assigned.** Focus on Sandro Botticelli, Domenico Ghirlandaio, Andrea del Verrocchio and Leonardo da Vinci.

Venue: h 9.00 am in front of "Caffè Rivoire", Piazza della Signoria.

Reading: Barolsky, Paul, *Leonardo's 'Epiphany'*, "Notes in the History of Art", vol. 11, no. 1, 1991, pp. 18-21; Barolsky, P., *Looking at Venus: A Brief History of Erotic Art*, "Arion: A Journal of Humanities and the Classics", Third Series, 7, no. 2, 1999, pp. 93-117; Barolsky, P., *Leonardo's Gentle Breeze*, "Notes in the History of Art", Vol. 30, No. 1, Fall 2010, pp. 12-15; De Girolami Cheney, L., *Leonardo da Vinci's Uffizi Annunciation: The Holy Spirit*, "Artibus et Historiae", Vol. 32, No. 63, 2011, pp. 39-53; Dunkerton J., *Leonardo in Verrocchio's Workshop: Re-examining the Technical Evidence*, "National Gallery Technical Bulletin", Vol. 32, 2011, pp. 4-31; Fossi, G., *The Uffizi Gallery. Art History Collections*, Florence, Giunti 2014, pp. 125-137, 138-142; Long, J. C., *Botticelli's Birth of Venus as Wedding Painting*, "Aurora", Vol. IX, 2008, pp.1-27.

Session 8- Thursday 20th June 2019

Site Visit: Ognissanti Church, address: Piazza Ognissanti, and St. Trinita Church, address: Piazza Santa Trinita. Focus on Domenico Ghirlandaio and Sandro Botticelli. **Visual and Comparative Analysis assigned, and Oral presentation due during class.**

Venue: h 9.00 am in front of "Caffè Rivoire", Piazza della Signoria.

Reading: Cadogan, Jean K., *Domenico Ghirlandaio: Artist and Artisan*, New Haven and London, Yale University Press, 2000, pp. 230-236; Gombrich, E. H., *The Sasseti Chapel Revisited: Santa Trinita and Lorenzo de' Medici*, "I Tatti Studies in the Italian Renaissance", Vol. 7, 1997, pp. 11-35; O'Malley, Michelle, *Finding Fame: Painting and the Making of Careers in Renaissance Italy*, "Renaissance Studies", 24, no. 1, 2010, pp. 9-32; Stapleford, Richard, *Intellect and Intuition in Botticelli's Saint Augustine*, "The Art Bulletin", 76, no. 1, 1994, pp. 69-80.

Session A – Friday 21st - Saturday, 22th June 2019

Field trip: Required 2-day field-trip to Parma and Mantova. Mandatory. Details announced in class.

Session 9- Tuesday 25th June 2019

Week 5: The Age of Piero Soderini

Site Visit: Palatine Gallery, Pitti Palace, address: Pitti Palace, Piazza Pitti. **Written Visual and Comparative Analysis due.** Focus on Pietro Perugino and Raffaello Sanzio (Raphael).

Venue: h 9.00 am in front of "Caffè Rivoire", Piazza della Signoria.

Reading: Goffen, Rona, *Raphael's Designer Labels: From the Virgin Mary to La Fornarina*, "Artibus et Historiae", Vol. 24, No. 48, 2003, pp. 123-142.

Session 10- Thursday 27th June 2019

Site Visit: Piazza della Signoria, Accademia Gallery, address: Via Ricasoli, 58-60. Focus on Filippino Lippi and Michelangelo Buonarroti.

Venue: h 9.00 am in front of "Caffè Rivoire", Piazza della Signoria.

Reading: Levine, Saul, *The Location of Michelangelo's David: The Meeting of January 25, 1504*, "The Art Bulletin", Vol. 56, No. 1 (Mar., 1974), pp. 31-49; Ruvoldt, M., *Michelangelo's Slaves and the Gift of Liberty*, "Renaissance Quarterly", 65, 4, 2012, pp. 1029-1059.

Session 11 - Tuesday 2nd July 2019

Week 6: The Age of Cosimo I Medici

Site Visit: Palazzo Vecchio, address: Town Hall, Piazza della Signoria, 1, and Loggia dei Lanzi. **Written Research Paper due.** Focus on Domenico Ghirlandaio, Leonardo da Vinci, Michelangelo Buonarroti, Giorgio Vasari and Benvenuto Cellini.

Venue: h 9.00 am in front of "Caffè Rivoire", Piazza della Signoria.

Reading: Hegarty, Melinda, *Laurentian Patronage in the Palazzo Vecchio: The Frescoes of the Sala dei Gigli*, "The Art Bulletin", Vol. 78, No. 2 (Jun., 1996), pp. 264-285; Cole, Michael, *Cellini's Blood*, "The Art Bulletin", Vol. 81, No. 2 (Jun., 1999), pp. 215-235.

Session 12 - Thursday 4th July 2019

Lecture: **Final Exam.** Venue: h 9.00am in class.

Reading: review readings.

Classroom Etiquette

- Eating is not permitted in the classrooms. Bottled water is permitted.
- Cell phones should be turned off during class time.
- The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor.
- We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings

Instructional Format

Because we will be venturing outside for site-visits, students must dress appropriately for weather conditions since class will be held outside no matter what the climate is. **Do not bring backpacks** or troublesome objects on lessons outside of classroom, but make sure to bring your notebook and pen to take notes. A strict **dress code** exists in Italian churches and places of worship. Since many of our classes will be conducted in religious environments, students must wear appropriate attire to class. In churches, students are kindly advised not to wear very short shorts, tank tops, sleeveless shirts, mini-skirts or flip-flops. Ladies must have their shoulders and stomachs covered. Both ladies and men must be covered below the knees and all caps must be removed upon entering a Catholic holy site.

Required Co-curricular Activities

See Field-trip description under Session A.

Suggested Co-curricular Activities

Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester.

Your Instructor

Silvia Giorgi graduated in 1995 with a degree in Medieval Art History from the University of Siena. She received several research fellowships and scholarships in Italy and abroad: Fondazione R. Longhi in Florence, University of Siena, University College London. She attended the Scuola di Specializzazione in Art History and received a Ph.D. in Renaissance Iconography from the University of Siena. She further acquired a Certificate in Museum Curatorship in 2000. She worked on several exhibitions on Medieval and Renaissance Art History: 1999: *Mitria di Sant'Isidoro*, Bologna; 2000: *Duecento*, Bologna; 2002: *Masaccio e le origini del Rinascimento*, San Giovanni Valdarno; 2003: *Duccio*, Siena; 2004: *Petrarca e il suo Tempo*, Padova; 2006: *Giotto e le arti a Bologna*, Bologna. She has written several articles, essays and books about Italian Medieval and Renaissance Art History and gives lectures and conferences on these topics. She is an expert in Medieval Art History as well as Renaissance iconography and Iconology, and has published and presented prolifically on these topics. Her current research focuses on Renaissance Iconography in Central Italy. Silvia Giorgi currently teaches for several US programs and Universities in Florence and Siena.