

Course	" Dürer and Italy ": Crosscurrents between Venice and Nürnberg in the Renaissance
Cooperative School	Graduate Institute of Art History, National Taiwan Normal University, Taipei, Taiwan Institut für Kunstgeschichte der Universität Stuttgart, Germany
Instructor	Prof. Dr. Shai-shu Tzeng Prof. Dr. Reinhard Steiner
Date	From June, 16th to June 30th, 2010
Schedule	6/16-6/18: Nürnberg, Germany 6/19-6/22: München, Germany 6/23-6/29: Venice, Italy
Participant	The number of participants totaled 30, 15 from the Graduate Institute of Art History, NTNU, with another 15 from the Institute of Art History, University of Stuttgart. The accompanying instructors were Shai-shu Tzeng, Reinhard Steiner, Candida Syndikus, Valentin Nussbaum and Gerd Reichardt.
Course Objective and Course Module	The "Dürer and Renaissance" study trip (equivalent to a 3-credit intensive course), with visits to Nuremberg, Munich and Venice between June 16 and 30, 2010, was planned in cooperation with the Institute of Art History, University of Stuttgart. The aims of this study trip were to examine the styles and characteristics of the art of Albrecht Dürer (1471-1528), the greatest master of the Northern/German Renaissance; to analyze the influence of the Italian Renaissance on his work and his role of transformer; and to consider his influence on the art of the German Renaissance. One of the key points of this study was to investigate Dürer's response to the Italian Renaissance through the cultural exchanges taking place across the Alps at that time. The influence of the humanists in Nuremberg and of Dürer's

two journeys to Italy--following which he adopted the Greco-Roman art paradigm--were therefore discussed. Research was also undertaken into Dürer's theoretical treatises--which involved principles of mathematics, perspective and the ideal human proportion--and into the cultural exchange between southern and northern Europe during the Renaissance.

Examination of original art works and an ability to distinguish authentic from imitation are indispensable goals of art history studies. This not only relates to the importance of being able to appreciate and evaluate works, but also involves an understanding of the works' fine details, since reproductions can never achieve the same detail as the originals.

- Syllabus**
1. Near-contemporary of Dürer in southern Germany (Willibald Pirckheimer, Hans Baldung Grien, Albrecht Altdorfer, Danube School)
 2. Across the Alps and to the Lagoon 1494-1495, and the nature studies of Dürer (minor pictura: landscape, animals and plants)
 3. Selfportrait (1500) and portraiture in Renaissance Venice
 4. Giovanni Bellini and the second trip of Dürer, 1505-1507
 5. Prints and printmaking of Dürer
 6. Mantegna, a prototype for Dürer's prints
 7. Dürer's altarpieces and Venetian altarpieces (four Apostles, Grünewald)
 8. Nude ("Akt") , figure painting and Vier Bücher von menschlicher Proportion, 1507-1520
 9. Dürer, Cranach and Reformation, 1521-1528
 10. Gentile Bellini and Vittore Carpaccio: the representation of Venetian Life
 11. Andrea Mantegna, Giovanni Bellini, the patronage of Isabella d'Este at Mantua

12. Giorgione and Young Titian

13. Giovanni Bellini, Titian and the patronage of Alfonso d'Este at Ferrara

Photos





