

ARH 6394

Renaissance Art Seminar: Recent and Some Classic Readings in Early Modern Art History
Dr. Elizabeth Ross

Fall 2016

University of Florida, College of Fine Arts
School of Art and Art History

Course Meeting Time: Thursday 9:35-12:35pm

Classroom: FAC 116

Credit Hours: 3

Course fees: \$10

Email: elizross@ufl.edu

Office Hours: Tuesday, 4-6pm or by appointment

Office Location: Fine Arts C (FAC) 119a

Office Phone:

Outside class and office hours, the fastest way to reach me is through email. I have included my office telephone number, *but* I am very often away from that phone and that voicemail.

U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu or (352) 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu> or (352) 392-157

University Police Department: (352) 392-1111 or 9-1-1 for emergencies

Sexual Assault Recovery Services (SARS), Student Health Care Center, (352) 392-1161

Course Description

This seminar will consider method in art history scholarship that addresses the period 1400-1600. We will read a selection of works—mostly books written in the last 10 years, all written since the 1990s—that are particularly notable for their ambitious and creative approaches, their scholarly rigor, and the stature of their authors. The readings will be chosen either because they are especially important contributions to the literature or because they demonstrate the application of an important method. The intent is to provide a forum for students to work through some of the most important and interesting, but also most conceptually knotty arguments in the field with the support of a seminar. This is not an exploration of how 20th-century critical theory can be applied to the study of earlier art history, though, inevitably, elements of that will arise. Nor will we emphasize 20th-century and earlier historiography. Rather, we will focus on how recent scholars have derived models of representation and art-making from the period's own understanding of perception, signification, history, value, authorship, and anthropology.

Course Objectives

Introduce students to important literature on early modern art history so that they better understand the state of the field, its historiography, its most interesting themes and issues, and the qualities that distinguish the best scholarship.

Introduce students to the variety of methodological approaches current in the scholarship of early modern art history.

Increase fluency with reading the scholarly literature of art history and familiarize students with different genres of academic writing.

Heighten visual acuity and increase facility with discussing visual images.

Strengthen students' research skills and their ability to write about art clearly and creatively with historical rigor, methodological savvy, and proper academic form.

Course Policies:

Attendance and due dates. Prompt attendance is required. Repeated unexcused absences or habitual tardiness will result in a lowering of your attendance and class participation grade. Requirements for class attendance assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> .

Email. Please check your UF email account regularly for course announcements or replies to any emails you send me. I will email you through your UF email account. If your email box is full, my emails will bounce back to me, and I will have no way to contact you. Please make sure to clean out your box to prevent this.

Classroom demeanor. No talking on cell phones, ringing or beeping, text messaging, Facebooking, tweeting, emailing, IMing, noisy or smelly eating, etc. during class. Class sessions may not be recorded

Accommodation. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <http://www.dso.ufl.edu/drc/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to me when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester

Course evaluations. Students are expected to provide feedback on the quality of instruction in this course based on ten criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Academic Honesty:

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. *If you have any questions or concerns, please ask me.*

UF’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. This means that cheating and plagiarism will be penalized, and a report will be filed with the Student Conduct and Conflict Resolution office. During exams, personal items must be cleared from desks and chairs and placed in a bag on the floor. For information on what constitutes plagiarism, consult the UF Plagiarism Guide at <http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html> and “Misuse of Sources” on the course web site. *If you have any questions, please ask me.* An online plagiarism checker service may be used to screen papers.

Grading Scale:

Letter Grade	% Equivalency	GPA Equivalency
A	93 and above	4.00
A-	90 to 92	3.67
B+	87 to 89	3.33
B	83 to 86	3.00
B-	80 to 82	2.67
C+	77 to 79	2.33
C	73 to 76	2.00
C-	70 to 72	1.67
D+	67 to 69	1.33
D	63 to 66	1.00
D-	60 to 62	.67
E, I, NG, WF	59 and below	0.00

Please note: A grade of C- (or below) will not count toward major requirements.

See the following web page for information on UF policies for assigning grade points:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Course Requirements:

Response Papers 4%

Book Review 12%

Bosch Analysis 12%

Final Paper 35%

Class Participation 37%

You are expected to complete the **assigned readings** and come to class ready to discuss them.

For **Weeks 2 and 3** you will write a one-page **response paper** to the readings. For each reading, you will summarize the major thesis in 1-2 sentences, summarize the minor theses (if any) in 2-4 sentences, and give a brief synopsis of the argument. These papers are intended to (1) prompt more intensive and critical engagement with the scholarly literature; (2) provoke analysis of the structure and methods of the author's argument; (3) encourage clear and concise writing; (4) make clear what you do and do not understand; (5) motivate preparation for class discussion.

Once during **Weeks 4 to 13** (except week 7), you will write a **3-page** (750- to 900-word) **review of one of the assigned books**. You should strive to write a review with the format, rigor, and style of the reviews published in major journals or web sites, for example *caa.reviews* or *Renaissance Quarterly*. I recommend that you peruse some reviews to get a sense of the genre. Browsing reviews is part of the assignment. If you come across a review of the book you have chosen, please cite it properly and turn in a printout of the published review for my reference. This assignment has the same purpose as the response papers with the added objective to (5) familiarize you with academic reviews and (6) prepare you to write them.

Each review is due at the beginning of the class discussion of that reading, and you will **make an oral presentation of your review to the class** at that time. To distribute the presentations evenly among the weeks, we will **determine who will review what at the beginning of class on September 1**. Please come prepared to discuss your preferences.

For **Week 7**, you will compose a **3- to 4-page analysis** of the Bosch's *Garden of Earthly Delights* based on recent research. I will give you a bibliography of books and articles to consult that will also be that week's reading for seminar. This will be a mini "state of the field" paper to prepare you for your final paper. It will also serve as the launching pad for the week's class discussion.

For your **final paper**, about **10-12 pages** in length, due **Wednesday, December 14**, you will choose an aspect of early modern art history and write a "state of the field" paper modeled on published examples of that genre. A list of suggested topics and a bibliography of examples will be distributed in class. Your paper should identify the current literature and the past scholarship that has influenced it; review the historiography of the topic; summarize the recent scholarship; describe the method, preoccupations, oversights, strengths, and weaknesses of the current scholarship; identify questions that have been answered and outstanding issues ripe for further work. This will require integrating mini-reviews of works into the flow of your paper. While the readings for the course focus on whole books, your paper should look at articles and exhibitions as well.

Readings:

Most of the readings for the course will be books on reserve at the Architecture and Fine Arts Library. Articles will available online through ARES, the UF Libraries course reserves system at <https://ares.uflib.ufl.edu/>.

These topics are subject to change on the first day of class, after consulting students about their particular research interests. Topics may be adapted to better match their interests.

Week 1

August 25—Introduction

Week 2

September 1—Renaissance Pictorial Space

Week 3

September 8—The Cult Image into Art

Week 4

September 15—The Nagel/Wood Project

Week 5

September 22—Albrecht Dürer I

Week 6

September 29— Technical Analysis

Week 7

October 6—Hieronymus Bosch

Week 8

October 13—Materiality I

Week 9

October 20— Materiality II

Week 10

October 27— Consumer (?) Culture

Week 11

November 2—HESCAH lecture by Jeffrey Chipps Smith, 6pm, Harn Museum Auditorium

November 3—Special Guest: Jeffrey Chipps Smith

Albrecht Dürer II: Historiography

Attendance at the November 2 HESCAH lecture is absolutely required as part of your preparation for class. Please be sure to keep the date clear of conflicts.

Week 12

November 10—Isabella d'Este's Collecting

Week 13

November 17— Nature and Art in Renaissance Italy

Week 14

November 24—No Class (Thanksgiving)

Week 15

December 1— Student Presentations

****Final Paper due Wednesday, December 14****

Academic Resources:

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learningsupport@ufl.edu.
<https://lss.at.ufl.edu/help.shtml>.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling.
<http://www.crc.ufl.edu/>

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.
<http://teachingcenter.ufl.edu>

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.
<http://writing.ufl.edu/writing-studio/>

Student Complaints Campus: https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf

On-Line Students Complaints: <http://www.distance.ufl.edu/student-complaintprocess>