



MINNEAPOLIS INSTITUTE OF ARTS

*Titian and the Golden Age of Venetian Painting Audio Tour Stop List*

February 6 – May 1, 2011

Stop Number	File Name	Description
0	000.mp3	Introduction
1	001.mp3	Jacopo de' Barbari, <i>Vew of Venice</i> ; Overview of the Republic of Venice
1 Green	001G.mp3	Tour of 16 <sup>th</sup> century Venice
1 Red	001R.mp3	The origins of Venice
1 Yellow	001Y.mp3	New ways to look at the Map in light of today's technology
2	002.mp3	Lorenzo Lotto, <i>The Virgin and Child with Saints Jerome, Peter, Francis and an Unidentified Female Saint</i>
2 Green	002G.mp3	Influence of Durer on Lotto
2 Yellow	002Y.mp3	Giovanni Gabrieli, <i>Canzon/Sol-Sol-La-Sol-Fa-Mi</i>
3	003.mp3	Titian, <i>The Virgin and Child with St John the Baptist and an Unidentified Saint</i>
3 Green	003G.mp3	Brushwork
3 Red	003R.mp3	Private collectors of devotional images
3 Yellow	003Y.mp3	Importance of Landscape in Renaissance Venetian painting
4	004.mp3	Cariani, <i>Portrait of a Young Woman as St. Agatha</i>
4 Green	004G.mp3	Paintings of saints in 16th century Venice
4 Red	004R.mp3	Art created for private consumption in the 16 <sup>th</sup> century
4 Yellow	004Y.mp3	Giovanni Gabrieli, <i>Aria Da Sonar Fuggi Pur Se Sai</i>
5	005.mp3	Jacopo Bassano, <i>The Adoration of the Kings</i>
5 Green	005G.mp3	Bassano's use of color and symbols
5 Red	005R.mp3	Bassano life and artistic influences
5 Yellow	005Y.mp3	Giovanni Gabrieli, <i>Canzon A 7</i>
6	006.mp3	Attributed to Titian, <i>Composition Study with Three Figures</i>
6 Green	006G.mp3	The role of Drawing in Venetian Art compared with the art of Florence
6 Yellow	006Y.mp3	Giovanni Gabrieli, <i>Canzon Per Sonar Noni Toni (Sacrae Symphoniae)</i>
7	007.mp3	Palma Vecchio, <i>Self-portrait</i>



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Stop Number	File Name	Description
7 Green	007G.mp3	Palma Vecchio's drawing technique and materials
7 Red	007R.mp3	Self-portraiture
7 Yellow	007Y.mp3	More on Renaissance portraiture
8	008.mp3	Titian, <i>Venus Rising from the Sea</i> (' <i>Venus Anadyomene</i> ')
8 Green	008G.mp3	More about the composition and how Titian worked
8 Red	008R.mp3	Why Titian used this unusual format
8 Yellow	008Y.mp3	Andrea Gabrieli, <i>Ricercar Del Secundo Tuono A 4</i>
9	009.mp3	Titian, <i>Diana and Actaeon</i> and <i>Diana and Callisto</i>
9 Green	009G.mp3	More about Diana and Actaeon/Diana and Callisto
9 Red	009R.mp3	Ovid and Titian's later style
9 Yellow	009Y.mp3	What makes a great painting?
10	010.mp3	<i>Didactic Panel on Patronage/Provenance</i>
10 Green	010G.mp3	How did these pictures come to Scotland?
10 Red	010R.mp3	Part two of the amazing journey to Scotland
10 Yellow	010Y.mp3	Andrea Gabrieli, <i>Ricercar Del Settimo Tuono A 4</i>
11	011.mp3	Paolo Veronese, <i>Venus, Cupid and Mars</i>
11 Yellow	011Y.mp3	Francesco Bendusi, <i>Violla</i>
12	012.mp3	Battista Franco, <i>God the Father</i> and <i>Baptism of Christ</i>
12 Green	012G.mp3	The artist's travels
12 Yellow	012Y.mp3	Giovanni Gabrieli, <i>Canzon/Sol-Sol-La-Sol-Fa-Mi</i>
13	013.mp3	Tintoretto, <i>Christ Carried to the Tomb</i>
13 Yellow	013Y.mp3	Claudio Monteverdi, <i>Hor Che'L Ciel E La Terra</i>
14	014.mp3	<i>Venice on Paper</i> ; immediately followed by Audio Tour and Exhibition Credits