

Degree	Type	Year
2500239 Art History	OB	2

## Contact

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## Teachers

(External) Per determinar

## Teaching groups languages

You can view this information at the [end](#) of this document.

## Prerequisites

There is no prerequisite

## Objectives and Contextualisation

The fundamental objective of the course is to provide the student with some basic keys to interpret the Italian art of the fifteenth century, his intellectual ambition, his connections with the new culture of humanism and its historical significance. It also aims to promote the intellectual autonomy of the student and particularly a critical attitude towards bibliographic sources. The understanding of the originality and the theoretical foundation of the Quattrocento experiences we understand that it is necessary to be able to later study other subjects related to the western artistic production of the XVIth, XVIIth and XVIIIth centuries.

## 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

1. Humanism and the reform of the arts. Petrarch and the origins of Humanism. Florentine Humanism of the first quattrocento: classicism and "civic humanism". The *studia humanitatis*: definition, themes and historical significance of Humanism.

2. Rinascita dell'antichità: From Vitruvius to *De re aedificatoria*. "Liberality" of the arts. Imitation of "Nature". F. Brunelleschi and the "invention" of perspective. L. B. Alberti: the birth of the theory of art. The codification of perspective and the rhetorical model in *De pictura*. The theory of beauty: the concept of *concinntas*.

3. Brunelleschi's architecture. Alberti's architectural projects in Florence and Mantua. Michelozzo, Francesco Giorgio Martini, Giulano da Sangallo and Antonio Averlino Il Filarete.

4. The "other" humanistic courts. Rimini, Urbino, Milan, Ferrara and Naples.

5. The *studioli* and the portrait in gender key. Catherine Sforza, Isabella d'Este and Leonora Gonzaga.

6. Sculpture of the fifteenth century. The competition of 1401: Brunelleschi and Ghiberti. Ghiberti: The first doors of the Baptistery.

7. The emergence of Nanni di Banco and Donato di Bardi Donatello. Works for the Duomo and for Orsanmichele.

8. The new statuary: Donatello, Nanni di Banco, Ghiberti. The relief: rilievo stacciato and perspective. Jacopo della Quercia. The evolution of Ghiberti, the "Gates of Paradise". The evolution of Donatello, from the maturity in the last works. The "sweet" style of the second half of the century.

9. From Florence to Urbino. Masaccio and Masolino. Fra Filippo Lippi, Fra Angelico, Paolo Uccello, Domenico Veneziano, Andrea del Castagno. Piero della Francesca.

10. From Mantua to Venice. Andrea Mantegna. Giovanni Bellini and the modern Venetian school. Antonello da Messina.

11. Florence at the end of the century: the change of cultural climate in the middle of the century and the Neoplatonic current. Antonio del Pollayuolo, Verrochio, Ghirlandaio, Filippino Lippi, Botticelli, Perugino.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Classroom lessons	40	1.6	1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 13, 14
Type: Supervised			
Tutorials	40	1.6	1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 13, 14
Type: Autonomous			
Delivery of an essay on a subject to be chosen	70	2.8	1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 13

### Classroom lectures

- Text commentary and discussion; possible seminars (depending on the number of students).

### Tutorials

- Methodological and bibliographical guidance; advice in the realization of assignments
- Supervised activities (resolution of doubts related to the subject).

### Practical and/or complementary activities (depending on the possibilities):

- Possibility (according to students and availability) of taking a trip to one of the Italian cities of the early Renaissance (Florence, Urbino, Ferrara...).
- Occasional visits to exhibitions, institutions, heritage sites or state museums (related to the subject; e.g. Prado Museum, Fine Arts Museum of Valencia, MNAC, etc.).
- Additional conferences, lectures and seminars

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.

## Assessment

### Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Delivery of an essay	30%	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13
Exam 1	40%	0	0	1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 13, 14
Images test	10%	0	0	1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 13, 14
Oral presentation	20 %	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14

Evidence 1. A written exam in which the student will have to prove both the knowledge of the subject proposed by the teacher and the ability to construct the arguments and to adequately express the contents. The test constitutes 30% of the final grade.

Evidence 2. A written exam in which the student will have to prove both the knowledge of the subject proposed by the teacher and the ability to construct the arguments and to adequately express the contents. The test constitutes 30% of the final grade.

Evidence 3. Presentation of an individual essay in which the student will have to prove his / her ability to define a study object, a sufficient knowledge of the relative bibliography and the ability to pose questions and propose answers. As in the previous evidence, the ability to organize discourse and the quality of written expression will also be valued. Written work constitutes 40% of the final grade.

Evidence format:

You will have to pass both the exam and the individual essay (Evidence 1 and 2). In the case that one of these evidences has been failed, or both, the final qualification will be "Suspenso".

Details about the format of the evidence will be communicated at the beginning of the course well in advance.

The theme of the essay will always be chosen in accordance with the teacher's guidelines. Obligatory, the essay must incorporate the footnote system with references to bibliographic or documentary sources. The evidences of plagiarism can bring a suspense. Plagiarism is the appropriation of ideas outside without citing the source, especially if they are core ideas of work, and also the transcription of sentences without putting them in quotation marks and without indicating the source in the corresponding footnote.

Exams and papers written in Catalan or Spanish and also in other languages that the teacher can read will be accepted.

At the time of each evaluation activity, the teacher will inform the students of the procedure and date of revision of the grades.

The student will receive the grade of Non-evaluable as long as they have not submitted more than 40% of the evaluation activities.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

**SINGLE ASSESSMENT:**

The single assessment will consist of the same three evidences foreseen in the continuous assessment, with the same percentages. The date of the exam (first and second written exams) and the delivery of the individual work will be at the end of the course, coinciding with the recovery date.

**RECOVERY:**

Re-evaluation is contemplated both for the essay and for the exam.

**PLAGIARISM**

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

## Bibliography

### Bibliographical references

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- Garriga, Joaquim, "La interseguazione de Leon Battista Alberti (I)", *D'art*, 20 (1994), p. 11-57
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- Tavernor, Robert, *On Alberti and the Art of Building*, Yale University Press, 1998
- Wackernagel, M., *El medio artístico en la Florencia del Renacimiento*, Madrid: Akal, 1997 (1981)
- White, John, *The Birth and Rebirth of Pictorial Space*, London : Faber & Faber, 1987

## Software

Nothing special

## Language list

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	first semester	morning-mixed
(TE) Theory	1	Catalan	first semester	morning-mixed