**History of Renaissance Art**

Prof. Alessandro Rovetta

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to introduce students on the master’s degree to in-depth studies on the art of the Renaissance, with a view to acquiring specific knowledge and skills on one of the most important periods of Italian and European figurative culture. The richness and quality of its artistic production but also its impact on developments in subsequent centuries makes the Renaissance an essential component of an art historian’s education, its charismatic and complex works and figures a challenge to be embraced. The international panorama of studies on art between the 15th and 16th century also makes it possible to experience different methods, requiring students to enhance their philological skills, develop the ability to reconstruct historical and cultural contexts and learn to apply the fruits of their studies to themes that are relevant in the contemporary age.

By the end of the course, students will have acquired the ability to explore themes and important artists of the Renaissance; they will be able to critically approach the specialist debate, applying various methods; they will be able identify issues and acceptable courses of study for expanding the field.

***COURSE CONTENT***

*Michelangelo and the artists of his time: Pontormo, Sebastiano del Piombo, Daniele da Volterra, Marcello Venusti.*

This year the course will focus on the influence of Michelangelo’s art on certain prominent figures in 16th-century Rome and Florence. Particular emphasis will be placed on instances where Michelangelolent his inventions to other painters who were close to him through various circumstances involving commissions or simple friendship. Specifically, students will examine the examples of Pontormo, Sebastiano del Piombo, Daniele da Volterra and Marcello Venusti, that touch on different moments and contexts within Michelangelo’s career. Not so much because of how they modelled the artist’s most important achievements, but because they explicitly asked for or obtained the translation of his inventions, which were previously only in the form of drawings, into actual paintings. With Pontormo and Venusti the topic will extend to the relationship between Michelangelo and Vittoria Colonna, where the aspect of the relationship between the master’s drawings and the pictorial translations of the other artists touches on a religious and cultural moment of great interest, which is at the centre of important debates today.

***READING LIST***

F. Ames-Lewis – P. Joannides(edited by), *Reactions tot the Master. Michelangelo’s Effect on Art and Artists in the Sixteenth Century,* Ashgate Publishing Company, Aldersot, 2003

V. Romani (edited by), *Daniele da Volterra amico di Michelangelo*, Mandragora, Florence, 2003

M. Hirst, *Michelangelo, Pontormo e Vittoria Colonna*, in Id. *Tre saggi su Michelangelo*, Mandragora, Florence, 2004, pp. 5-29

P. Ragionieri (edited by), *Vittoria Colonna e Michelangelo*, Mandragora, Florence, 2005

M. Forcellino, *Michelangelo, Vittoria Colonna e gli Spirituali. Religiosità e vita artistica a Roma negli anni Quaranta*, Viella, Rome, 2009

A. Alberti - A. Rovetta – C. Salsi (edited by), *D’après Michelangelo. La fortuna dei disegni per gli amici nelle arti del cinquecento*, Marsilio, Padua, 2015

M. Wivel(edited by) *Michelangelo & Sebastiano,* National Gallery Company, London, 2017

M. Marongiu (edited by), *Michelangelo e la maniera delle figure piccole*, Edifir, Florence, 2019

V. Copello - A. Donati, *Michelangelo e Vittoria Colonna*, D’arte-Tau Editrice, Todi, 2022

Please note that the above reading list only refers to the course and does not necessarily apply for the preparation of the exam.

***TEACHING METHOD***

Frontal lectures with the projection of images, reading and discussion of texts, seminars with guest speakers and possibly guided tours.

***ASSESSMENT METHOD AND CRITERIA***

Students will be assessed by means of an oral exam of appropriate duration on the content covered in lectures and in the reading list, both in terms of accuracy but also the development of a critical approach to said content. Particular assessment criteria include clarity and synthesis of information presented, ability to develop relevant answers and use of specialist language.

***NOTES AND PREREQUISITES***

*Prerequisites*

Because this is a graduate course, students are expected to have at least general knowledge of the history of modern art, enhanced by studying certain topics in depth and applying good critical skills. Any gaps in their knowledge will be verified in lectures and remedied with tailored interventions

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.