

FACULTY OF HUMANITIES AND THE ARTS

ARTH- 293 ART FROM MICHELANGELO TO GOYA:

GREAT EUROPEAN MASTERS

Semester and Class Time: SPRING 2011, T-R 2:30 p.m. – 3:45 p.m.

Credit Hours: 3

Professor: Curra Vericat

(curravericat@hotmail.com), (fvericat@slu.edu)

Office hours: T-R, 12:30 p.m.13:30 p.m., or anytime by appointment

1.- Course Description:

The course provides the student with and in-depth look at the Art of Europe in architecture, sculpture and painting from late XV century to the beginnings of XIX century . Periods covered start with the masters of Early Renaissance in Flanders: Bosch, van Eyck, and in Italy: Brunelleschi, Donatello, Botticelli. The period of High Renaissance will focus in Da Vinci, **Michelangelo** and Raphael. Mannerism will study mainly the production of El Greco, and Baroque will study Caravaggio, Velazquez, Rubens and Rembrandt. The course concludes with a survey of Neoclassicism and the masterpieces of **Goya**, the father of Modern painting.

Recommended texts for this course:

- **Hart, F.:** “**ART, a History of Painting, Sculpture & Architecture**”, Prentice- Hall Ed

- **Gardner’s:** “**ART through the ages**”, University of Michigan

- **E.H.Gombrich:** “**The story of Art**”, PHAIDON.

(Sixteenth edition, reprinted in 2002)

Selected Readings for this course will be posted in Blackboard

2.- Aims and Objective

By the end of the course:

- Students will have been able to **develop critical thinking** about the development and influence of the great European masters in future styles and artists, especially in Western culture.

- The student will have developed skills for **visual analysis** and **interpretation** of art works during the different periods and styles studied in class: Renaissance, Baroque, Neoclassicism and the beginning of the contemporary period.
- The student will have learnt to analyze the role of state, monarchy and church as important **patrons** of art in Renaissance, Baroque and Neoclassicism and the changing **status of artists** through these periods.
- The student will be capable of **identifying** the main masterpieces of the most important artists, analyzing the form and meaning of the artworks and understanding the artistic development and influence in the work of subsequent artists.
- The student will have learnt the specific **vocabulary** of art and will be able to identify the most important characteristics of **styles**, their influences and development as well as different methods and techniques of production.
- The student will have visited and studied **museum art collections** and **temporary exhibitions** in Madrid and in their trips around Europe in order to enjoy and experience first hand some of the most significant masterpieces of European Art. (A visit to the Prado museum will be scheduled)

3.- Course Requirements and Assessment:

The final grade of the course will be the sum of:

1st Mid-term exam: **20%** (February, Thursday 17th)

2nd Mid-term exam: **20%**. (April, Tuesday 12th)

Final Exam: **40%. It will cover the whole syllabus.** (May, Tuesday 10th)

Attendance and Class Participation: **20%**.

Participation entails critical thinking, critical listening and being able to share your opinions with the rest of the class. Only coming to class does not count as participation.

Regular attendance will be expected to both class and scheduled activities. Success in this course will be highly dependent on participation in class and engagement with the readings. Students will be expected to come to class having read the texts assigned and present **typed written summaries** of the required selected readings (maximum 500 words). In order to fulfill this part

of the module, students will also be asked to present one or two texts during the course.

There will be **no** extra credit policy. It is mandatory to start **promptly** as well as to have **a justified reason for absence: no more than 2 unexcused absences**. Both lateness and absence mean lower grade.

Grading Criteria and procedure:

The College of Arts & Sciences recognizes the following letter grades: A, A-B+, B, B-, C+, C, C-, D, F, AF (attendance failure), I (incomplete). An incomplete form must be completed for any "I" given.

There will be **no** extra credit policy.

Make up-examination policy

Dates for examinations and presentations will only be rescheduled under exceptional medical or personal circumstances. You must contact me within 48 hours to discuss necessary arrangements. It is **your responsibility** to attend class and not miss exams or deadlines.

Academic Honesty

Students are expected to be honest in their academic work. The University reserves the right to penalize any student whose academic conduct at any time is, in its judgment, detrimental to the University. Such Conduct shall include cases of plagiarism, collusion, cheating, giving or receiving or offering or soliciting information in examinations, or the use of previously prepared material in examinations or quizzes. Students should review the College of Arts and Sciences policy on Academic Honesty, which can be accessed on-line at:
<http://www.slu.edu/colleges/AS/languages/departments/files/AcademicHonestyPolicy.pdf>

Special Accommodations

Any student who qualifies for special accommodations, due to presence of a disability, and feels it necessary to utilize them in order to meet the requirements of this course as outlined in the syllabus, should contact Counseling/Disability Services. Please phone the office at 91 554-5858 (Ext. 230), or send an e-mail to vandrew1@slu.edu. Students may also stop by the Counseling/Disabilities Services office in the Manresa building. Confidentiality will be observed in all inquiries.

Classroom Ethics: Please refrain from using cell phones and **eating** or drinking in class. **Anyone seen using their cell phone will be asked to leave the class.** Please arrive in time and **do not leave the class during session.** Both late arrivals and leaving the class cause disruption and disturb the class. **Laptops/Notebooks are not allowed** unless they are being used to read texts for class and students **seat in the front row.**

4.- Course Outline

**INTRODUCTION: Renaissance: A new era in ART. Humanism.
Status of the artists.**

EARLY RENAISSANCE:

Italy: Giotto

Flanders: J. van Eyck, Bosch

Quattrocento in Florence: Brunelleschi, Donatello, Botticelli

HIGH RENAISSANCE in Italy:

“Universal man”: Leonardo, Michelangelo, Raphael

Venetian School: The triumph of colour: Titian, Verones, Tintoretto

MANNERISM:

Getting away from perfection. Bronzino, Archimboldo.

El Greco:A philosopher of ART in Toledo

BAROQUE:

The realm of reality. The Counter Reformation.

Architecture and Sculpture: Bernini

Painting: Caravaggio, Rubens, Rembrandt and Velazquez

NEOCLASSICISM: The Royal Academies of Fine Arts

GOYA: The father of Modern Painting.

Cartoons, Portraits, Historical paintings, Black paintings.

5. REFERENCE & BIBLIOGRAPHY

Reference books, available in the Library of the University:

- Hart F., Wilkins G. D. ” *History of Italian Renaissance Art*”.

Prentice Hall Ed

- Vasari G. *The lives of the artists*. Oxford World’s Classics

- **Harbison C. *The mirror of the artist: Northern Renaissance.***
- Welch E. *Art in Renaissance Italy.* Oxford University Press
- Paleotti J. Radke G. *Art in Renaissance Italy*
- Murray L. *The High Renaissance and Mannerism.* Thames & Hudson
- Ames-Lewis F. *The intellectual life of the Early Renaissance Artist.*
Yale Univ Press.
- Brown, J. *Painting in Spain. 1500-1700.* Yale University Press
- Brown, J. *Velazquez, Painter and Courtier.* Yale University Press
- Moffit, John F. *The arts in Spain.* Thames and Hudson, 1999
- Preziosi, Donald. (ed). 1998. *The Art of Art History: a critical anthology.*
Oxford: Oxford University Press

Useful databases available from the University's Pius XII Library:

<http://www.slu.edu/libraries/pius/>

Oxford Art Online

Google Scholar

Jstor

Art Full Text

For images: ARTstor.

- **Other resources:** Dictionary of art terms: www.artlex.com

Metropolitan Museum timelines and essays on art periods and topics:

<http://www.metmuseum.org/toah/intro/atr/01sm.htm>