



Judith Leyster, Self-Portrait, 1633

AHST 2331-001 (21655)

Understanding Art

Dr. Charissa N. Terranova

Spring 2022

Tuesdays and Thursdays 11:30-12:45 pm

ECSW 1.315 and SOM 1.217

Modality: Online Jan. 18-Feb. 4; In Person Feb.

Teaching Assistants:

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Tuesday February 8-Thursday February 10

Women in the Art of Italy 1400-1600



Barbara Kruger, Untitled, 1997

We have finished *Part I From Prehistory to the Middle Ages* of the textbook.

We now begin *Part II Europe: 1400-1800*.



Italy 1400-1600

Italian City-States: Territories, some political others independent, that existed from the beginning of the Middle Ages until the proclamation of the Kingdom of Italy, which took place in 1861.

- Communes
- Duchies
- Maritime Republics

- Renaissance
- Virtuosa
- Giorgio Vasari, *Lives of the Most Excellent Painters, Sculptors, and Architects* (1568)

Quattrocento Florence

Changes and Transformations

- How was the training of artists different from the Middle Ages in the 1400s in Florence?
- How was life different for noblewomen in the 1400s in Florence as compared to life of noblewomen living under feudalism?
- What is feudalism?
- What is prescriptive literature?

Oil paint

Sofonisba Anguissola, Self-portrait at an Easel, c.1556-1565

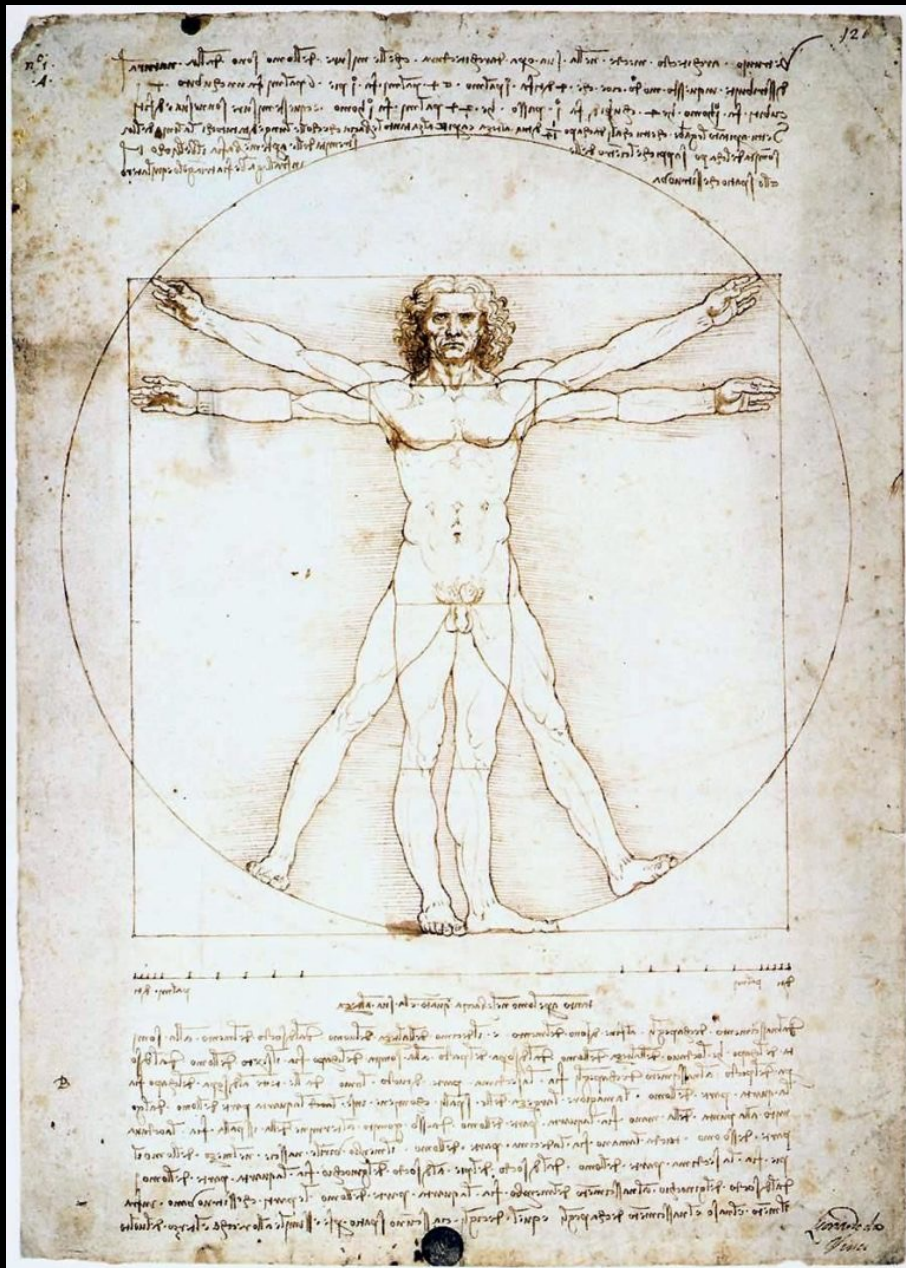


Were women artists in Florence during the Renaissance usually trained in fresco and oil painting? Did they have access to artists' guilds?

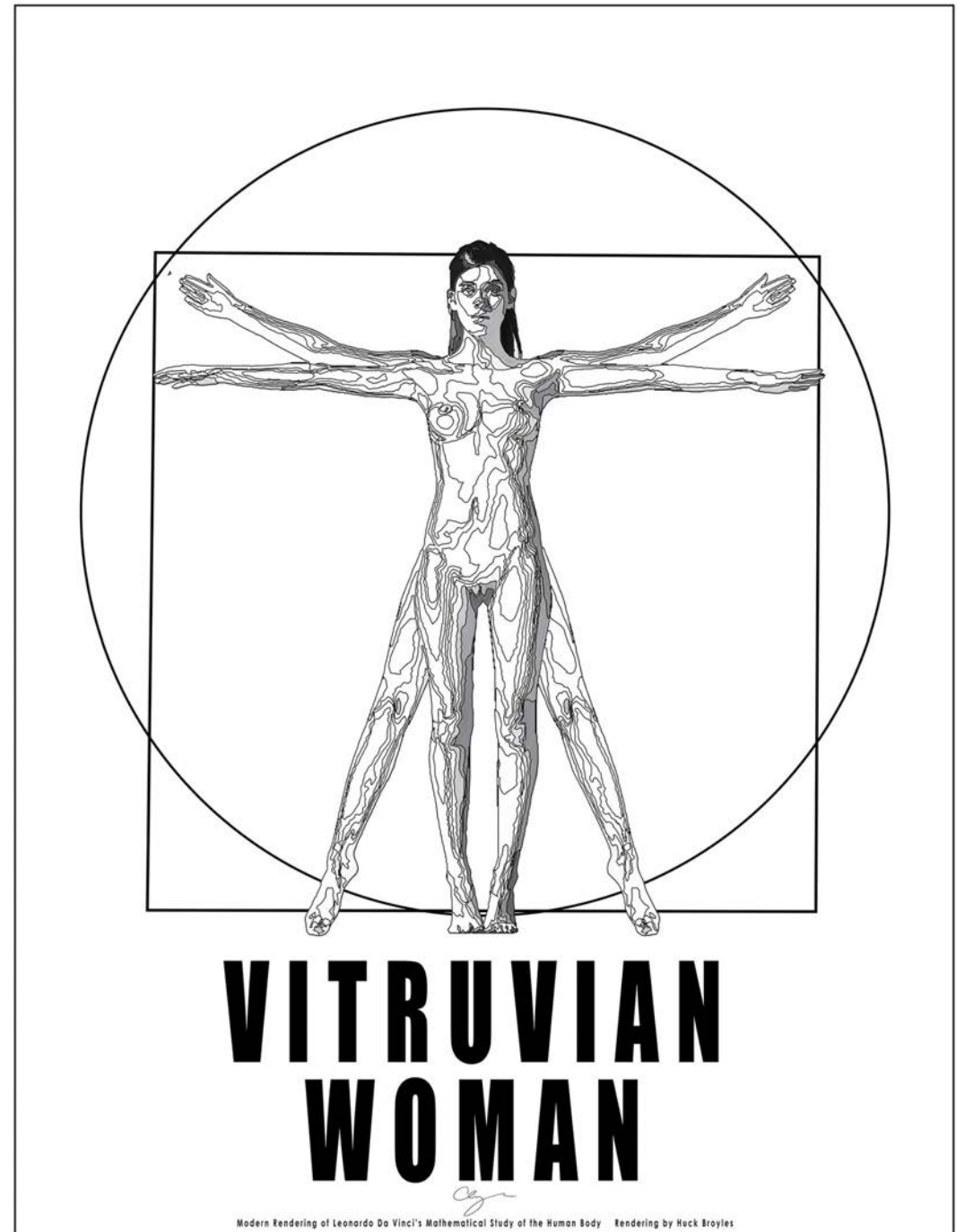
If a woman was able to access education, her education aimed at:

Suppressing all individuality, fostering both fear of offense and complete dependence upon the will of her husband for all her comforts, and contentedness to live within the orbit of the house...Nothing must be allowed in the training of her mind that would encourage or enable her to compete on even ground with men...Extremely limited goals were set for their education even by their most ardent supporters, in the restriction on subjects and books, and most of all in the almost total absence of reference to the professions.

Humanism



Leonardo da Vinci, Vitruvian Man, 1490





LAVRA CERETA BRIXIENSIS.
LITERIS ORNATISSIMA.



ISOTA

ANGELA

DE NOGAROLIS.



Sofonisba Anguissola, Self-portrait at an Easel, c.1556-1565



Lavinia Fontana, The Gozzadini Family, 1584

THE BOOK OF
THE COURTIER

FROM THE ITALIAN OF COUNT

BALDASSARE CASTIGLIONE: ^{p-21} ²¹¹ ^{w/white}

DONE INTO ENGLISH BY

SIR THOMAS HOBY

ANNO 1561

With an Introduction by

WALTER RALEIGH



LONDON

Published by DAVID NUTT

IN THE STRAND

1900

Baldassare Castiglione, *The Courtier* (1528)

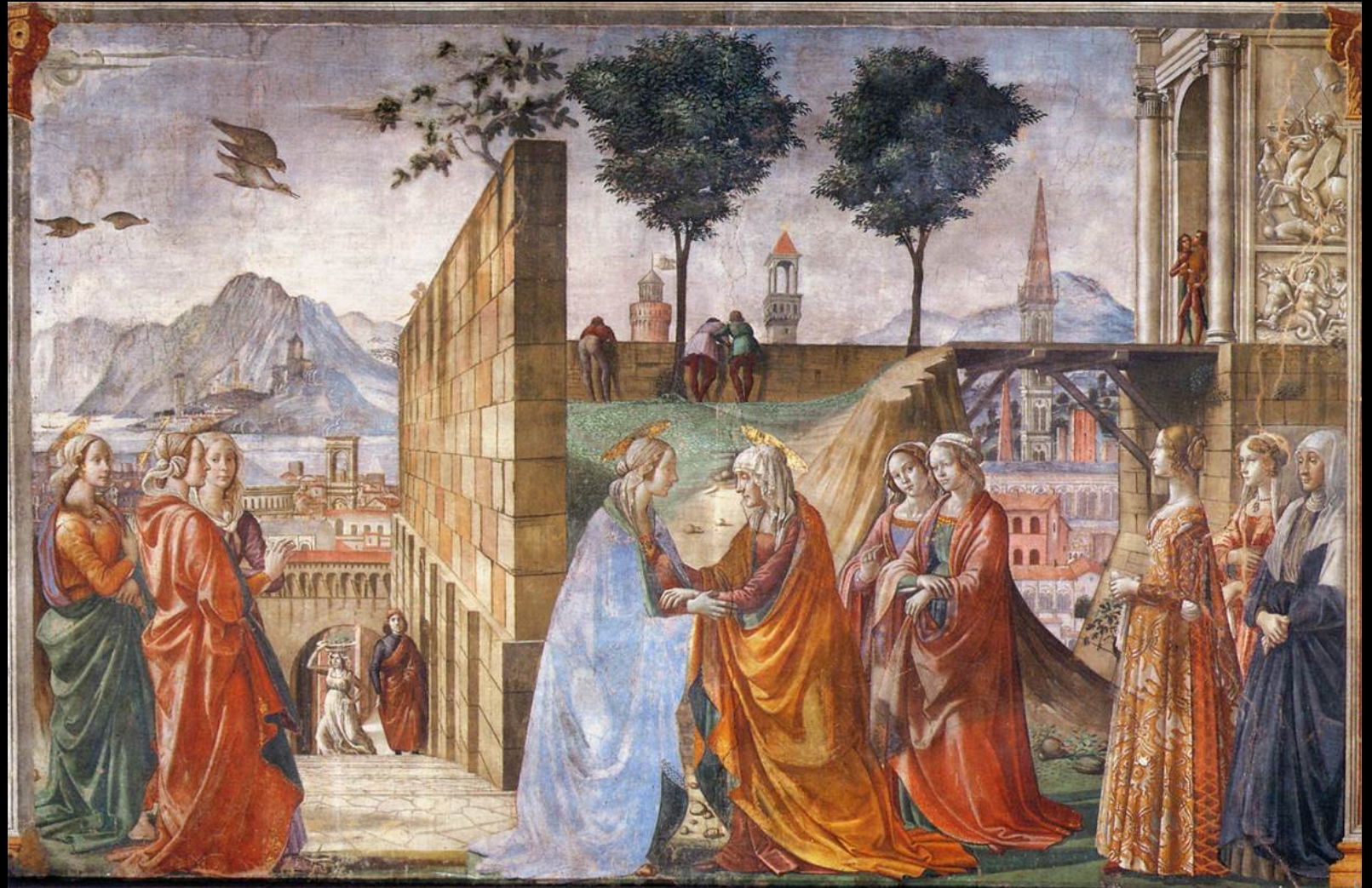
Women in Visual Representations

The Renaissance Portrait

MALE GAZE CONSPICUOUS CONSUMPTION



Domenico Ghirlandaio, Giovanna Tornabuoni, 1488



Domenico Ghirlandaio, Visitation fresco in Santa Maria Novella, Tornabuoni Chapel, Florence, 1485-90



Sandro Botticelli, La Primavera, 1477-1480



Sandro Botticelli, The Birth of Venus, 1484-86



Left: Loggia del Bigallo, public loggia (a covered exterior gallery or corridor usually on an upper level, or sometimes ground level) – public building for city charities



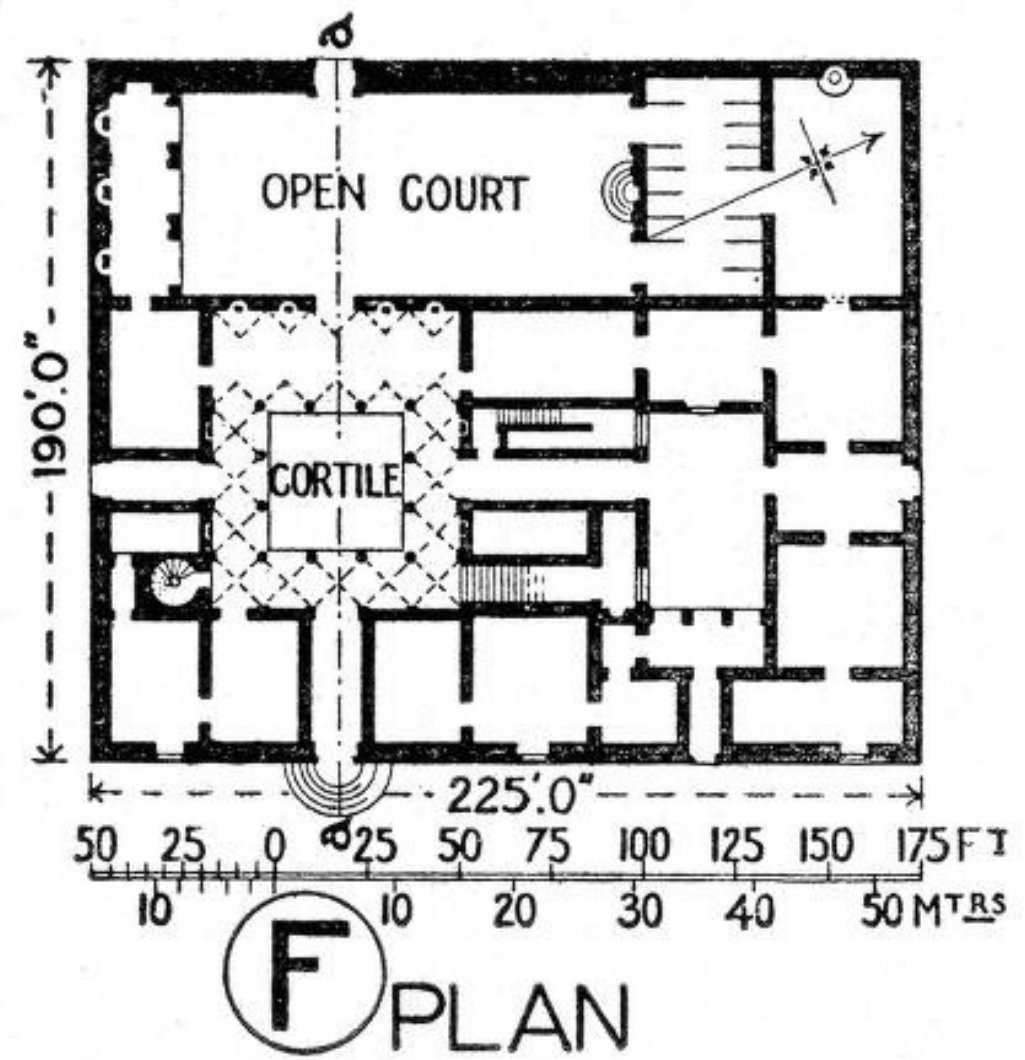
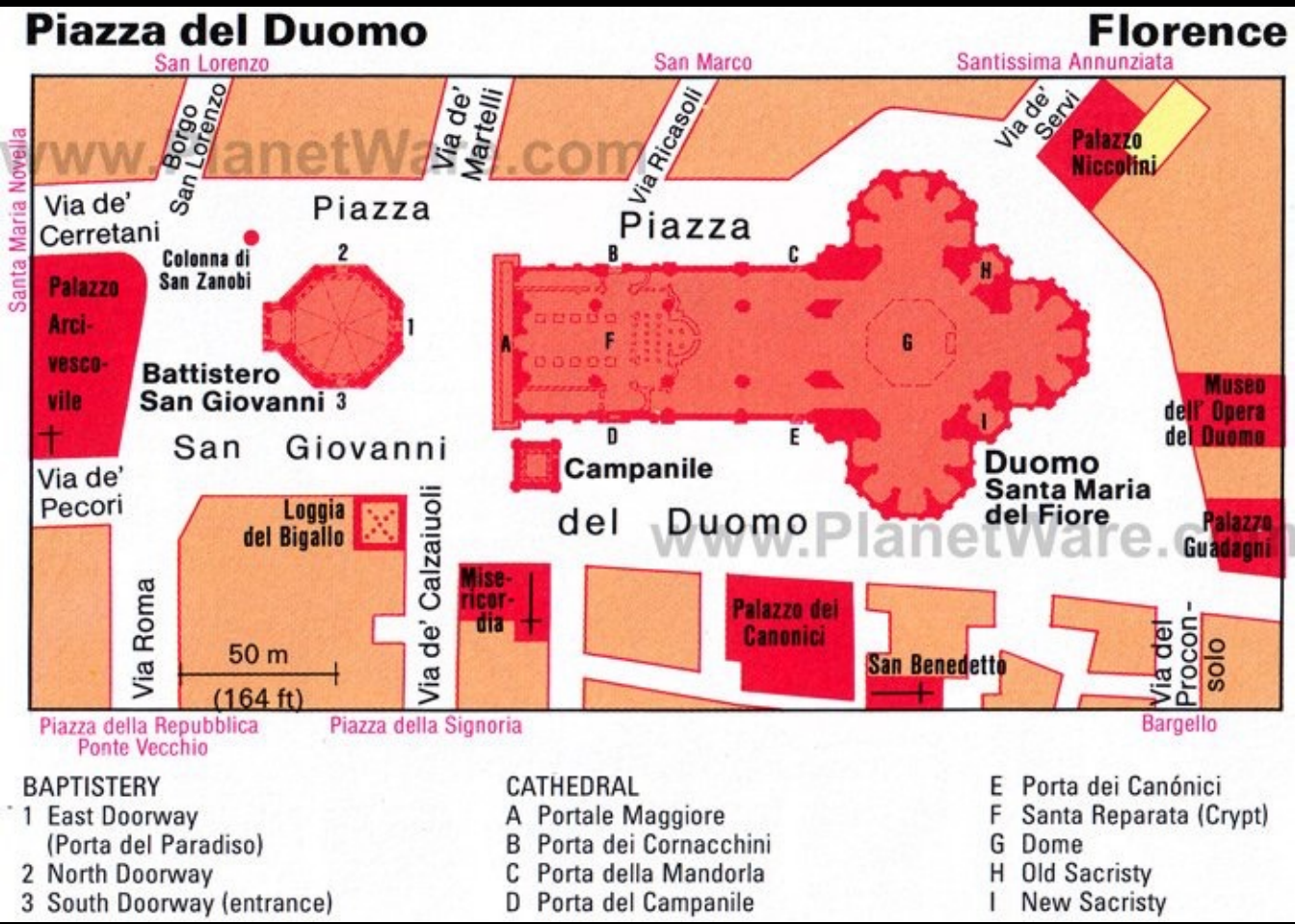
Right: Michelozzo di Bartolomeo, Palazzo Medici Riccardi, 1444-84 – a city palace

What was the “cult of domesticity” (p.66)?

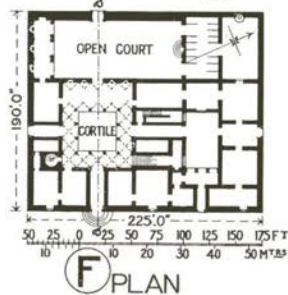
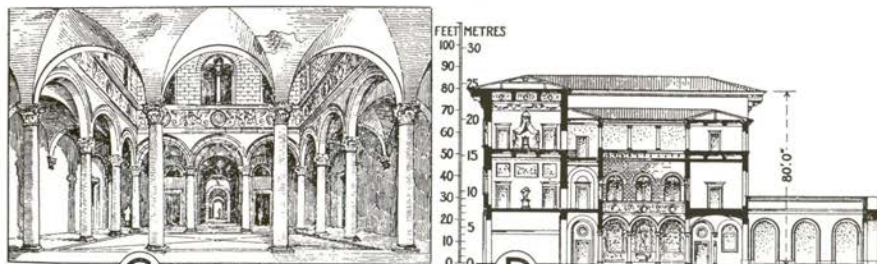
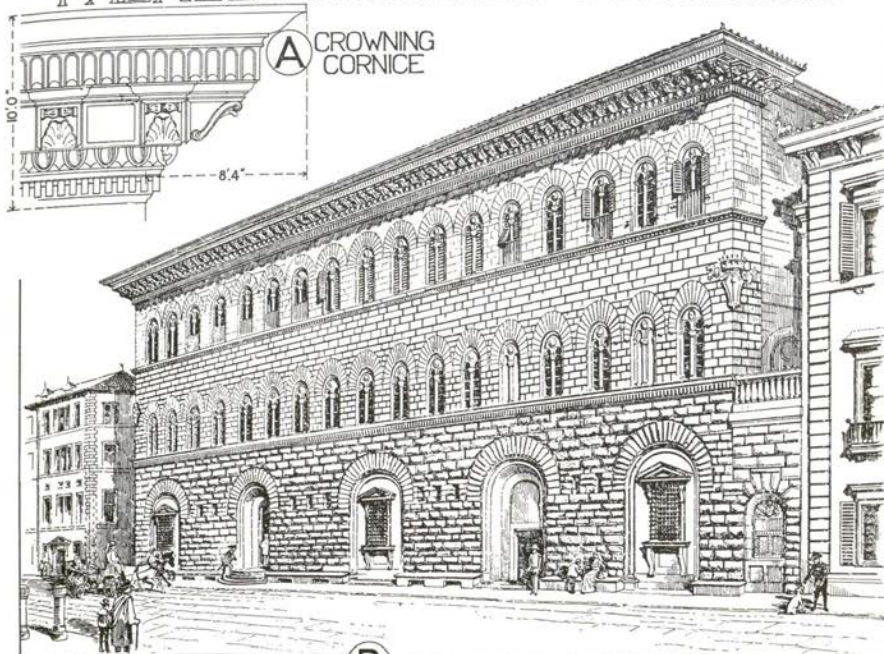


Left: Loggia del Bigallo, public loggia (a covered exterior gallery or corridor usually on an upper level, or sometimes ground level) – public building for city charities

Right: Michelozzo di Bartolomeo, Palazzo Medici Riccardi, 1444-84 – a city palace



PALAZZO RICCARDI : FLORENCE





Michelozzo di Bartolomeo, Palazzo Medici Riccardi, 1444-84

Goldthwaite writes:

The more space *he* had to fill up, the more *he* consumed, and the more conspicuous *his* consumption became, the greater was the social distance *he* put between *himself* and the ranks of ordinary men...A distance that *his* ancestors *probably* did not know even though they may have been every bit as wealthy.

Secular Women Patrons of the Early Modern Period

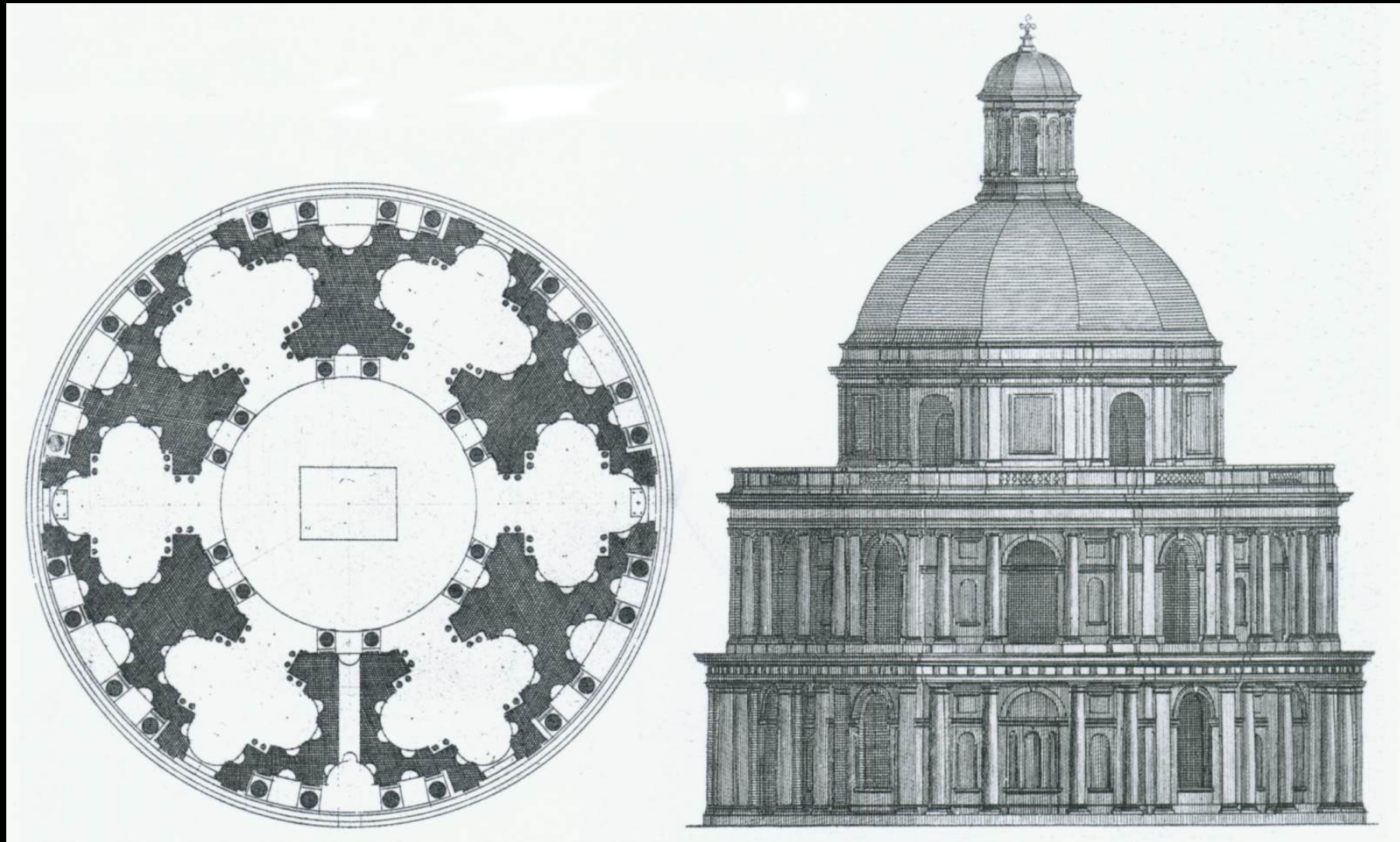
- What is the Early Modern Period?
- Isabella d'Este (1474-1539)
- Catherine de' Medici (1519-1589)



Lorenzo Costa, The Allegory of
Isabella d'Este's Coronation,
1505-06



Germain Le Mannier, Portrait of Catherine de' Medici, c. 1547–59



Jean Bullant, Valois Chapel, for royal tombs, 1573, located in Saint-Denis

Visual Culture and Patronage of Nuns



Sister Plautilla Nelli, The Last Supper, before 1568

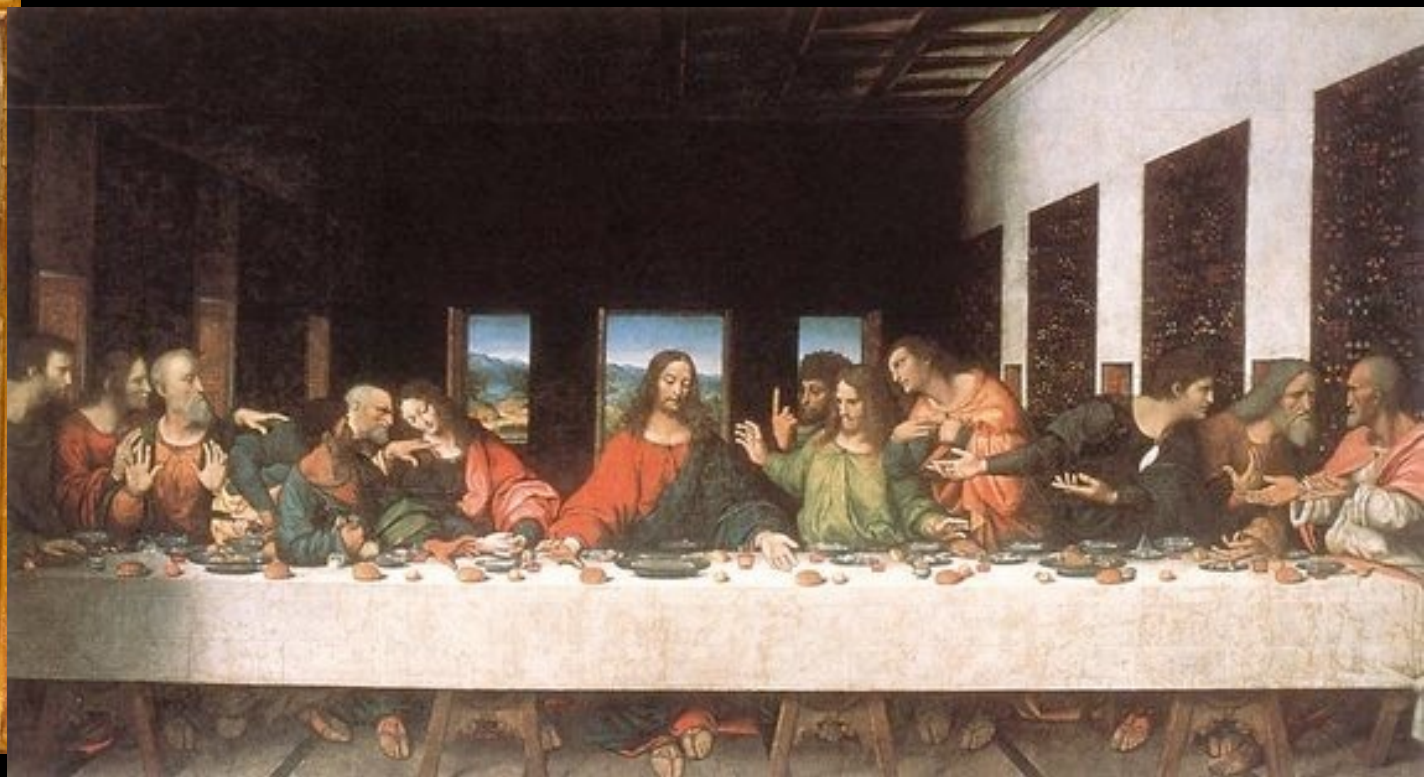


S. PLAVTIN
LA. ORA
TE. PRO
PICTORA





Ugolino di Nerio, The Last Supper, 1324



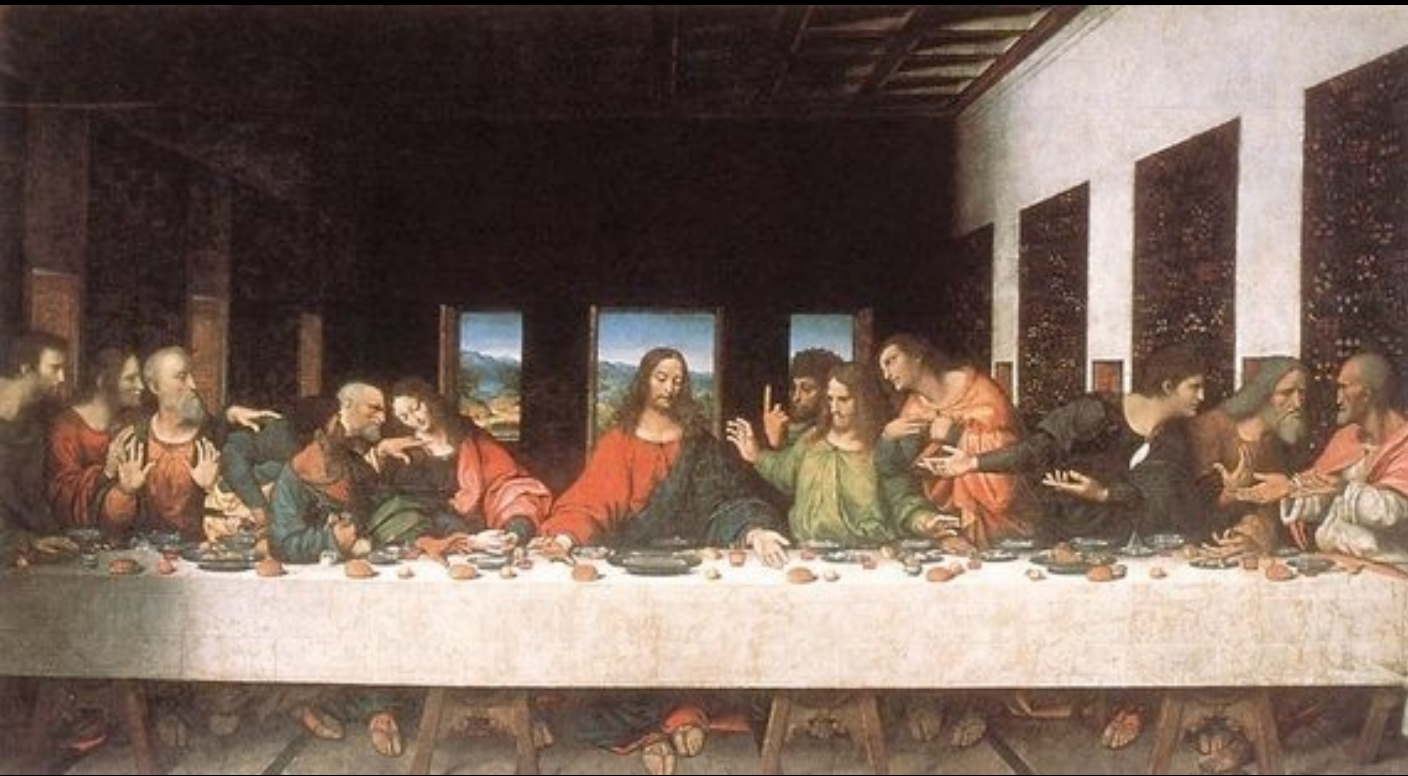
Leonardo da Vinci, The Last Supper, 1520



Ugolino di Nerio, The Last Supper, 1324

Sister Plautilla Nelli, The Last Supper, before 1568





Leonardo da Vinci, The Last Supper, 1520

Sister Plautilla Nelli, The Last Supper, before 1568





Properzia De' Rossi, The Chastity of Joseph (or The Temptation of Joseph by the Wife of Potiphar), ca. 1526

Sofonisba Anguissola, Bernardo Campi
Painting Sofonisba Aguissola, late 1550s

She shows her progression from copying (*rittarre*) to imitating (*imitare*).





Left: Sofonisba Anguissola, Self-Portrait at Spinnet, c.1555



Right: Sofonisba Anguissola, Self-Portrait at Spinnet with Attendant, c. 1555



Having a drawing by the hand of the Cremonese noble woman called Sofhonisba Angosciosa [sic], today a lady in waiting for the Queen of Spain, I sent it was this [a Cleopatra by Michelangelo] and I believe that it is of equal merit to many other drawings, not only because it is beautiful but it is also inventive, and this is something that the divine Michelangelo, having seeing a drawing by her hand of a laughing boy, said that he wanted to see a crying putto as that was even more difficult too, and having written this, she sent him this studied portrait of her crying brother.

— *Tommaso Cavalieri, "Lettera"*

Sofonisba Aguißola, Boy Pinched by a Crayfish, 1554

verist or naturalistic style



Sofonisba Aguißola, Boy Pinched by a Crayfish, 1554



Caravaggio, Boy Bitten by a Lizard, 1593-94



Sofonisba Anguissola,
The Chess Game, 1555

Lavinia Fontana, Self-Portrait at the Spinet, 1577



Prospera Fontana, The Holy Family with
Saint Jerome, Saint Catherine, and the
Infant Saint John the Baptist, c. 1560



Lavinia Fontana, Self-Portrait at the Spinet, 1577

