

Renaissance Art (16th Century)

Code: 100545
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OB	3	1

Contact

Name: Rafael Cornudella Carre
Email: rafael.cornudella@uab.cat

Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: No

Prerequisites

It is advisable to have taken the subject Renaissance Art (15th Century), a second degree course

Objectives and Contextualisation

Renaissance Art (16th century) is a course that belongs to subject History of Modern Art. It is a compulsory subject (6 cr.) and this is taught in the third year of the History of Art degree. It is the logical complement of the course Renaissance Art (15th century in Italy) which takes place in the second year of History Art degree, since they share objectives, competencies and learning outcomes. The overall objective is for students to acquire a coherent and complete knowledge of the Renaissance artistic phenomenon, specially the Italian art, reserving the elective subjects for the fourth degree course.

Competences

- Critically analysing from the acquired knowledge a work of art in its many facets: formal values, iconographic significance, artistic techniques and procedures, elaboration process and reception mechanisms.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

Learning Outcomes

1. Accurately defining and explaining an artistic object with the specific language of art criticism.
2. Analysing ideas about an artistic phenomenon in a given cultural context.
3. Analysing the creators of an artistic phenomenon in a specific cultural context.
4. Analysing the recipients of an artistic phenomenon in a specific cultural context.
5. Applying the iconographic knowledge to the reading of artistic imagery.

6. Connecting an artistic imagery with other cultural phenomena within its period.
7. Distinguishing the elaboration techniques and processes of an artistic object.
8. Efficiently presenting knowledge in oral and written form.
9. Encouraging creativity and fomenting innovative ideas.
10. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
11. Explaining the reception mechanisms of a work of art.
12. Identifying the artistic imagery, placing it into its cultural context.
13. Reconstructing the artistic outlook of a particular cultural context.
14. Working in teams, respecting the other's points of view and designing collaboration strategies.

Content

Introduction: Historiographical Issues: The Pluralism of Sixteenth-Century Artistic Currents and Historiographical Biases. Observations on the situation of Italian painting and sculpture around 1470-1490: innovation and conservatism in the last stage of the second way.

1. The main protagonists and trends of Central Italian painting and sculpture (Florence and Rome): 1.1. Leonardo da Vinci - 1.2. Michelangelo, sculptor and painter - Raphael - 1.3. Fra Bartolomeo, Andrea del Sarto and the first stages of Pontormo and Rosso- 1.4. Central Italian "Mannerist" painting: the disciples of Raphael, Rosso, Parmigianino, etc. Notions of the evolution and spread of Mannerism. 1.5. Aspects of Central Italian sculpture.

2. Painting in Venice and other northern Italian centers: 2.1. Venetian painting: Giorgione, Sebastiano del Piombo and Titian - 2.2. Lotto; Savoldo; other itineraries between Venice and Lombardy; Pordenone - 2.3. Venetian painting from 1540 to 1590: Titian (2), Tintoretto, Veronese - 2.4. Correggio - 2.5. Notions on the pictorial landscape of Lombardy, between the dynamism of naturalisms and the penetration of Mannerism - 2.6. Baroque and the alternatives to Mannerism - Conclusion: the appearance at the end of the 16th century of the first Baroque painting, as a creative synthesis of the naturalistic currents of the 16th century.

3. 16th century Italian architecture. 3.1. Bramante, from Milan to Rome; the new Vatican Basilica, project proposals and architectural debate: Rafael, Peruzzi, A. da Sangallo - 2.2. Michelangelo, architect; Rafael, architect - Five-century architecture between rule and license: the question of "Mannerism" in architecture; Palladio's classicism in the Veneto.

Methodology

Autonomous activities (50-55 %) 1. personal study (CE1, CE6, CE7) 2. documentary and/or bibliographic consultations (CE1, CE6, CE7) 3. preparation of course papers: research papers, reviews, text commentaries, bibliographic essays, etc. (CE1, CE6, CE7) (CT1, CT3, CT4)

Targeted activities (30-35 %) 1. classroom classes (CE1, CE6, CE6, CE7) 2. seminars and practical sessions in the classroom (CE1, CE6, CE7) (CT3). 3. lectures (CE1, CE6, CE7). 4. exposition of individual or group work (CT1, CT4)

Supervised activities (10 %) programmed tutorials supporting learning and working (CT1, CT3)

Assessment activities (5 %) Written and oral tests (CE1, CE6, CE7) (CT1, CT4)

If required, these activities will be adapted to virtual teaching through the various existing systems.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
1. classroom classes (CE1, CE6, CE7) 2. seminars and practical sessions in the classroom (CE1, CE6, CE7) (CT3). 3. lectures (CE1, CE6, CE7). 4. exposition of individual or group work (CT1, CT4)	60	2.4	12, 1, 7, 10, 11, 13, 6
Type: Supervised			
programmed tutorials supporting learning and working (CT1, CT3), Written and oral tests (CE1, CE6, CE7) (CT1, CT4)	15	0.6	9, 14
Type: Autonomous			
1. personal study (CE1, CE6, CE7) 2. documentary and/or bibliographic consultations (CE1, CE6, CE7) 3. preparation of course papers: research papers, reviews, text commentaries, bibliographic essays, etc. (CE1, CE6, CE7) (CT1, CT3, CT4)	75	3	1, 7, 10, 11, 13, 6

Assessment

First written test (partial exam) 30%.

Second written test (partial exam) 30%.

Individual work 40%. The approach of the work will be facilitated at the beginning of the course.

In order to pass the course it will be necessary that the sum of the grades of the three evidences is at least a 5 (out of 10). If an evidence has been failed, it will be necessary to attend the recovery.

Students will obtain a Not assessed/Not submitted course grade unless they have submitted more than 30% of the assessment items.

Other details about the format of the evidences will be communicated at the beginning or during the course with sufficient advance notice.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Essay, individual	40%	0	0	3, 4, 2, 12, 5, 1, 7, 9, 10, 11, 13, 6, 8, 14
Exam 1	30%	0	0	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 8
Exam 2	30%	0	0	3, 4, 2, 12, 5, 1, 7, 10, 11, 13, 6, 8

Bibliography

BIBLIOGRAFIA BàSICA

Obres generals sobre la pintura, l'escultura i l'arquitectura del Renaixement

Stephen J. Campbell & Michael W. Cole, *A New History of Italian Renaissance Art*, Londres, 2012

Sidney J. Freedberg, *Pintura en Italia 1500-1600*, Madrid, 1992 (1971)

John Pope-Hennessy, *Italian High Renaissance and Baroque Sculpture*, Oxford, 1986 (1963)

Ludwig H. Heydenreich & Wolfgang Lotz: *Arquitectura en Italia 1400-1600*, Madrid, 1991 (1974).

Christoph Luitpold Frommel, *The Architecture of the Italian Renaissance*, Londres, 2007

Altres obres clàssiques, obres temàtiques i d'interès general sobre l'art del Renaixement

Heinrich Wölfflin, *El arte clásico*, Madrid, 1985 (1899)

Heinrich Wölfflin, *Conceptos fundamentales en la Historia del Arte*, 1924, 1989 (1915)

Ernst H. Gombrich, *Norma y forma*, Madrid, 1984 (1966)

Ernst H. Gombrich, *Imágenes simbólicas*, Madrid, 1983 (1972)

Ernst H. Gombrich, *El legado de Apeles*, Madrid, 1982 (1976)

Ernst H. Gombrich, *Nuevas visiones de viejos maestros*, Madrid, 1987 (1986)

André Chastel, *Mythe et crise de la Renaissance, 1420-1520*, Ginebra, 1989 (1968-1969)

André Chastel: *El Saco de Roma, 1527*, Madrid, 1986 (1983)

Els grans protagonistes i els corrents de la pintura i l'escultura centre-italians

Rona Goffen, *Renaissance Rivals. Michelangelo, Leonardo, Raphael, Titian*, New Haven i Londres, 2002

Kenneth Clark, *Leonardo da Vinci*, 1939, 1988 [trad. castellana: Madrid, 2006]

Martin Kemp, *Leonardo*, Mèxic, 2006 (2004).

Charles de Tolnay: *Miguel Angel. Escultor, pintor y arquitecto*, Madrid, 1985 (1975).

John Pope-Hennessy, *Raphael*, Nova York, 1970 [*Raffaello*, Milà, 1983]

Leopold D. & Helen S. Ettlinger, *Raphael*, Oxford, 1987

Marcia B. Hall: *After Raphael. Painting in Central Italy in the Sixteenth Century*, Cambridge University, 1999.

La qüestió del "manierisme"

Water Friedlaender, *Mannerism and anti-mannerism in Italian Painting*, New York, 1957

Craig Hugh Smyth: *Mannerism and Maniera*, Nova York, 1963.

John Shearman: *Manierismo*, Madrid, 1984 (1967).

Antonio Pinelli, *La bella maniera. Artisti del Cinquecento tra regola e licenza*, Torí, 1993.

Renato Barilli, *Maniera moderna e Manierismo*, Milà, 2004

La pintura a Venècia i a la Itàlia septentrional

Johannes Wilde, *Venetian Art. From Bellini to Titian*, Oxford, 1981 [*La pintura veneciana de Bellini a Ticiano*, Madrid, 1988]

David Rosand, *Painting in Sixteenth-Century Venice. Titian - Veronese - Tintoretto*, Cambridge, 1997 (1982)

Peter Humfrey, *Painting in Renaissance Venice*, Yale University, 1995

David Ekserdjian, *Correggio*, New Haven-Londres, 1997

Diane De Grazia (ed.), *Correggio and his Legacy* (catàleg de l'exposició, Washington, National Gallery of Art), Washington, 1984

Andrea Bayer (ed.), *Painters of Reality. The Legacy of Leonardo and Caravaggio in Lombardy* (catàleg de l'exposició, The Metropolitan Museum of Art), New Haven and London, 2004

Flavio Caroli (ed.), *Il Cinquecento Lombardo. Da Leonardo a Caravaggio* (catàleg de l'exposició, Milano, Palazzo Reale), Milano, 2000

Els corrents naturalistes, les tendències reformistes de finals de segle i la gènesi de la pintura "barroca"

Andrea Emiliani, *Federico Barocci*, Urbino 1535-1612, 2 vols., ancona, 2008

Federico Zeri, *Pittura e Controriforma. L'arte senza tempo di Scipione da Gaeta*, Vicenza, 1997 (1957).

Sidney J. Freedberg, *Circa 1600. A Revolution of Style in Italian Painting*, Cambridge, Mass., 1983

Monografies sobre l'arquitectura italiana del segle XVI

Arnaldo Bruschi, *Bramante*, Madrid, 1987 (1973).

Horst Bredekamp, *La fabbrica di San Pietro: il principio della distruzione produttiva*, Torí, 2005 (2000).

Carlo Pedretti: *Leonardo architetto*, Milà, 1978.

Christoph Luitpold Frommel, Manfredo Tafuri, Stefano Ray, *Raffaello architetto*, Milà, 1984.

James S. Ackerman, *La architettura de Miguel Angel*, Madrid, 1997 (1960).

James S. Ackerman, *Palladio*, Madrid, 1987 (1966).

Lienoello Puppi, *Andrea Palladio*, Milà, 1999

Robert Tavernor, *Palladio and Palladianism*, Nova York, 1991

Fonts documentals, literatura artística, teoria i crítica de l'art i l'arquitectura

Robert Klein & Henri Zerner, *Italian Art 1500-1600. Sources and Documents*, New Jersey 1966; Evanston, Illinois, 1994

Joaquim Garriga (ed.), *Renacimiento en Europa* (Fuentes y Documentos para la Historia del Arte, IV), Barcelona, 1983

Moshe Barasch, *Teorías del arte. De Platón a Winckelmann*, Madrid, 1991

Moshe Barasch, *Light and Color in the Italian Renaissance Theory of Art*, Nova York, 1978 [*Luce e colore nella teoria artistica del rinascimento*, Genova, 1992]

Patricia Lee Rubin, *Giorgio Vasari. Art and History*, New Haven i Londres, 1995

Mario Pozzi & Enrico Mattioda, *Giorgio Vasari, storico e critico*, Florència, 2006

Mark W. Roskill, *Dolce's Aretino and Venetian Art Theory of the Cinquecento*, Toronto-Buffalo-Londres, 2000

Paolo Prodi, *Ricerche sulla teorica delle arti figurative nella Riforma cattolica*, Bolonya, 1962

Hanno-Walter Kruft, *Historia de la teoría de la arquitectura. 1. Desde la Antigüedad hasta el siglo XVIII*, Madrid, 1990

Software

The dates of the different tests will be agreed between teachers and students at the beginning of the academic year, respecting the officially approved academic calendar.