

## Renaissance Art and Globalization.

### Visual and Material Cultures of Early Modern Italy in a Global World

**Course description:** This course provides an introduction to the Art of Renaissance Italy in a global perspective. Focusing on a selected group of case studies, the course considers the role of Italian Renaissance art in the context of the so-called early modern globalization, 1450–1600. This period is characterized by the development of trade and networks on a global scale, leading to an increasing cultural exchange between distant areas of the world. Art and cultural historians now question standard notions of national identity and regional styles, emphasizing instead the cross-cultural exchanges that defined and characterized the pre-modern world. Taking these assumptions as a point of departure, the program explores the arts of Renaissance Italy in the international context of the early modern period, revealing the impact of an expanding world on Italian artists and patrons, while also showing the continuing function of Italy as a source of inspiration for artists coming from abroad, as well as the impact of infra-regional exchanges. The lectures and readings, discussions and site visits will cover artworks by well-known artists (including Mantegna, Raphael and Michelangelo), as well as case studies based on materials, techniques, and the history of collecting.

#### **Course objectives:**

- Students will gain a broad knowledge of the main protagonists of Renaissance Italian art.
- Students will become familiar with the main critical problems related to the early modern globalization.
- Students will learn how to read and interpret images, and how to understand their role as vehicles of communication intended to impact on a multicultural world.
- Class presentations will provide students with the opportunity to develop interpretative methods, writing skills and oral presentations.
- Site visits and excursions will offer the opportunity to engage directly the cultural heritage.

#### **Teaching**

Class meetings will include lecture and discussion, typically structured around weekly topics and assigned readings.

Regular and substantial attendance is mandatory, and students are expected to participate actively in the discussions, and are also responsible for engaging with the material prior to class meetings by carefully reading the assigned texts. Based on a schedule to be determined, each student is required to give an in-class presentation on an object of their choice, providing an introduction to the literature and situating critically authors and subjects.

In order to qualify to the final exam, students must comply with these compulsory assignments:

- Compulsory attendance to all class sessions (excused absences are reasonably permitted, but students must contact me prior to class to inform me of planned absences).
- One oral presentation.

The course has a required reading: Stephen J. Campbell and Michael Cole, *A new history of Italian Renaissance Art. Second Edition* (London: Thames and Hudson, 2017), selected pages (CC). In addition, this course has a required textbook, which is particularly recommended for navigating the program and for class discussions: Lisa Jardine and Jerry Brotton, *Global Interests: Renaissance Art between East and West*, Cornell UP, 2000 (7–185). Additional and

required readings are listed for each class, and are compiled in a course pack that will be made available to students beforehand.

**Exam:**

The course is assessed through a 3-day home exam.

The assignment should be 7-9 pages long (approximately 2300 characters without spaces, Times New Roman font 12 pt and half spacing), not including illustrations, bibliography and footnotes. It can be either in Norwegian or in English.

## Schedule

Class 1: Introduction: the borders of Renaissance Italian art [60]  
Renaissance: its definition and critical aspects – Keywords of early modern globalization  
(globalization vs. mondialization; distance, entanglement, network)

-CC, pp. 12–17

-Kathleen Christian and Leah R. Clark, “Introduction,” in *European Art and the wider world*, pp. 1–17.

-Diana Newall, “Confronting Art History: overviews, perspectives and reflections,” in Diana Newall (ed.), *Art and its global histories: a reader* (Manchester: Manchester University Press, 2017), pp. 10–49.

Class 2: A new material world [120]  
(Textiles, Carpets, and Renaissance Pseudo-scripts)

-Kathleen Christian, “Renaissance altarpieces: the far in the near,” in *European Art and the wider world*, pp. 23–36.

-Anne Gerritsen and Giorgio Riello, “The global lives of things: material culture in the first global age,” in Idem (eds.), *The Global Lives of Things. The material culture of connections in the early modern world* (London–New York, Routledge, 2016), pp. 1–27.

-Rosamond E. Mack, *Bazaar to Piazza. Islamic trade and Italian art, 1300–1600* (Berkeley–Los Angeles–London: University of California Press, 2002), pp. 27–93.

-M. Ajmar-Wolheim and L. Molà, “The Global Renaissance: Cross-Cultural Objects in the Early Modern World,” in G. Adamson (ed.), *Global Design History*, New York 2011, pp. 9–24.

Class 3: The 15<sup>th</sup> century world: first encounters [123]  
(Civic vs. Global Renaissance: Florentine artists, Mantegna and Piero della Francesca)

-CC, 102–119, 125–136, 156–158, 233–245.

-Alexander Nagel, *Some Discoveries of 1492: Eastern antiquities and Renaissance Europe* (Groeningen 2013), pp. 5–42.

-Carlo Ginzburg, *The enigma of Piero: Piero della Francesca, the Baptism, the Arezzo cycle, the Flagellation* (London: Verso, 1985), chs. 3 and 4 [44 pages].

Class 4: Venice and the East [61]  
(Carpaccio and Bellini)

-CC, pp. 253–258, 278–285

-Caroline Campbell (ed.), *Bellini and the East*, London 2005, pp. 12–31.

-Paul Wood, “Aspects of art in Venice: encounters with the East,” in *European Art and the wider world*, pp. 133–163

Class 5: Leonardo, the prime mover [104]  
(Leonardo)

-CC, pp. 261–266, 294–297, 326–336, 345–354

-Martin Kemp, *Leonardo da Vinci: The Marvellous Works of Nature and Man* (Oxford: Oxford University Press, 2006), pp. 271–348.

Class 6: Roma Theatrum Mundi 1: Raphael [75]  
(Stanzas and international patronage)

-CC, 190–194, 354–362, 372–377, 388–409

-Roger Jones and Nicholas Penny, *Raphael* (New Haven and London: Yale University Press, 1983), pp. 49–80, 235–246

-Christiane L. Joost-Gaugier, “The geography of the Stanza della Segnatura,” in *Raphael’s Stanza della Segnatura. Meaning and Invention*, Cambridge 2002, pp. 59–64.

Class 7: Roma Theatrum Mundi 2: Michelangelo [36]  
(Sistine Chapel and St Peter in the context of the international reform)

-CC, pp. 362–372, 474–479

-Leo Steinberg, “Michelangelo’s ‘Last Judgment’ as Merciful Heresy,” in *Art in America* 63 (1975), pp. 49–63.

-Marcia B. Hall, “Michelangelo’s Last Judgment: Resurrection of the Body and Predestination,” in *Art Bulletin* 58 (1976), pp. 85–92.

Class 8: Florence and the New World [78]  
Local mannerisms and global ambitions

-CC, pp. 412–418, 433–438

-Lia Markey, *Imagining the Americas in Medici Florence*, University Park, PA, 2016, pp. 1–15 + 63–76 + 119–163.

Class 9: Renaissance as Geography: Vasari’s wor(l)ds [45]

-CC, pp. 491–493

-Patricia Lee Rubin, *Giorgio Vasari: Art and History* (New Haven and London: Yale University Press, 1995), pp. 187–230.

Class 10: Roma Theatrum Mundi 3: Foreign Communities [24]  
(Bramante, Giulio Romano, Caravaggio)

-CC, pp. 358–362, 404–407, 430–431, 652–654

- Irene Fosi, “The Plural City: Urban Spaces and Foreign Communities,” in Pamela Jones, Barbara Wish and Simon Ditchfield, *A Companion to Early Modern Rome* (Leiden: Brill, 2019), pp. 169–183.

Class 11: Mapping the World – excursion to Florence [29]  
(Florence – Palazzo Vecchio)

-Francesca Fiorani, “Maps, politics, and the grand duke of Florence: the Sala della Guardaroba Nuova of Cosimo I de’ Medici,” in Roy Eriksen and Magne Malmanger (eds.), *Basilike Eikon. Renaissance Representation of the Prince* (Rome: Kappa, 2001), pp. 73–102.

Class 12: Renaissance abroad [72]  
(Sofonisba Anguissola; Benvenuto Cellini)

-CC, pp. 493–495, 531–537

-David Kim, *The Traveling Artist in the Italian Renaissance: geography, mobility, style*, New Haven–London 2014, pp. 1–7, 11–38.

-Frits Scholten and Joanna Woodall, “Netherlandish artists on the move,” in *Nederlands Kunsthistorisch Jaarboek*, 62 (2013), pp. 7–38.

Class 13: Italy and Africa: the image of the black in Italian art

[64]

-Catherine Fletcher, *The Black Prince of Florence. The Spectacular Life and Treacherous World of Alessandro de' Medici*, Oxford 2016, pp. 251–260.

-Kate Lowe, “The stereotyping of black Africans in Renaissance Europe,” in *Black African in Renaissance Europe*, ed. Kate Lowe, Oxford 2005, pp. 17–47.

-Joaneath Spicer, “European Perceptions of Blackness as Reflected in the Visual Arts,” in *Revealing the African Presence in Renaissance Europe*, Baltimore 2012, pp. 35–60.

Class 14: Collecting art in a global world

[71]

(Ulisse Aldrovandi; Ferrante Imperato)

-Leah R. Clark, “Collecting the new World: art, nature and representation,” in *European Art and the wider world*, pp. 101–129.

-Paula Findlen, *Possessing Nature. Museums, collecting, and scientific culture in early modern Italy*, Berkeley-Los Angeles-London 1994, pp. 17–47.

-L. Laurencich–Minelli, “From the New World to Bologna, 1533. A gift for Pope Clement VII and Bolognese collections of the sixteenth and seventeenth centuries,” *Journal of the History of Collections*, 24 (2012), pp. 145–158.

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