EXPANDED COURSE DESCRIPTION
ART HISTORY
School of the Arts, Media, Performance and Design
Department of Visual Art Art History

FA / ARTH 2560 3.0 SECTION A
RENAISSANCE ART AND ARCHITECTURE
FALL 2018 / WINTER 2019

Last Modified Date: 09/10/2018

COURSE CALENDAR DESCRIPTION

Explores Renaissance art and architecture (circa 1400-1600) through such themes as "vision" and "space," materials and techniques, patronage, the persona of the artist/architect, and the rise of theory alongside practice. Also considers the concept of "Renaissance" within a global context. Prerequisite: FA/VISA 1130 6.00 or any 1000-level HUMA course. Course credit exclusion: FA/VISA 2560 6.00.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
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| Korrick, Leslie A | Sec. A / TUTR / F  
Sec. A / BLEN / F   | korrick@yorku.ca |               |

SPECIAL FEATURES

Within the tradition of western Art History, the European Renaissance is typically characterized as a period of dramatic change and innovation, the legacy of which remains current today. Taking this characterization as a starting point to be both confirmed and questioned, this course surveys a range of Renaissance art and architecture executed between circa 1400 and 1600 through a series of thematic lectures addressing the functions of art, the meanings of style and representation, materials and working methods, artistic inspiration and exchange, the status and persona of the artist-architect in relation to contemporary art institutions, the rise of theory, matters of patronage, and reception. Interested in exploring canonical “masterworks” beside their now lesser known and/or valued counterparts, the course also opens up discussion around hierarchies of subject, medium, and sensory experience, and attends in a variety of ways to the emergence of Renaissance art and architectural theory and practice in a global context.

It is expected that students will develop visual acuity, skills in visual and textual analysis, vocabulary with which to discuss Renaissance art and architecture drawn from the period as well as from the discipline of Art History, and an ability to situate Renaissance artistic production in a broader cultural framework.

Prerequisite: ARTH 1130 (6.0): Introduction to Art History (VAAH majors), any 1000-level Humanities course (non-majors), or permission of the course director.

THE Renaissance TYPEFACE

The calligraphic typeface used to animate the word Renaissance on this syllabus is titled Monotype Corsiva, designed in 1995 by typographer Patricia Saunders for the Monotype Corporation. In developing the typeface, Saunders was influenced by the cursive of Ludovico Vicentino degli Arrighi (1475-1527), an early sixteenth-century scribe and typeface inventor employed by the papacy. Thus, the typeface adds a Renaissance dimension to the paperwork associated with the course.
TOPICS AND CONCEPTS

Because this course is fundamentally theme-based and challenges aspects of the canonical reading of Renaissance art and architecture, the traditional Renaissance art history survey textbook is of relatively little use as support for the material presented in lecture. For those of you who wish to explore such classic texts, a worthwhile endeavour should you be looking for a wide range of images mostly organized in broadly chronological order, the following are on reserve for the course at Scott Library:


SYLLABUS

While I will make every effort to follow the syllabus outlined below, I reserve the right to make changes when further discussion of a topic is required or to take advantage of unforeseen events and opportunities.

06/09/18 THE Renaissance: AN INTRODUCTION

Post-Class Homework The online Heilbrunn Timeline of World Art, produced by the Metropolitan Museum of Art in New York, attempts to make widely accessible the museum’s extensive collection of art from around the world first by period, and then by geography, artists, themes, and key words. Thus, the website offers something of a global perspective within which the Renaissance may be situated.

For our purposes in ARTH 2560, please spend some time this coming week familiarizing yourself with the museum’s holdings for the period 1400-1600, both in Europe and around the world. Connect to the timeline directly via Renaissance Moodle where you’ll find more detailed instructions on navigating the site.

13/09/18 THE Renaissance EYE AND THE POWER OF IMAGES


Before You Read Before taking on this first reading of term, please review the guide sheet titled “How to Prepare A Reading,” which will help you get the most of this and every required reading to follow. Available on Renaissance Moodle.

Post-Class Discussion Forums (Reading) The post-class discussion forums based on the mandatory reading begin this week and continue throughout the term. Watch for them on Renaissance Moodle.

20/09/18 SOME FUNCTIONS OF Renaissance ART: SUBJECTS, OBJECTS, CONTEXTS

Pre-Class Reading Panofsky, Erwin. "Introductory." In Studies in Iconology: Humanistic Themes in the Art of the Renaissance. New York: Icon Editions, 1939, pp. 3-17. ("Introductory" was republished in 1955 with the more revealing title "Iconography and Iconology: An Introduction to the Study of Renaissance Art.”)

Post-Class Discussion Forums (Renaissance Art, Contemporary Experiments) The first of the occasional post-class discussion forums to consider a contemporary work of art, artistic practice, or curatorial project inspired by the Renaissance begins today. As with the discussion forums linked to the readings, these will appear on Renaissance Moodle.

Note Assignment 1 will be introduced today.

27/09/18 Renaissance ART STARS, CANONICAL AND NOT


04/10/18 STYLE AND MEANING IN THE Renaissance

11/10/18  READING WEEK: NO CLASS

18/10/18  TRAINING ARTISTS: FROM THE WORKSHOP TO THE ART ACADEMY AND BEYOND


or


Post-Class Homework  Please visit The J. Paul Getty Museum’s online collection of twenty drawings depicting the early life of Italian Renaissance artist, Taddeo Zuccaro (1529-1566), many of which show different aspects of his training. Drawn by his younger brother, Federico, in 1595, well after Taddeo’s death, the series also eulogizes Taddeo’s talent. Connect to the drawings directly via *Renaissance Moodle*.

Reminder  Assignment 1 is due tomorrow, 19/10/18, by 4:00 pm.

25/10/18  RENAISSANCE MAKING: MEDIA, MATERIALS, AND TECHNIQUES

Pre-Class Reading  Galley, Nicolas. ‘Cornelis Ketel: A Painter without a Brush.’ *Artibus et Historiae [Art and History]*, 25, 49 (2004), pp. 87-100.

Pigment-Making Workshop  The greater part of this class will be devoted to making a red pigment called cochineal, highly popular during the Renaissance across Europe using a Venetian recipe. Please bring an apron (if you care about such things) and a small paintbrush (if you have one).


Optional Post-Class Listening  “The race for the perfect red: Why we still haven’t cracked the colour of love, excitement and blood.” A CBC radio program, originally broadcast on the weekday morning show, *The Current*, hosted by Anna Maria Tremonti. (22:17).

Note  Assignment 2 will be introduced today.

01/11/18  WOMEN ARTISTS: “DEFINING THE Renaissance VIRTUOSA”


Note  The phrase “defining the Renaissance virtuosa” used in the title for this class comes from the title of American art historian Fredrika H. Jacobs’ ground-breaking book of 1997, *Defining the Renaissance Virtuosa: Women Artists and the Language of Art History and Criticism*.

08/11/18  AROUND THE HOUSE IN THE Renaissance: THE SO-CALLED “MINOR ARTS”


Mandatory Field Trip to the Gardiner Museum  This class will be held in the Italian Renaissance Majolica Collection at the Gardiner Museum, an internationally recognized museum of ceramic art. Our focus will largely be on majolica (tin-glazed earthenware) produced for domestic use by the middle and upper classes, viewed through the lens of the pre-class reading.

To preview the collection in advance, visit: www.gardinermuseum.on.ca/collection_type/italian-maiolica. Link directly from *Renaissance Moodle*.

Note  Travel and related instructions will be available on *Renaissance Moodle*.

Note  The last day to drop this course without academic penalty is 09/11/18.
NEW RESEARCH ON Renaissance ART


SOME CONTEMPORARY GLOBAL PRACTICES: ISLAMIC ART AND THE Renaissance


Mandatory Field Trip to the Aga Khan Museum This class will take us to the Aga Khan Museum where we will explore first hand a variety of works in the core collection contemporaneous to the Renaissance (circa 1400-1600) but produced by Islamic civilizations (from Spain to Southeast Asia) and thus largely outside of the canonical Renaissance orbit. Its three-fold purpose is to locate the Renaissance in a broader cultural context, to consider east-west exchange, and to underline the limits of the label as we move toward the end of the course.

To prepare for the field trip, please familiarize yourself with the museum by visiting: https://agakhanmuseum.org/about/index.html. Link directly from Renaissance Moodle. Note Travel and related instructions will be available on Renaissance Moodle. Reminder Assignment 2 is due tomorrow, 16/11/18, by 4:00 pm.

THE Renaissance REVISITED

This final class will revisit the Renaissance in two ways: During the first half, we will be joined by a group of guests, each of whom will speak on a single work of Renaissance art or architecture that they especially admire, love, or are otherwise impressed by. During the second half, we will review course content in preparation for the exam.

Exam Note The exam will be held during the exam period, which means that we won’t be assigned a specific date until later in the term. Please do not make plans to leave the city until that date has been published.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

As is indicated on Renaissance Moodle (the Moodle site for ARTH 2650), there is required homework to be completed in conjunction with each class. Comprised of a range of activities including but not limited to readings, film screenings, discussion forums, and website visits, your ongoing, carefully considered engagement with this material will contribute to your participation grade for this course. It is your responsibility to visit the site regularly as homework and review material will be posted on an ongoing basis.

Required Reading

Required reading should be prepared before class unless indicated otherwise. Each one is available on Renaissance Moodle where you will also find a brief introductory note that tells you who the author is and why I’ve selected it to accompany the class it is attached to. This will help you to situate the reading before you begin to go through it. At the second-year level, students often get more out of the reading when they work with a hard copy and annotate it by hand.

How To Prepare A Reading

Whether you’ve had relatively little or a great deal of experience preparing readings at the university level, you’ll likely find it beneficial to review my instructions “How To Prepare A Reading,” available under Week 02 on Renaissance Moodle.
Evaluation Breakdown

Assignment 1: Renaissance – Modern: Traces of the Renaissance in Toronto (Visual Analysis) 25%
Assignment 2: The Artist’s Life: Renaissance Biographies (Text Analysis) 25%
Exam 25%
Participation 25%
- evidence of having prepared the weekly readings
- contributions to in-class discussion and activities
- completion of homework exercises including discussion forums
- participation in the mandatory field trips

Assignment Guidelines and Due Dates

Detailed guidelines for the assignments, including objectives, will be distributed separately in class. Assignments are due on time unless you have a legitimate medical or family emergency that can be documented; when possible, please alert me to your situation prior to the due date. Extensions will be granted under these circumstances only. Assignments that are submitted late under other circumstances without prior discussion with me will be assigned a grade of zero.

Due dates are indicated on the syllabus and on the assignment guidelines.

York University Grading Scheme

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<thead>
<tr>
<th>Grade</th>
<th>Percentage Range</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>A+</td>
<td>90-100%</td>
<td>Exceptional</td>
</tr>
<tr>
<td>A</td>
<td>80-89%</td>
<td>Excellent</td>
</tr>
<tr>
<td>B+C+</td>
<td>75-79%</td>
<td>Very Good65-69%</td>
</tr>
<tr>
<td>BC</td>
<td>70-74%</td>
<td>Good60-64% Fairly Competent</td>
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<tr>
<td>D+</td>
<td>55-59%</td>
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<tr>
<td>E</td>
<td>45-49%</td>
<td>Marginally Failing</td>
</tr>
<tr>
<td>F</td>
<td>00-45%</td>
<td>Failing</td>
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Attendance

This course is largely delivered face-to-face with some online homework activity. Except in the case of an ongoing documented medical or family situation, missing three classes over the term will likely result in a request that you drop the course. Please sign the attendance sheet at the end of each class so that your presence is recorded.

In addition, please note that assignments and other submissions will not be graded unless you have been attending class regularly. There is no leeway for students who attempt to receive credit for the course without ever attending class or by showing up on an occasional basis only.

ACADEMIC HONESTY

It is your responsibility to be familiar with York University’s regulations regarding academic honesty, available online at http://www.yorku.ca/univsec/policies/document.php?document=69. York’s Academic Integrity Tutorial, available online at www.yorku.ca/tutorial/academic_integrity, may also be useful to you.

However, I highlight here the following statement on plagiarism from the Senate Policy on Academic Honesty keeping in mind that plagiarism is subject to academic penalty.

“2.1.3 Plagiarism is the misappropriation of the work of another by representing another person’s ideas, writing or other intellectual property as one’s own. This includes the presentation of all or part of another person’s work as something one has written, paraphrasing another’s writing without proper acknowledgement, or representing another’s artistic or technical work or creation as one’s own. Any use of the work of others, whether published, unpublished or posted electronically, attributed or anonymous, must include proper acknowledgement.” (www.yorku.ca/univsec/policies/document.php?document=69)

ADDITIONAL INFORMATION

FOR GENERAL REFERENCE

Seeking introductory information on a given artist, theme, or term? If so, the following work, available through the York University Libraries online catalogue, is an excellent resource:
COURSE COSTS
• Costs associated with pigment-making workshop.
• Cost of travel and tickets associated with the mandatory field trips.
• Costs associated with assignments.

COURSE ANNOUNCEMENTS
I typically keep students in the loop between classes through the Course Announcements option on Renaissance Moodle. If you’re enrolled in the course, you will receive my course announcements at the email address you have provided to the university. Please make a point of reviewing these as they arrive in your inbox.

COMMUNICATION VIA EMAIL
In general, email communication is useful when you have a query that can be answered succinctly or to arrange an appointment to meet. To discuss course content and/or assignments, please make one of these appointments. If you cannot keep a previously booked appointment, please send an email (korrick@yorku.ca), call my office (416-736-2011 x70107), or call the Department of Visual Art and Art History (416-736-5187) to let me know in a timely fashion.

DISABILITIES SERVICES
York University provides services for students with disabilities (including physical, medical, learning, and psychiatric disabilities) requiring accommodation in the classroom and/or with respect to assignments and exams. If you require such accommodation, it is your responsibility to register with Counselling & Disability Services as early as possible in the term to ensure that appropriate assistance is available in a timely fashion. Once you have done so, please make an appointment to discuss your requirements with me. Failure to make these arrangements at the outset of the course may jeopardize your opportunity to be accommodated productively. For more information, please visit www.yorku.ca/cds or contact the following service providers:
• Personal Counselling Services: N110 Bennett Centre for Student Services, 416-736-5297
• Mental Health Disability Services: N110 Bennett Centre for student Services, 416-736-5297
• Learning Disabilities Services: W128 Bennett Centre for Student Services, 416-736-5383
• Physical, Sensory, and Medical Disability Services: N108 Ross, 416-736-5140/416-736-5263 (TTY)
• Accessibility, Well-Being and Counselling Centre at Glendon: 111A Glendon Hall, 416-487-6709

ETHICS REVIEW PROCESS
Students are subject to the York University Policy for the Ethics Review Process for Research Involving Human Participants. Assignments involving human participants require that an Application for Ethical Approval of Research Involving Human Participants is submitted at least one month before the assignment is undertaken. If you believe this requirement applies to your approach to the assignments, please contact me. For the assignments associated with ARTH 2560, however, this process is not relevant.

STUDENT CONDUCT
York University students and professors are expected to maintain a professional relationship characterized by courtesy and mutual respect and to refrain from actions disruptive to such a relationship. Moreover, it is the responsibility of the professor to maintain an appropriate academic atmosphere in the classroom, and the responsibility of the student to cooperate in that endeavour. Further, the professor is the best person to decide, in the first instance, whether such an atmosphere is present in the class. York University’s statement on the policy and procedures involving disruptive and/or harassing behaviour by students in academic situations is available online at www.yorku.ca/secretariat/policies/document.php?document=82.

RELIGIOUS OBSERVANCE ACCOMMODATION
York University is committed to respecting the religious beliefs and practices of all members of the university community and making accommodations for observances of special significance. Should any of the assignment/exam due dates indicated in the syllabus pose such a conflict for you, please contact me as soon as possible and not later than three weeks into the term.

CELL PHONES AND THE INTERNET IN CLASS
If you carry a cell phone, please ensure that it is turned off for the duration of the class. If you take notes on a computer or tablet, please refrain from surfing the net and/or reading and writing email during class. I will ask students engaged in such activity to leave the classroom.

Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.

Moodle @ York University