

Utrecht Summerschool
Italian History of Art (A8)

SYLLABUS

Course description (see Summerschool Utrecht brochure).

Course director: prof. Michael W. Kwakkelstein

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Class Format:

Class meetings will be divided between illustrated lectures and discussions at the Institute, and guided visits on site in museums, churches and palaces of Florence and Rome (weekend field trip).

Form of Assessment:

Reading, class participation, and written work are all required of students. Grades will be composed of evaluations based on an assignment and a presentation.

Site visit attire: Appropriate attire must be observed when visiting churches: no bare shoulders or midriffs; no shorts, no minis.

Required Reading

Handout; reading assignments will be specified in class.

Suggestions for extra reading

S. Baldassari and A. Saiber (eds), *Images of Quattrocento Florence*

E. Borsook, *Companion Guide to Florence*

B. Cole, *The Renaissance Artist at Work*

B. Cole, *Italian Art 1250-1550*

P. Davies, *Janson's History of Art. The Western Tradition*, 7th ed., vol. II, chapters 13, 15, 16, 17.

D. Franklin, *Leonardo, Michelangelo and the Renaissance in Florence*

J. Hall, *History of Ideas and Images in Italian Art*

F. Hartt, *History of Italian Renaissance Art*

J.T. Paoletti and G.M. Radke, *Art in Renaissance Italy*

C.M. Richardson (ed.), *Locating Renaissance Art*

S. Roettgen, *Italian Frescoes: The Early Renaissance*

P.L. Rubin and A. Wright, *Renaissance Florence. The Art of the 1470s*

A.R. Turner, *The Renaissance in Florence*

E. Welch, *Art and Society in Renaissance Italy*

K. Woods (ed.), *Making Renaissance Art*.

Note: you must exploit the sources in the library for your assignment. Also, please note that unnecessary or excessive use of internet sources is not acceptable. For images you may wish to consult the material at the Web Gallery of Art (www.wga.hu)

COURSE TIMETABLE

WEEK 1

Monday, July 5

9:30-12:30

Michael W. Kwakkelstein

Introduction to the course and lecture on the function and use of art in the Renaissance. Walking tour of the major religious and civic areas of the city.

Readings:

Handout (Hartt, pp. 17-36)

Tuesday, July 6

9:30-12:30

Michael W. Kwakkelstein

Defining the Renaissance and the artistic revolution of the 15th century: the sculptures of Lorenzo Ghiberti, Nanno di Banco; Donatello and Verrocchio. Visit to Orsanmichele, il Museo Nazionale del Bargello and Museo dell'Opera del Duomo

Readings:

Handout (Hartt, pp. 177-195; 250-263; 302-305; 332-337)

Wednesday, July 7

9:30-12:30

Michael W. Kwakkelstein

The artistic revolution of the 15th century: Painting

Gentile da Fabriano, Masaccio, Masolino, Fra Angelico, Fra Filippo Lippi.

11:15

Visit to the Capella Brancacci at the church of Santa Maria del Carmine and Museo di San Marco

Readings:

Handout (Hartt, pp. 201-237)

Thursday, July 8

9:30-12:30

Michael W. Kwakkelstein

Leonardo da Vinci and Michelangelo

9:30

Visits to the Galleria degli Uffizi, the Galleria dell'Accademia and the New Sacristy at the Church of San Lorenzo

Readings:

Handout (Hartt, pp. 337-353; 445-478; 503-521)

Friday, July 9

10:00

Stefano Corazzini (The Institute at Palazzo Rucellai, Florence)

Visit to the monumental halls and rooms of Palazzo Vecchio (including the secret passages).

Readings:

Handout (Hartt, pp. 675-686)

WEEK 2

Monday, July 12

9:30-11:00

Waldemar de Boer

The artist's life and commissioners in the Renaissance

Visit to the church of Santa Trinita (Sassetti chapel) and the Capella dei Magi in Palazzo Medici Riccardi.

Tuesday, July 13

9:30-11:00

Gert Jan van der Sman

Domenico Ghirlandaio in 15th century Florence

Visit to the church of Santa Maria Novella

Wednesday, July 14 Gert Jan van der Sman
9:30-11:00 High Renaissance and Early Mannerism: Michelangelo, Andrea del Sarto, Pontormo
Visit to the Casa Buonarrotti and the Chioistro dello Scalzo

Thursday, July 15
9:30-11:00 Michael W. Kwakkelstein
Student presentations

Friday, July 16 Michael W. Kwakkelstein
9:30- 11:00 Student presentations.
Discussion papers and course.

Assignment

Chapel Report

6 pages of text (not including images)

Please follow the formatting outlines given for the research paper

1: Read Turner's "A Family Chapel", pp. 36-40

2: Choose a chapel in any church in Florence as the subject of this 6 page report.

"How do I choose my chapel?" Let your choice be guided by your curiosity and your interest – those who choose to treat a particular chapel simply because it is covered well in a book rarely get a good grade. This project is very much about developing a critical, enquiring eye by carefully looking at and analysing space, and doing some basic research combined with some educated guesswork. Spend time at your chapel, not just in the books, and visit your chapel on more than one occasion in order to study it well and to see it under varying conditions.

3: Research in a basic way the name, history and function of the chapel, and the identity of as many of its components as you can manage. The objective is to write a 4 page report giving a descriptive account not just of the chapel's decoration (including any painting, sculpture, stained glass, furnishings, tomb slabs, etc) but more importantly to give a sense of how all of those components fit together in a single context.

What kinds of spatial and visual relationships exist between the various components of the chapel, and how do these relate to the requirements of the church and the patrons?

4: Illustrate your report with:

- photos of or copied images of the chapel
- a hand-drawn diagram of the chapel
- a hand-drawn plan/map of the chapel

Annotate these where appropriate.

Here's a checklist of just some of the things to look out for, and remember that your chapel has probably been altered a great deal since the Renaissance, and so some detective work and a keen eye will serve you well:

- Steps, arches, doors, doorways, gates, grills...
- Frescoes (walls and ceilings), panel paintings, stained glass windows and statues...
- Funerary items like tomb slabs, commemorative plaques...
- Tabernacles, recesses, niches, shelves...
- Coats of arms, shields, portraits, text...
- Benches, tables, chairs, kneelers...
- Banners, drapes, flags, lamps, candle-holders...
- Signs of restoration and/or renovation...

Look out too for leaflets and brochures in the church where you found your chapel.

Nothing Is What It Seems: Dutch Art of the Golden Age 19.7.2010-30.7.2010

Utrecht Summer School 2010

Course Director - Nausikaä El-Mecky, University of Cambridge, Department of History of Art. Email: ne229@cam.ac.uk.

This course is highly interactive and based around several excursions a week, seminars where students can explore a topic through a combination of lectures and discussions, regular lectures and a workshop in which students can experiment with some of the techniques used by the artists they are studying.

WEEK 1 19.7– 30.7.2010

Monday 19.7

Introduction

10:00-12:00

Art historical walk through Utrecht

13:00-15:00

Tuesday 20.7

Excursion

All day

Life in the Golden Age

Excursion to Amsterdam: *Rembrandthuis*, *Amsterdams Historisch Museum* and Golden Age walk through the city. A chance to experience 17th century life first-hand before delving into the art of the period.

Meeting at Utrecht Centraal railwaystation in the main hall in front of the ticket office (which is situated under the large blue departures board) at 08:55 am where you will receive your ticket.

Note: bring your *Museumjaarkaart* and a 1 Euro coin for the cloakroom lockers, as well as an umbrella if the weather is bad.

Wednesday 21.7

Seminar

9:30 am

What Makes Dutch 17th Century Art So Special?

Why are people so fascinated by Dutch 17th Century art? How can we approach it?

Excursion

1pm

Rijksmuseum Amsterdam: The Masterpieces

We will visit the Masterpieces at the Rijksmuseum in Amsterdam to take a first look at some of the most renowned works in Dutch Golden Age Art.

1pm Meeting at Utrecht Centraal railwaystation in the main hall in front of the ticket office (which is situated under the large blue departures board) where you will receive your traintickets.

Thursday 22.7

Lecture

10 am

Turmoil after Tempera: War, Democracy, Iconoclasm, Technology and Oil Paint.

An exploration of different factors that can change art: cultural, political, religious and technical.

Workshop

2pm

Oil Paint Workshop

Oil Paint workshop: Using 17th century colours and painting technique yourselves.

WEEK 2 26.7– 30.7.2010

Monday 26.7

Lecture

Landscape and Still Life

9:30 am

Excursion

Mauritshuis, The Hague

13:00 meet at usual meeting point at Utrecht Centraal Station

Finish at 5pm.

Tuesday 27.7

Seminar

9:30

Academic Controversies in Interpreting Dutch Golden Age Art

Excursion

13:40 meet at usual meeting point at Utrecht Centraal Station
Frans Hals Museum, Haarlem

Finish at 5pm.

Wednesday 28.7

Lecture

9:30 am

Dutch Art of the 16th Century, Catholic Art and the Special Position of Utrecht Painters During the Golden Age.

Note: Supplementary Reading will be provided for this lecture for those with a particular interest in the 16th Century.

Excursion

1pm

Catherijneconvent and Centraal Museum Utrecht: 16th and 17th Century art.

Thursday 29.7

Presentations

9:00

Drift 23, room 207

Excursion

13:40 meet at usual meeting point at Utrecht Centraal Station
Delft: Porseleynen Fles, City Walk and Group Dinner

Finish around 9pm.

Additional Information

CHECKLIST

For Excursions be sure to bring:

- 1 euro coin for lockers

- Voordeelurenkaart (your discount card for train travel, if you've been given one)
- Museumjaarkaart (your discount card for museums)
- Umbrella / Raincoat in case of bad weather

SEMINARS

If you have a suggestion for a topic, question or statement that you would like to explore during a seminar, please send me an email on ne229@cam.ac.uk

ATTENDANCE / PARTICIPATION

Attendance at all the parts of the programme is mandatory and absence without good reason may result in a lower participation grade for the course. If you are unable to make it, get in touch as soon as possible, particularly if there is an excursion planned by sending an email to ne229@cam.ac.uk. The same holds for the assigned readings, which are expected to be read to ensure full participation in the seminars and excursions.

PRESENTATIONS

Everyone will be asked to present on a painting of their choice from the Golden Age. These presentations will be held at the Drift Lecture Room. You may choose any painting from the Golden Age, on the condition that you have had the chance to see it during one of the excursions of the course. Presentations will last for ten minutes and will be presented to your peers on the 30th of July.

Name: Dr. Matthias Vollmer

Email address: mvollmer@t-online.de

Course title: Art in Germany from the Middle Ages to the 20th Century

Track: D-Track

Language of instruction: English

Contact hours: 48 (6 per day)

ECTS-Credits: 4

Course description

The course will introduce Berlin's outstanding art collections, with their wide range of masterpieces from late medieval times to the present day. Beyond that, a trip to the nearby city of Magdeburg with its impressive gothic cathedral is intended. We shall focus throughout on the particular circumstances that shaped the production and reception of German art, especially during the nineteenth and twentieth centuries. During this long period, the formation of a German nation state and the problematic notion of a German national identity became intimately connected to the question of a German style and artistic 'expression'. A special focus will be given to the "Art of the two Germanys" between 1945 and 1989. We shall explore Germany's vibrant art history by focusing in depth on works by artists like Martin Schongauer and Albrecht Dürer, Caspar David Friedrich, Karl Friedrich Schinkel and Adolph Menzel, Ernst Ludwig Kirchner, Otto Dix, Joseph Beuys and Anselm Kiefer. Visits include the following museums and galleries in Berlin: the Gemäldegalerie, the Bodemuseum, the Kupferstichkabinett (Collection of Drawings and Prints, depending on size of the course), the Nationalgalerie, and the Hamburger Bahnhof Museum.

Student profile

In principle, the course is open to all students regardless of their field of study, but in the first place it addresses art history students. An elementary knowledge of art and art history is advantageous, but not obligatory. More advanced students will benefit from the opportunity to give a paper in class or in the museums and enhance their existing knowledge.

Prerequisites

none

Course Requirements

Regular attendance & active participation, final exam

Grading

Attendance & participation: 60%

Final Exam: 40%

Course schedule

Date	Program
Monday, August 2, 2010	<p>Introduction</p> <p>Overview of the content, aims and the logistic parameters of the course: grading, attendance, final exam, visits to museums (excursions)</p> <p>Art and National Identity</p> <p>Excursion: Deutsches Historisches Museum OR Nikolaikirche</p>
Tuesday, August 3, 2010	<p>The Middle Ages and the Gothic Cathedral</p> <p>Excursion: Magdeburg OR Bodemuseum: Sculptures, Ivories, Woodcuts and Altarpieces</p>
Thursday, August 5, 2010	<p>From International Gothic Style to the Northern Renaissance</p> <p>Excursion: Gemäldegalerie I - Altarpieces and panel paintings</p>
Friday, August 6, 2010	<p>Renaissance and Reformation</p> <p>Excursion: Gemäldegalerie II - Dürer, Cranach, Grien, Holbein</p>
Monday, August 9, 2010	<p>The 19th Century I</p> <p>Excursion: Brücke-Museum or Berlinische Galerie</p>
Tuesday, August 10, 2010	<p>The 19th Century II</p> <p>Excursion: Alte Nationalgalerie: Friedrich, Runge, Menzel, Böcklin</p>
Thursday, August 12, 2010	<p>The 20th Century: From the Avantgardes to "Degenerate Art"</p> <p>Excursion: Neue Nationalgalerie or Scharf-Gerstenberg Collection</p>
Friday, August 13, 2010	<p>Final Exam in Class</p>