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)
- Long Journal/Sketchbook with final analysis, due on July 13 (for graduate students: short Journal/Sketchbook)
- for graduate students: Term essay (7-10 double-spaced typed pages + illustrations), due on July 18. The essay will be graded for form as well as content.

Grade Breakdown

20% - UGS/GS Class participation
30% - UGS/GS Oral presentations

50% - UGS Long Journal/Sketchbook (30% Sketchbook/20% final analysis)

20% - GS Short Journal/Sketchbook
30% - GS Term essay
Readings

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

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

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

Schedule of Classes

week 1

6/10 1. Introduction
location: Gallerie dell'Accademia

6/12 2-3 Fashioning the self: portraits and their attributes
Gallerie dell'Accademia and Museo Correr

Extra readings:
week 2

6/17 4. A portrait for eternity: equestrian statue and tomb sculpture in Santi Giovanni e Paolo

Extra readings:

6/19 5-6 Brotherhood on stage: portraits in the series for the Venetian Scuole Gallerie dell'Accademia (San Giovanni Evangelista, San Marco, and Carità series) + discussion with Katherine T. Brown on Self-portraits in narrative paintings + special visit of Carpaccio's Saint Ursula cycle (under restoration)

Extra reading:

week 3

6/24 7. The Altarpiece and the donor's portrait
Santa Maria Gloriosa dei Frari : Giovanni Bellini and Titian altarpieces for the Pesaro family + special visit of Tintoretto's altarpiece of San Marziale undel restoration, with Giulio Bono

6/26 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)]

**week 4**

7/1 10. *Bellissima donna*
*Ca’ d’Oro and Museo Correr*
- Alison Luchs, *Tullio Lombardo and ideal portrait sculpture in Renaissance Venice* (Cambridge: Cambridge Univ. Press, 1995), p. 51-66 (The Ca’ d’Oro Relief)

7/3 11-12 Fieldtrip: Family portraits in the Palladian Villas (Vicenza, Villa Caldogno and Maser, Villa Barbaro)

**week 5**

7/8 13. Printed portraits: Illustrious men, dangerous enemies, curious others
*Biblioteca Marciana*
- 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. 8-44 (Vecellio and his world)

7/10 14-15 Fieldtrip: Francesco Montemezzano fresco decoration in the Palazzo Ragazzoni (Sacile) and the Malchiostro chapel in the cathedral of Treviso
week 6

7/15  16. 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 [San Basilio, 1st floor, aula 1E]
- Tom Nichols, "The Master as Monument: Titian and his Images", Artibus et Historiae, 34, 67, 2013, p. 219-238
- 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

Extra reading:

7/17  17-18. Influent patrons, poor women : portraits by Palma Il Giovane in the Oratorio dei Crociferi / special schedule: 10:00-13:00 (we will visit also Titian's Martyrdom of St Lawrence in the Church of the Gesuiti nearby; we will have lunch in Titian's house at Biri Grande; in the afternoon we will visit some chapels at San Francesco della Vigna)

- Mary Engel Frank, "Visible signs of aging: images of old women in Renaissance Venice", in E. Campbell (ed.), Growing old in early modern Europe, Aldershot, Ashgate, 2006, p. 139-152.
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.

For more information on academic integrity at Columbia, students may refer to the Columbia University Undergraduate Guide to Academic Integrity: http://www.college.columbia.edu/academics/academicintegrity