

Projekt: Spoločne v Európe  
2018-1-SK01-KA101-046010

# KURZ: DISCOVERING RENAISSANCE ART IN FLORENCE

ERASMUS+ SCHOOL EDUCATION STAFF MOBILITY

FLORENCE 24.09.2018 - 29.09.2018

MGR. INGRID PANÁKOVÁ

GYMNÁZIUM MILANA RÚFUSA

ŽIAR NAD HRONOM, SLOVAKIA



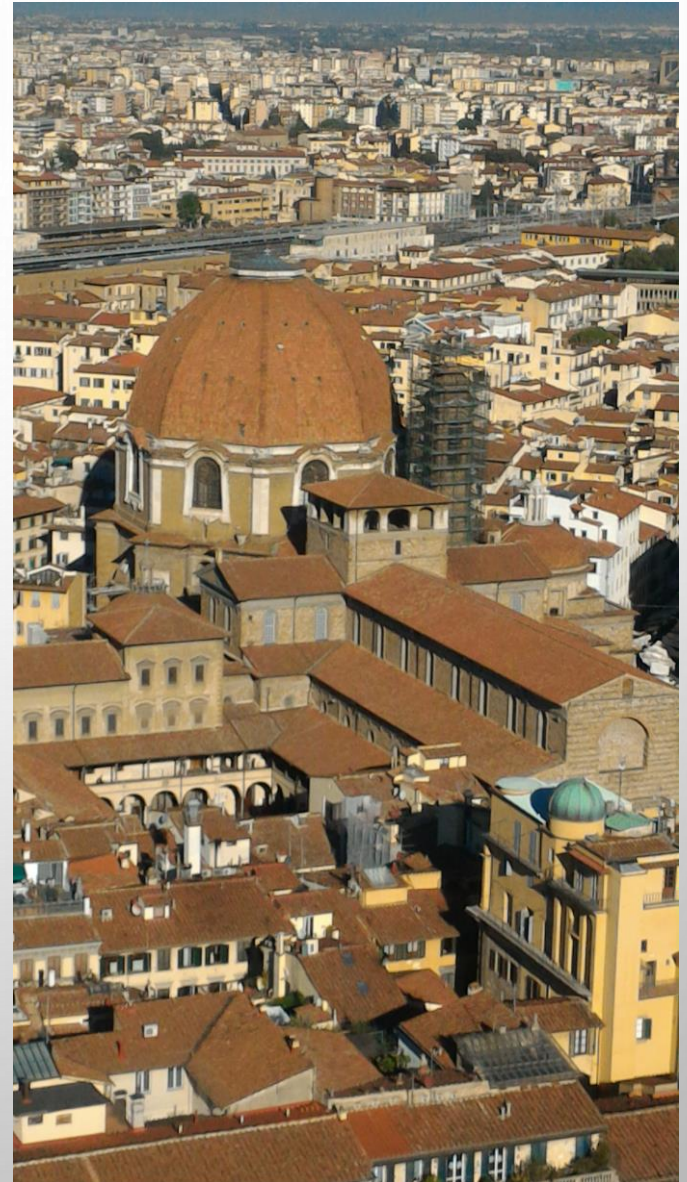
- RECEIVING ORGANISATION (NAME ADDRESS):EUROPASS CENTRO STUDI EUROPEO, VIA SANT'EGIDIO, 12 , 50122 FIRENZE
- CONTACT PERSON (NAME, FUNCTION, E-MAIL, TEL): YASMIN LATINA – EUROPASS TEACHER ACADEMY,  
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Day Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9.00 – 10.15	<p>Registration, Welcome and Presentation of participants.</p> <p>Lecture: Introduction to Italian Classicism. Romanesque and Gothic architecture in Florence</p>	<p>Lecture: Painting between the 13<sup>th</sup> and the 14<sup>th</sup> century. Cimabue and Giotto</p>	<p>Lecture: Early Renaissance in Florence Brunelleschi; Donatello; Masaccio</p>	<p>Lecture: High Renaissance in Florence; the Medici Family; Botticelli</p>	<p>Lecture: High Renaissance in Florence; Michelangelo</p>	Visit: Uffizi Gallery
10.15 – 10:30	Break	Break	Break	Break	Break	
10.30 – 11:30	<p>Lecture: Romanesque and Gothic architecture in Florence</p>	<p>Lecture: Painting between the 13<sup>th</sup> and the 14<sup>th</sup> century. Cimabue and Giotto</p>	<p>Lecture: Early Renaissance in Florence Brunelleschi; Donatello; Masaccio</p>	<p>Lecture: High Renaissance in Florence; Leonardo da Vinci</p>	<p>Lecture: High Renaissance in Florence Michelangelo;</p> <p>Closing Ceremony and certificates</p>	
11:30 – 11:45	Break	Break	Break	Break	Break	
	<p>Visit: Duomo's Square; Orsanmichele; Palazzo Vecchio; Ponte Vecchio; Piazzale Michelangelo; Church of S.Miniato</p>	<p>Visit: Church of Santa Croce; Church of S. Maria Novella</p>	<p>Visit: Ospedale degli Innocenti; Medici–Riccardi Palace; Church of S. Lorenzo</p>	<p>Visit: Opera del Duomo museum</p>	<p>Visit: Bargello museum</p>	

# OBJECTIVES OF THE COURSE

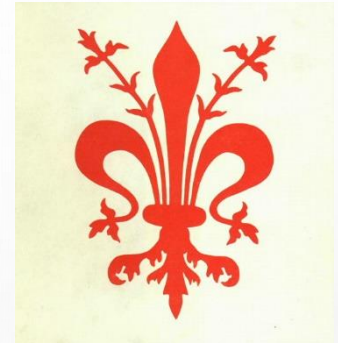
THE RENAISSANCE IN FLORENCE IS ONE OF THE MOST INTRIGUING CULTURAL MANIFESTATIONS IN WESTERN HISTORY.

IN THIS COURSE I HAD AN OPPORTUNITY TO EXPLORE THE ARTISTIC, HISTORICAL, AND CULTURAL MILIEU INTO WHICH RENAISSANCE ART WAS BORN.



TOPICS TO BE COVERED INCLUDE:

THE HISTORICAL AND ARTISTIC BACKGROUND OF RENAISSANCE; THE DEVELOPMENT OF HUMANISM AND ITS EFFECTS; A COMPARATIVE LOOK AT THE EARLY ARTISTIC INFLUENCES IN SIENA AND FLORENCE INCLUDING GIOTTO, DUCCIO, MARTINI, AND THE LORENZETTI; THE ROLE OF PATRONAGE IN THE RENAISSANCE ARTS; THE BIRTH OF RENAISSANCE ARCHITECTURE AND PERSPECTIVE; THE MASTERS OF THE 1400S – MASACCIO, UCCELLO, BOTTICELLI, DELLA FRANCESCA; HIGH RENAISSANCE AND THE ROLE PLAYED BY THE MEDICI "ACADEMY"; LEONARDO DA VINCI AND MICHELANGELO.



# LEARNING OUTCOME

- I ACQUIRED GENERAL AND SPECIFIC KNOWLEDGE ABOUT ONE OF THE MOST FASCINATING PERIOD OF THE ITALIAN ART, THE RENAISSANCE.
- THROUGH THE VISIT TO DIFFERENT RENAISSANCE MONUMENTS AND THROUGH THE ANALYSIS OF DIFFERENT ART MANIFESTATIONS BOTH IN CLASS AND OUTDOOR, I BUILT AN UNDERSTANDING OF THE MAIN CHARACTERISTICS OF THE RENAISSANCE STYLE AND OF THE CONDITIONS THAT LED TO IT.
- ANOTHER POINT OF INTEREST WAS TO FOLLOW THE EVOLUTION OF RENAISSANCE FROM ITS BEGINNING IN FLORENCE TO ITS SPREADING THROUGH OTHER ITALIAN CITIES UNTIL ITS MATURITY DURING THE "GREAT CINQUECENTO". THE ART WORKS WILL BE ANALYZED AGAINST THE BACKGROUND OF RELIGIOUS, SOCIAL AND POLITICAL CONDITIONS IN RENAISSANCE ITALY.





## MONDAY

LESSON IN THE CLASSROOM. INTRODUCTION TO ITALIAN CLASSICISM: ROMAN AND ROMANIC ART AS PRECURSORS OF RENAISSANCE ART. VISIT OF THE BATTISTERO AND THE MUSEUM OPERA DEL DUOMO.

## TUESDAY

LESSON IN THE CLASSROOM. THE 14TH CENTURY IN FLORENCE: CIMABUE, GIOTTO, BOCCACCIO, PETRARCA. LESSON IN THE CLASSROOM. BRUNELLESCHI, MASACCIO, DONATELLO AND THE EARLY RENAISSANCE IN FLORENCE.

## WEDNESDAY

VISIT OF THE CHURCH SANTA MARIA NOVELLA: CIMABUE, GIOTTO, PAOLO UCCELLO, MASACCIO, G.B. ALBERTI. VISIT OF THE CHURCH SANTA CROCE: CIMABUE, GIOTTO, BRUNELLESCHI, DONATELLO.

## THURSDAY

VISIT OF ORSANMICHELE, PORTE DEL PARADISO, AND THE CHURCH OF SAN LORENZO: Ghiberti, Brunelleschi, Donatello, Michelangelo. VISIT OF THE PALAZZO MEDICI RICCARDI, OF THE OSPEDALE DEGLI INNOCENTI AND OF THE ROTONDA DEL BRUNELLESCHI.

## FRIDAY

LESSON IN THE CLASSROOM: LATE RENAISSANCE IN FLORENCE: THE MEDICI FAMILY, BOTTICELLI, LEONARDO DA VINCI, MICHELANGELO. CLOSING CEREMONY, HANDING OUT OF CERTIFICATES OF ATTENDANCE.

## SATURDAY

VISIT TO UFFIZI GALLERY



# THE BAPTISTERY OF S. JOHN



- Origins: roman temple?
- The 'Paradise'
- Structure
- Florentine Romanesque architectural style









# THE CHURCH OF S. MINIATO AL MONTE



# THE CHURCH OF S. MARIA NOVELLA (1278-1420)



# THE CHURCH OF S. CROCE (1294–1385 / 1433)



# THE CHURCH OF S. MARIA DEL FIORE (1296–1436)



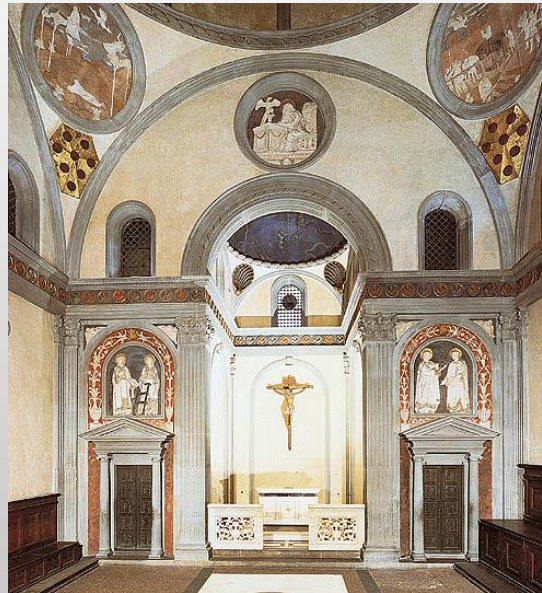




Filippo Brunelleschi,  
*The church of S. Lorenzo*  
(inside view), from 1420



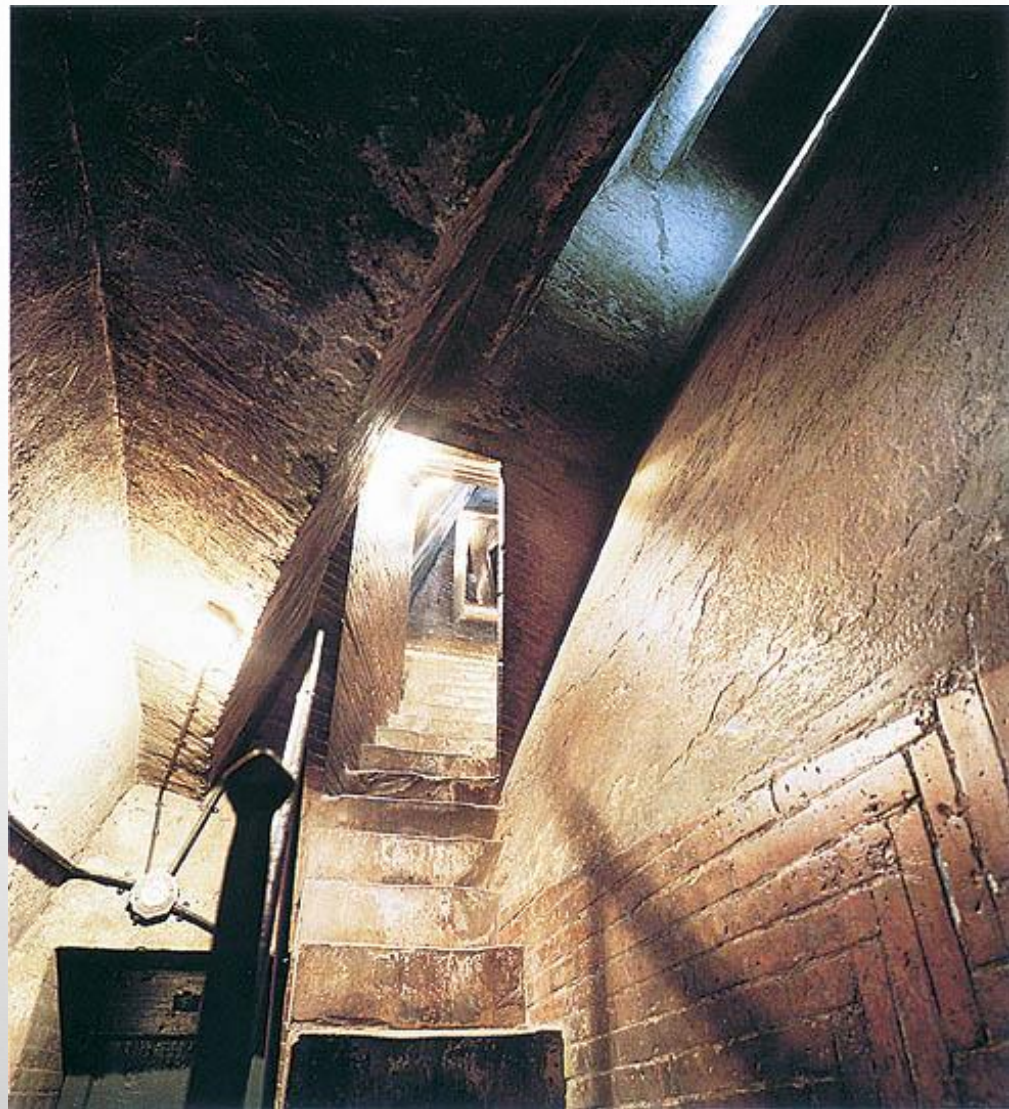
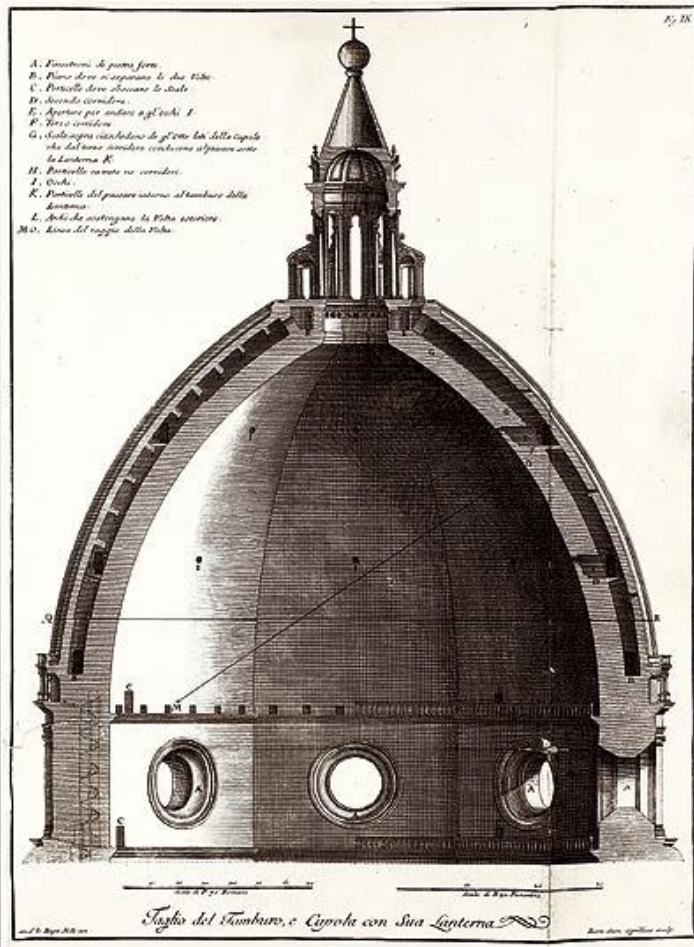
Filippo Brunelleschi, *The Hospital of Innocenti*, from 1420

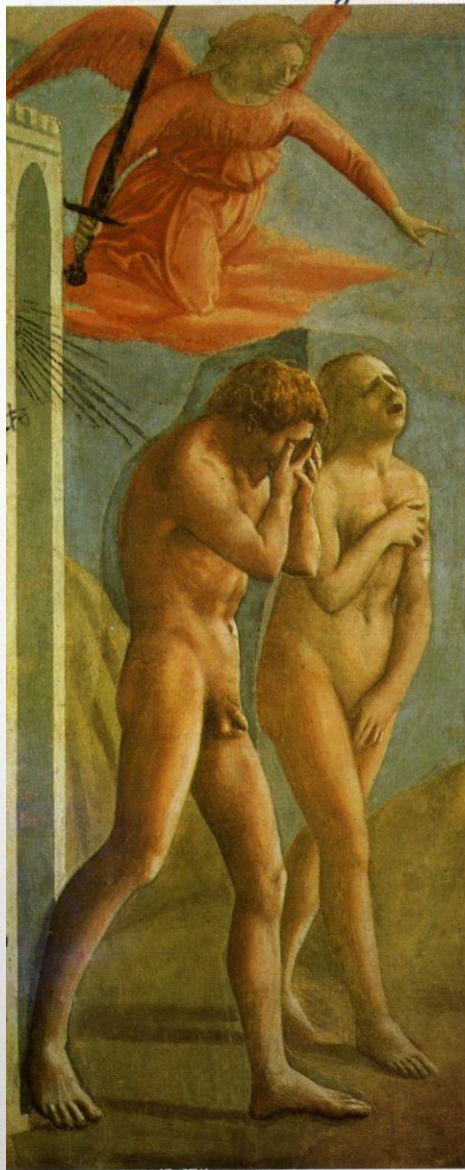


Filippo  
Brunelleschi, *The  
Old Sacristy*,  
*church of S.  
Lorenzo*, 1410-28



Brunelleschi,  
*The cathedral dome*, 1420





Masaccio, *The expulsion of Adam and Eve from the garden of Eden*, Brancacci chapel  
Masolino, *The Original sin*, Brancacci chapel

MASACCIO, *THE TRIBUTE*, 1424–27, BRANCACCI CHAPEL, CHURCH OF S.MARIA DEL CARMINE, FLORENCE



– COMPOSITION

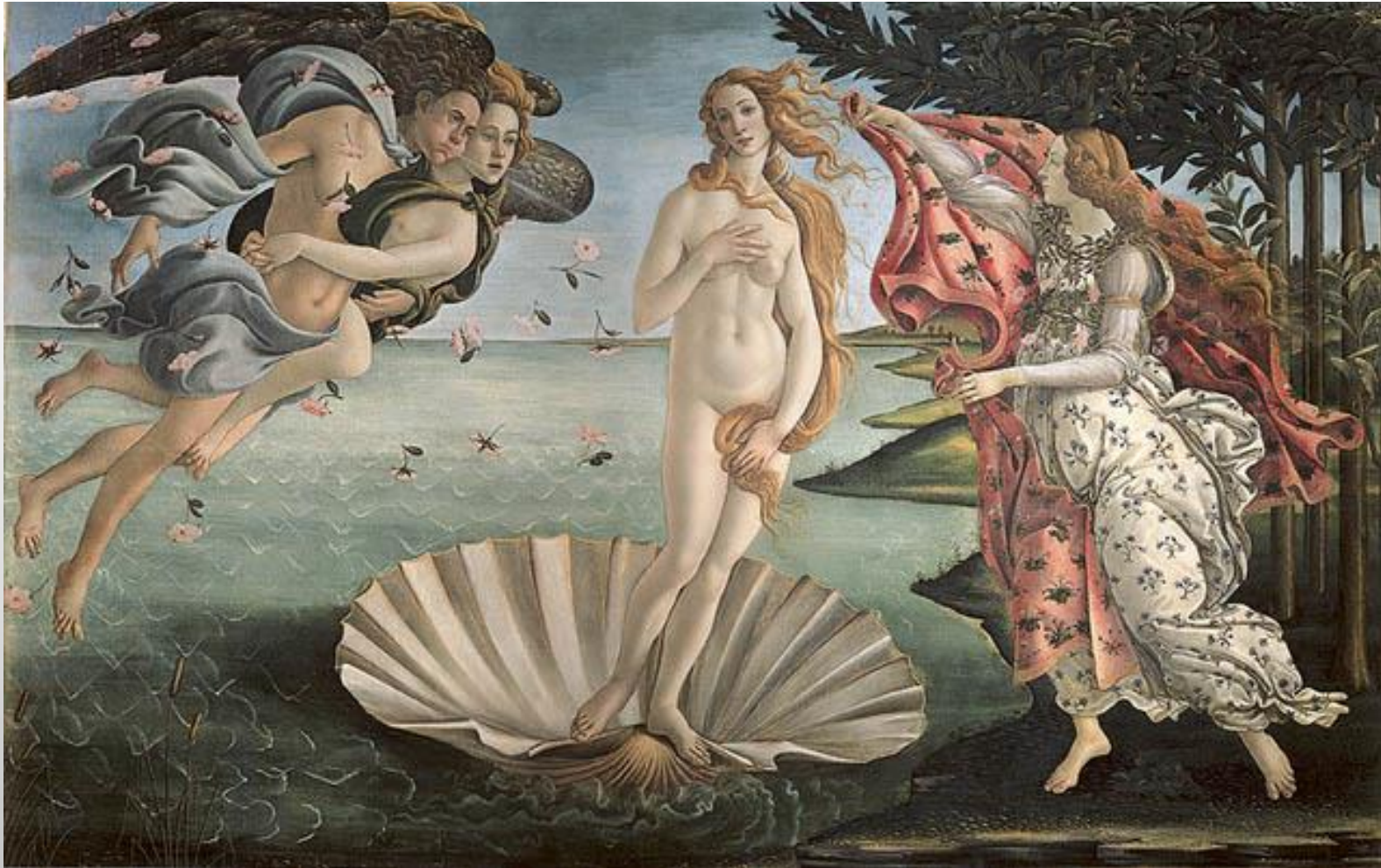
- The APOSTLES are extremely realistic (different faces). Renaissance Man.
- The rendering of the LANDSCAPE is innovative: climate phenomena are represented.

BOTTICELLI, *SPRING*, 1478, UFFIZI GALLERY, FLORENCE



Passage from carnal Love to intellectual and spiritual Love.  
Line movement: the figures are strictly connected to each other (lines a  
Reality: idealized. Supreme beauty: perfection of Nature.

BOTTICELLI, *THE BIRTH OF VENUS*, 1485, UFFIZI GALLERY, FLORENCE

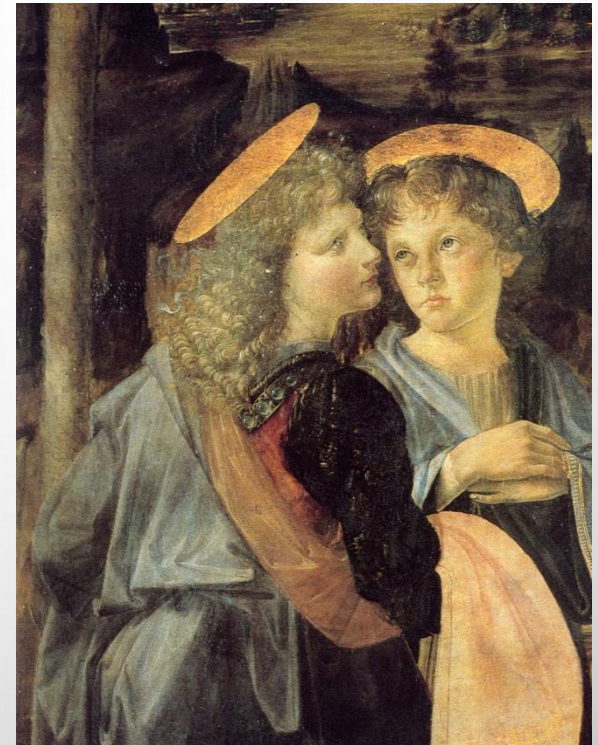


Allegorical tale revolving around the figure of Venus.

No carnal nudity: supreme ideal of platonic beauty.

STYLE: Perfect balance between formal elegance and color transparency.

FEELING: Melancholy (crisis of the values).



Verrocchio and  
Leonardo da Vinci, *The  
Baptism of Christ*,  
1472–75, Uffizi Gallery



LEONARDO DA VINCI, *ANNUNCIATION*, 1475–80, UFFIZI GALLERY, FLORENCE



Traditional iconography but innovative interpretation. The setting.

Foreground: Plants and flowers precisely represented.

Background: Ideal landscape, but scientifically studied.

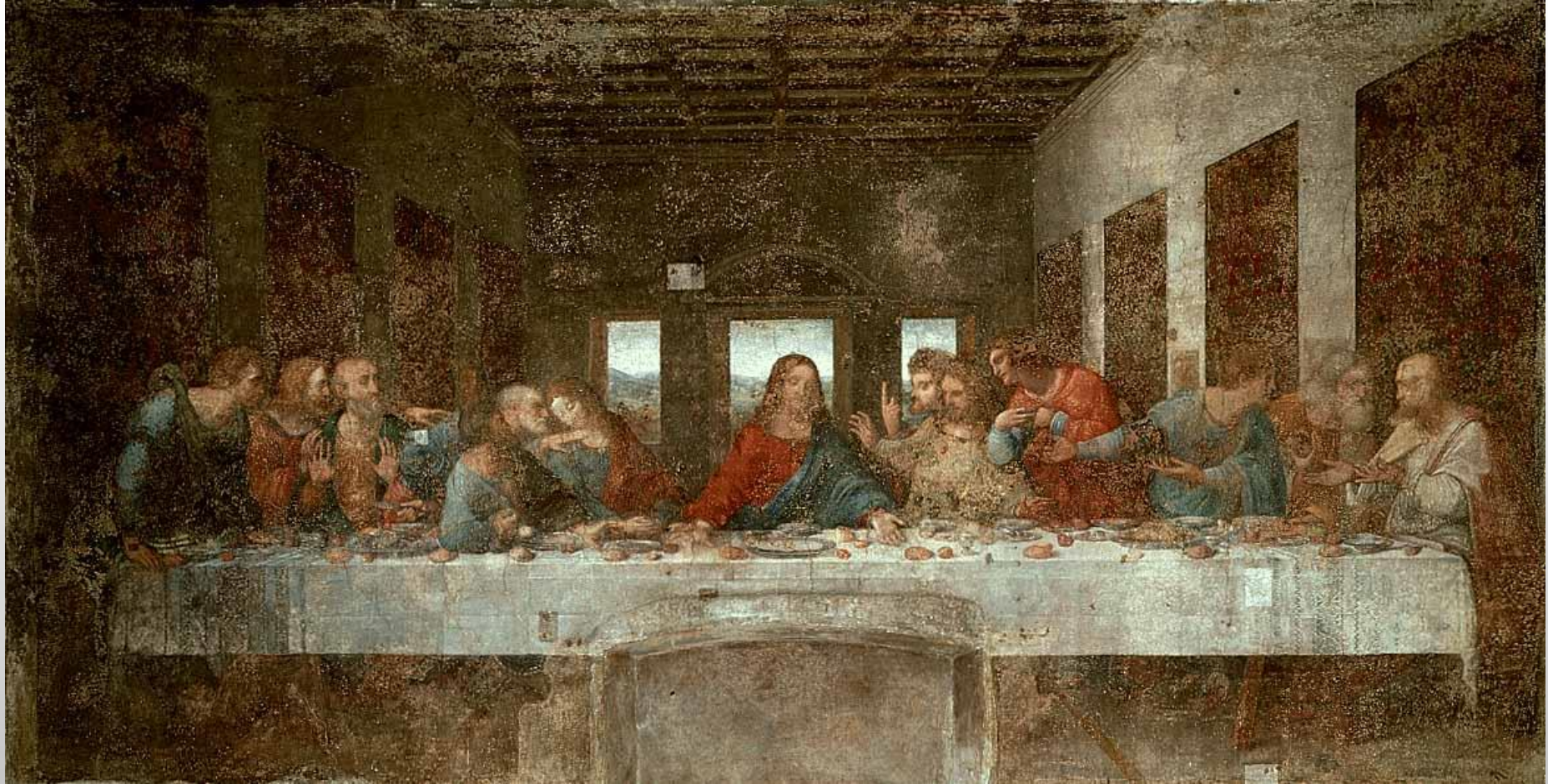
Perspective composition, but depth is expressed through the gradual degradation of colors.

**Great innovation:**

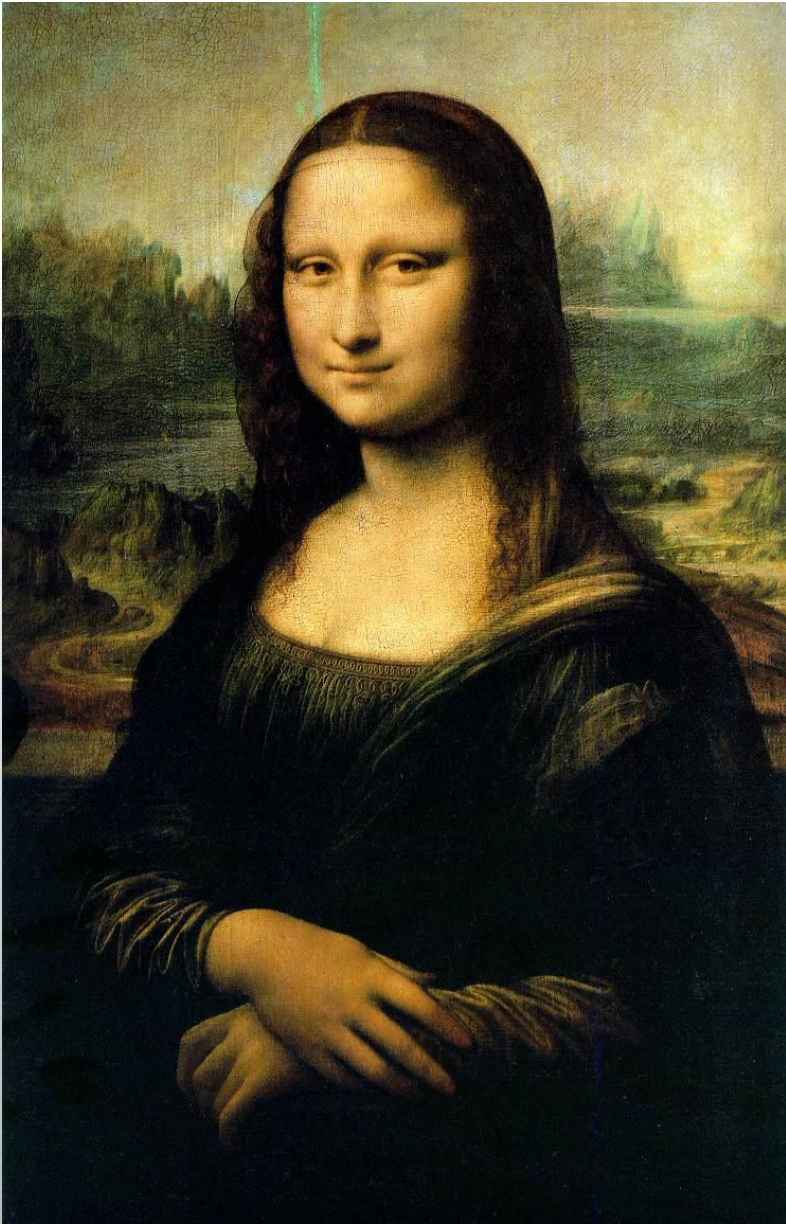
Florentine perspective expressed depth reducing the dimensions of things.

Leonardo understood that things physically (and visually) far away look indef

LEONARDO DA VINCI, *THE ULTIMATE SUPPER*, 1495–97, S.MARIA DELLE GRAZIE, MILAN



Traditional composition but innovative interpretation.  
Figure of Judah. The moment (full of emotion). Psychological variety (the apostles have different faces and react in different ways).  
To paint you need the INVENTION: necessary to find the right form.  
Perfect perspective.



Great influence on European art:  
SYMBOL of the Traditional art.

Scientific sensibility brought to  
extreme results.

- NATURAL LANDSCAPE: the landscape and the lady become a single harmonious unity.
- SMOKY TECHNIQUE (light is warm, color is soft, things don't have defined borders)
- RENAISSANCE PHILOSOPHY: Physical and emotional connection.
- REALISM

Leonardo da Vinci, *Monna Lisa*,  
1503–05, Louvre museum, Paris

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- **ATTENDING THE COURSE HELPED ME:**
- – IMPROVE ENGLISH LANGUAGE VOCABULARY IN THE SUBJECT CULTURE AND ART
- – USE THE ACQUIRED KNOWLEDGE AND SKILLS TO IMPROVE ENGLISH LANGUAGE LEARNING, USE ENGLISH IN ANOTHER SUBJECT
- – GET INTERNATIONAL CONTACTS
- – COMPARING THE METHODS USED TO TEACH THE SUBJECT IN OTHER COUNTRIES
- – THE COURSE HAS ALLOWED ME TO DEEPEN MY KNOWLEDGE AND COMPETENCE NOT ONLY IN THE FIELD OF AESTHETICS AND ART, BUT I HAVE ALSO LEARNED THE KNOWLEDGE OF MEDIEVAL PHILOSOPHY AND ITS CONNECTION WITH ART,
- – I HAVE EXPANDED THE COMPETENCE IN THE FIELD OF AESTHETICS AND ITS TEACHING,
- I WILL USE THE FOLLOWING WORK METHODS AND FORMS :

- – **MOTIVATIONAL: BRAINSTORMING, MOTIVATIONAL INTERVIEW, THE EXCHANGE OF OPINIONS**
- **IN THE SUBJECT ART AND CULTURE 1ST GRADE, THEMATIC AREA \_ BASIC EXPRESSIVE MEANS OF THE MAIN ARTISTIC TYPES (CULTURAL TRADITION: CULTURAL AWARENESS AND IDENTITY, CREATION OF CULTURAL TRADITION)**
- **IN THE SUBJECT ARTS AND CULTURE 2ND GRADE, THEMATIC CIRCLE\_ FUNCTIONS OF ART, AESTHETIC PERCEPTION (BASED ON STIMULI FROM ONE KIND OF ART, THE CREATION OF THE OWN WORK IN ANOTHER ARTISTIC KIND,**
- **FIND POSSIBLE ANALOGIES IN THE MEANS OF EXPRESSION AND COMPOSITION PRINCIPLES.)**
- – **EXPOSITION: EXPLANATION, TEACHING INTERVIEW, LECTURES, PRESENTATION, WORKING WITH SAMPLES,**
- **IN THE SUBJECT ARTS AND CULTURE 1ST GRADE THEMATIC AREA \_ EXPRESSIVE MEANS OF CULTURE AROUND US**
- – **METHOD OF EXPERIENCE – IN THE SUBJECT ART AND CULTURE 2ND GRADE, THEMATIC CIRCLE \_ TIME AND SPATIAL CONTEXT OF CULTURE (MASS CULTURE, POPULAR CULTURE, CLASSICAL CULTURE, CULTURAL TRADITION, NATIONAL CULTURE, WORLD CULTURAL HERITAGE)**

- – **FIXATION: GROUP DISCUSSION, DEMONSTRATION**
- **IN THE SUBJECT ARTS AND CULTURE 3RD GRADE, THEMATIC CIRCLE\_ANALYSIS OF ARTWORK (STRUCTURE OF WORK – COMPOSITION OF A WORK / SELECTION OF DEMONSTRATIONS ON A SPECIFIED THEME IN VARIOUS ART TYPES.**
- – **DIALOGUE, ARTIFACT PROJECT, DEMONSTRATION**
- **IN THE SUBJECT ART AND CULTURE 3RD GRADE, THEMATIC AREA\_ THE PERCEPTION OF ART IN HISTORICAL CONTEXT: PRESENT – PAST (KNOWLEDGE, ANALYSIS AND INTERPRETATION OF SELECTED WORKS OF ART AND TENDENCIES FROM THE HISTORY OF CULTURE)**

- THE GOAL IS:
- 1. DEVELOPING THE ABILITY TO UNDERSTAND THE MEANS OF EXPRESSION OF THE ARTS
- 2. FORMING A REFLECTION OF CULTURAL IDENTITY
- 3. UNDERSTANDING OTHER CULTURAL IDENTITIES AS PART OF THE WORLD HERITAGE
- 4. PERCEPTION OF CULTURAL PROCESSES AS PART OF THE SYSTEM OF HUMANITY'S HISTORICAL ACTIVITY
- 5. LINK AESTHETIC EXPERIENCES WITH KNOWLEDGE AND INFORMATION