

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number

Art History 98T

Course Title

At Home in Renaissance Italy

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis X
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

The course will require sustained study of art objects created in Italy during the fifteenth and sixteen
centuries. In this course, we will consider why certain objects were produced, study the
documentation of these objects, and discuss why these objects changed over time.

3. List faculty member(s) who will serve as instructor (give academic rank):

Lisa Boutin, teaching fellow; Joanna Woods-Marsden, Professor of Art History

4. Indicate when do you anticipate teaching this course over the next three years:

2010-2011 X Winter X Spring _____
Enrollment Enrollment

5. GE Course Units

Proposed Number of Units: 5.0

6. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge	This course will provide instruction on the arts of the Renaissance in relation to style and social context.
❑ Integrative Learning	This course will use approaches from art history, history, material culture studies, economics, gender studies, and comparative literature to examine Renaissance art objects.
❑ Ethical Implications	This course will inform students of important artistic, historical, and literary developments of the Renaissance that are essential for educational and personal development
❑ Cultural Diversity	Students will study the household objects of different groups and social classes during the Italian Renaissance.
❑ Critical Thinking	Students will conduct independent research and write a term paper with a succinct argument based on their findings.
❑ Rhetorical Effectiveness	Students will be required to lead the discussion of an article or book chapter, and, at the conclusion of the course, present the findings of their own research.
❑ Problem-solving	Students will face challenges in their independent research, and they will need to determine the best methods for finding the information they seek.
❑ Library & Information Literacy	To conduct their research, students will need to use books in the university arts and research libraries, online databases and catalogs, and the websites of museums and other art institutions. Instruction on art historical research will be provided in class.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>N/A</u>	(hours)
3. Labs:	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>1 trip - conducted during lecture period</u>	(hours)

(A) TOTAL Student Contact Per Week **3** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>1</u>	(hours)
2. Reading	<u>4</u>	(hours)
3. Group Projects:	<u>N/A</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>N/A</u>	(hours)
5. Information Literacy Exercises:	<u>N/A</u>	(hours)
6. Written Assignments:	<u>4</u>	(hours)
7. Research Activity:	<u>3</u>	(hours)

(B) TOTAL Out-of-class time per week **12** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **15** **(HOURS)**

**SYLLABUS:
AT HOME IN RENAISSANCE ITALY**

This course examines the collection and consumption of domestic objects during the fifteenth and sixteenth centuries. We will discuss the objects used and displayed in the upper-class households of cities like Florence and Venice, as well as in the aristocratic collections of Italian courts. We will first consider how these objects gained importance in these households through the discussion of consumption and surviving inventories. In light of this framework, we will examine individual objects of various media and examine use and significance. We will then discuss severe restrictions on consumption, called sumptuary laws, which reveal many of the trends and excesses of this period. Finally we will discuss many recent museum exhibitions that focus on these objects.

A central point of discussion will be the relatively low status of these objects in the art historical canon. How these objects came to be known as “minor arts,” when during the Renaissance these objects were often of equal or greater value than traditional paintings and sculptures, will be a reoccurring topic of discussion in the course.

Required Readings: Course Reader

Course Requirements:

1. Lead the seminar discussion on one article on book chapter. Prepare relevant images, pose questions, and highlight argument strengths and weaknesses.
2. Based on your selected research topic, write a “state of the question” paper, which explains the state of scholarship of your research question. The “state of the question” paper will form the first part of your final research paper.
3. Complete a rough draft of your research paper. The paper should include an argument, a discussion of the current state of scholarship on your topic, a clear methodology, and evidence to support your argument.
4. Present the main points of your argument as a PowerPoint presentation.
5. Using feedback from your rough draft, complete a final draft of your paper. Include necessary images.

Grading:	Lead in-class discussion of reading/Participation	15%
	State of the Question Paper (5 pgs.)	15%
	Rough Draft	20%
	Final Presentation	15%
	Final Paper (15-18 pgs.)	35%

Week 1: Introduction to Renaissance “Things” and Material Culture

What is Renaissance material culture?

What are the different possible approaches to the material?

What can these objects reveal about individuals and society in Renaissance Italy?

Bill Brown, “Thing Theory,” *Critical Inquiry* 28.1 (Autumn 2001): 1-22.

Jules Prown, “Mind in Matter: An Introduction to the Material Culture Theory and Method,” in *Art as Evidence: Writings on Art and Material Culture*, New Haven: Yale, 2001, 69-95.

Marina Belozerskaya, “The Demise of Luxury Arts,” in *Luxury Arts of the Renaissance*, Los Angeles: The J. Paul Getty Museum, 2005, 13-36.

Week 2: Primary Sources

How can primary sources be used as a tool for researching Renaissance objects?

What do primary sources reveal about attitudes towards the commissioning of art?

How should inventories be used in Renaissance material culture scholarship? What can we gain? What are the drawbacks?

***Meet with instructor during office hours to finalize paper topic*

Paula Findlen, “Possessing the Past: The Material World of the Italian Renaissance,” *American Historical Review* 103, 2 (1998): 83-114.

M. Phillips, “Household,” in *The Memoir of Marco Parenti: A Life in Medici Florence*, Princeton, 1987, 23-53.

Evelyn Welch, “Public Magnificence and Private Display: Giovanni Pontano’s *de Splendore and the Domestic Arts*,” *Journal of Design History* 15.4 (2002): 211-227.

Mary Hollingsworth, “Coins, cloaks, and candlesticks: the economics of extravagance” in *The Material Renaissance*, ed. Michelle O’Malley and Evelyn Welch, Manchester, 2007, 260-287.

Week 3: Money and Markets

How effective is the combination of economic and material culture studies?

What types of information regarding prices and consumption practices survive?

***State of the question paper due in class*

Rab Hatfield, “The High End: Michelangelo’s Earnings,” in *The Art Market in Italy*, eds.

M.Fantoni et al., Modena, 2003, 195-201.

Jack Hinton, “By Sale, By Gift: Aspects of the Resale and Bequest of Goods in late 16th century Venice,” *Journal of Design History* 15.4 (2002): 245-262.

Evelyn Welch, “Shopping with Isabella d’Este,” in *Shopping in Renaissance Italy*, New Haven: Yale, 2006, 245-274.

Week 4: Banquets and Studioli

How did individuals use art objects to cultivate unique identities in the context of the banquet and private study?

Guest Speaker: Valerie Taylor, Ph.D. University of Sussex, expert in Renaissance silver design and banquet practices

***State of the question paper returned in class*

Dora Thornton, “Sources and Interpretation” in *The Scholar and His Study*, New Haven: Yale, 1997, 15-26.

Valerie Taylor, “Art and the table in sixteenth-century Mantua: feeding the demand for innovative design” in *The Material Renaissance*, ed. Michelle O’Malley and Evelyn Welch, Manchester, 2007, 174-196.

Richard Goldthwaite, “The Economic and Social World of Italian Renaissance Maiolica,” *Renaissance Quarterly* 42 (1989): 1-32.

Week 5: Marriage and Childbirth

What objects accompanied marriage and birth during the fifteenth and sixteenth centuries? What did these objects signify? How were they viewed?

Deborah L. Krohn, “Rites of Passage: Art Objects to Celebrate Betrothal, Marriage, and the Family” in *Art and Love in Renaissance Italy*, New York: Metropolitan Museum of Art, 2008, 60-67.

Adrian W.B. Randolph, “Gendering the period eye: deschi da parto and Renaissance Visual Culture,” *Art History* 27 (2004): 538-562.

_____, “Renaissance Household Goddess: Fertility, Politics, and the Gendering of Spectatorship” in *The Material Culture of Sex, Procreation, and Marriage in Premodern Europe*, eds. Anne McClanan and Karen Rosoff Encaración, New York: Palgrave, 2002, 163-190.

B. Witthoft, “Marriage Rituals and Marriage Chests in Quattrocento Florence,” in *Artibus et Historiae* 5 (1982): 43-59.

Week 6: The Islamic World: Trade and Influence

How can we account for the growing influence of Islamic trade in Renaissance Italy?

***Rough draft of paper due*

Seminar participants will present the status of their research (approximately 5 minutes)

Rosa Barovier Mentasti and Stefano Carboni, “Enameled Glass between the Eastern Mediterranean and Venice” in *Venice and the Islamic World, 828-1797*. New York: Metropolitan Museum, 2007.

Catherine Hess, “Brilliant achievements: The Journey of Islamic Glass and Ceramics in Renaissance, Italy,” in *The Arts of Fire: Islamic Influences on glass and ceramics of the Italian Renaissance*, ed. C. Hess, Los Angeles: The J. Paul Getty Museum, 2004, 1-33.

Rosamond Mack, “Introduction” and “Trade, Travel and Diplomacy,” in *Bazaar to Piazza: Islamic Trade and Italian Art, 1300-1600*, Berkeley: UC Press, 2002, 15-25.

Week 7: Sumptuary Laws

What information on consumer trends can be gleaned from laws that limited consumption?

***Rough draft of paper returned*

Joanna Woods-Marsden, Joanna Woods-Marsden “Portrait of the Lady, 1430-1520,” in *Virtue and Beauty: Leonardo’s Ginevra de’ Benci and Renaissance Portraits of Women*, ed. David Alan Brown, Washington D.C.: National Gallery, 2001, 64-87.

Diane Owen Hughes. “Sumptuary Law and Social Relations in Renaissance Italy.” In *Disputes and Settlements: Law and Human Relations in the West*, ed. John Bossy, 69-99. Cambridge: Cambridge University Press, 1983.

Rainey, Ronald. “Dressing Down the Dressed Up: Repeating Feminine Attire in Renaissance Florence.” In *Renaissance Society and Culture: Essays in Honor of Eugene F. Rice, Jr.*, ed. John Monfasani and Ronald G. Musto, 217-237. New York: Italica Press, 1991.

Week 8: Renaissance Objects and Museum Display

Meet at the Getty Center for Tour of Decorative Arts and Discussion of Museum Display

Consider how art objects can best be displayed in museums.

Dora Thornton and Luke Syson, “Art Objects?” in *Objects of Virtue: Art in Renaissance Italy*.
Los Angeles: The J. Paul Getty Museum, 229-261.

Dennis Romano, “Review: Art and Love in Renaissance Italy,” CAA.reviews (March 25, 2009)
<http://www.caareviews.org/reviews/1230>.

Azar Rejaie, “Review: At Home in Renaissance Italy,” CAA.reviews (September 23, 2008)
<http://www.caareviews.org/reviews/1169>.

Week 9: Presentations

Exam 10: Presentations

***Final Paper Due at the end of Exam Week*

Possible Paper Topics and Additional Bibliography:

Silver Plate

Janet Cox-Rearick, “Giulio Romano, Master Designer,” in *Giulio Romano: Master Designer*, New York: Hunter College Art Gallery, 1999, 13-37.

Beth Holman, “A ‘subtle artifice’: Giulio Romano’s Salt Cellar with satyrs for Federico II Gonzaga,” in *Quaderni di Palazzo Te* 8 (2000): 57-67.

Valerie Taylor, “Silver and Gold: A Case Study of Material Culture in Renaissance Mantua,” *Comitatus: A Journal of Medieval and Renaissance Studies* 39 (2008): 155-198.

Feasts

Allen Grieco “Meals” in *At Home in Renaissance Italy*, eds. Marta Ajmar-Wollheim and Flora Dennis, London: Victoria and Albert Museum, 2006, 244-253.

Roy Strong, “Renaissance Ritual,” in *Feast: A History of Grand Eating*, London: Jonathan Cape, 2002, 129-209.

Art and Economics

Richard Goldthwaite, *Wealth and the Demand for Art in Italy, 1300-1600*, Baltimore: Johns Hopkins, 1993.

Tim Parks, *Medici Money: banking, metaphysics, and art in fifteenth-century Florence*, New York: W.W. Norton & Company, 2005.

Devotional Objects

Donal Cooper, “Devotion” in *At Home in Renaissance Italy*, eds. Marta Ajmar-Wollheim and Flora Dennis, London: Victoria and Albert Museum, 2006, 190-204.

Maiolica

M. Ajmar, “Talking pots: Strategies for Producing Novelty and the Consumption of Painted Pottery in Renaissance Italy,” in *The Art Market in Italy*, eds. M.Fantoni et al., Modena, 2003, 55-64.

W. David Kingery, “Painterly Maiolica of the Italian Renaissance,” *Technology and Culture* 34, 1 (Jan., 1993): 28-48.

Costume and Textiles

Lisa Monnas, *Merchants, princes and painters: silk fabrics in Italian and Northern paintings, 1300 – 1550*, New Haven: Yale, 2008.

Elizabeth Currie, “Textiles and clothing” in *At Home in Renaissance Italy*, eds. Marta Ajmar-Wollheim and Flora Dennis, London: Victoria and Albert Museum, 2006, 342-351.

Cassoni (Wedding Chests) and Marriage

Cristelle L. Baskins, *Cassone Painting, Humanism, and Gender in Early Modern Italy*, Cambridge: Cambridge University Press, 1997.

_____, *The Triumph of Marriage: painted cassoni of the Renaissance*, Pittsburgh: Gutenberg Periscope Publishing, 2008.

Jacqueline Marie Musacchio, *Art, Marriage, and Family in the Florentine Palace*. New Haven: Yale, 2008.

Caroline Campbell, *Love and Marriage in Renaissance Florence: The Courtauld Wedding Chests*, London: The Courtauld, 2009.

Deschi da parto (Birth Trays)

Jacqueline Marie Musacchio, *The art and ritual of childbirth in Renaissance Italy*, New Haven: Yale, 1999.

_____. “Conception and Birth” in *At Home in Renaissance Italy*, eds. Marta Ajmar-Wollheim and Flora Dennis, London: Victoria and Albert, 2006, 244-253.

Glass

Dora Thornton and Luke Syson, “Glass and Maiolica: Art and Technology” in *Objects of Virtue: Art in Renaissance Italy*, Los Angeles: The J. Paul Getty Museum, 182-228.

Reino Liefkes, “Tableware,” in *At Home in Renaissance Italy*, eds. Marta Ajmar-Wollheim and Flora Dennis, London: Victoria and Albert Museum, 2006, 254-266..

Jewelry and Personal Adornment

Terry Drayman-Weisser and Mark T. Wypyski, “Fabulous, fantasy, or fake?: an examination of the Renaissance jewelry collection of the Walters Art Museum,” *The Journal of the Walters Art Museum*, 63.2005(2009): 81-102

The Collection and Display of Antiquities during the Renaissance

Stephen Campbell, *The Cabinet of Eros*, New Haven: Yale, 2006.

Luke Syson, “The Medici Study” in *At Home in Renaissance Italy*, eds. Marta Ajmar-Wollheim and Flora Dennis, London: Victoria and Albert Museum, 2006, 288-293.

Musical Instruments

Flora Dennis, “Music” in *At Home in Renaissance Italy*, eds. Marta Ajmar-Wollheim and Flora Dennis, London: Victoria and Albert museum, 2006, 228-243.

Paintings representing domestic interiors: Reality or Illusion?

Luke Syson, “Representing Domestic Interiors” in *At Home in Renaissance Italy*, eds. Marta Ajmar-Wollheim and Flora Dennis, London: Victoria and Albert Museum, 2006, 86-102.

The Renaissance Study

Luciano Cheles. *The Studiolo of Urbino : an iconographic investigation*, Wiesbaden: Reichert, 1986.

Luke Syson, “The Medici Study” in in *At Home in Renaissance Italy*, eds. Marta Ajmar-Wollheim and Flora Dennis, London: Victoria and Albert Museum, 2006, 288-293.

Medals

John Graham Pollard, *Renaissance medals*, Washington: National Gallery of Art, 2007.



New Course Proposal

	Art History 98T At Home in Renaissance Italy			
Course Number	Art History 98T			
Title	At Home in Renaissance Italy			
Short Title	RENAISSANCE ITALY			
Units	Fixed: 5			
Grading Basis	Letter grade only			
Instructional Format	Seminar - 3 hours per week			
TIE Code	SEMT - Seminar (Topical) [T]			
GE Requirement	Yes			
Requisites	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
Course Description	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of collection and consumption of domestic objects during 15th and 16th centuries in upper-class households of cities like Florence and Venice, as well as in aristocratic collections of Italian courts. Letter grading.			
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
Syllabus	File Art History 98T syllabus.doc was previously uploaded. You may view the file by clicking on the file name.			
Supplemental Information				
Grading Structure	Lead in-class discussion of reading/Participation 15% State of the Question Paper (5 pgs.) 15% Rough Draft 20% Final Presentation 15% Final Paper (15-18 pgs.) 35%			
Effective Date	Winter 2011			
Discontinue Date	Summer 1 2011			
Instructor	Name	Title		
	Lisa Boutin	Teaching Fellow		
Quarters Taught	Fall	Winter	Spring	Summer
Department	Art History			
Contact	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		
Routing Help				

ROUTING STATUS

Role: Registrar's Office

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Role:	Registrar's Publications Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704
Status:	Added to SRS on 9/16/2010 12:59:52 PM
Changes:	Description
Comments:	Edited course description into official version.
Role:	Registrar's Scheduling Office - Thomson, Douglas N (dthomson@registrar.ucla.edu) - 51441
Status:	Added to SRS on 9/9/2010 10:42:06 AM
Changes:	Short Title
Comments:	No Comments
Role:	FEC School Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040
Status:	Returned for Additional Info on 8/31/2010 2:19:28 PM
Changes:	No Changes Made
Comments:	Routing to Registrar's Office
Role:	FEC Chair or Designee - McClendon, Muriel C (mcclendo@history.ucla.edu) - 53918
Status:	Approved on 8/25/2010 11:30:26 AM
Changes:	No Changes Made
Comments:	No Comments
Role:	L&S FEC Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040
Status:	Returned for Additional Info on 8/25/2010 11:17:23 AM
Changes:	No Changes Made
Comments:	Routing to Vice Chair Muriel McClendon for FEC approval
Role:	Dean College/School or Designee - Stowell, Timothy A (tstowell@college.ucla.edu) - 54856
Status:	Approved on 8/25/2010 10:50:50 AM
Changes:	Grading Structure
Comments:	No Comments
Role:	L&S FEC Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 45040
Status:	Returned for Additional Info on 8/25/2010 10:46:40 AM
Changes:	No Changes Made
Comments:	Routing to Dean Stowell for approval
Role:	CUTF Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998
Status:	Approved on 6/1/2010 2:58:01 PM
Changes:	Grading Structure
Comments:	on behalf of Professor Kathleen L. Komar, chair, Collegium of University Teaching Fellows
Role:	Initiator/Submitter - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998
Status:	Submitted on 6/1/2010 2:56:40 PM
Comments:	Initiated a New Course Proposal

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