

San José State University
Department of Art & Art History
Art History 189A, Baroque Art in Italy and France,
Section 1, Fall, 2017

Instructor:	Dr Christy Junkerman
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Office Hours:	Monday 12-1; Wednesday 9:30-10:30 or by appointment
Class Days/Time:	MW 10:30-11:45
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Course Description

This upper division course will study the art and architecture of the late 16th and 17th centuries in Italy and France, a period of great change in all aspects of life. By the seventeenth century art had become the subject of a sophisticated discourse with dissenting opinions about how it should look, what it should contain and what rules should guide its making. Religious art had become a contested site and secular art flourished as new markets developed for artists. We will approach the multi-faceted art of this fascinating period on two levels. On one hand, we will study the broad trends that shaped both the work and the identity of the artist, and on the other hand, we will take a very close look at specific works by the great artists and architects of this period, including the Italians such as Caravaggio, the Carracci family, Bernini, Borromini, and the French such as Nicolas Poussin, Georges de la Tour, Claude Lorrain and Simon Vouet using close analysis to develop our understanding of the intellectual, social, political and religious issues that the art of this period engages.

Learning Outcomes and Course Goals

Upon successful completion of this course, students will be able to:

- 1) Recognize major works of art from this significant period in western art and demonstrate a strong knowledge base about the social context of Italian and French late 16th and 17th C art and art patronage. (Identifications and Essays in Quizzes and Exams)
- 2) Demonstrate an understanding of and an ability to write effectively about major intellectual and artistic issues of 17th C art in Italy and France. (Quiz and Exam Essays, Papers)

3) Synthesize and creatively apply information about a case study in Roman art and architecture gained in a series of advanced readings. (Paper I)

4) Develop and use a more sophisticated vocabulary for writing and talking about art. (Quiz and Exam Essays, Papers I and II)

5) Visit a local museum to study a work of art from this period and produce a visual analysis that demonstrates an understanding of the specific work of art and the process of visual thinking and makes a connection to the issues of the course. (Paper II)

6) Write more clearly and effectively. (Papers I and II)

Required Texts/Readings

There is no available textbook suitable for this course. Reading will be made available through the course website <http://arth.sjsu.edu>. Click on course webpages in the column to the left of the screen. Then click on our course. The user name for this website is arth and the password will be provided on the first day of class.

Reading

The following is a list of required reading: See the schedule for specific links to the lectures. You will find links to the reading on the schedule on the course website.

Primary Sources on Course Website:

Seneca, "Epistle 84: On Gathering Ideas" The Epistles of Seneca, Richard Gummere, trans., New York, 1925.

Raphael, "Letter to Count Baldassare Castiglione," Italian Art 1500-1600, Robert Klein and Henri Zerner, Prentice-Hall, 1966, pp. 32-3.

Baldassare Castiglione, Selection from the Book of the Courtier, Charles Singleton, trans. New York, 2002, pp. 31-32.

Giorgio Vasari, "Preface to Part Three," Lives of the Artists, George Bull, trans. New York, Penguin, 1965, Vol. I, pp. 249-254.

Vitruvius, Selection from Vitruvius, The Ten Books on Architecture, trans. Morris Hicky Morgan, 1914, Dover Publications, 1960, pp. 72-73.

Excerpt from the "Canons and Decrees of the **Council of Trent**," Italian Art 1500-1600, Robert Klein and Henri Zerner, Prentice-Hall, 1966, pp. 120-122.

Ovid, "Apollo and Daphne," Metamorphoses, Book One, Rolfe Humphries, trans., Bloomington: Indiana University Press, 1961, pp. 16-21.

Articles from JSTOR (Access through Course Website or the King Library Website)

Keith **Christiansen**, "Going for Baroque: Bringing 17th C Masters to the Met," Metropolitan Museum of Art Bulletin, Vol. 62, 2005, pp. 3-48.

Mary **Garrard**, "Artemisia Gentileschi's Self-Portrait as the Allegory of Painting," *Art Bulletin*, Vol. 62, 1980, 97-112.

Excerpts on Course Website:

Anne Sutherland **Harris**, *Seventeenth-Century Art and Architecture*, Prentice Hall, 2005, 34-49 and 258-267.

M. R. **Lagerlof**, *Ideal Landscape: Annibale Carracci, Nicolas Poussin, and Claude Lorrain*, Yale, 1990.

Vernon Hyde **Minor**, *Baroque and Rococo: Art and Culture*, Abrams, 1999, pages 41-56, 75-97 and 141-155.

Richard **Krautheimer**, *The Rome of Alexander VII, 1655-1667*, Princeton, 1985, pages 47-73 (Chapter 4: "Teatri I: *Piazze* and Churches").

There will also be several pieces of reading required for Paper Topic One and posted on the website with the topic.

You can access the encyclopedia **Oxford Art Online** through the King Library Website. This is a helpful source for biographies of artists. I have specifically assigned several of them.

Library Liaison

Our library Liaison is Elisabeth Thomas. She can be reached via email at elisabeth.thomas@sjsu.edu and by phone at (408) 808-2193. Her office is located on the 4th floor of the King Library and she welcomes students to contact her with research questions. *Website:* <http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>

Course Requirements and Assignments

Written work for the course will include two in-class quizzes, a mid-term and a final examination (LO 1, 2, 4). If it seems necessary, I will replace one of the quizzes with a series of impromptu and unannounced in-class exercises. Two formal papers will be assigned; one will require an imaginative application of recent scholarly work in the social history of art and the other will require a trip to a local museum to study and analyze a work of art of your choice in person. (LO 2- 6). I do use + and – grades.

There is no extra credit unless attendance at some pertinent event becomes available. Grades will be determined as follows:

Quizzes--10%	Papers--45%
Mid-term--20%	Final exam--25%

I will provide a grading rubric with each of the papers.

Classroom Protocol

The citizens of the state of California subsidize your education at a level that is much higher than you probably realize. You owe it not only to yourself, but also to them to attend **every** class and make the

most of it. I shouldn't have to put in writing that you are expected to be on time with your cell phone turned off and put away. That is simply mature behavior expected of any college student.

Laptops present a new set of issues in the classroom. I would advise you not to use yours in class--they can be distracting to you. If you must use a laptop, please be aware that your bright, shiny screen, especially when it involves movement, is a big distraction and visual annoyance to other students. If you are using your laptop to do anything but take notes, you are distracting others unfairly and are cheating yourself. If I see you smiling, absorbed in your screen, I will ask you to share the delight with the class.

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>"

Art History 189A/Baroque Art in Italy and France, Fall 2017 Course Schedule

This is an ideal schedule; it is easy to get behind, especially when we take time for discussion. These topics are thus subject to some revision and condensation, but I will make every effort to adhere to exam and quiz times. You will be notified in class and by email if there are necessary changes to the due dates.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	August 23	Introduction: The Setting of Baroque art Read: Keith Christiansen, "Going for Baroque: Bringing 17 th C Masters to the Met," <u>Metropolitan Museum of Art Bulletin</u> , Vol. 62, 2005, 3-9.
2	August 28	The Renaissance Tradition in Italy Read: Selections from Seneca, Raphael and Castiglione (Course Website)
2	August 30	The Renaissance Tradition in Italy
3	September 4 September 6	Labor Day: Campus Closed Architectural Traditions of the Italian Renaissance: Michelangelo's Architecture and Artistic License Read: Selections from Vitruvius and Vasari (Course Website)
4	September 11	Sixteenth Century Rome Read: Minor, "Setting the Stage," pp. 41-51(Course Website) <u>I suggest that you start the reading for the first paper. The issues are related to this lecture.</u>
4	September 13	The Reform of Painting
5	September 18	The Reform of Painting Read: Excerpt from the "Canons and Decrees of the Council of Trent" (Course Website) and the rest of the Keith Christiansen article assigned for Week 1 (thus read pages 9-48)
5	September 20	First Quiz Wednesday, September 20
6	September 25	Caravaggio Read: Begin reading Harris, 34-49 (Course Website)
6	September 27	Caravaggio
7	October 2	Caravaggio
7	October 4	Rome and the 17 th Century City Read: Krautheimer, "The Rome of Alexander VII," 47-73, (Course Website) First Paper Due October 4
8	October 9	Baroque Architecture

		Read: Minor, Chapter 3, 75-97 (Course Website)
8	October 11	Baroque Architecture
9	October 16	Bernini Read: Entry on Bernini in Oxford Art Online
9	October 18	MID-TERM EXAM: Wednesday, October 18
10	October 23	Bernini Read: Selections from Ovid, <u>Metamorphosis</u> . (Course Website)
10	October 25	Illusionistic Painting and Architecture
11	October 30	The Farnese Gallery Read : Minor , 141-155 (Course Website)
11	November 1	Artistic Training in the 17 th C Read: Garrard, “Artemisia Gentileschi’s Self-Portrait as the Allegory of Painting,” (Course Website)
12	November 6	French Seventeenth Century Painting Read: Harris, “French Painting and Printmaking,” 258-267.
12	November 8	French Seventeenth Century Painting Second Quiz: April 20
13	November 13	French Seventeenth Century Painting
13	November 15	Poussin Read: Entry on Poussin in Oxford Art Online
14	November 20 November 22	Poussin No Class—Have a good Thanksgiving
15	November 27	Charles Le Brun
15	November 29	Landscape Painting Read: Excerpt from Lagerlof, <u>Ideal Landscape</u> (Course Website)
16	December 4	Landscape Painting Museum Paper Due, May 11
16	December 6 December 11	French Baroque Architecture Wrap-up
Final Exam		Friday, December 15, 9:45-12:00 in our classroom