

San José State University
Department of Art & Art History
ARTH 189B, Northern Baroque, Section 01, Spring 2018

Course and Contact Information

Instructor:	Anne Simonson
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Office Hours:	Weds 1:30-3 and by appointment
Class Days/Time:	MW 12-1:15
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Course Web Page

Course materials can be found on the Visual Resources Library web page at <http://arth.sjsu.edu/vrl/index.php>. Please familiarize yourself with the VRL web pages, including the image database. Access to course materials requires the i.d.--**arth** (which must be typed in lower-case)--and password (will be provided in class).

Course Description

ARTH 189B will focus on art of the seventeenth and early eighteenth centuries, primarily on northern and western Europe, especially Spain and the Low Countries (modern Belgium and The Netherlands), and primarily on painting. We will consider how painting came to dominate the visual arts and study a number of artists whose work contributed to creating a “Golden Age.” These artists will include Velázquez, Zurbarán, Rubens, Vermeer, Rembrandt, and a number of additional Dutch painters. We will discuss some of the differences contributing to two rather different systems of cultural production—the court and the city—and also discuss the “collecting” of art.

Although the course will take a contextual approach to seventeenth-century art, the idea of collecting implies a connoisseur’s approach, an enjoyment of one’s own expertise as a collector and a preference for certain categories of art. For this reason, as a student in this course, you will become a specialist in one of the categories or genres that developed in seventeenth-century painting—portraiture, landscape, still life, genre (everyday life), or “history” painting (a category including religious and mythological subjects).

We may think of the late 20th/early 21st centuries as the first global culture, but it’s the seventeenth century that established the colonial government systems and international exchanges of goods and ideas that anticipate today. For that reason, we should also (at least briefly) think about seventeenth-century developments in regions that were known to northern/western Europeans—for example, Safavid Iran, Ottoman Turkey, China,

Indonesia, the west coast of Africa, South America, Mexico and Northern New Spain (California). And the baroque period coincided with the early history of the U.S.—which included New England, part of New France, part of New Spain, and New Amsterdam [today known as New York]. Our modern world is strongly rooted in this early modern past.

SJSU Catalog Description: Art and architecture of Spain, the Low Countries, Germany, Austria in the 17th and 18th centuries. Artists such as Velazquez, Rubens, Rembrandt, Vermeer and Goya. Prerequisite: ARTH 70B or instructor consent

Course Learning Outcomes (CLO)

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

1. identify and describe the personal styles (and mediums and choices of subject matter) of major artists of the period;
2. develop and explain a basic understanding of the social contexts in which these artists worked;
3. research and explain in depth a specific genre typical of seventeenth-century painting—for example, the portrait, landscape, genre, still life, etc.;
4. describe their elementary understanding of some of the global connections that were essential to the period;
5. further develop their own research, analytical, and writing skills.

Required Texts/Readings

Textbook

Readings will be made available electronically (on the VRL course website and/or on Library Course Reserves) and by 3-day course reserve of the hardbound books in the library.

VRL course website: <http://arth.sjsu.edu/home/index.php> and see “course websites” (arth + password...)
SJSU Library course reserves: <https://sjsu.instructure.com>

(1) Robert NEUMAN, Baroque and Rococo Art and Architecture, Boston (etc.), Pearson, 2013
Chapter 1 available on VRL course website; chapters 5-8 available on SJSU library e-reserves website

(2) Vernon Hyde MINOR, Baroque & Rococo Art & Culture, New York, 1999

(3) Ann Sutherland HARRIS, Art and Architecture of the Seventeenth Century, New York/Cambridge, 2004

NOTE on Readings—chapters suggested on the schedule are those most pertinent to a given week’s classroom focus. Please be sure to read chapters indicated in bold type:

NEUMAN (Baroque and Rococo Art and Architecture) is organized by *century and region*. You should think of this as the primary textbook but then also take a good look at Harris as a supplement for country summaries and at Minor for conceptual approach.

chapter	introduction	pp 13-27	Society, monarchical govt, religion, sciences, sources
	1	pp 28-64	The Birth of Baroque Ptg in Italy—concentrate on pp 31-39, 54-64
	5	pp 147-182	The Golden Age of Spain and Viceregal America
	6	pp 183-208	The Human Figure in Dutch 17thC Painting
	7	pp 209-232	Picturing Holland in the Dutch Republic’s Golden Age
	8	pp 233-260	Flemish Baroque Painting in the Age of Rubens

HARRIS (Art and Architecture of the Seventeenth Century) is organized by *country*. You want to be sure to read the introduction + chapters 2, 3, 5, and part of 6.

chapter	introduction	pp xi-xxi	The Baroque
	1	pp 1-141	Italy (ARTH 189A)
	2	pp 143-193	Flanders (including Rubens, but see ch 6 for Van Dyck)
	3	pp 195-241	Spain (including Velázquez, Zurbarán, Murillo, etc.)
	4	pp 243-307	France (ARTH 189A)
	5	pp 311-385	Dutch Republic
	6	pp 387-403	England

MINOR (Baroque & Rococo Art & Culture) is organized by *concept*. You want to be sure to read chapters 1, 2, 5, 6, 7, and part of 8.

chapter	1	pp 12-39	Idea and image (period, style, rhetoric, genre, etc.)
	2	pp 40-73	Setting the stage (historical context for whole 17th century)
	3	pp 44-117	Baroque church (especially regarding Spain, Rubens, Austria)
	4	pp 118-155	Sacred interiors (altarpieces, etc: related to Spain, Rubens)
	5	pp 156-207	Visual rhetoric (related to Rubens, Rembrandt)
	6	pp 208-263	Portraits, genre, still life (related to all countries)
	7	pp 264-301	Landscapes and views (related to all countries)
	8	pp 302-335	Town and country planning (READ especially re Amsterdam)
	9	pp 336-355	Domestic spaces (related esp. to France)
	10	pp 356-370	Epilogue

Other Readings—especially useful for take-home essays and paper:

Additional readings (scanned journal articles and book chapters) will be available on course website.

Oxford Art Online (Grove Art) – online subscription database available through King Library—excellent source for looking up artist bios and technical terms and themes, etc.—articles also have bibliographies attached.

- Go to <http://library.sjsu.edu> and to “articles and databases” and to “Oxford Art Online”
- If you have not previously used the library’s databases, then you need to obtain a p.i.n. This is easy to do and enables you to use the databases from off-campus.
- You will also use this resource for your group project, and you will find it an excellent first-place-to-look for art and art history information.

Metropolitan Museum of Art Timeline of Art History (<http://www.metmuseum.org/toah/splash.htm>)

- Please see timeline, thematic essays, individual works of art as you ‘collect’ your specialized type of painting—history (includes mythology, religion), portrait, landscape, genre (everyday life), still life
- An excellent study source for many art history classes

For questions about themes and mythology al subject matter:

James HALL, Dictionary of Subjects and Symbols in Art, Philadelphia, 2008

James Smith PIERCE, From Abacus to Zeus: A Handbook of Art History, 2008

Jane Davidson REID, The Oxford Guide to Classical Mythology in the Arts, 1993

Helene E. ROBERTS (ed.), Encyclopedia of Comparative Iconography: Themes Depicted in Works of Art, 2 volumes, 1998

Library Liaison

Aliza Elkin (aliza.elkin@sjsu.edu, 408.808.2043)

Website: <https://libguides.sjsu.edu/Art>

Course Requirements and Assignments

Midterm

30%

Tentatively scheduled for the week of October 22, the midterm will include a combination of take-home essay (mostly short responses to study questions) and in-class exam (slide i.d.) formats. A longer question on the midterm will ask you about your “specialization” category—portrait, landscape, etc.

Participation

10%

In the form of *unannounced quizzes* and other in-class activities.

Category Paper (and panel participation)

30%

Early in the semester you will choose a subject matter category of 17thC art that you will trace and develop as an idea for the duration of the semester. This topic will permit you to compare how artists working for patrons in Catholic regions (such as Spain, France, and the Spanish Netherlands) and artists in Protestant regions (Netherlands, England) deal with a theme and how artists with individual styles paint the theme. You will also be developing ideas about meaning and interpretation and contexts of the theme in the 17thC. Towards the end of the semester there will be brief panel discussions featuring students who worked on the same theme so that the class can understand how, say, landscape painters addressed their work to a different group of patrons than did specialists in portrait painting. The paper will tentatively be due May 9, with presentations tentatively scheduled for May 9 and May 14. Please be sure to complete as much research as possible on your topic early in the semester so that you are not overwhelmed at the end of the semester.

Final

30%

The final is scheduled for Wednesday May 16 at 9:45. There will be an in-class image exam, and take-home essays will be due.

Grades will be assigned according to University policy from A to F as outlined in the SJSU catalog: A= Excellent work; B= Above average [not average, but above average] work; C= Average work; D= Below average work; F= Unsatisfactory work

There will be no make-up quizzes. Make-ups for in-class midterm and final exams will be arranged only if a medical or similar emergency is fully documented. There will be no opportunities for extra credit. Late work will be accepted without penalty if (only if) *prior* arrangement is made with the instructor (agreed upon 48 hours before due date).

Classroom Protocol

This is a lecture/discussion class. Please complete the readings before class so you can help the class discuss the material.

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/>"

ARTH 189B Northern Baroque Art, Spring 2018

The following schedule is subject to change with fair notice, to be made available in class and also by email in case of change to assignment due dates or exams. Please check your mysjsu email account.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1		
1	W 1/24	Course introduction READING FOR FOLLOWING WEEK:
2	M 1/29	<u>THE COURT</u> Context: Rome (Italy) in the 17 th century Rome: historical and contemporary art city; center of the Counter-Reformation READING: Minor, chapter 2 (VRL course website-- http://arth.sjsu.edu/vrl/index.php) Neuman, chapter 1 (VRL course website-- http://arth.sjsu.edu/vrl/index.php)
2	W 1/31	
3	M 2/5	Artists and themes in 17thC Rome: the idea of the classical; categories (genres) of subject matter
3	W 2/7	
4	M 2/12	17thC Seville and Madrid (Spain) READING: Neuman, chapter 5 (library e-reserves-- https://sjsu.instructure.com)
4	W 2/14	
5	M 2/19	17thC Seville and Madrid READING: Harris, introduction and chapter 3 (VRL course website) Minor, start on chapters 1, 3, 4, and 6 (VRL course website)

5	W 2/21	<i>THURS/FRI 7pm performances of Ballet de la Nuit in Music Concert Hall—reconstruction of portions of 1653 spectacle for court of Louis XIV</i>
6	M 2/26	Velázquez
6	W 2/28	
7	M 3/5	Velázquez at the Court of Philip IV READING: Minor, chapter 5 (course website)
7	W 3/7	<i>THURS 3/8 Fukuda Art History Lecture—Wm Tsutsui, “The King of Monsters: Godzilla and Postwar Japan,” 6-7pm, Morris Dailey Auditorium</i>
8	M 3/12	Rubens: Northern and Italian Renaissance background <i>(please note the spelling: NOT “Reubens”)</i> READING: Neuman, chapter 8 (library e-reserves-- https://sjsu.instructure.com) Harris, chapter 2 (VRL course website) MIDTERM THIS WEEK?
8	W 3/14	
9	M 3/19	Rubens
9	W 3/21 then break	
10	M 4/2	Rubens
10	W 4/4	
11	M 4/9	Van Dyck and England Utrecht Followers of Caravaggio READING: Neuman, chapter 6 (library e-reserves-- https://sjsu.instructure.com) Harris, chapter 6 (VRL course website)
11	W 4/11	
12	M 4/16	<i>THE CITY:</i> The Dutch Republic Dutch city and landscape painters; the group portrait READING: start Neuman, chapter 7 (library e-reserves-- https://sjsu.instructure.com)

		Harris, chapter 5 (VRL course website)
12	W 4/18	SAT Art History Symposium presented by SJSU's Art History Association
13	M 4/23	Vermeer, Dutch genre and still life painters
13	W 4/25	
14	M 4/30	Rembrandt
14	W 5/2	
15	M 5/7	Rembrandt
15	W 5/9	group panel presentations (about 15 minutes/group) x 2? CATEGORY PAPER DUE?
16	M 5/14 (last day)	group panel presentations (about 15 minutes/group) x 2?
Final Exam	W 5/16	9:45-12 in Art 135--FINAL EXAM