

BOSTON UNIVERSITY STUDY ABROAD VENICE
CAS AH 354 VENETIAN RENAISSANCE ART AND ARCHITECTURE

Fall 2015

Class time: Monday and Wednesday, 9:00–10:45am

Professor: Dr. Krystina Stermole

E-mail: krystina.stermole@gmail.com

Office hours: Monday, 11:00–12:00pm

Credit value: 4

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 we are afforded to study works of art and architecture *in situ*, this course emphasizes the importance of seeing and understanding works of art in the physical and historical contexts 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 other prominent centers such as Florence, Vicenza, and Padua, some of which you will see in person on class/program field trips to those cities this semester.

TEXTBOOKS

As this course focuses on training to you to look carefully at works of art and analyze what you see, you will do a lot less reading than for a normal art history course. There are, however, two helpful textbooks for the course, and brief readings from these are indicated in the schedule below on the days they are most relevant:

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

You will also receive a copy pack of the handouts for our on-site (out-of-the-classroom) lectures. **PLEASE BRING THIS COPY PACK WITH YOU TO EVERY CLASS** as it provides information and materials which will be used during on-site lectures.

EVALUATION

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

Midterm slide test: 20%

First presentation, individual (in class): 10%

Second presentation, group (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 5**. 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 12**. 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. Works to be studied for the exam are indicated by asterisks in your on-site course pack for works seen on site and in the PowerPoint presentations used during in-class lectures.

PRESENTATIONS

There are two presentations for this course. Both will involve visiting works of art in situ and observing them closely in order to prepare a presentation presenting a description of the work and an analysis of their 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 them into the broader discussion being shaped during course lectures by way of comparisons and contrasts with works studied in class. The first (**October 26**) will take place in class using the digital projector and will be done independently, while the second (**November 25 and 30**) will take place on site and involve working in a group. For the second presentation, a small amount of research into the historical and physical context of the assigned works is expected in order to enrich your analysis of their appearance and significance.

PAPER

There is only one written paper for this course. On **November 9** you will be given the paper's theme, which will focus on late Renaissance painting. 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 be registered at a local public library, the Querini Stampalia, which has a good amount of research material in English. Your paper should be **between 1,600 and 2,000 words in length, or 6 pages in double-spaced, 12-point type with 1-inch margins**. The essay is due on **December 9 by 9:30AM**. You may hand it in in printed form to Elena at the Center or you can e-mail me a **PDF, NOT A WORD FILE** (to krystina.stermole@gmail.com).

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).

*NB: For the pay-entry church for your essay, you can be reimbursed by Elena for one visit **if and when** you give her your ticket stubs.*

FINAL EXAM

This is a cumulative final exam of an hour and a half drawing on all of the material covered in the course that will take place on **December 16**. It 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. 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 during class time).

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 oral and written assignments and exams will be based primarily upon your command of and ability to apply the material discussed during both classroom and on-site lectures.**

Since we will be learning in a variety of different locations and under varying circumstances, **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!).

SOME PRACTICAL CONSIDERATIONS: THE CHALLENGE OF ON-SITE CLASSES

When preparing to come to class, you should keep in mind that as lovely as Venice can be, the winter months can be quite 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 (*acqua alta* boots, winter hat and gloves, etc.). In addition, when visiting churches in Italy one must dress respectfully. Men must take off their hats like baseball caps, and, when the weather is warm enough for summer clothes, you must have your shoulders, chest, and knees covered.

CONTACT INFO

If you need to contact me outside of class hours, you can reach me at <krystina.stermole@gmail.com>. If you get lost during an on-site outing, please call my cell phone: 3409131013.

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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.

DISABILITY ACCOMODATION: If you are a student with a disability or believe you might have a disability that requires accommodation, please contact the Office for Disability Services (ODS) at 617-353-3658 to coordinate any reasonable accommodation requests. For more information, please visit: <http://www.bu.edu/disability>.

BUSA Venice Studio Arts Program Learning Outcomes:

1. Demonstrate increased proficiency in Italian language.
2. Articulate an individual artistic voice and methodology and express how this has been influenced by Venice.
3. Gain a deeper understanding of art and aesthetics and generate a body of work which will be evaluated in terms of how it has progressed and matured.
4. Develop an awareness of cultural difference and an understanding of culture's role in shaping beliefs and practices.

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SCHEDULE

Week 1

Wednesday, Sept. 2

Introduction to the course

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Week 2

Monday, Sept. 7

An Introduction to Venetian History

In class

Readings: Chapter 1 of Howard, *The Architectural History of Venice*; introduction to Humfrey, *Painting in Renaissance Venice*.

Wednesday, Sept. 9

The Piazza San Marco: The Square, the Exterior of the Ducal Palace and the Church of San Marco

On site: Visit to the Piazza San Marco, the exterior of the Ducal Palace and the Church of San Marco

Meet: Water's edge in Piazza San Marco

Readings: Chapters 2 and 3 (up to "Building Materials and Techniques") of Howard, *The Architectural History of Venice*.

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Week 3

Monday, Sept. 14

From Eastern Roots to Western Influences – Shifting from the Byzantine to the Gothic

In class

Readings: Chapter 4 of Howard, *The Architectural History of Venice*.

Wednesday, Sept. 16

NO CLASS.

Friday, Sept. 18, 8:00–1:00pm

Half-day class field trip to Padova

Meet: Steps in front of the train station at 8:00AM SHARP!

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Week 4

Monday, Sept. 21

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

In class

Readings: Part of chapter 1 of Humfrey, *Painting in Renaissance Venice* (from “Giovanni Bellini and Antonello’s Visit” up to subtitle “Fifteenth-Century Portraiture”).

Wednesday, Sept. 23

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: Part of chapter 1 of Humfrey, *Painting in Renaissance Venice* (up to subtitle “Giovanni Bellini and Antonello’s Visit”).

*** IN-CLASS LOOKING EXERCISE ASSIGNED (FOR OCT. 5)**

Friday, Sept. 25, times TBA

Program field trip to see the Venetian lagoon

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Week 5

Monday, Sept. 28

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*.

Wednesday, Sept. 30, 9:30–11:00

Early Renaissance Architecture in Venice: S. Maria Formosa and Santa Maria dei Miracoli

On site: Visit to the churches of S. Maria Formosa and S. Maria dei Miracoli

Meet: Top of Rialto Bridge

Readings: None.

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Week 6

Monday, Oct. 5

*** IN-CLASS LOOKING EXERCISE**

In class

Wednesday, Oct. 7

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

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

Meet: Top of Rialto Bridge

Readings: None.

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Week 7

Monday, Oct. 12

*** MIDTERM EXAM**

In class

*** TOPICS ASSIGNED FOR 1st PRESENTATION (IN CLASS; FOR OCT. 26)**

Wednesday, Oct. 14

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: BU Center, ready to head out

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

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Week 8

Monday, Oct. 19

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 of Humfrey, *Painting in Renaissance Venice* (up to subtitle “Titian: The Years of Maturity”).

Wednesday, Oct. 21

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

On site: Visit to the Piazza San Marco

Meet: Water’s edge in Piazza S. Marco

Readings: Part of chapter 6 of Howard, *The Architectural History of Venice* (up to subtitle “Andrea Palladio”).

Friday–Saturday, Oct. 23 and 24

Program field trip to Milan

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Week 9

Monday, Oct. 26

*** 1st PRESENTATION (IN CLASS)**

In class

*** 2nd PRESENTATION TOPICS ASSIGNED (ON SITE; FOR NOV. 30 AND DEC. 2)**

Wednesday, Oct. 28

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* (from “Titian: The Years of Maturity” to the end).

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Week 10

Monday, Nov. 2, 9:15–10:45

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

On site: Visit to the Scuola di San Rocco

Meet: BU Center, ready to head out

Readings: Part of chapter 3 of Humfrey, *Painting in Renaissance Venice* (section entitled “Tintoretto”).

Wednesday, Nov. 4, 9:30–11:00

Ceiling Painting by Paolo Veronese at San Sebastiano

On site: Visit to the church of S. Sebastiano

Meet: BU Center, ready to head out

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

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Week 11

Monday, Nov. 9

* **In-class workshopping of 2nd presentations;** and Andrea Palladio’s Venetian Churches

In class

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

* **THEME ASSIGNED FOR PAPER (DUE WED., DEC. 9)**

Wednesday, Nov. 11

NO CLASS.

Friday, Nov. 13, times TBA

Half-day class field trip to Vicenza

Meet: Steps of the train station

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Week 12

Monday, Nov. 16

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

In class

Readings: None.

Wednesday, Nov. 18
NO CLASS.

Friday, Nov. 20, times TBA
Full-day program field trip to Florence
Meet: Steps of the train station

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Week 13

Monday, Nov. 23
NO CLASS.

Wednesday, Nov. 25
*** 2nd PRESENTATION, PART I (ON SITE)**
On site: TBA

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Week 14

Monday, Nov. 30
*** 2nd PRESENTATION, PART II (ON SITE)**
On site: TBA

Wednesday, Dec. 2
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: None.

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Week 15

Monday, Dec. 7
HOLIDAY – NO CLASS.

Wednesday, Dec. 9
Exam review and prep.

*** PAPER DUE.** You can either e-mail it in PDF form via e-mail (to krystina.stermole@gmail.com) or hand it in in printed form (leave it with Elena at the BU Center)

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Week 16

Monday, Dec. 14
*** FINAL EXAM**

Wednesday, Dec. 16
Program final exhibition and celebration