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CREDITS: 4

COURSE DESCRIPTION AND CONTENT:

The course will open with a review of early renaissance art production in Florence with focus on the patronage of the Medici in the figure of Cosimo il Vecchio, Piero his son and contemporary collective and private patrons, such as Giovanni Rucellai. The latter chose as his artistic spokesman Leon Battista Alberti, humanist, artist and art theoretician who played a pivotal role in the development of the arts in Florence and beyond during the course of the 15th century. Sharing in Alberti’s marvel expressed in his fundamental treatise “On Painting”, we will review the birth of the “new style” of Florentine origin, intricately tied to the humanist movement underway since at least the beginning of the preceding century. The Medici and other corporate, religious and private patrons, intrinsic to this history, will enter into our conversation as we investigate their interests and aspirations in relation to the transformations in the world of art production.

A choice of salient episodes of artistic patronage in Florence will be our portal to approximately a century of artistic development in Florence and Italy. In effect, Florence played a fundamental role in the creation of the Renaissance style in the arts beyond the confines of the city. For example, the renaissance renovation of Rome donned Florentine garb as can be seen, for example, in the famed Sistine Chapel, created as we know it today by two generations of Florentine artists: the architect and the team of painters sent by Lorenzo il Magnifico to Sixtus IV followed a generation later, under the patronage of the pope’s nephew, Julius II, with the intervention of the Florentine Michelangelo Buonarroti.

The Vatican activity of Michelangelo and of his contemporary Raffaello subsequently fall under the patronage of Leo X, son of Lorenzo il Magnifico and the first pope in the Medici family, bringing us full circle back to Florence. Leo’s patronage Florence is intimately tied to the later works of Michelangelo and the art of the early Florentine mannerists, creators of an aesthetic ideal that characterized the refined artistic culture of the Medicean Duchy. It is with these masters that the course will come to a close.

Our discussions and site visits intend to explore: the art produced under the auspices of the Medici and other members of Florentine society who shared their common culture; the relationship of each patron to the artists employed; the connection between the art sponsored and the personal philosophy and persona of both patron and artist; the reciprocal interactions of patronage and art production with contemporary history, culture and philosophy.
REQUIRED TEXTS:
To be announced.

SCHEDULE:

Regular meetings fall on the days and at the times indicated on the schedule below. Meeting times are scheduled in accordance to museum and monument openings. We usually convene on site rather than in the classroom, so please plan your route and estimate travel time carefully to ensure prompt arrival.

Be forewarned that:
- many times you will have little or no opportunity to sit
- churches are not heated or air-conditioned
- museums are minimally heated and air-conditioned
- there are strict dress codes for entering religious sites (please dress accordingly)

As indicated in the schedule, the sessions are 2-3 hour blocks of time. When needed and possible, there will be a break mid-way through the session.

GRADING:

- Attendance is mandatory. Unexcused absences (all should be notified to the instructor) will result in lowering your overall grade; more than 2 absences may seriously compromise your ability to pass the course.
- Plagiarism will be cause for a failing grade.
- Class participation is calculated as a component of your grade (see percentage below). Command of assigned readings and basic manual preparation as well as participation in discussion is expected. Tardiness or obvious disinterest (sleeping in class, improper use of computer/phones during class (navigating internet)) will affect grades negatively.
- Mandatory readings, illustrations and other didactic materials can be found on the ACM Florence googles.doc site. Some readings are available in hard copy in the designated reserve section in the library. These copies must be checked out and checked back properly, unmarked and in otherwise good condition. Printing out readings provided electronically on the Google site is possible but you must supply your own paper; consider sharing the print outs in order not to waste paper.
- Books from the ACM library placed on reserve for the course can only be removed from ACM library at Linguaviva, 4th floor, overnight. They must be checked out properly late in the afternoon and returned the next morning.

Grading for the course is based on a scale of 100 points. See percentages below. In fairness to your peers, late work is not allowed. When the deadline has passed, expect considerable reduction in your grade. To ensure parity, all written assignments must be presented in hard copy or electronic copy on or before the deadline.

All of the following assignments must be completed in full before you leave Florence in order to pass the course.

REQUIREMENTS:
- Participation (attendance, punctuality and engagement): 25 points.
• Two response papers (see rubric): 5 pts. each; total 10 pts.
• Brief (5-7 minutes) oral report on an artist from Giorgio Vasari, *Lives of the Artists*): total 5 pts. (to be assigned).
• Team project: papal patronage in Rome (10 min. oral presentation / 25 pts).
• Written and oral presentation on an episode of patronage in Florence or Rome in the late 15th or early 16th century: final oral power point presentation due December 6 and 8 - 10 pts.; final written presentation (2500 words) due Dec. 11 - 25 pts./ total 35 points).