

## CAS AH 354: Venetian Renaissance Art and Architecture

Fall 2013

Number of hours: 42 hours plus on-site visits

Number of credits: 4

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This course explores the development of Venetian visual culture through to the end of the sixteenth century with a focus on the Renaissance. Given that we are lucky enough to be studying Venetian art *in Venice*, the course involves both in-class slide lectures and ones that take place on site in different locations throughout the city. As a result of the opportunity it affords to study works of art and architecture in situ and in person, this course emphasizes the importance of seeing and understanding works of art in the physical and historical context for which they were originally created. Class will take us to visit, observe and analyze everything from important public squares and churches to sculptural monuments and paintings. To help understand the Venetian case within the broader context of Italy as a whole, we will also discuss influential works of art and architecture in prominent centers like Rome, and go on program field trips to the cities of Padua, Florence, and Vicenza.

### TEXTBOOK AND READINGS

1. Deborah Howard, *The Architectural History of Venice* (any edition is fine)
2. Peter Humfrey, *Painting in Renaissance Venice* (any edition is fine)

Please procure these books independently before classes begin (both are available on Amazon.com). There are also two copy packs for this course. The smaller copy pack is to be brought with you whenever we hold class on site. It provides the basic information about the works we are visiting (names, dates, ground plans, etc.) in order to make note-taking and learning in the field easier. The second copy pack provides additional readings. Readings from the textbooks and this copy pack have been marked on the syllabus in conjunction with the classes to which they relate most closely. NB: Copy pack readings are marked with an asterisk to remind you where to find them, and the page ranges for the textbook readings have been omitted due to variations that can occur from one edition to another.

### EVALUATION:

Participation (incl. attendance, in-class looking exercise and Ducal Palace exercise): 10%

Midterm slide test: 20%

First presentation (in class): 10%

Second presentation (on site): 10%

Paper: 20%

Final exam: 30%

## IN-CLASS LOOKING EXERCISE

This assignment will require you to visit some artistic works outside of class time and observe them carefully. You will then take notes about what you see and be prepared to engage in a group analysis of the works in class on **October 7**. Your involvement in this activity contributes to your participation grade. The idea behind the exercise is to get some practice working with works of art that can be studied in situ. The experience you gain from this exercise will then be built upon further in the two presentations and paper that come along later.

## MIDTERM SLIDE TEST

This hour-long midterm slide test will take place in class at the Center on **October 16**. It involves the visual identification and discussion of selected works studied in class as well as the discussion and contextualization of some works you have never seen before on the basis of their similarity to others we have studied.

## PRESENTATIONS

There are two presentations for this course. Both will involve visiting a work of art in situ and observing it closely in order to prepare a presentation presenting a description of the work and an analysis of its appearance and significance. The purpose of the presentations is to allow you to practice looking at works of art in their original context and then weaving it into the broader discussion being shaped during course lectures by way of comparisons and contrasts with works studied as a group in class. The first (**Nov. 4**) will take place in class using the digital projector and the second (**Nov. 27**) will take place on site in front of the work itself. For the second presentation, some research into the historical and physical context of the work you are assigned to discuss is expected in order to enrich your analysis of the work's appearance and significance.

## PAPER

There is only one written paper for this course. On November 4 you will be given the paper's theme, which will focus on late Renaissance painting and be the same for everyone. The paper will require you to carry out on-site research by visiting and observing specific artistic monuments and then crafting a discussion and analysis of your findings. You are expected to do some secondary research to bolster and enrich your discussion. Apart from BU resources, we will also visit a local library, the Querini Stampalia, which has a good amount of research material in English. Your paper should be **between 1,800 and 2,400 words in length, or 6 to 8 pages in double-spaced, 12-point Times New Roman type. The essay is due on Wednesday, December 11, at 9AM. You may hand it in either in hardcopy at the Center or as an e-mailed PDF (krystina.stermole@gmail.com).**

N.B. Lateness policy: for every *calendar day* your essay is late, the grade you earn will be lowered by one letter grade (e.g., if your essay merits a B+, it will be lowered to a B).

## FINAL EXAM

This is a cumulative final exam drawing on all of the material covered in the course that will take place on **December 9**. It will last two hours and will consist of a short-answer section (definition/discussion of terms), a short discussion responding to one of a number of focused themes or open questions, and a longer discussion responding to a broader theme or open question. This exam does not involve slides.

## PARTICIPATION

Boston University Venice students are expected to attend each and every scheduled class session, tutorial, and field trip. Students should note that attendance will be taken into account by faculty when determining final grades. Students absent from class for medical reasons need to provide a local doctor's note.

Your participation grade in this course will also be influenced by an in-class looking exercise (see above) and the Ducal Palace treasure hunt (for which you will tour the interior of the Ducal Palace and respond to questions posed on a handout).

## A NOTE ON NOTE-TAKING

This course has been crafted in a very unique way in order to take advantage of being in Venice, so it focuses on different aspects of the history of Venetian art than a traditional art history course on the Venetian Renaissance might. **As a result, your notes from class are of fundamental importance, because the evaluation of all of your assignments and exams will be based primarily upon your command of and ability to apply the material discussed in both in-class and on-site lectures.**

Since we will be learning in a variety of different locations and under varying circumstances, I wanted to point out that your note-taking materials should be easy to make use of in both conventional and unconventional conditions (i.e., when on-site, we will almost always be standing, often in the middle of a square outdoors or inside a potentially cold or drafty church!).

## OTHER PRACTICAL CONSIDERATIONS FOR ON-SITE CLASSES

When preparing to come to class, you should keep in mind that as lovely as Venice can be, the fall and winter months can be cold and/or rainy. Given our need to be out and about in order to visit works of art and architecture, please inform yourself about the weather the night before and dress appropriately for it (sunscreen and water or winter hat and acqua alta boots, etc.). In addition, when visiting churches in Italy one must dress respectfully. Men must take off their hats, and, when the weather is warm enough to wear summer clothes, you must have your shoulders, chest, and knees covered.

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## BU POLICIES

**ATTENDANCE:** See the section labeled "PARTICIPATION" above.

**PLAGIARISM:** Simply stated, plagiarism is taking another's work and presenting it as your own. Dictionary definitions of plagiarism frequently include terms such as "theft" or "steal." Plagiarism is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. For more details please see Boston University's *Code of Student Responsibilities*: <http://www.bu.edu/academics/resources/academic-conduct-code/>.

**RELIGIOUS HOLIDAYS:** Boston University's Office of the University Registrar states: "The University, in scheduling classes on religious holidays and observances, intends that students observing those traditions be given ample opportunity to make up work. Faculty members who wish to observe religious holidays will arrange for another faculty member to meet their classes or for cancelled classes to be rescheduled." See Chapter 151C of the General Laws, Commonwealth of Massachusetts.

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## SCHEDULE

### Week 1

*Monday, Sept. 9, 9:15–11AM*

Introduction to the course, purchase of copy packs and brief introduction to Venetian history

*Readings:* Chapters 1 and 3 of Howard, *The Architectural History of Venice*; \*excerpt (introduction and chapter 1) from David Rosand, *Myths of Venice: The Figuration of a State* (Chapel Hill: University of North Carolina Press, 2001), pp. 1–46.

*Wednesday, Sept. 11, 9–11AM*

The Piazza as a Space for Venetian Self-Fashioning: The Exterior of the Ducal Palace and the Church of St. Mark

**On site: Visit to the exterior of the Ducal Palace and the Church of St. Mark**

**Meet: Water's edge in Piazza San Marco**

*Readings:* Chapter 2 of Howard, *The Architectural History of Venice*; \*excerpt from Otto Demus, *The Church of San Marco in Venice: History, Architecture, Sculpture* (Washington: Dumbarton Oaks Research Library and Collection, 1960), pp. 1–17.

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### Week 2

*Monday, Sept. 16, 9–11AM*

Venice and the Gothic: Eastern Roots, Western Influences

**In class**

*Readings:* Chapter 4 of Howard, *The Architectural History of Venice*; \*chapter 1 of John Steer, *Venetian Painting* (London: Thames and Hudson, 1970), pp. 15–33.

Wednesday, Sept. 18, 9:15–11AM

Early Venetian Panel Painting: Trecento and Quattrocento Works in the Accademia Galleries

**On site: Visit to the Gallerie dell'Accademia**

**Meet: Top of Accademia Bridge**

*Readings:* Chapter 1 from Peter Humfrey, *Painting in Renaissance Venice*.

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Week 3

Monday, Sept. 23, 9–11AM

Understanding the Renaissance: (Theorizing) Painting in Florence and Padua and the Emergence of Giovanni Bellini

**In class**

*Readings:* \*Chapter 5 (“Renaissance Beginnings”) of Peter Humfrey, *The Altarpiece in Renaissance Venice* (New Haven/London: Yale UP, 1993), pp. 163–93.

Wednesday, Sept. 25, 9:15–11AM

The Development of the Early Renaissance Altarpiece at S. Zaccaria and the Narrative Cycles of Venetian Confraternities at the Scuola Piccola di San Giorgio

**On site: Visit to the church of S. Zaccaria and the Confraternity (Scuola) of St. George**

**Meet: Water's edge in Piazza S. Marco**

*Readings:* \*Gary Radke, “Nuns and Their Art: The Case of San Zaccaria in Renaissance Venice,” in *Renaissance Quarterly*, vol. 54, no. 2 (Summer 2001): pp. 430–59; \*Patricia Fortini Brown, “Honor and Necessity: The Dynamics of Patronage in the Confraternities of Renaissance Venice,” in *Studi veneziani* n.s. 14 (1987): pp. 179–212.

Friday, Sept. 27

*Program field trip to Padua with Prof. Stermole*

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Week 4

Monday, Sept. 30, 9–11AM

Architecture and the Renaissance: Building and Designing on the Mainland and in Venice during the Later Fifteenth Century

**In class**

*Readings:* Chapter 5 of Howard, *The Architectural History of Venice*.

**\* IN-CLASS LOOKING EXERCISE ASSIGNED (FOR OCT. 7)**

Wednesday, Oct. 2, 9:15–11AM

Early Renaissance Architecture in Venice: S. Maria Formosa, Santa Maria dei Miracoli, and Ca' Vendramin-Calergi

**On site: Visit to the churches of S. Maria Formosa and S. Maria dei Miracoli and the Ca' Vendramin-Calergi**

**Meet: Top of Rialto bridge**

*Readings:* \*Margaret Plant, "Mauro Codussi: The Presence of the Past in Venetian Renaissance Architecture," in *Arte veneta* 38 (1984): pp. 9–22; \*Ralph Lieberman, "Venetian Church Architecture around 1500," in *Bollettino del centro internazionale di studi di architettura "Andrea Palladio,"* vol. 19 (1977): pp. 35–48.

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Week 5

*Monday, Oct. 7, 9–11AM*

**\* IN-CLASS COLLECTIVE LOOKING EXERCISE**

**In class**

*Wednesday, Oct. 9, 9:15–11AM*

The Scuola Grande di San Marco and the Pantheon of Doges in the Church of SS. Giovanni e Paolo

**On site: Visit to the Scuola Grande di San Marco and SS. Giovanni e Paolo**

**Meet: Water's edge in Piazza S. Marco**

*Readings:* None.

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Week 6

*Monday, Oct. 14, 9–11AM*

Titian and the High Renaissance Altarpiece at the Church of S. Maria Gloriosa dei Frari

**On site: Visit to the church of S. Maria Gloriosa dei Frari**

**Meet: At the Center, ready to head out**

*Readings:* \*Chapter 7 ("From Early to High Renaissance") and excerpt from epilogue of Peter Humfrey, *The Altarpiece in Renaissance Venice* (New Haven: Yale UP, 1993), pp. 231–59.

*Wednesday, Oct. 16, 9:15–10:30AM*

**\* MIDTERM**

**\* TOPICS ASSIGNED FOR 1ST PRESENTATION (IN CLASS; FOR NOV. 4)**

*Saturday, 19 October*

*Program field trip to Vicenza*

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Week 7

*Monday, Oct. 21*

**NO CLASS**

*Wednesday, Oct. 23, 9:15–11AM*

Take up slide test and registration at the Querini Stampalia library

**In class, concluding with a visit to the Querini Stampalia**

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## Week 8

*Monday, Oct. 28, 9–11AM*

Central Italian High Renaissance Painting and Venice: From Leonardo, Michelangelo and Raphael to Giorgione, Sebastiano del Piombo and Titian

**In class**

*Readings:* Part of chapter 2 (until “Titian: The Years of Maturity”) of Humfrey, *Painting in Renaissance Venice*.

*Wednesday, Oct. 30, 9:15–11AM*

Jacopo Sansovino and the Classicizing Style: Renovating the Piazza San Marco

**On site: Visit to the Piazza San Marco and the Museo Correr**

**Meet: Water’s edge in Piazza S. Marco**

*Readings:* Part of chapter 6 (up to subtitle “Andrea Palladio”) of Howard, *The Architectural History of Venice*; \*introduction to Deborah Howard, *Jacopo Sansovino: Architecture and Patronage in Renaissance Venice* (New Haven/London: Yale UP, 1975), pp. 1–7.

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## Week 9

*Monday, Nov. 4, 9:15–11AM*

**\* 1ST PRESENTATION (IN CLASS)**

**In class**

**\* TOPICS ASSIGNED FOR 2ND PRESENTATION (ON SITE; FOR NOV. 27, WITH A WORKSHOP ON NOV. 18)**

*Wednesday, Nov. 6, 9–11AM*

Back to the Accademia: Venetian High Renaissance Painting

**On site: Visit to the Gallerie dell’Accademia**

**Meet: Top of Accademia Bridge**

*Readings:* Part of chapter 3 of Humfrey, *Painting in Renaissance Venice*; \*excerpts (Charles Hope, “The Historians of Venetian Painting,” and John Steer, “Titian and Venetian Colour”) from *The Genius of Venice: 1500–1600*, eds. Jane Martineau and Charles Hope (London: Royal Academy of Arts, 1983); \*Alexandra Goho, “Venetian Grinds,” in *Science News*, vol. 167, no. 11 (12 Mar. 2005): pp. 168–69.

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## Week 10

*Monday, Nov. 11, 9–11AM*

Andrea Palladio and Cinquecento Architecture on the Venetian Mainland

**In class**

*Readings:* Part of Chapter 6 (section entitled “Andrea Palladio”) of Howard, *The Architectural History of Venice*.

**\* THEME ASSIGNED FOR PAPER (DUE DEC. 11)**

*Wednesday, Nov. 13, 9:15–11AM*

Spirituality and Dynamism: Jacopo Tintoretto and the Scuola Grande di San Rocco

**On site: Visit to the Scuola di San Rocco**

**Meet: At the Center, ready to head out**

*Readings:* Part of chapter 3 (section entitled “Tintoretto”) of Humfrey, *Painting in Renaissance Venice*; \*chapter 5 (“Action and Piety in Tintoretto’s Religious Pictures”) of David Rosand, *Painting in Cinquecento Venice: Titian, Veronese, Tintoretto* (New Haven/London: Yale UP, 1982), pp. 182–218.

*Friday, Nov. 15: Program field trip to Florence*

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Week 11

*Monday, Nov. 18, 9:15–11AM*

**\* WORKSHOPPING THE ON-SITE PRESENTATIONS**

*Wednesday, Nov. 20, 9–11AM*

Andrea Palladio’s San Giorgio Maggiore and Ceiling Painting by Paolo Veronese at San Sebastiano

**On site: Visit to the churches of S. Giorgio and S. Sebastiano**

**Meet: Water’s edge in Piazza S. Marco—bring your vaporetto pass!**

*Readings:* Part of chapter 3 (section entitled “Veronese”) of Humfrey, *Painting in Renaissance Venice*; \*David Rosand, “Theater and Structure in the Art of Paolo Veronese,” in *Art Bulletin*, vol. 55, no. 2 (June 1973): pp. 217–39.

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Week 12

*Monday, Nov. 25, 9:15–11AM*

Late Renaissance Painting and the Rivalry between Titian, Tintoretto and Veronese

**In class**

*Readings:* \*Frederick Ilchman, “Venetian Painting in an Age of Rivals,” in *Titian, Tintoretto, Veronese: Rivals in Renaissance Venice*, exh. cat. Museum of Fine Arts, Boston (Farnham: Ashgate, 2009), pp. 21–39.

*Wednesday, Nov. 27, 9–11AM*

**\* 2ND PRESENTATION (ON SITE)**

**On site: Meet at the top of the Rialto Bridge**

*Thursday, Nov. 28*

*Thanksgiving dinner in Padua*

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Week 13

*Monday, Dec. 2, 9–11AM*

Exam review.

**In class**

*Wednesday, Dec. 4, 9:15–11AM*

Big Bang Finish: Ducal Palace Treasure Hunt

**On site: Visit to the inside of the Ducal Palace**

**Meet: Water's edge in Piazza San Marco**

*Readings:* Part of chapter 3 (section entitled “The Painters of the Doge’s Palace”) of Humfrey, *Painting in Renaissance Venice*.

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Week 14

*Monday, Dec. 9, 9:15–11:15AM*

**\* FINAL EXAM**

*Wednesday, Dec. 11*

**\* PAPER DUE BY 9AM** either in PDF form via e-mail ([krystina.stermole@gmail.com](mailto:krystina.stermole@gmail.com)) or left in hardcopy with Elena at the Center

*Reimbursement for on-site visits for paper from Elena when you give her your tickets.*

*Open studio and end-of-program reception*