



A Seminar on Teaching Pre-modern  
European Art in Context

*Living with Art  
in Renaissance and  
Baroque Europe  
(c. 1300–1700)*

June 19–24, 2011  
The High Museum of Art  
Atlanta, Georgia

NOMINATION DEADLINE: MARCH 15, 2011

*Made possible with the generous support of the Samuel H. Kress Foundation*



THE COUNCIL OF  
INDEPENDENT COLLEGES

One Dupont Circle, NW, Suite 320 • Washington, DC 20036-1142

Phone: (202) 466-7230 • Fax: (202) 466-7238 •

Email: [cic@cic.nche.edu](mailto:cic@cic.nche.edu) • [www.cic.edu](http://www.cic.edu)

[WWW.CIC.EDU/ARTHISTORY](http://WWW.CIC.EDU/ARTHISTORY)



THE COUNCIL OF  
INDEPENDENT COLLEGES

Master of Marradi (Italian, late 15<sup>th</sup> century), *The Treasure of the Temple at Jerusalem Brought by Nebuchadnezzar to the House of God*, ca. 1490, tempera on panel, High Museum of Art, Atlanta, gift of the Samuel H. Kress Foundation, 58.47.

## Teaching Pre-modern European Art in Context

### *Living with Art in Renaissance and Baroque Europe* (c. 1300–1700)

The High Museum of Art • Atlanta, Georgia  
June 19–24, 2011

The Council of Independent Colleges is pleased to announce the second in a series of three seminars on Teaching Pre-modern European Art in Context, made possible through the generous support of the Samuel H. Kress Foundation. These week-long summer seminars are each hosted by a museum with a significant Kress Collection and are especially valuable for faculty members at institutions without large campus museums or proximity to major art museums. Art historians, studio artists, or faculty members trained in other disciplines such as theatre arts, English, or communications are eligible to participate if they teach art history.

Art was everywhere in Renaissance and Baroque Europe: on the streets, in public squares, in civic buildings, in churches, and in homes. Few people could have imagined the modern museum, where art has become completely aestheticized and untouchable. People lived with art and expected it to be functional as well as beautiful. They touched it, sat on it, prayed in front of it, and sometimes even willfully defaced it. In this seminar, led by Gary M. Radke, Dean's Professor of Humanities at Syracuse University and Consulting Curator of Italian Art at the High Museum of Art, participants will learn how to reconnect Renaissance and Baroque museum objects with their original form and function. Since most of the objects in American museums that date from this period come from religious and domestic settings, the seminar will pay particular attention to the ways art functioned in churches and homes. Seminar sessions will examine such topics as the spectacular form of multiple panel altarpieces and how painting was incorporated into furniture. Special attention will be paid to Renaissance and Baroque painting and sculpture in the High Museum's collections, especially works from the Samuel H. Kress Collection.



In addition to examining actual works of art in the galleries and the High's Works on Paper Study Center, participants will engage in sessions with Professor Radke and scholars and conservators from Emory University, the University of Miami, the University of Georgia, and the Atlanta Art Conservation Center (a subsidiary of the Williamstown Art Conservation Center.) A field trip to Athens, Georgia, will introduce participants to a remarkable collection of early panel paintings from the Samuel H. Kress Collection now in the Georgia Museum of Art.

Professor Radke has written extensively about Italian medieval and Renaissance art and architecture. He organizes exhibitions of Italian art

for the High Museum that have traveled to Washington, New York, Chicago, and Seattle and have featured the drawings of Michelangelo, Verrocchio's bronze David, Ghiberti's Gates of Paradise, and Leonardo da Vinci and the art of sculpture. A fellow of the American Academy in Rome, Radke has received fellowship support from the Andrew W. Mellon Foundation, Samuel H. Kress Foundation, American Council of Learned Societies, and the Gladys Krieble Delmas Foundation, among others. Professor Radke is also an award-winning teacher, recognized as Meredith Professor for Teaching Excellence and William Wasserstrom Awardee for Excellence in Graduate Teaching. His co-authored college textbook, *Art in Renaissance Italy*, is now entering its fourth edition and has been translated into Spanish and Chinese.

The High Museum of Art was founded in 1905 as the Atlanta Art Association and today is the leading art museum in the southeastern United States, with a membership base of over 50,000 that ranks it among the top ten art museums in the nation. Located in Atlanta's midtown arts and business district, the High has nearly 12,000 works of art in its permanent collection, with holdings and curatorial positions in the following art disciplines: American, European, decorative arts and design, folk, modern and contemporary, photography, and African. The European collection includes the Kress Collection of Renaissance and Baroque paintings, sculpture, and decorative arts.

#### PARTICIPANTS, LOCATION, AND EXPENSES

Up to 20 individuals will be selected by competitive nomination. Eligible participants must be full-time faculty members whose institutions are members of the Council of Independent Colleges. The seminar will be held at the High Museum of Art in Atlanta, Georgia. There is no seminar fee. Lodging and some meals will be covered with support from CIC, the High Museum of Art, and the Samuel H. Kress Foundation. Participants or their institutions will be expected to cover the cost of transportation to the seminar although some funds are available to assist a limited number of participants who would otherwise be unable to attend the seminar.

#### NOMINATION PROCESS

Faculty members who wish to participate should ask the chief academic officer of the institution to send a letter of nomination to CIC consisting of a cover letter that emphasizes the nominee's teaching qualifications and the opportunities he or she will be given upon returning home to use what has been learned in his or her teaching. Nominations are due by **March 1, 2011**.

Each nomination packet should consist of the following:

- 1) Nomination letter from the chief academic officer;
- 2) Nomination form completed by the chief academic officer (please find the form online at [www.cic.edu/ArtHistory](http://www.cic.edu/ArtHistory));
- 3) Nominee's curriculum vitae; and
- 4) Nominee's statement of reasons for wishing to participate in the seminar and of anticipated outcomes (no more than one page).

#### NOMINATION DEADLINE

To ensure full consideration, please mail or email the application materials to Stephen Gibson, CIC's director of projects ([sgibson@cic.nche.edu](mailto:sgibson@cic.nche.edu)), to arrive at CIC no later than **Tuesday, March 1, 2011**.

Selection of participants will be announced by **March 23, 2011**.

Nomination materials should be submitted together to:

Stephen Gibson  
Director of Projects  
Council of Independent Colleges  
One Dupont Circle NW, Suite 320  
Washington, DC 20036-1142  
Phone: (202) 466-7230  
Email: [sgibson@cic.nche.edu](mailto:sgibson@cic.nche.edu)