

Portraiture in Renaissance Venice

Summer 2020

Summer program in Venice

Wednesday: 9:00-11:00/ Friday: 9:00-12:00, 1:00-3:00

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)
- 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:

- 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

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

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

- Luke Syson, "Witnessing Faces, Remembering Souls", in Lorne Campbell, Miguel Falomir, Jennifer Fletcher and Luke Syson, *Renaissance Faces. Van Eyck to Titian* (London: National Gallery, 2008), p. 14-31
- Lorne Campbell, *Renaissance portraits : European portrait-painting in the 14th, 15th and 16th centuries* (New Haven, Yale University Press: 1990), p. 109-137 (4. Settings, clothes and attributes)
- Jodi Cranston, *The poetics of portraiture in the Italian Renaissance* (Cambridge: Cambridge University Press, 2000), p. 15-61 (Dialogue with the Beholder)

Extra readings:

- April Oettinger, "The lizard in the study: landscape and otium in Lorenzo Lotto's Portrait of Young Man", *Artibus & Historiae*, 33, 2012, 65, p. 115-125
- Amedeo Quondam, *Tutti i colori del nero*, in *Giovanni Battista Moroni. Il Cavaliere in Nero* (Milan: Skira, 2005), p. 25-45
- Patricia Lee Rubin, "Contemplating fragments of ancient marbles": sitters and statues in sixteenth century portraiture, *Studiolo*, 4, 2006, p. 17-38

week 2

- 6/17 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. 159-183, 251-253 (7. Equestrian monument to Bartolomeo Colleoni)
- Benjamin Paul (ed.), *The Tombs of the Doges of Venice*, (Rome: Viella, 2016), p. 13-28

Extra readings:

- Debra Pincus, *The tombs of the Doges of Venice* (Cambridge: Cambridge University Press, 2000), chap. 4 (The tomb of Ranieri Zeno at SS. Giovanni e Paolo).

- 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)

- Patricia Fortini Brown, *Venetian narrative painting in the age of Carpaccio* (New Haven : Yale University Press, 1988), p. 31-51, 193-210

- Katherine T. Brown, *The Painters Reflection. Self-portraiture in Renaissance Venice*, (Florence: Olschki, 2000), p. 57-67 (chap. II The Artist as Participant)

- Kate Lowe, "Visible Lives: Black gondoliers and Other Black Africans in Renaissance Venice", *Renaissance Quarterly*, 66, 2, 2013, 412-452

- 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)

Extra reading:

- Augusto Gentili, *Le storie di Carpaccio : Venezia, i Turchi, gli Ebrei* (Venezia : Marsilio, 1996), p. 27-46

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

- Rona Goffen, *Piety and patronage in Renaissance Venice: Bellini, Titian and the Franciscans* (New Haven: Yale University Press, 1986), p. 30-72 (II. Bellini and the Ca'Pesaro in the Frari)

- David Rosand, *Painting in sixteenth-century Venice : Titian, Veronese, Tintoretto*, (Cambridge ; New York : Cambridge University Press, 1997), p. 35-50 (Titian and the challenge of the altarpiece)

- 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)]
- 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

- 7/1 10. *Bellissima donna*
Ca' d'Oro and Museo Correr
- 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. 45-106
- Alison Luchs, *Tullio Lombardo and ideal portrait sculpture in Renaissance Venice* (Cambridge: Cambridge Univ. Press, 1995), p. 51-66 (The Ca' d'Oro Relief)
- S. Rutherglen, Pictures for doors in Renaissance Venice, *Art Bulletin*, dec, 2016
- 7/3 11-12 Fieldtrip: Family portraits in the Palladian Villas (Vicenza, Villa Caldogno and Maser, Villa Barbaro)
- 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")
- Michelangelo Muraro, *Venetian Villas: the history and the culture* (New York : Rizzoli, 1986), p.272-278.
- Albino Munaretto (ed.), *Villa Caldogno* (Vicenza: La Serenissima, 2002), p. 81-102 (K. Brugnolo, I preziosi affreschi di Zelotti e Fasolo)

week 5

- 7/8 13. 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 Magnificent 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. 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

- 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. 114-129 (VI. Cicli Veneti)
- Carolyn Smith, "Insiders and outsiders: Titian, Pordenone and Broccardo Malchiostro's chapel in Treviso cathedral", *Studi tizianeschi*, 5, 2007, p. 32-75
- Elsje Van Kessel, *The lives of paintings : presence, agency and likeness in Venetian art of the sixteenth century* / Elsje van Kessel., Boston : De Gruyter, 2017 (Chapter on the malchiostro chapel)

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]
- David Rosand, *Painting in Cinquecento Venice : Titian, Veronese, Tintoretto* (New Haven : Yale University Press, [1985], c1982), p. 182-190 (The miracle of St Mark)
 - 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:

- Tom Nichols, *Tintoretto : tradition and identity* (London : Reaktion Books, 1999), p. 38-85

- 7/17 17-18. Influential 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)

- 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 dogaressa 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
- 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>