

Portraiture in Renaissance Venice

Summer 2017

Summer program in Venice

Wednesday: 8:30-10:30/ Friday: 8:30-11:30, 12:30-2:30

Instructor:

Prof. Diane Bodart

Email: db2920@columbia.edu

Course Description

From Bellini to Tintoretto, Venetian artists elaborated individual portraits that were to be an influential model in Renaissance art, while poets, from Bembo to Aretino, celebrated in their verses the perfect illusion of presence and life performed by these works. Nonetheless, the representation of the self in Venice was challenged by the corporative structure of the society and its political institutions: the image of the individual was often to integrate group portraits, while the Venetian woman was generally depicted as an ideal beauty. Through a cross-analysis of sources and works, the course will investigate this tension between the fashioning of the self and the construction of the social and political identity of Venice in the frame of its cosmopolitan world. The classes will be held *in situ* in order to train the students to analyze original works in their context.

Requirements

- Attendance at lectures, visits field-trip (mandatory)
- Weekly readings to prepare for each lecture/ visit
- Active participation to the discussion
- Oral presentations during the visit (2 or more)
- Journal/ Sketchbook, due on July 15
- Term essay (7-10 double-spaced typed pages + illustrations), due on July 17. The essay will be graded for form as well as content.

Grade Breakdown

20% - Class participation

25% - Oral presentations

20% - Journal/ Sketchbook

35% - Term essay

Readings

Students are encouraged to read, for a general survey on Renaissance Portraiture:

- Lorne Campbell, *Renaissance portraits : European portrait-painting in the 14th, 15th and 16th centuries* (New Haven, Yale University Press: 1990)
- Lorne Campbell, Miguel Falomir, Jennifer Fletcher and Luke Syson, *Renaissance Faces. Van Eyck to Titian* (London: National Gallery, 2008)
- Nicholas Mann and Luke Syson, *The image of the individual: portraits in the Renaissance* (London: British Museum Press, 1998)
- Jodi Cranston, *The poetics of portraiture in the Italian Renaissance* (Cambridge: Cambridge University Press, 2000)

For a general narrative about the Venetian Art in the Renaissance:

- Patricia Fortini Brown, *Art and life in Renaissance Venice* (New York : Harry N. Abrams, Inc., 1997)
- Peter Humfrey, *Painting in Renaissance Venice* (New Haven : Yale University Press, 1995)
- David Rosand, *Painting in Cinquecento Venice : Titian, Veronese, Tintoretto* (New Haven : Yale University Press, [1985], c1982)

Additional required readings, marked on the syllabus, will be available on pdf.

Schedule of Classes

week 1

6/14 1. Introduction
location: Gallerie dell'Accademia

6/16 2-3 Fashioning the self : portraits and their attributes
Gallerie dell'Accademia and Museo Correr

- Patricia Lee Rubin, "Contemplating fragments of ancient marbles": sitters and statues in sixteenth century portraiture, *Studiolo*, 4, 2006, p. 17-38.
- Amedeo Quondam, *Tutti i colori del nero*, (Vicenza: Colla, 2007), p.
- Jodi Cranston, *The poetics of portraiture in the Italian Renaissance* (Cambridge: Cambridge University Press, 2000), p.

week 2

6/21 4. A portrait for eternity: equestrian statue and tomb sculpture in Santi Giovanni e Paolo

- Peter Meller, « Physiognomical Theory in Renaissance Heroic Portraits », *Studies in Western Art: Acts of the Twentieth International Congress of the History of Art. II, The Renaissance and Mannerism*, Princeton, N. J., 1963, p. 53-69
- Andrew Butterfield, *The sculptures of Andrea Verrocchio* (New Haven: Yale University Press, 1997), p.
- Debra Pincus, *The tombs of the Doges of Venice* (Cambridge: Cambridge University Press, 2000), p.

- 6/23 5-6 Brotherhood on stage: portraits in the series for the Venetian *Scuole* Gallerie dell'Accademia (San Giovanni Evangelista, Carità and Saint Ursula series)
- Patricia Fortini Brown, *Venetian narrative painting in the age of Carpaccio* (New Haven : Yale University Press, 1988), p. 31-51, 193-210
 - David Rosand, *Painting in sixteenth-century Venice : Titian, Veronese, Tintoretto*, (Cambridge ; New York : Cambridge University Press, 1997), p. 62-106 (Titian's Presentation of the Virgin in the Temple and the Scuola della Carità)
 - Augusto Gentili, *Le storie di Carpaccio : Venezia, i Turchi, gli Ebrei* (Venezia : Marsilio, 1996), p. 27-46

week 3

- 6/28 7. The Altarpiece and the donor's portrait
Santa Maria Gloriosa dei Frari : Giovanni Bellini and Titian altarpieces for the Pesaro family
- Rona Goffen, *Piety and patronage in Renaissance Venice: Bellini, Titian and the Franciscans* (New Haven: Yale University Press, 1986), p.
 - David Rosand, "Titian in the Frari", *Art Bulletin*, 53, 1971, p. 196-213
- 6/30 8-9 Votive paintings, serial portraits and group portraiture at Palazzo Ducale
- Wolfgang Wolters, *The Doge's Palace in Venice : a tour through art and history* (Berlin : Deutscher Kunstverlag, 2010), p. 95-112 (Sala del Collegio and Sala del Senato), 136-160 (Sala del consiglio Maggiore) [or the equivalent chapters in : Wolfgang Wolters *Storia e politica nei dipinti di Palazzo ducale : aspetti dell'autocelebrazione della Repubblica di Venezia nel Cinquecento* (Venezia : Arsenale, 1987)]
 - David Sanderson Chambers, "Merit and Money: the procurators of St Mark and their *commissioni*, 1443-1605", *Journal of the Warburg and Courtauld Institutes*, 60, 1997, p. 23-88

week 4

- 7/5 10. *Bellissima donna*
Museo Correr and Galleria Querini Stampalia
- Patricia Simon, "Portraiture, portrayal and idealization: ambiguous individualism in representations of Renaissance women", in *Language and images of Renaissance Italy*, ed. A. Brown (Oxford: Clarendon Press, 1995), p. 263-311.
 - Rona Goffen, *Titian's Women* (New Haven: Yale University Press, 1997), p.
 - Ann Rosalind Jones, "Sleeves, purses, spindles: fashioning women in Cesare Vecellio's costume books", in *Re-framing representation on women*, ed. S. Shiffrin (Aldershot: Ashgate, 2008), p. 99-114
- 7/7 11-12 Fieldtrip: Family portrait in the Palladian Villas (Vicenza: Villa Caldogno and Villa Sesso Schiavo)
- Mary Rogers, "An ideal wife at the Villa Maser: Veronese, the Barbaros and Renaissance theorists of marriage", *Renaissance studies*, 7, 1993, p.379-397.
 - John Garton, *Grace and grandeur : the portraiture of Paolo Veronese* (London : Harvey Miller, c2008), p. 15-60 (chap. 1 "Portraits and Villas")
 - Albino Munaretto (ed.), *Villa Caldogno* (Vicenza: La Serenissima, 2002), p.

week 5

- 7/12 13. Fieldtrip: The heroic life of an entrepreneur: Francesco Montemezzano fresco decoration in the Palazzo Ragazzoni (Sacile)
- Blake de Maria, *Becoming Venetian. Immigrants and the Arts in Early Modern Venice* (New Haven : Yale University Press), p. 124-169 (7. Inside the Naturalized Citizen Home).
- Julian Kliemann, *Gesta dipinte: la grande decorazione nelle dimore italiane dal Quattrocento al Seicento* (Milano : Solvana, 1993), p.
- 7/14 14-15 Printed portraits : Illustrious men, dangerous enemies, curious others Biblioteca Marciana
- Bronwen Wilson, *The world in Venice: print, the city and early modern identity* (Toronto: University of Toronto Press, 2005), p. 186-250 (Reproducing the Individual: Likeness and History in Printed Portrait Books)
- Gulru Necipoglu, "Suleyman the Mgnificent and the representation of power in the context of Ottoman_Hapsburg-papal rivalry", *Art Bulletin*, 71, 1989, p. 401-427
- Margaret F. Rosenthal, *The clothing of the Renaissance World: Europe, Asia, Africa, the Americas; Cesare Vecellio's "Habiti antichi e moderni"* (London: thames & Hudson, 2008), p.

week 6

- 7/219 16. Influent patrons, poor women : portraits by Palma Il Giovane in the Oratorio dei Crociferi
- Michele Di Monte, "Vincenzo Morosini, Palma il Giovane e il ritratto di gruppo veneziano", *Venezia Cinquecento*, 7, 1997, 13, 159-174.
- Mary Engel Frank, "A face in the crowd: identifying the dogaresa at the Ospedale dei Crociferi", in Katherine McIver (ed.), *Wives, widows, mistresses, and nuns in early modern Italy : making the invisible visible through art and patronage* (Burlington, VT : Ashgate, 2012), p. 99-118
- 7/21 17-18. Problems in portraiture, mostly in religious painting Gallerie dell'Accademia: Titian's *Pietà*, Tintoretto's *Miracle of the Slave*, Veronese's *Feast in the House of Levi*
- Tom Nichols, *Tintoretto : tradition and identity* (London : Reaktion Books, 1999), p.
- Philip Fehl, *Decorum and Wit* (Vienna: Irsa, 1992), p. 223-260
- Christopher J. Nigren, "Titian's miracles: artistry and efficacy between the San Rocco "Christ" and the Accademia "Pietà"", *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 57/3, 2015, p. 321-349

Academic Integrity

The intellectual venture in which we are all engaged requires of faculty and students alike the highest level of personal and academic integrity. As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity.

Scholarship, by its very nature, is an iterative process, with ideas and insights building one upon the other. Collaborative scholarship requires the study of other scholars' work, the free discussion of such work, and the explicit acknowledgement of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited.

In practical terms, this means that, as students, you must be responsible for the full citations of others' ideas in all of your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent.

Any breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines our shared intellectual culture, and it cannot be tolerated. Students failing to meet these responsibilities should anticipate being asked to leave Columbia.

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<http://www.college.columbia.edu/academics/academicintegrity>