

## **2020 Italy, Siena Summer Abroad Program (August 1 to September 3)**

### **FAH393Y0 - Studies Abroad in Renaissance and Baroque Art and Architecture**

**Prof. Giancarla Periti**

**E-mail:** [giancarla.periti@utoronto.ca](mailto:giancarla.periti@utoronto.ca)

Prerequisites: one FAH half course in Renaissance or Baroque art and architecture or permission of instructor (students should submit requests to [giancarla.periti@utoronto.ca](mailto:giancarla.periti@utoronto.ca)).

#### **Course and Objectives**

This course will take full advantage of its fabulous location, the city of Siena in Tuscany, one of the most important hubs of artistic production in fourteenth- and fifteenth-century Italy to consider works of art in their original contexts, and to observe how they function within their civic and religious settings. The course will treat the period from 1300 to 1650, examining the output of major protagonists, from Giotto, Simone Martini, Donatello, Michelangelo and Raphael, to Caravaggio, Annibale Carracci, and Bernini, among others. Site visits to cities such as Pienza, Florence, Rome, Mantua, and Padua are planned. Through these excursions students will gain an understanding of artworks in situ, and their reception, and will explore the artistic challenges that early modern masters faced in making art for their various audiences. Through active looking, observation of juxtapositions and contexts, and discussion, this course will provide students with a fuller understanding of notions of style, scale, monumentality, and magnificence, as well as of the materials out of which Renaissance and Baroque art was made.

#### **Attendance**

Class attendance is absolutely mandatory. Punctuality is essential and repeated lateness will affect your grade. If you are absent without an excuse for more than two classes you will not be eligible for a grade of A+, A or A-; more than four classes you will not be eligible for a grade of B+, B or B-; and more than six classes you will not be eligible for a grade of C+, C, C-.

#### **Text-book**

The required textbook for this course is: Stephen J. Campbell, Michael W. Cole, *Italian Renaissance Art*, 2<sup>nd</sup> edition (New York 2017), **ONLY VOL. 1.**

#### **Course Requirements and Evaluation**

Your evaluations will be based on reading, observation, and direct engagement with the objects of study. You will be expected to keep a class notebook in which you take notes and reflect upon what you see on-site and the material covered in our class alongside the assigned readings. Your success in the assignments largely depends on the quality of your notes, so be attentive read and write on a daily basis.

## Reading Assignments

Students are expected to complete reading assignments before our visits and/or in class meetings. Preparation of the assigned readings will factor into the participation grade. You will find the readings (expect the readings from the Campbell and Cole textbook) for this course as pdf files posted on FADIS under "My Uploads." You can access FADIS online at:

**<http://fadis.library.utoronto.ca>**. Using your UTORid and password you can log in, whereupon you will be prompted to create a new account. To access FAH393 information, select it from the pull-down menu. You will find the pdf files under "My Uploads."

## Assignments

There are **four** assignments for this course:

- 1) select a work of art in Siena that we discussed on site (in a church or city hall) and write a formal, iconographical and topographical analysis of the work. Make use of the assigned reading(s) and the notes taken during our visit. **Your analysis should be three pages double spaced; it is due on Tuesday, August 11.**
- 2) This time, select a work of art that we discussed during our visit to one of the museums in Florence or Rome, and reflect upon the way the work functions and makes new meaning in its museum context. For example, think and write about how the work is presented and displayed; how much background information is offered in the gallery's panel; how the work may resonate or create meaning when viewed in conjunction with the other works displayed right near it in the same space. **Your reflection should be three pages double spaced; it is due on Monday, August 24.**
- 3) The third assignment asks you to reflect upon all the works and monuments that we have seen and discussed as a group and that you may have visited on your own. Based on the notes that you have taken throughout the course (from the readings and on-site discussions) you are asked to place yourself in the shoes of a museum curator who is tasked with organizing a focused exhibition centered on four works of art. Your assignment consists in creating a "virtual exhibition": select four works of art or one monument and three works of art, and provide your rationale for staging the exhibition (for example, the works were executed by the same artist or they share the same chronology; the works were originally kept within the monument itself). Think about and write what the audience will learn by visiting your exhibition. The first two pages of your assignment should consist of an introduction describing the entire theme and point of the exhibition, while the other two pages consist of individual object wall labels. **This assignment should be four pages double spaced; the due date is Tuesday, September 1.**
- 4) Working together with another student, you will present a work of art or architecture on site, providing an overview of the work including its making and function. Use information from the readings. A list of works from which to select will be supplied. Your oral presentation should be **six minutes total (3 minutes for student).**

### **Grading scheme**

Class participation	15%
Analysis (# 1)	15%
Reflection (# 2)	20%
Virtual exhibition assignment (# 3)	30%
Oral presentation (pairs of students)	20%

### **Schedule of class meetings, visits, topics and highlights of works**

#### **Specific readings will be provided**

#### **Week 1 The City of Siena: Art, Architecture, Civic Identity and Devotion**

##### **Monday August 3**

**Meet in class at 10 and walk to the Palazzo Pubblico**

- **Visit: Palazzo Pubblico** (façade and square): the fresco cycle of *Good and Bad Government* by Ambrogio Lorenzetti and the *Maestà* (Madonna in throne with the Child) by Simone Martini.

##### **Tuesday August 4**

- **Visit: Cathedral** (façade; interior and its masterpieces including the pulpit by Niccolò Pisano) and Museo dell'Opera del Duomo (Duccio's *Maestà* and Donatello's roundel of the Madonna and Child)

##### **Wednesday August 5**

- **Visit: Baptistery** (baptismal font with works by Donatello, Jacopo della Quercia and Lorenzo Ghiberti) and Libreria Piccolomini (gradual books and frescoes by Pinturicchio)

##### **Thursday August 6, Field trip to Pienza (Siena): the "ideal city" and its buildings**

- **Visit: Palazzo Piccolomini** designed by Bernardo Rossellino and the Cathedral.

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#### **Week 2 Florentine Art and Architecture: Perspective and Narrative**

##### **Monday August 10**

- **Visit: Museum of Hospital of Santa Maria della Scala** (frescoes in the *Pellegrinaio*): civic and sacred space

##### **Tuesday August 11**

- **Class meeting**
- **Analysis (#1) due**

**Wednesday August 12, Field trip to Florence**

- **Visit: San Marco Museum (Fra Angelico's frescoes); Florence's Cathedral and Museo dell'Opera del Duomo; San Lorenzo and Laurentian Library; Foundling Hospital**
- **Optional: explore Orsanmichele**

**Thursday August 13, Field trip to Florence**

- **Visit: Uffizi Gallery; Bargello Museum (Donatello's *David*); church of Santa Maria Novella (Masaccio's *Holy Trinity* and Ghirlandaio's frescoes)**
- **The list of works that will be discussed and presented on site will be provided**

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**Week 3 Rome: the New Language of Art, Papal Power and Magnificence**

**Monday August 17**

- **Class lecture**

**Tuesday August 18, Field trip to Rome**

- **Visit: The Fori Imperiali: the golden age of ancient Rome.**

**Wednesday August 19 Field trip to Rome**

- **Visit: St. Peter's square and church (Gian Lorenzo Bernini's interventions) and the Vatican Museums (Michelangelo's Sistine ceiling and Raphael's painted rooms); church of Sant' Andrea della Valle (the painted dome by Lanfranco).**

**Thursday August 20, Field trip to Rome**

- **Visit: Villa Farnesina (fresco decoration by Raphael, Giulio Romano and Sebastiano del Piombo), Pantheon; San Luigi dei Francesi (Contarelli chapel with Caravaggio's paintings and Polet chapel with frescoes by Domenichino); Santa Maria del Popolo (Cerasi chapel with works by Caravaggio and Annibale Carracci) and Barberini square (with fountains created by Gian Lorenzo Bernini).**

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**WEEK 4 Mantua and Padua: Court Art, Mobility of Masters and Learning**

**Monday August 24**

- **Class lecture**
- **Reflection (#2) due**

**Tuesday August 25**

- **Visit: The Pinacoteca Nazionale Art Museum, Siena**  
The list of works that will be discussed and presented on site will be provided.

**Wednesday August 26, Field trip to Mantua**

- **Visit: Ducal Palace (Hall of Pisanello and Mantegna's *Camera Picta*) and church of Sant'Andrea** (designed by Leon Battista Alberti) and **Palazzo Te** (designed by **Giulio Romano**)

**Thursday August 27, Field trip to Padua**

- **Visit: Scrovegni chapel (Giotto's frescoes), Basilica of Saint Anthony of Padua (Donatello's high altar); Donatello's equestrian statue of Gattamelata and Scuola del Santo (paintings by Titian)**
- **Optional: discover the "scientific" Padua**

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**WEEK 5 The Turn of the Arts in the Baroque period: Sites and Protagonists**

**Monday August 31**

- **Class lecture**

**Tuesday September 1**

- **Class lecture**  
**"Virtual" exhibition assignment (# 3) due**

**Wednesday September 2**

- **Class lecture**