



Judith Leyster, Self-Portrait, 1633

AHST 2331-001 (21655)

Understanding Art

Dr. Charissa N. Terranova

Spring 2024

Tuesdays and Thursdays 11:30-12:45 pm

GR 2.530

Office Hours: By appointment

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02/08/24

Women in the Art of Italy 1400-1600

Guest Speaker: Jacklyn Haefner



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)

- trecento = 14th century/1300-1399
- quattrocento = 15th century/1400-1499
- cinquecento = 16th century/1500-1599

Quattrocento Florence

Changes and Transformations

- How was the training of male artists (of course women were largely excluded) 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 a guild?
- What is feudalism?
- What is prescriptive literature?



Fresco: a type of painting in which pigments are applied directly onto walls covered in smooth plaster.

The Brancacci Chapel bears the fresco cycle of scenes from the life of St. Peter, mostly painted in collaboration by Masaccio and Masolino between 1425 and 1427. It is in the Church of Santa Maria del Carmine in Florence

Oil paint



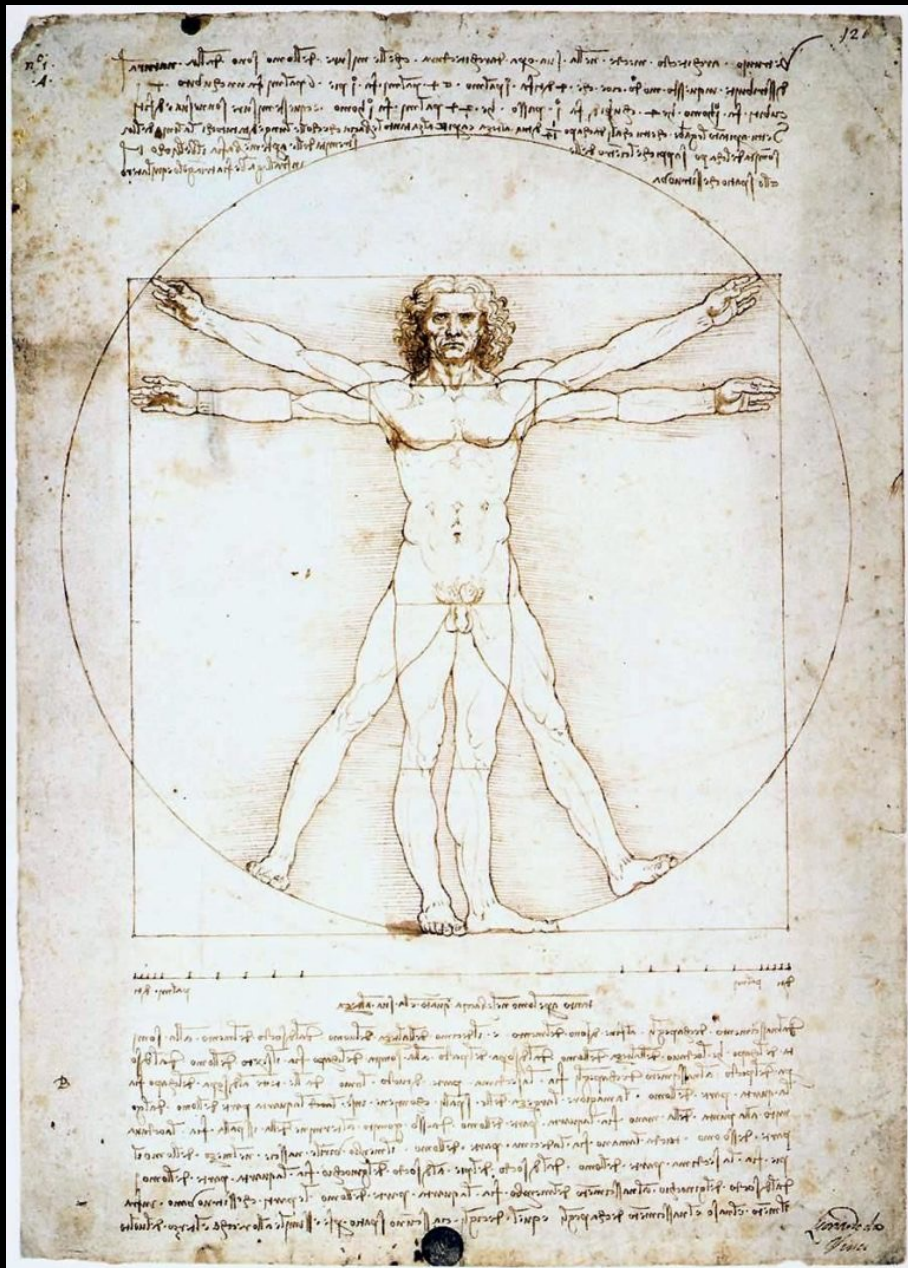
Sofonisba Anguissola, Self-portrait at an Easel, c.1556-1565

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

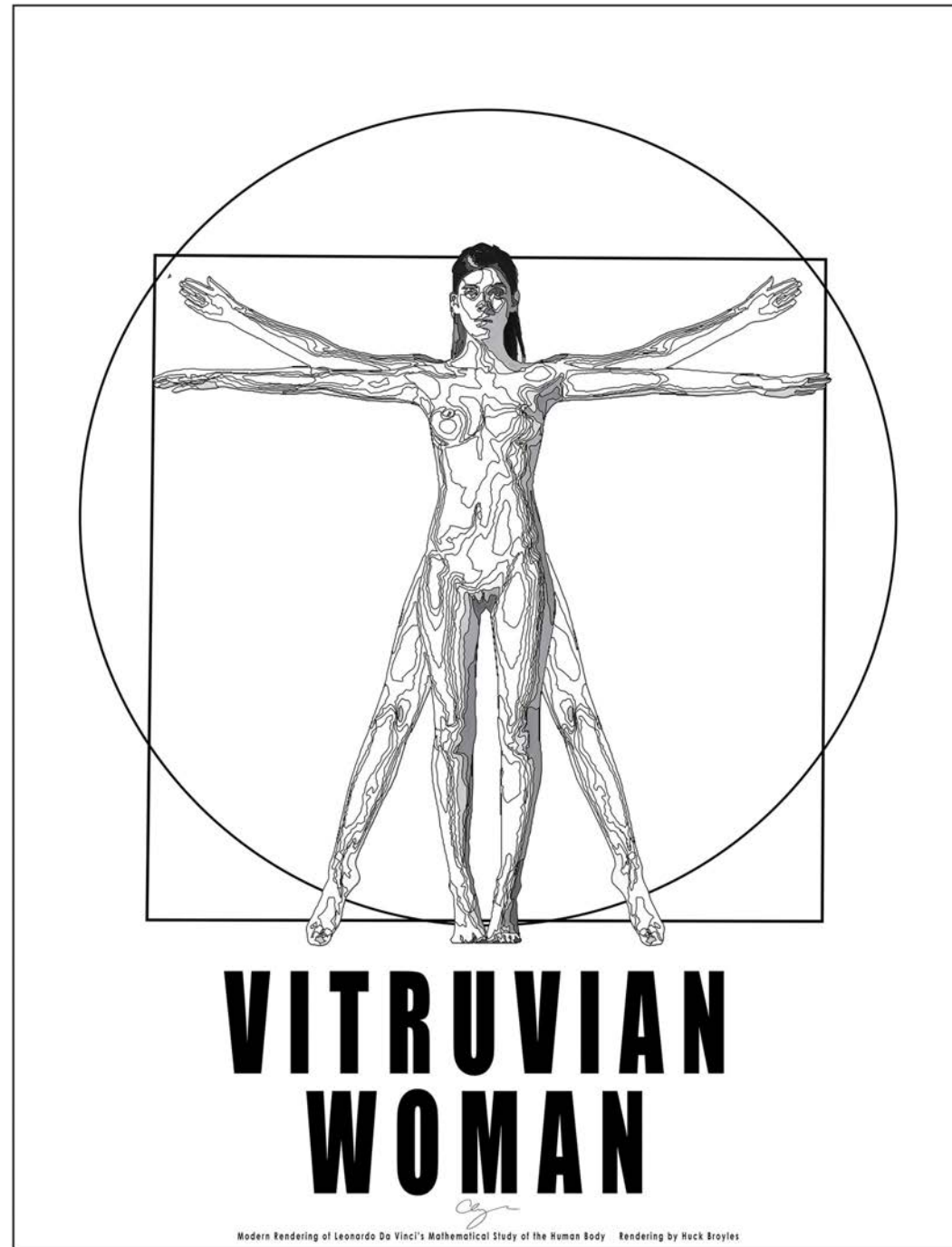
If a woman was able to access education, her education aimed at:

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

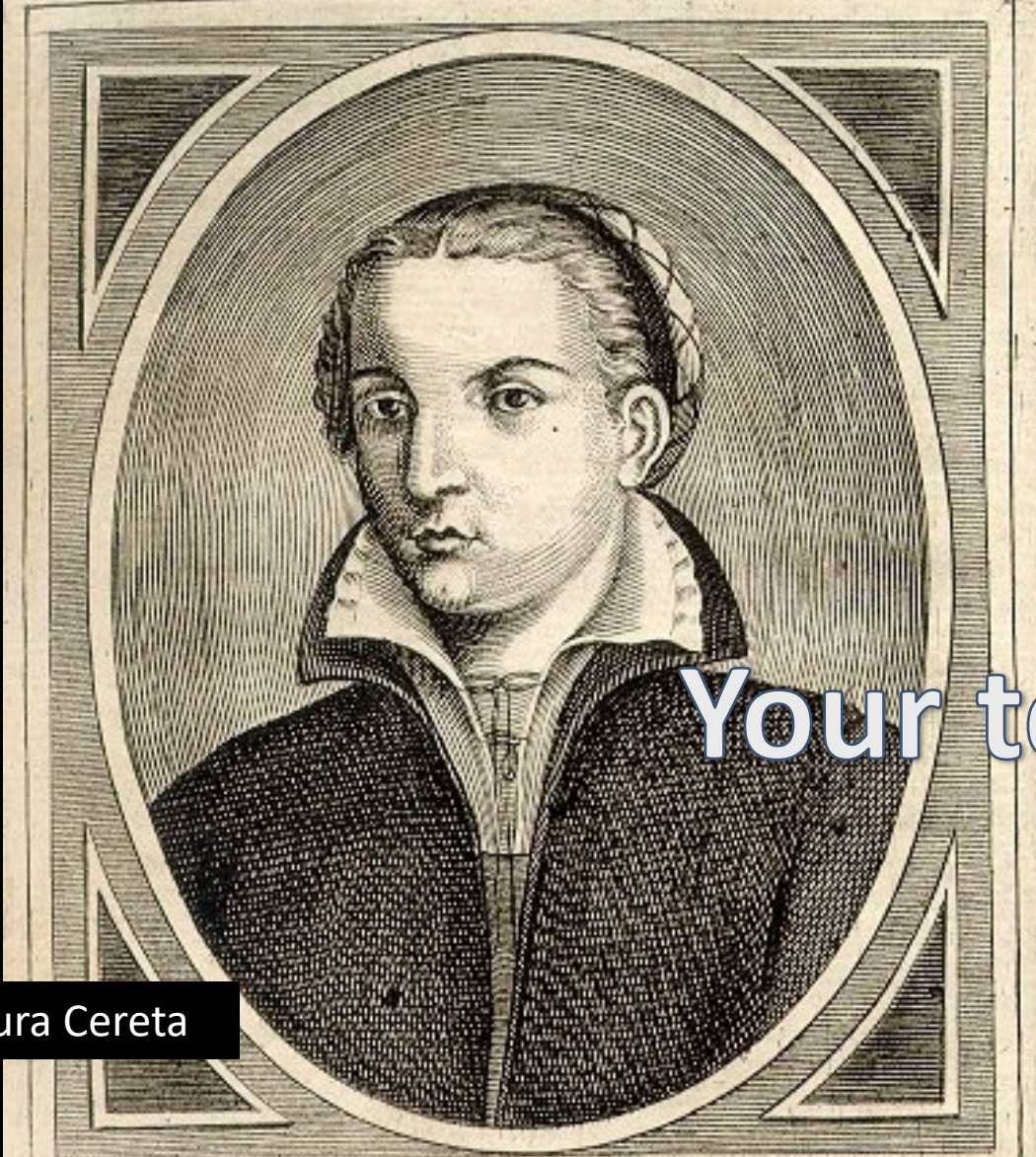


Leonardo da Vinci, Vitruvian Man, 1490



VITRUVIAN WOMAN

Modern Rendering of Leonardo Da Vinci's Mathematical Study of the Human Body Rendering by Huck Broyles



Laura Cereta

LAVRA CERETA BRIXIENSIS,
LITERIS ORNATISSIMA.

Your text here



ISOTA ANGELA
DE NOGAROLIS.

Isotta Nogarola



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

“Spatial representations help to support gender ideologies.”



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

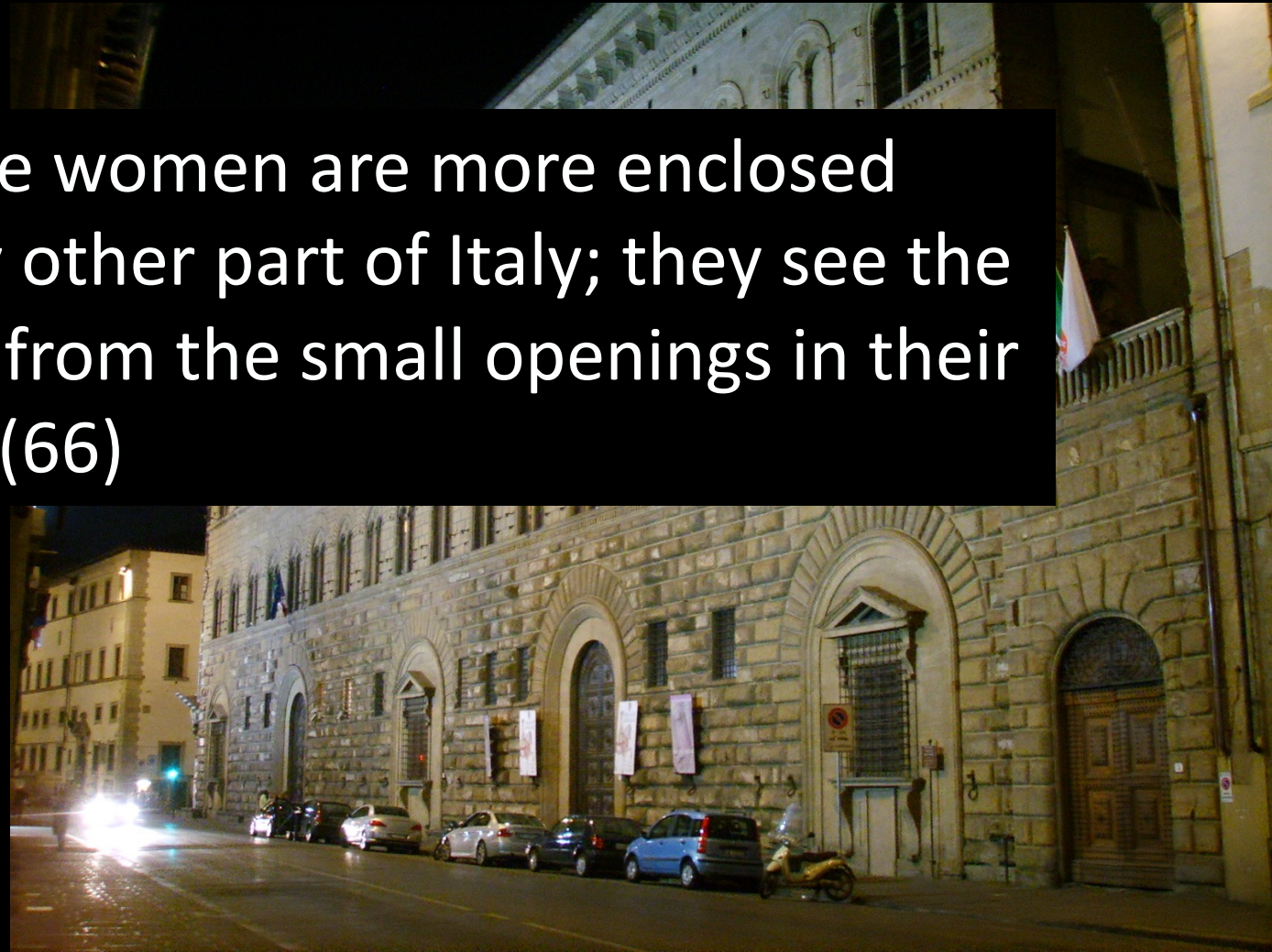
What was the “cult of domesticity” (p.66)?



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

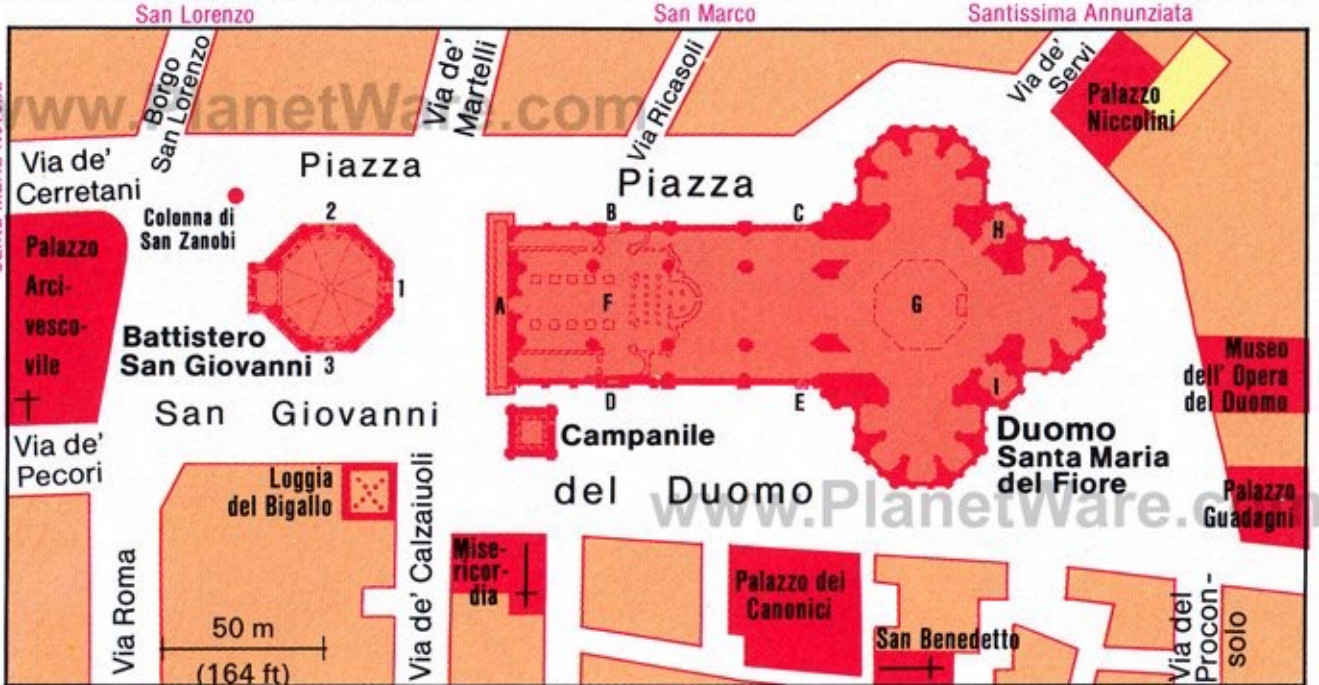
“In Florence women are more enclosed than in any other part of Italy; they see the world only from the small openings in their windows.” (66)



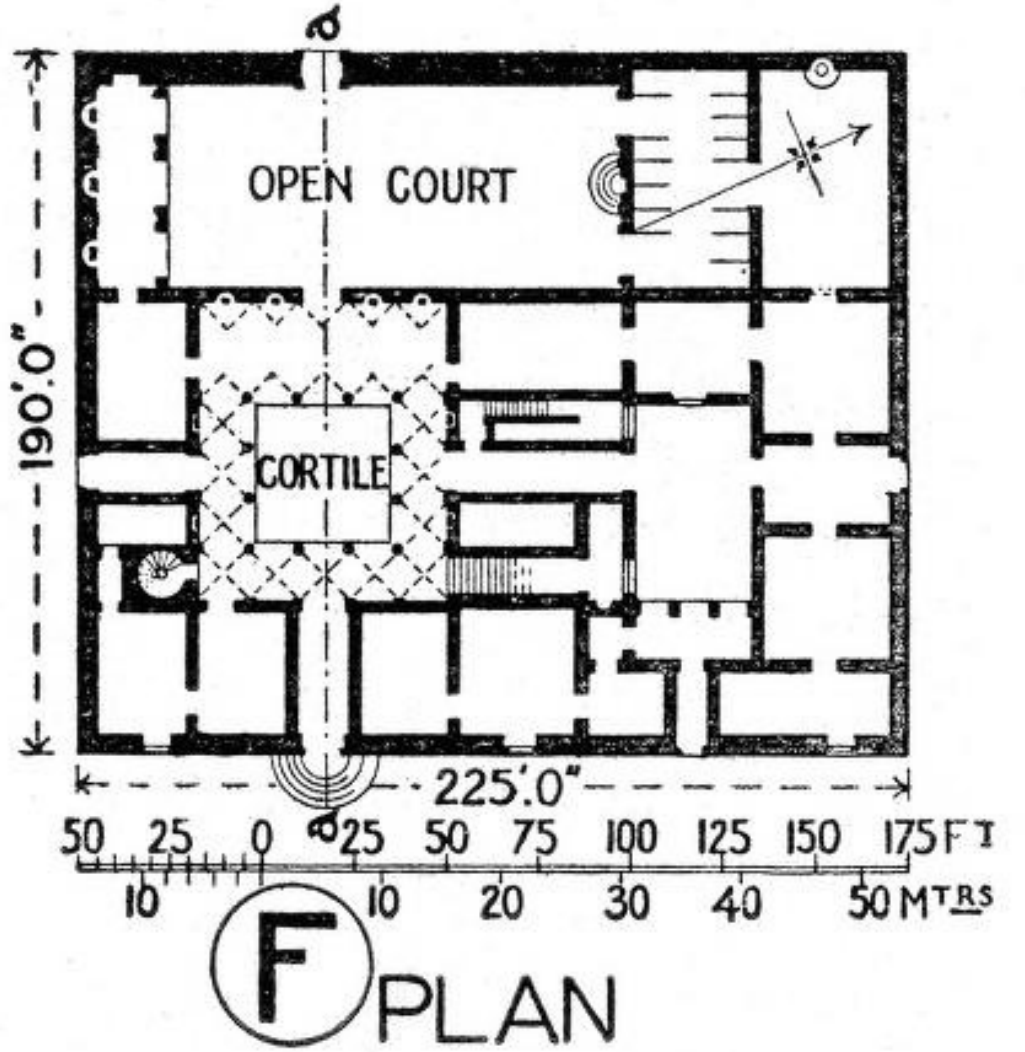
Left: Loggia del Bigallo, public loggia (a covered exterior gallery or corridor usually on an upper level, or sometimes ground level) – public building for city charities

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

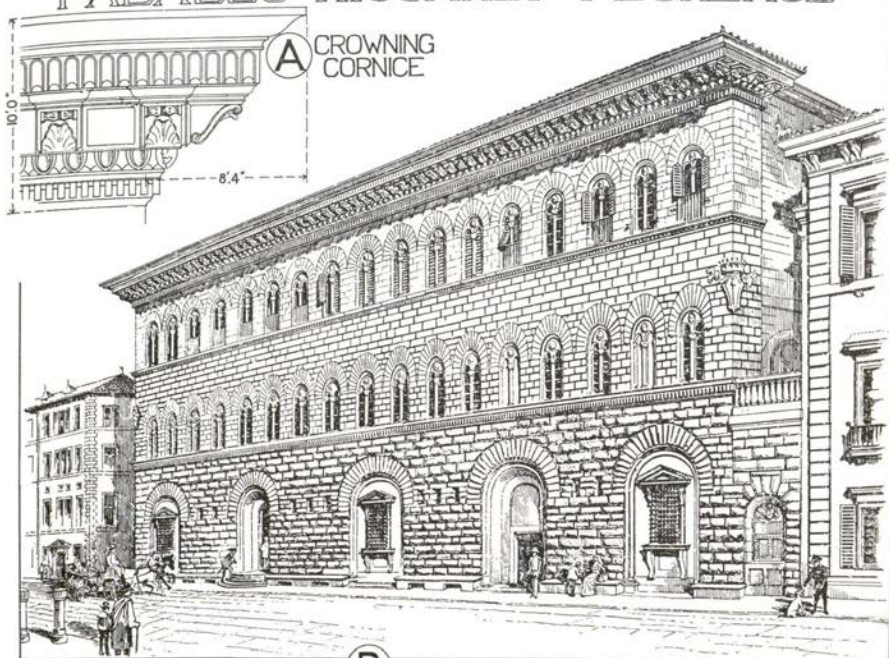
Piazza del Duomo Florence



- | | | |
|-------------------------------------|-------------------------|-----------------------------|
| BAPTISTERY | CATHEDRAL | E Porta dei Canonici |
| 1 East Doorway (Porta del Paradiso) | A Portale Maggiore | F Santa Reparata (Crypt) |
| 2 North Doorway | B Porta dei Cornacchini | G Dome |
| 3 South Doorway (entrance) | C Porta della Mandorla | H Old Sacristy |
| | D Porta del Campanile | I New Sacristy |



PALAZZO RICCARDI : FLORENCE



A CROWNING CORNICE

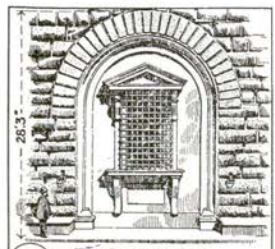
B EXTERIOR



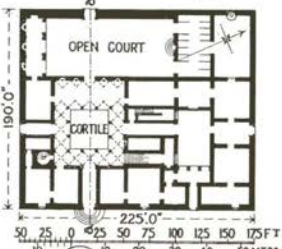
C CORTILE



D TRANSVERSE SECTION ON a-a



E GR^d FLOOR WINDOW



F PLAN



G FIRST FLOOR WINDOW





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

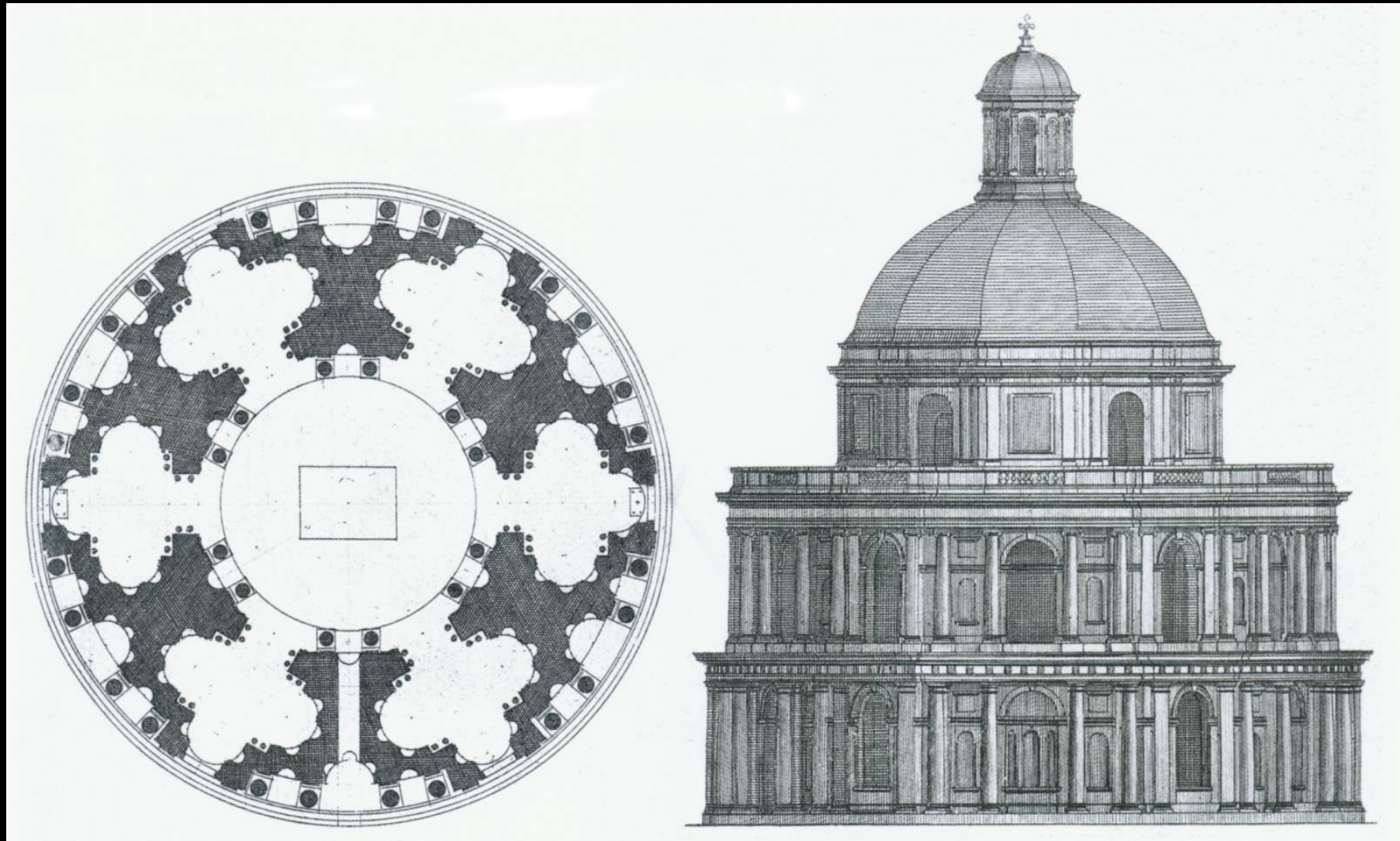
- What is the Early Modern Period?
- Isabella d'Este (1474-1539)
- Catherine de' Medici (1519-1589)



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

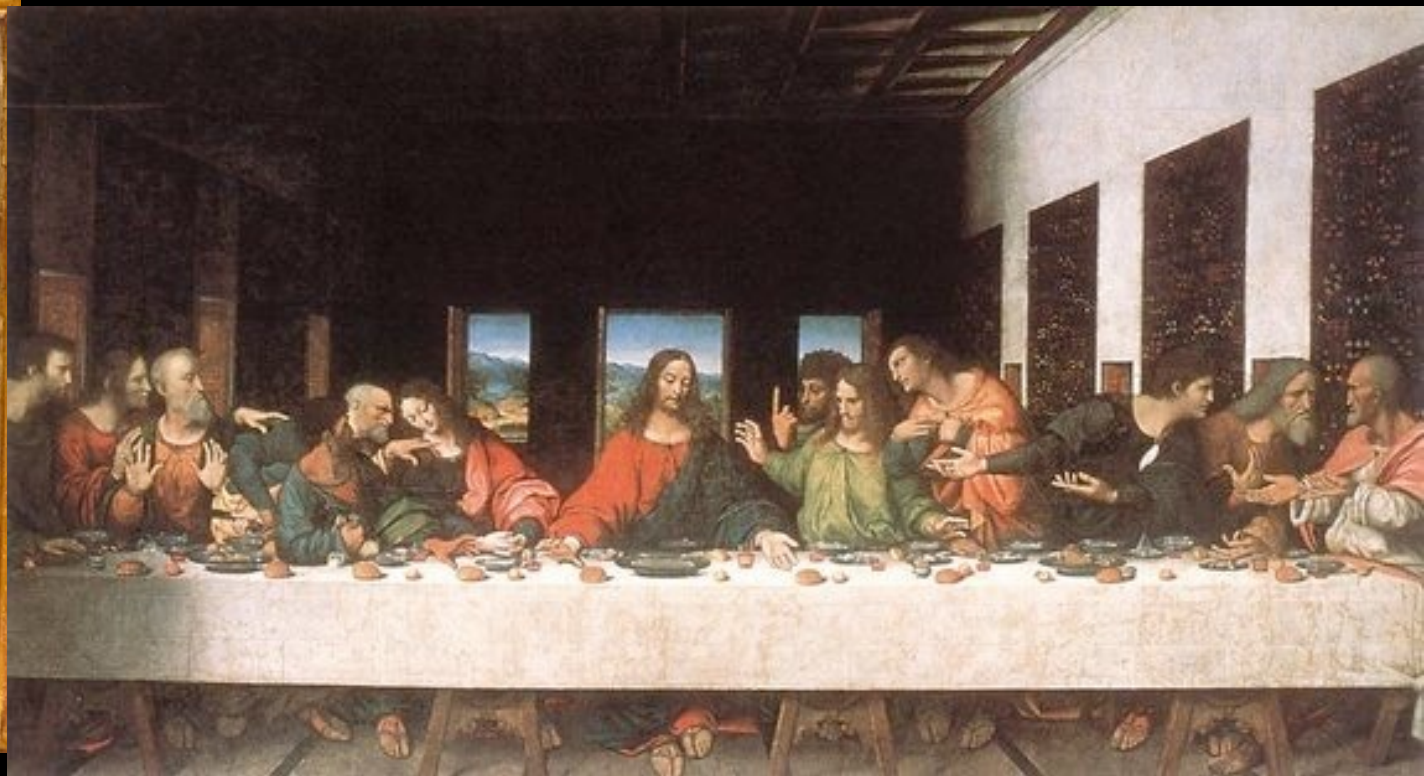


S. PLAVTIN
LA. ORA
TE. PRO
PICTORA





Ugolino di Nerio, The Last Supper, 1324



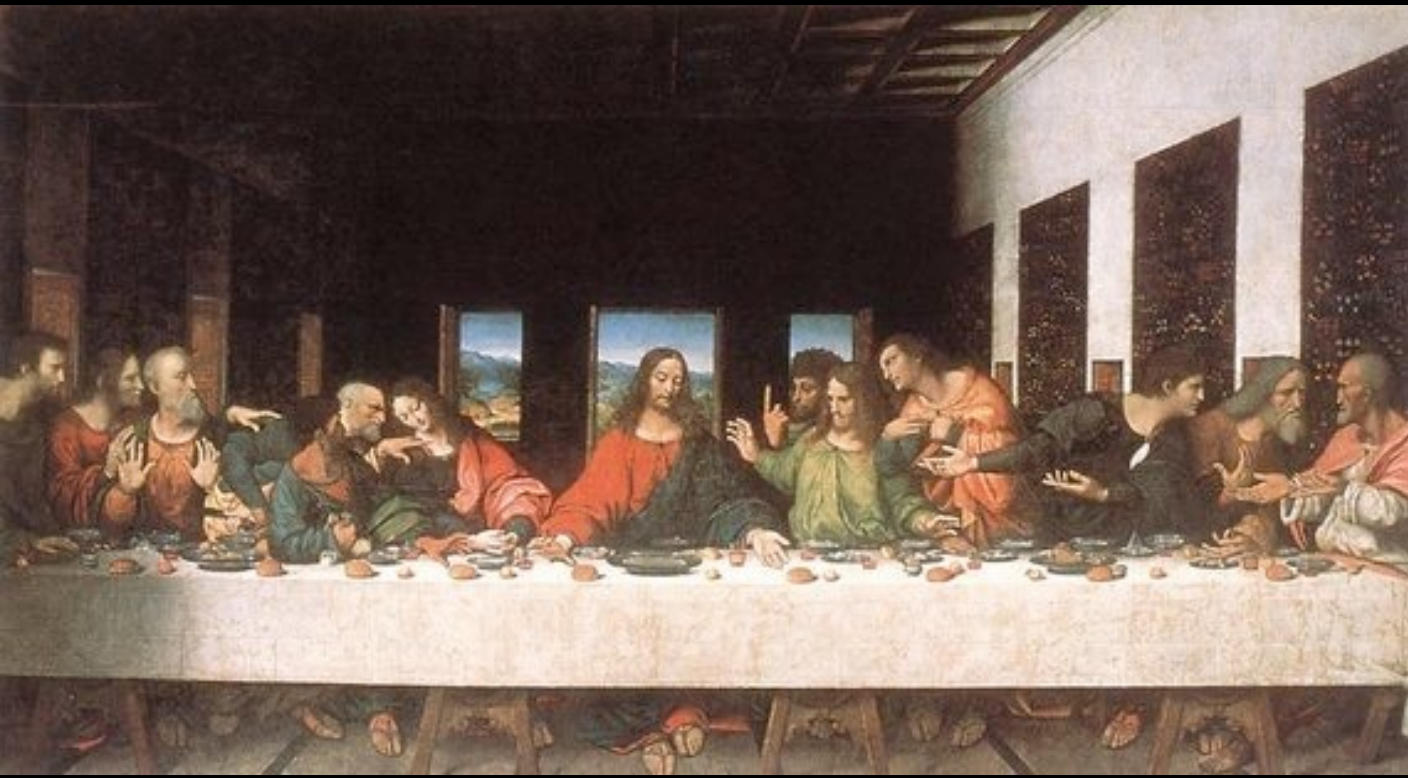
Leonardo da Vinci, The Last Supper, 1520



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



Judith Leyster, Self-Portrait, 1633

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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.

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Tuesday February 8-Thursday February 10

Women in the Art of Italy 1400-1600



Barbara Kruger, Untitled, 1997

I conduct my lecture today on the land of indigenous peoples, the Wichita, Tawakoni, Kiikaapoi (Kickapoo), and Jumanos.

- trecento = 14th century/1300-1399
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Sofonisba Anguissola, Bernardo Campi
Painting Sofonisba Aguisola, late 1550s

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



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Baldassare Castiglione, *The Courtier* (1528)



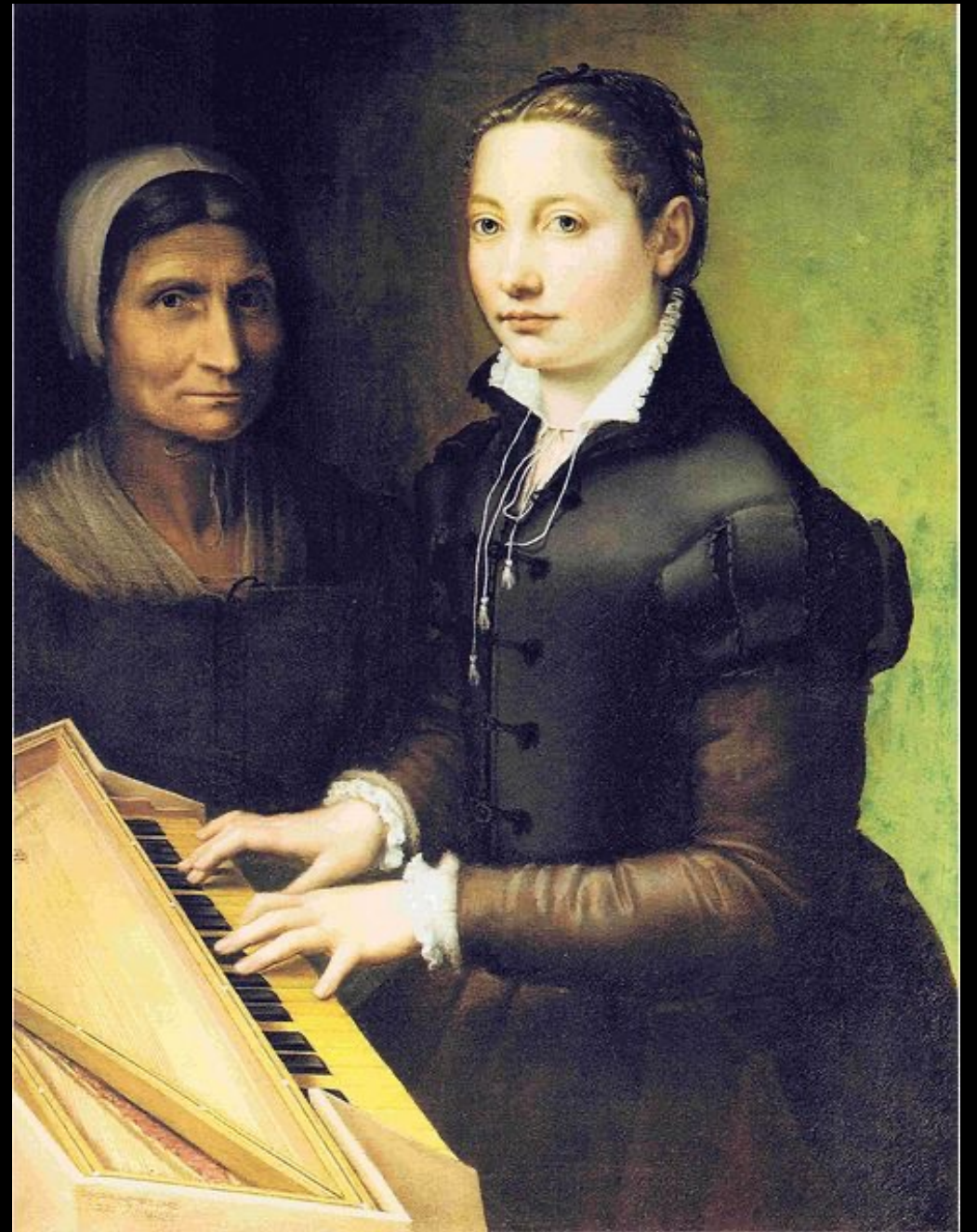
The artist wears a simple black dress—possibly to connote modesty and virtue. Her simple fashion embodies the woman of court, as outlined by Baldassare Castiglione in his *Book of the Courtier* (1528):

I wish this [Court] Lady to have knowledge of letters, music, painting, and to know how to dance and make merry; accompanying the other precepts that have been taught the Courtier with discreet modesty and with the giving of a good impression of herself. And thus, in her talk, her laughter, her play, her jesting, in short, in everything, she will be very graceful, and will entertain appropriately, and with witticisms and pleasantries befitting her, everyone who shall come before her.

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



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



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



iconography
of textile and
fabric

conspicuous
consumption

materialism

Marxist
materialism



Domenico Ghirlandaio, Giovanna Tornabuoni, 1488

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

BLACK BODIES



WHITE GOLD

Art, Cotton, and Commerce in the Atlantic World

ANNA ARABINDAN-KESSON



Leonardo Drew, Number 25, 1992

Vision and Value: Cotton and the Materiality of Race

**Dr. Anna
Arabindan-Kesson**

March 3rd

7:15pm EST

Zoom

This talk examines the visual relationship between the cotton trade and the representation of the black body in American culture, using historical case studies and contemporary art. Juxtaposing contemporary interventions with historical moments, it examines how cotton materially influenced the way black bodies were seen, and how black Americans saw themselves, as both enslaved and free Americans. It argues that tracing this relationship deepens our understanding of the intersections of vision, value and subjectivity in the production of racial identity in nineteenth-century America, and also today.

Dr. Anna Arabindan-Kesson is an assistant professor of African American and Black Diasporic art jointly appointed in the Departments of African American Studies and Art and Archaeology at Princeton University. Born in Sri Lanka, she completed undergraduate degrees in New Zealand and Australia and worked as a Registered Nurse before completing her PhD in African American Studies and Art History at Yale University. Her first book is called *Black Bodies White Gold: Art, Cotton and Commerce in the Atlantic World* and will be published in May 2021 with Duke University Press.



Department of Art History and Art



Jan Mijtens, Willem van
den Kerckhoven and His
Family, 1652-55



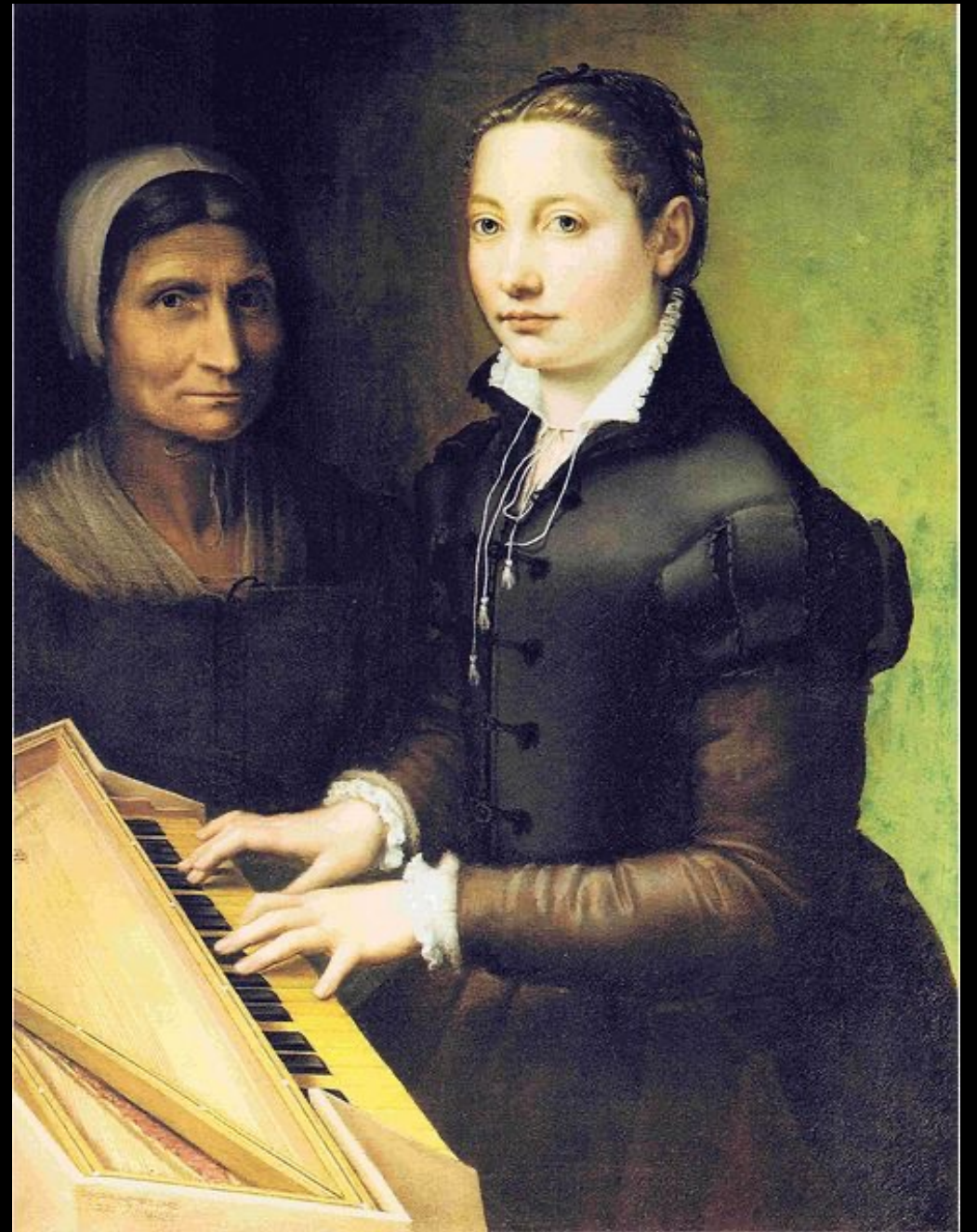


Jan Steen, Dutch, Fantasy Interior with Jan Steen and the Family of Gerrit Schouten, ca. 1659-1660





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



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



Having a drawing by the hand of the Cremonese noble woman called Sofonisba 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 Anguissola, *Boy Pinched by a Crayfish*, 1554

verist or naturalistic style



Sofonisba Anguissola, Boy Pinched by a Crayfish, 1554

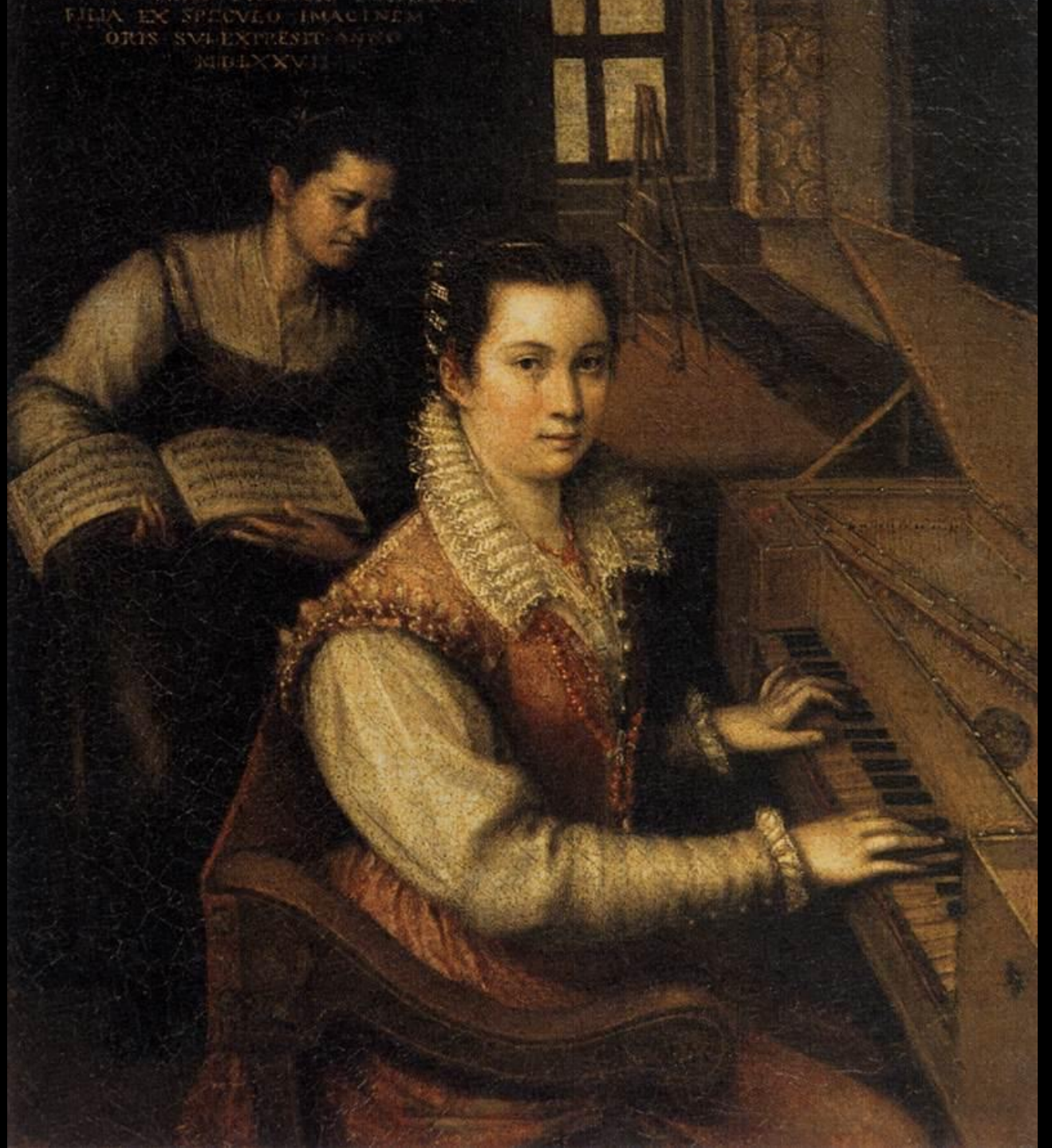


Caravaggio, Boy Bitten by a Lizard, 1593-94



Sofonisba Anguissola,
The Chess Game, 1555
2'4" x 3'1"

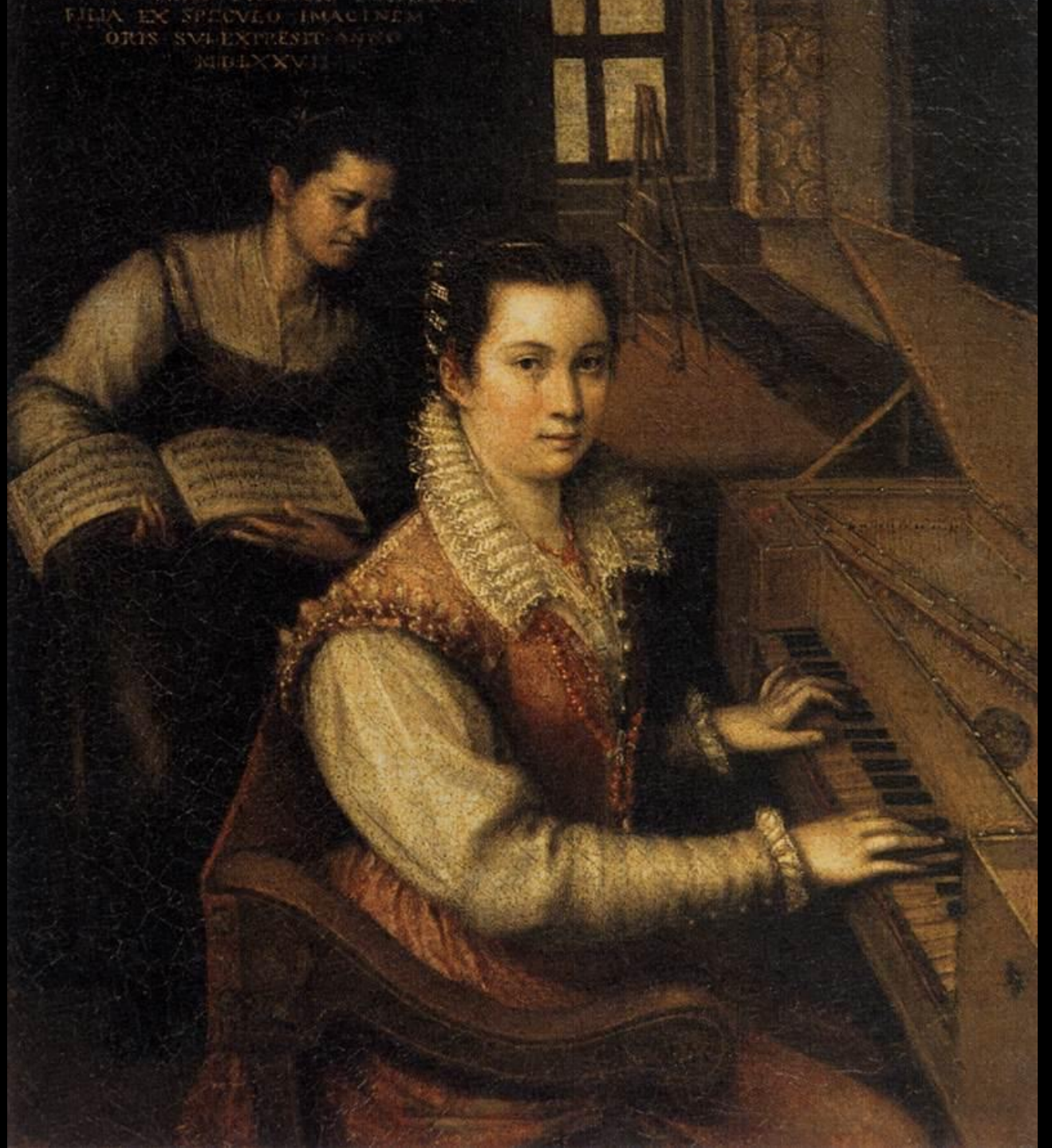
Lavinia Fontana, Self-Portrait at the Spinnet, 1577



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 Spinnet, 1577





Lavinia Fontana, The Gozzadini Family, 1584