

SYLLABUS

Course description

Florence, originally founded by the Romans, was governed by the Medici family for centuries. Most of them had a passionate interest in painting, sculpture, architecture and literature. Still Florence keeps an exceptional artistic heritage which is a marvelous evidence of its aged culture. Florence is the most marked example of Renaissance cities in Italy. Nowhere else in Italy does one find this multitude of buildings and works of art from this period. Among the cultural highlights is the magnificent cathedral (Santa Maria del Fiore), churches that contain breathtaking frescoes, renowned museums (e.g. Uffizi, Bargello, Accademia), and impressive city-palaces (e.g. Palazzo Strozzi; Palazzo Rucellai; Palazzo Pitti, Palazzo Medici Riccardi) and Palazzo Vecchio, the famous city hall. Apart from stimulating lectures the Summer School programme also includes a weekend excursion to Rome.

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Aim of the course

The fundamental goals are to introduce students to the art and architecture of Florence in its historical context, and in doing so, to make them familiar with the origins, nature and development of the Renaissance in the visual arts. Mastery of basic concepts and terminology of art historical studies is another essential aspect of this course.

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.

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

E. Borsook, *Companion Guide to Florence*

B. Cole, *The Renaissance Artist at Work*

B. Cole, *Italian Art 1250-1550*

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

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

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

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

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

A.R. Turner, *The Renaissance in Florence. The Invention of a New Art*

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

Note: For images you may wish to consult the material at the Web Gallery of Art (www.wga.hu)

COURSE TIMETABLE

WEEK 1

Monday, July 4

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 5

9:30-13:00

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.

11:00

Visit to Museo Nazionale del Bargello and Museo dell' Opera del Duomo (12:30).

Readings:

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

Wednesday, July 6

9:30-13:00

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 12:30 Museo di San Marco

Readings:

Handout (Hartt, pp. 201-237)

Thursday, July 7

11:30-13:00

Stefano Corazzini (The Institute at Palazzo Rucellai, Florence)

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

11:15

Meet at the sculpture fountain in front of Palazzo Vecchio

Readings:

Handout (Hartt, pp. 675-686)

Friday, July 8

8:45-13:15

Michael W. Kwakkelstein

Meet at the sculpture fountain in front of Palazzo Vecchio

Visits to the Galleria degli Uffizi (9:15), the Galleria dell' Accademia (11:30) and the New Sacristy at the Church of San Lorenzo (12:45)

Readings:

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

Sunday, July 10

Weekend-trip to Rome (visits include Vatican Museums, Sistine Chapel, St Peter's basilica, Pantheon, Forum Romanum, St Pietro in Vincoli)

WEEK 2

Monday, July 11

9:30-11:00

Waldemar de Boer

The artist's life and commissioners in the Renaissance

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

Tuesday, July 12

Gert Jan van der Sman

9:30-11:00 Domenico Ghirlandaio in 15th century Florence
Visit to the church of Santa Maria Novella

Wednesday, July 13 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 Chiostro dello Scalzo

Thursday, July 14
9:30-11:00 Michael W. Kwakkelstein
Student presentations

Friday, July 16⁵ 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 6 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.