

Art History II: Introduction

Art History 104

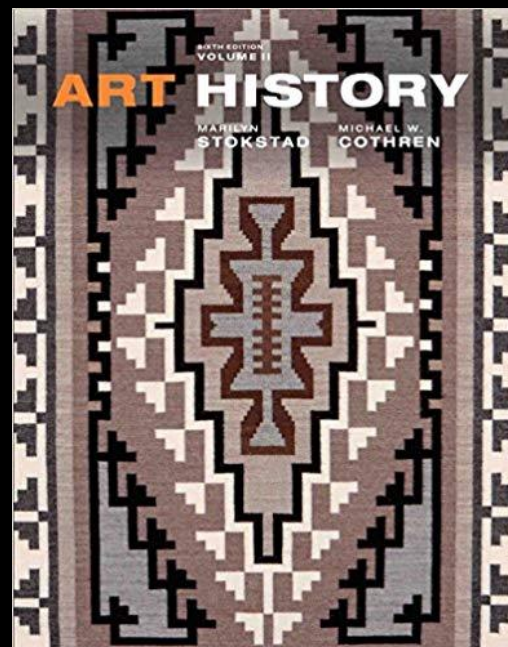
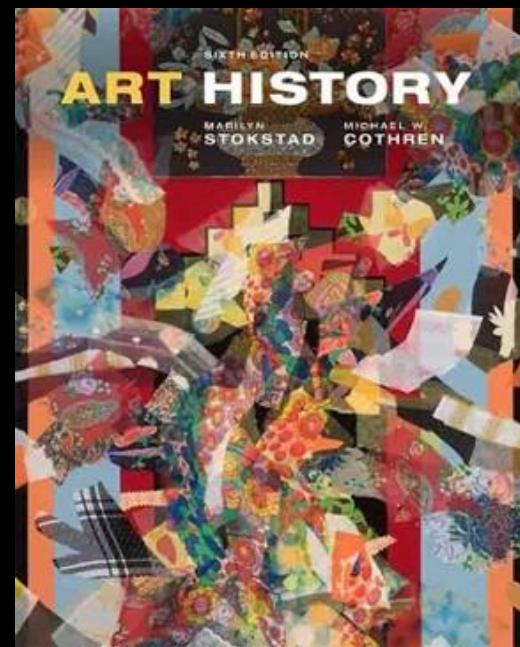
Yan Yang
Week One

Syllabus Overview

- Email: yyang@bmcc.cuny.edu
- Office: F 1109
- Office Hours: on syllabus and by appointment

Textbook...

- Online links to pertinent readings
- Look at our Class Website on OpenLab at BMCC
- If you want a textbook, Pearson/Revel's Art History II



Graded Components

- Midterm (15%)/Final (20%)
 - Review of knowledge about the art historical timeline, concepts, and works
 - Ability to identify major works in history and know their importance to the culture.
 - Address more thematic aspects of the course
 - Format and details at review session (week before each exam)

Graded Components

- In-class writing assignments (15%)
 - Allow students to practice art historical writing (formal analysis) based on prompts that will be shown in the first 15 minutes of class.
 - Please be on time to class!
 - There will be three assignments

Graded Components

- Discussion Circle (15%)
 - Questions will be posted online on a weekly basis. Please answer them. The answers will be open for the entire class to see and discuss.
 - Response should be substantive, at least 150 words.

Graded Components

- Engagement with class (15%)
 - Engagement in class discussions.
 - Being merely present in class is not engagement.
 - Ask questions, answer questions, participate.
 - Excessive absences will result in lower final grades or failure of the course.
- 2% in this grade is reserved for the online student evaluation at the end of the semester

Graded Components

- Final Project (20%)
 - You will choose a work of art made after 1300 and write a small guide about it.
 - The final project will be uploaded onto our class Google Map.
 - Details to come.

What is art?

What is art?

- “The quality, production, expression, or realm of what is beautiful, or of more than ordinary significance”

What is art?

- “The quality, production, expression, or realm of what is beautiful, or of more than ordinary significance” – Pearson, Art History II
- A work of art is seen as the embodiment of the values, goals, and aspirations of its time and place of origin.

What is Art History?

- Process which to understand the **meaning of art from the past within its original cultural contexts**, both from the point of view of its producers as well as from the point of view of its consumers.

How do discuss art in the context of art history?

- Identify what is in the work of art
- Think about what they represent
- Think about who made it (or paid for it)
- Think about the message the work is supposed to send

Goals

- Understand how Renaissance is different from the era that came before. Why was the Renaissance such a “breakthrough?”
- Use several works from early Renaissance period to consider how works of art were used and appreciated.
- Compare the development of different artistic styles from Cimabue to Giotto and Duccio.

What do we know about the
Renaissance

What were the artistic centers of
Renaissance?

Ambrogio Lorenzetti. Frescos of the Sala dei Nove (Allegory of Good and Bad Government). Palazzo Pubblico, Siena, Italy. 1338-1339. Length of long wall: 46 feet (14 meters)



What did this work mean to its viewers?



Basic Questions

- Who
- What
- Where
- When
- Why
- How



What is it made of?

- Physical properties (medium)



fresco

arriccio

(layer of rough
plaster)

wall

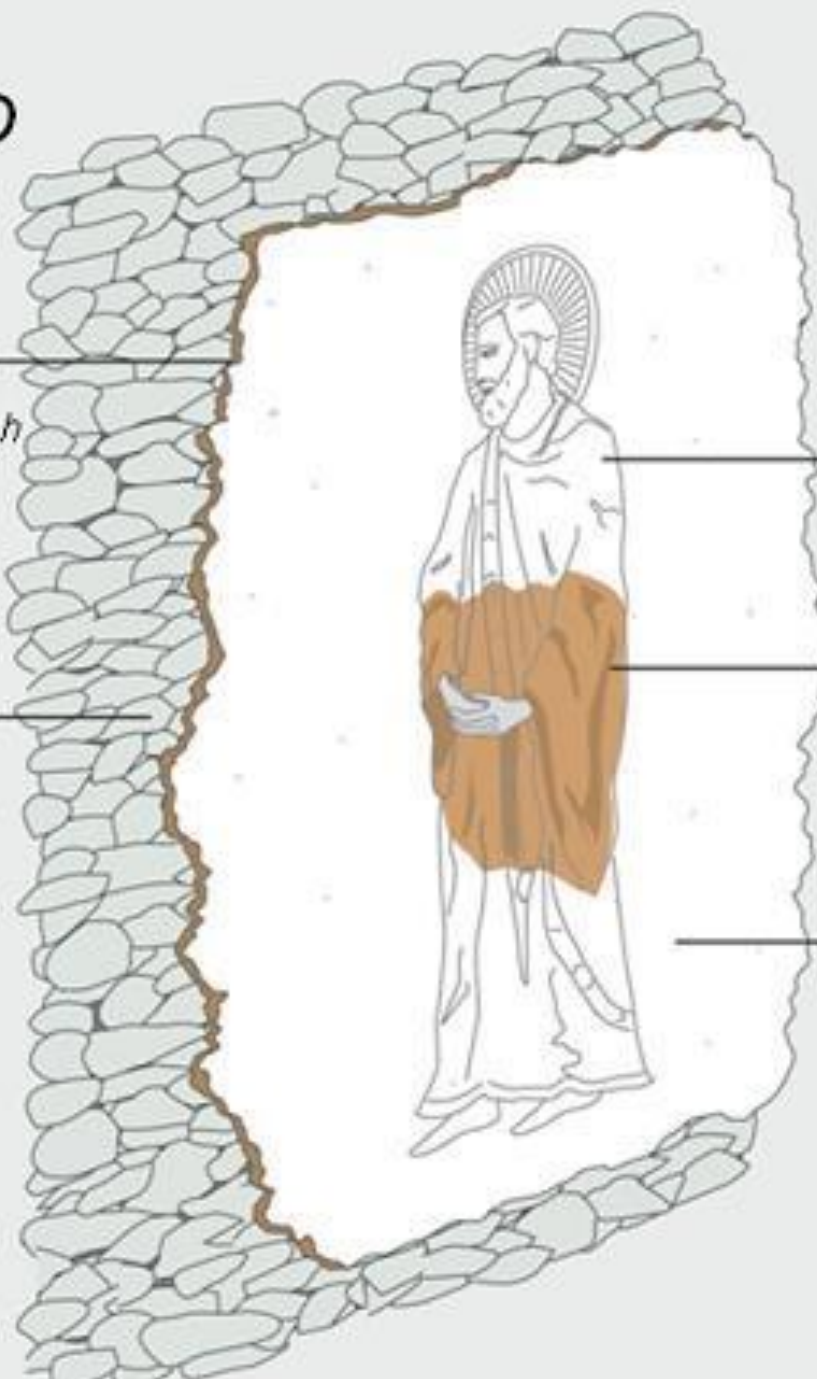
sinopia drawing

(preparatory charcoal
sketch)

water-based paint
on damp *intonaco*

intonaco layer

(final, smooth coat of
plaster to which water-
based pigments are
applied while the
plaster is still wet)



Buon Fresco or Fresco Secco?



What is the difference?

Buon Fresco

Fresco Secco (dry fresco)

What is the difference?

Buon Fresco

- Water-based paint applied on wet plaster

Fresco Secco (dry fresco)

What is the difference?

Buon Fresco

- Water-based paint applied on wet plaster
- Durable

Fresco Secco (dry fresco)

What is the difference?

Buon Fresco

- Water-based paint applied on wet plaster
- Durable
- Time limit on painting

Fresco Secco (dry fresco)

What is the difference?

Buon Fresco

- Water-based paint applied on wet plaster
- Durable
- Time limit on painting
- No mistakes

Fresco Secco (dry fresco)

What is the difference?

Buon Fresco

- Water-based paint applied on wet plaster
- Durable
- Time limit on painting
- No mistakes

Fresco Secco (dry fresco)

- Paint applied to dry plastered wall

What is the difference?

Buon Fresco

- Water-based paint applied on wet plaster
- Durable
- Time limit on painting
- No mistakes

Fresco Secco (dry fresco)

- Paint applied to dry plastered wall
- Flakes off

Mix of both techniques (ultramarine blue)



Formal Analysis: what does it depict?

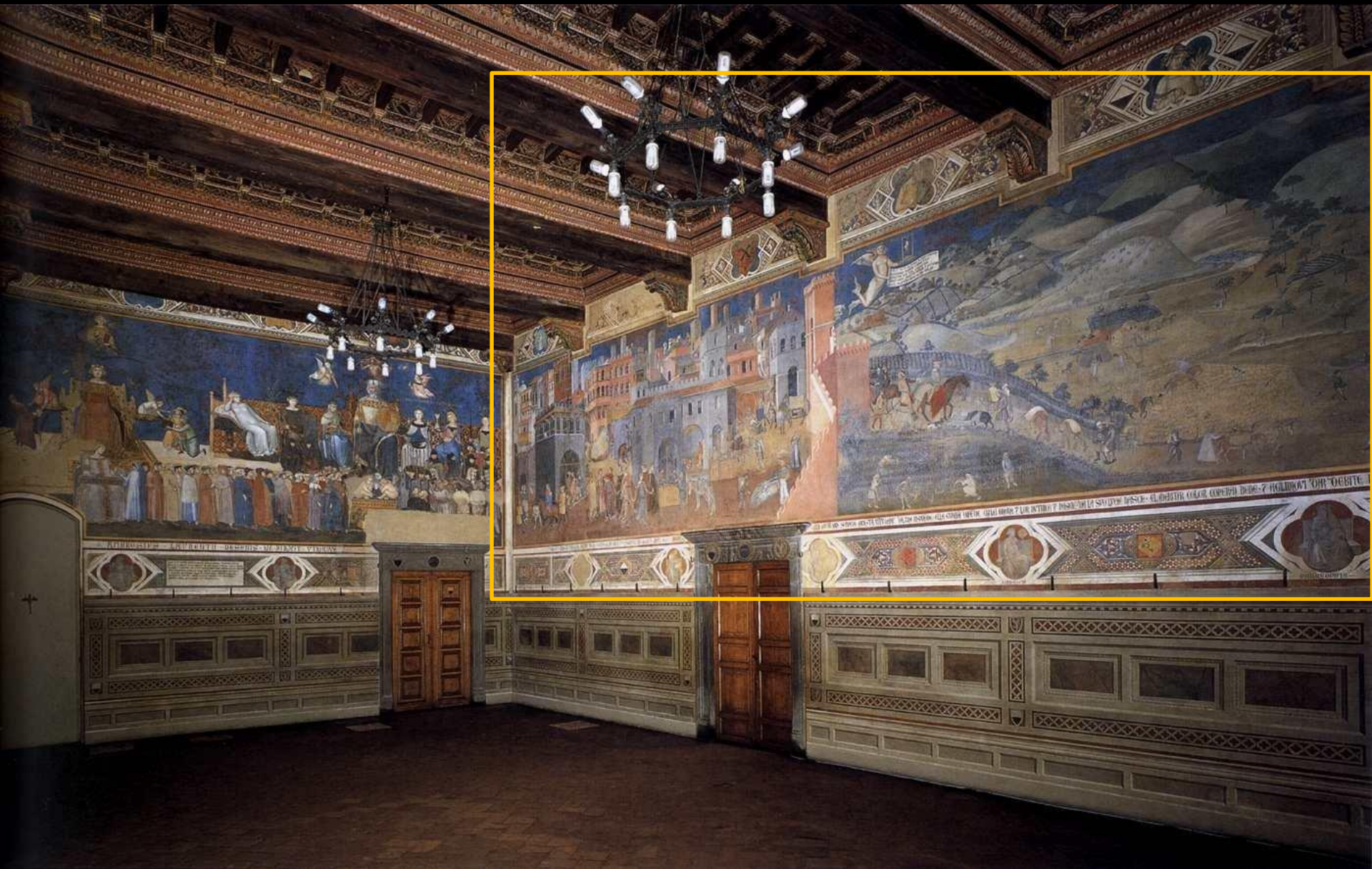


Formal Analysis: Description

- Descriptions (technical)

- Line
- Shape
- Color
- Value
- Saturation
- Texture
- Space
- Composition

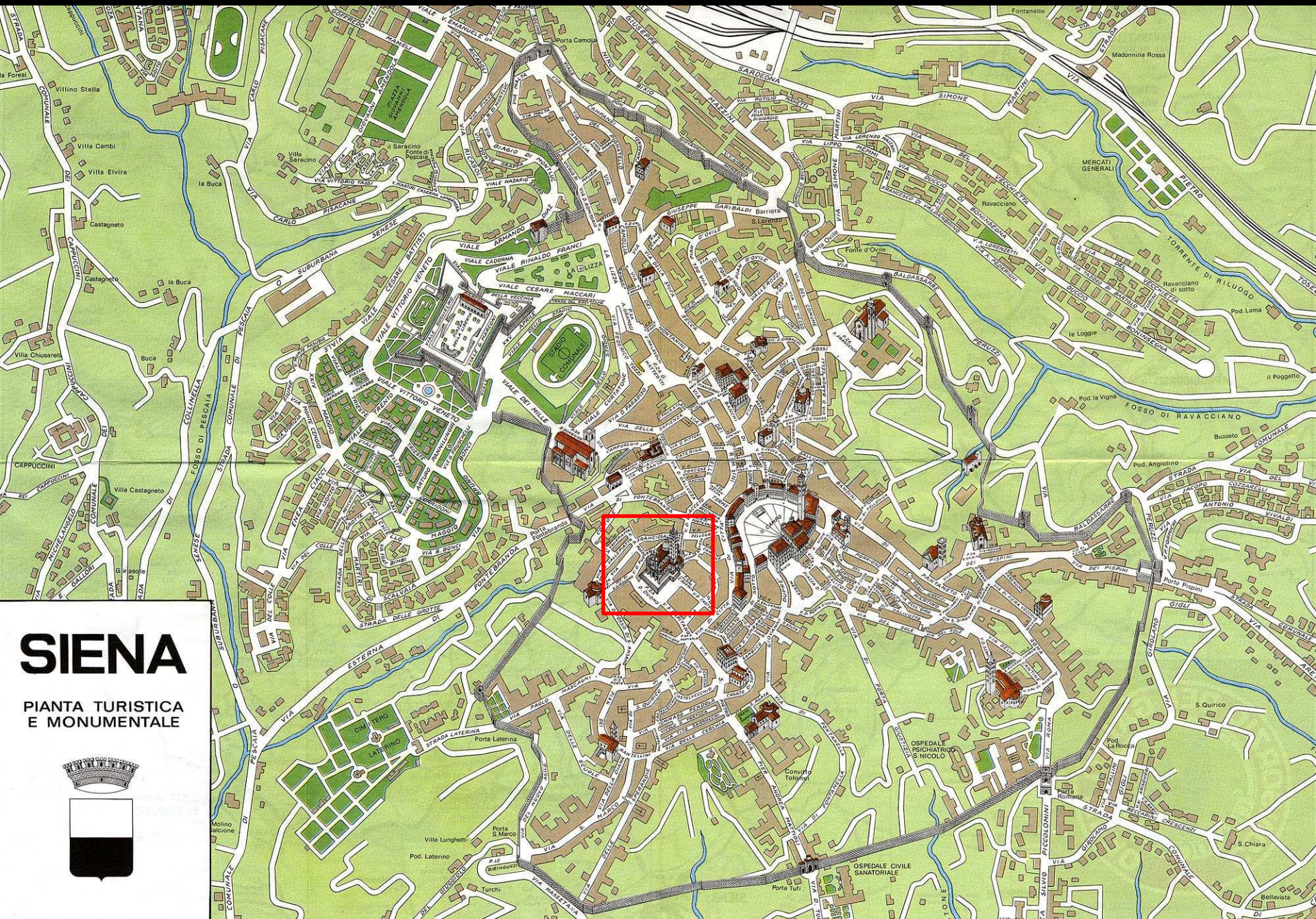








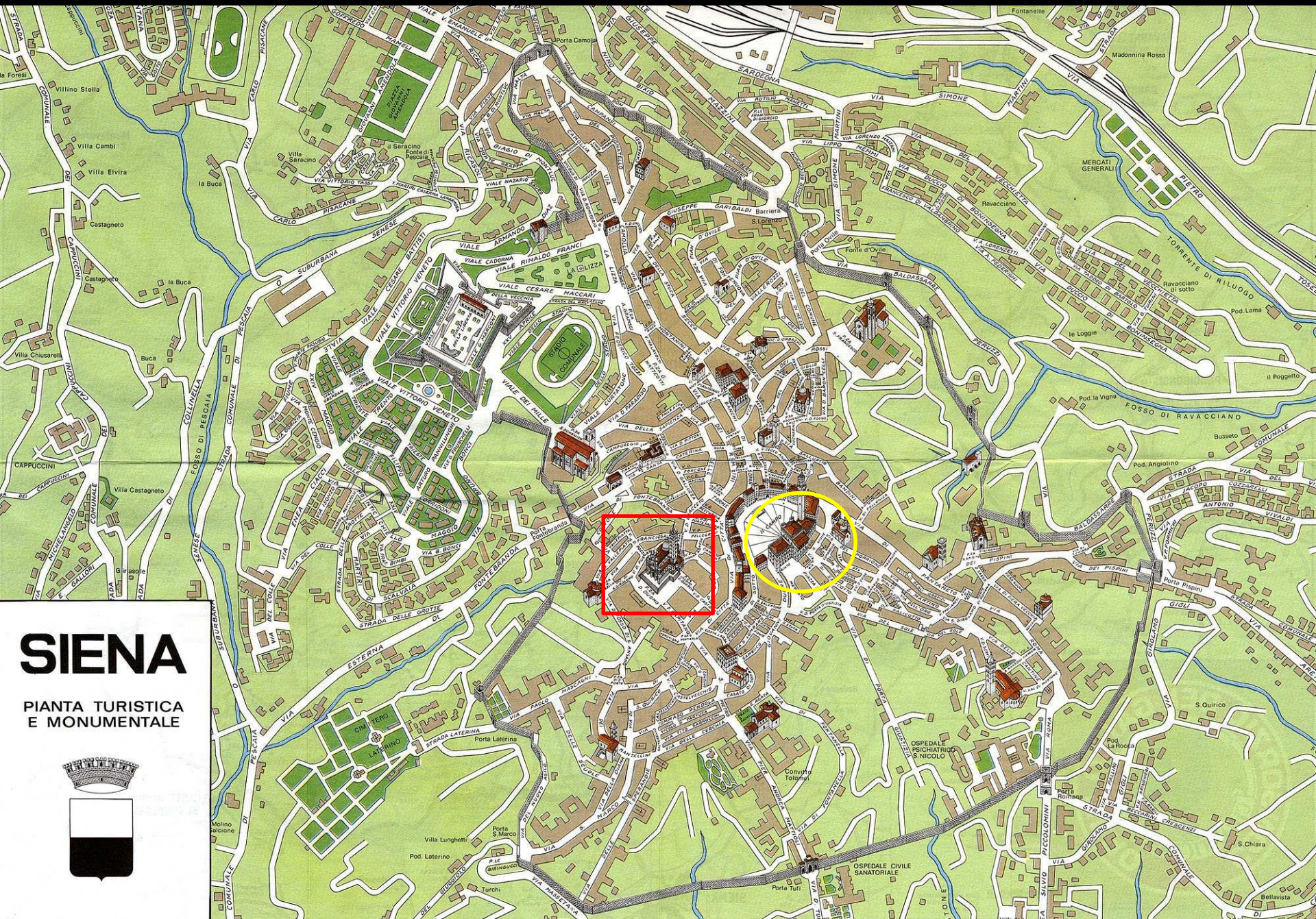




SIENA

PIANTA TURISTICA
E MONUMENTALE





SIENA

PIANTA TURISTICA
E MONUMENTALE





ELLA APPA ONE SHAVTA - OVSTA NTV KEM' - OLTRE BISMOC - ELLA GVARDE OI'EOC - OI'LEI OI'OH 7 LOR INTRIC 7 PISAC - OI' LA SVO L'ON DASC - EL OBITAR COLOR COPEBA BIDE - 7 HOLIDOM TOR OEBTE PEDE









AMBROSII · LAURENTII · DE SENIS · MC · PIDXIT · VTRINOVE



INTELLIGITUR QUOD...
SICUTI...
ET...
ET...
ET...

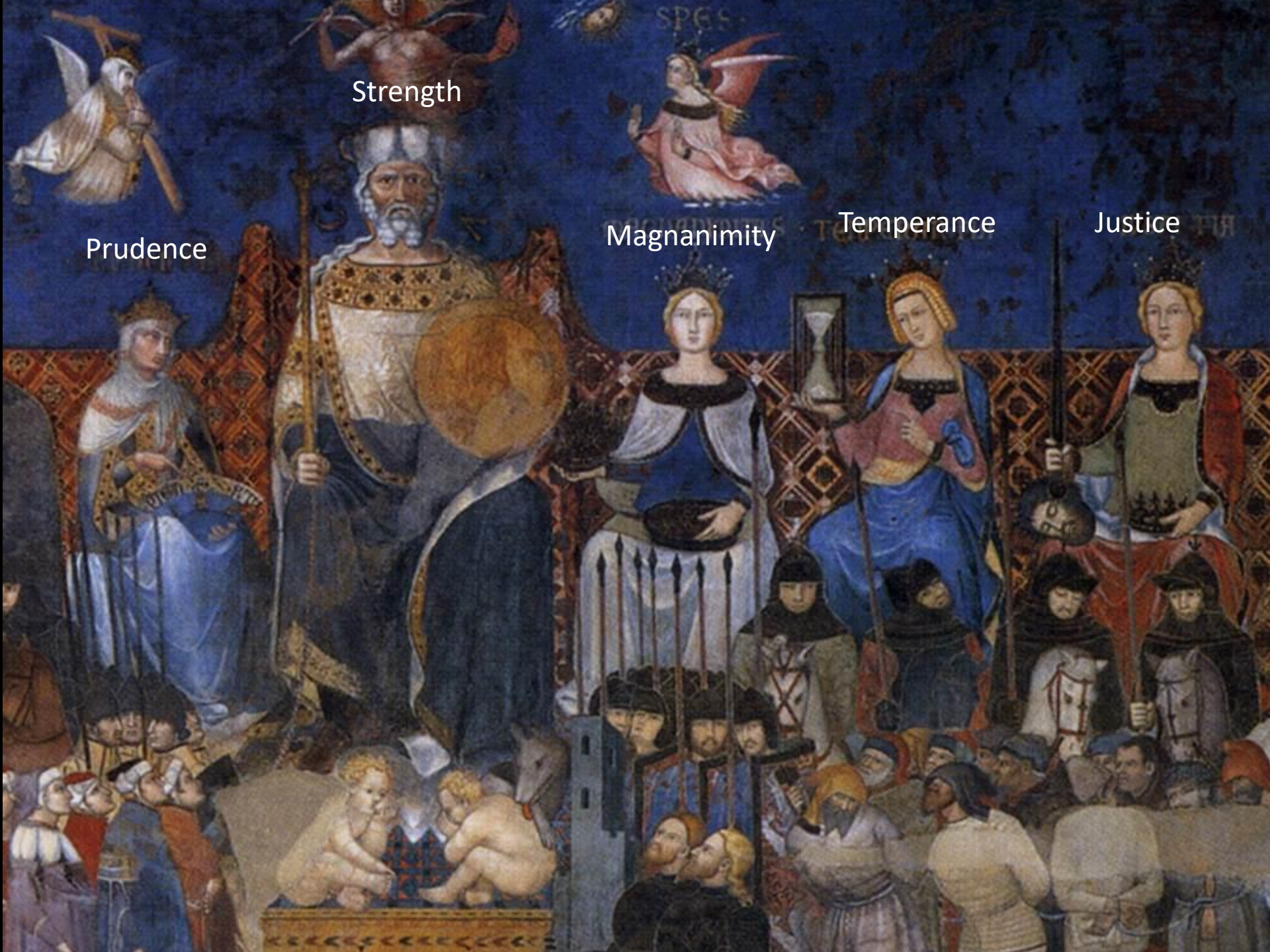




SPE'S

MAGNANIMITAS · TEMPERANTIA

IUSTITIA



Strength

Prudence

Magnanimity

Temperance

Justice

SPES

TEMPERANCE

JUSTITIA

Interpretation: why was it painted?



Historical analysis of cultural contexts



Sala dei Nove (Room of the Nine)



Palazzo Pubblico, Siena



Smarthistory.org (on YouTube):

[Allegory of Good and Bad
Government](#)

Setting the Scene
Italy in the 14th century

What kind of political system?

Renaissance Italy



Map is about 1300 A.D to 1360 A.D.

The Nine

Council of merchants/bankers that governed Siena



Sala dei Nove (Room of the Nine): where city businesses were conducted



Justification of Rule?



Siena and Florence: A Rivalry



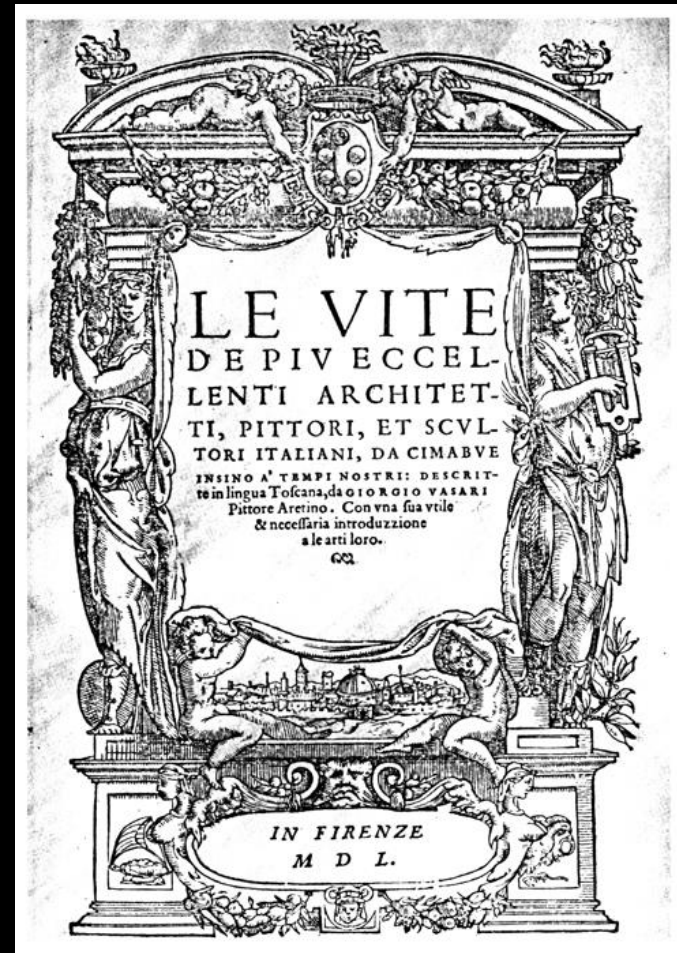
Agency of the Artist



Cult of the Artist

Giorgio Vasari (1511-1574)

Lives of the Artists



Cimabue (c. 1240 – 1302)
Virgin and Child Enthroned
(most likely for the high altar
at Santa Trinità, Florence)

Tempera and gold on wood
panel

c. 1280

12'7" x 7'4" (3.53 x 2.2 m)





Madonna and Child, 867
Hagia Sophia, Istanbul, Turkey





Perspective

What is she conveying?



What is she conveying?



Interior of Santa Trinità,
Florence



What is she conveying?



Interior of Santa Trinità,
Florence





Giotto di Bondone

Virgin and Child
Enthroned.

1305-1310

Tempera and gold on
wooden panel

10'8" x 6'8"
(3.53 x 2.05 m)

Ognissanti Church, Florence



Perspective



Formal Analysis: Description of Style

Depiction of Body



Giotto. (Scrovegni) Arena Chapel, Padua, Italy. 1305-1306. Fresco



Scrovegni (Arena) Chapel, Padua, Italy. 1305-1306. Fresco





Lamentation

6'5" x 6'
(2 x 1.85 m)



Expression of
Grief



Expression of Grief



Foreshortening



Betrayal

6'5" x 6'
(2 x 1.85 m)





Drama



Monumental Altarpieces of Siena



Maestà Altarpiece. Duccio di Buoninsegna. 1308-1311.
Tempera and gold on wood, main front panel 7' x 13'
(2.13 x 4.12 m)



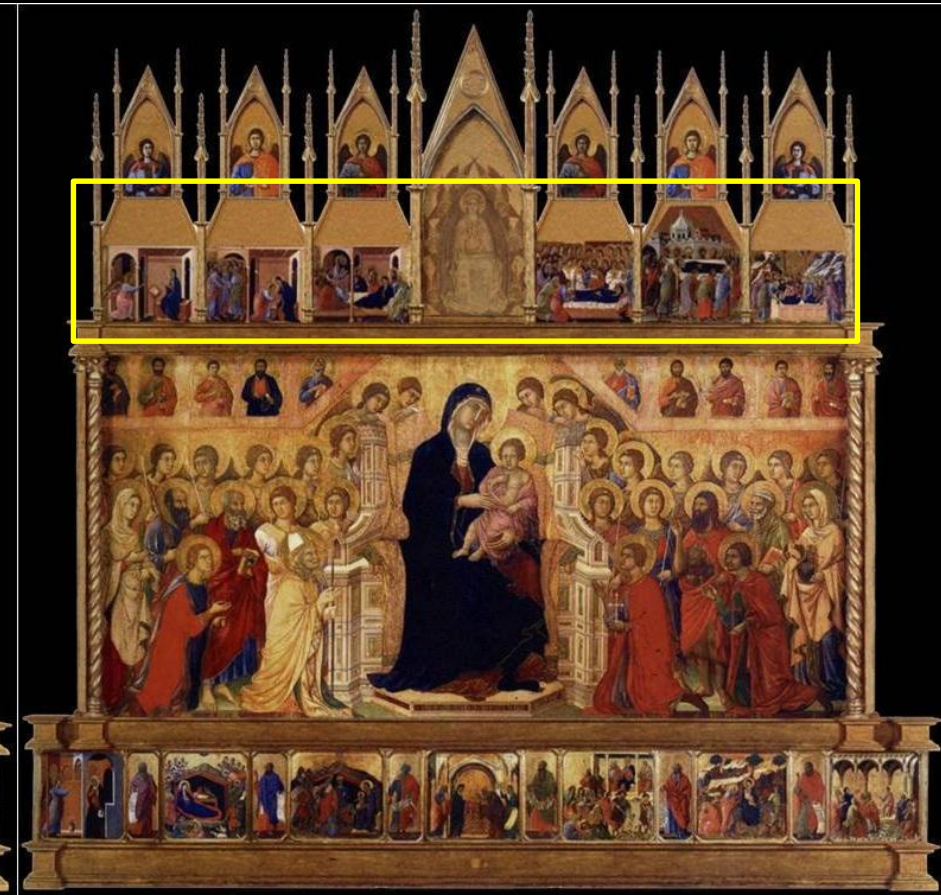
Front central panel: Virgin and Child, 20 angels, 10 saints (including 4 patron saints of Siena)



Virgin and Child, 20 angels, 10 saints (including 4 patron saints of Siena)



Last days in the life of Mary



Predella: infancy of Christ



Life of Christ, particular, the Passion



Inscription below Mary: "Holy Mother of God, be thou the cause of peace for Siena and life to Duccio because he painted thee thus"





Giotto vs. Duccio: A Comparison



Duccio di Buoninsegna. Betrayal of Jesus. Back of the Maesta Altarpiece. Made for Siena Cathedral. 1308-1311. Tempera and gold on wood. 22.5" x 40" (57.2 x 101.6 cm)

Where is the focus of the painting?



