ARTh 271: European Baroque Art

Spring 2007
M/W 2:00-3:30 pm
113 Jaffe Building

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Course Description and Requirements

This course surveys the art and architecture of seventeenth-century Europe, with particular attention paid to the visual culture of Italy, Spain, and the Northern and Southern Netherlands. Artists to be covered include Caravaggio, Bernini, Velazquez, Poussin, Rembrandt, Vermeer, and Rubens. While developments in form and style will be discussed, the class will examine art in context, particularly focusing on the historical, religious, political, geographical, and theoretical basis for these works. Themes covered will include the emergence of the art market, the creation of new genres, the academy, visionary art, and exploration.

Class periods will consist of slide lectures and discussions. As lectures do not strictly duplicate the assigned textbook reading, attendance is crucial and expected. Students will also read more specialized and challenging material consisting of scholarly articles, book chapters, and primary sources. Students are expected to come to class prepared to discuss the content, themes, and implications of these assigned readings.

Students will be graded on the following:
- Two short papers (approx. 4-5 pages each): 20% each
  Specific details will be explained on separate handouts. Due dates are marked on the syllabus, and please note that no late papers will be accepted.
- Mid-term and Final exams: 30% each
- Active and substantive contributions to class discussion

Exam questions will include the identification of slides (artist, title/subject, patron, original location, date within correct 10 year span—+/- 5 years) and short essays on images, readings, and themes. The final exam will not be cumulative in terms of slide identifications, but it will include at least one long essay based on the readings and themes of the entire course.

Required Book (available for purchase at the Penn Book Center, 130 S. 34th St.)

Required Readings (on the course blackboard site http://courseweb.library.upenn.edu)

- Lawrence Goedde, “Naturalism as Convention: Subject, Style, and Artistic Self-Consciousness in Dutch Landscape,” in Looking at Seventeenth-Century Dutch Art: Realism Reconsidered, ed. Wayne Franits (Cambridge U P, 1997), 129-143
- Robert Klein and Henri Zerner, eds., Italian Art 1500-1600: Sources and Documents, (Northwestern U P, 1990)
Schedule of Class Meetings and Assignments
n.b. readings assigned below are to be completed in advance of the class meeting

1/8    Introduction

1/10   16th-Century Origins of the Baroque

-Ann Sutherland Harris, *Seventeenth-Century Art and Architecture* (hereafter Harris), introduction, xi-xxi

1/15   NO CLASS—MLK HOLIDAY

ITALY

1/17   The Carracci in Bologna

-Harris, 1-20
-Robert Enggass and Jonathan Brown, *Italy and Spain 1600-1750: Sources and Documents* (hereafter Enggass and Brown), 5-20

1/22   Annibale Carracci in Rome

-Harris, 20-34
-Enggass and Brown, 69-74

1/24   Caravaggio

-Harris, 34-49

1/29   Caravaggio

1/31  The Caravaggisti

-Harris, 50-56, 260-69, 315-319

2/5  Followers of Carracci: Guercino, Reni, Domenichino, Lanfranco

-Harris, 56-77
-Enggass and Brown, 86-95

2/7  The Cortona and Sacchi Controversy

-Harris, 113-133

2/12  Poussin, Claude and French Classicism in Rome

-Harris, 273-303

2/14  Bernini  FIRST PAPER DUE

-Harris, pp. 85-99

2/19  Bernini

-Harris, 99-108

2/21  Bernini

-Harris, 108-113

2/26  Review

2/28  MIDTERM EXAM

3/5  NO CLASS—SPRING BREAK
3/7  NO CLASS—SPRING BREAK
3/12 Baroque Architecture

-Harris, 4-6, 78-84, 243-254

SPAIN
3/14 Velázquez

-Harris, 217-232

3/19 Zurbarán, Murillo, Ribera

-Harris, pp. 195-217; 232-241

FLANDERS
3/21 Rubens

-Harris, pp. 143-165

3/26 Rubens

-Harris, pp. 165-174

3/28 Van Dyck and Flemish Painting in England

-Harris, pp. 174-193; 387-396

DUTCH REPUBLIC
4/2 Rembrandt

-Harris, pp. 311-315; 333-344

4/4 Rembrandt

-Harris, pp. 344-356
4/9 Portraiture

-Harris, pp. 319-327

4/11 Genre Painting

-Harris, pp. 356-377

4/16 Landscape and Still Life

-Harris, pp. 378-385
-Lawrence Goedde, “Naturalism as Convention: Subject, Style, and Artistic Self-Consciousness in Dutch Landscape,” in Looking at Seventeenth-Century Dutch Art: Realism Reconsidered, ed. Wayne Franits (Cambridge U P, 1997), 129-143

4/18 Review SECOND PAPER DUE

5/3 FINAL EXAM 9:00-11:00 am (Thursday)