



AH372 ITALIAN AND NORTHERN RENAISSANCE AND BAROQUE PAINTING

IES Abroad Vienna

DESCRIPTION:

This course provides a critical account of Renaissance and Baroque painting north and south of the Alps, with a special emphasis on works housed in Viennese collections. The purpose of the course is not only to provide an overview of Renaissance and Baroque art, but also to compare how key themes develop in different areas. Some of these themes are related to genres: altarpieces, prints, portraits, private devotional images, narrative painting, and popular imagery, all of which have versions that appear in both north and south but differ in their forms. In accounting for those differences, we consider the different social, political, and institutional contexts surrounding the art in each place. In this light, religious and political structures; class and social divisions; differing notions of identity and authority; relationship to intellectual culture; and varieties of patronage will all become key themes. Because Vienna offers a unique opportunity to see the great works of both northern and southern Renaissance and Baroque art collected in one place, we will make active use of the city's collections. This will include visits to the Kunsthistorisches Museum, the Akademie der Bildenden Künste, the Albertina, and local churches to talk about paintings students will be studying in class. Museum and site visits, key components of this class, offer the incomparable possibility of seeing works of art in person.

CREDITS: 3

CONTACT HOURS: 45

LANGUAGE OF INSTRUCTION: English

INSTRUCTOR: Dr. Lisa Regan, lregan@iesvienna.org

PREREQUISITES: None

METHOD OF PRESENTATION:

Lecture and discussion format, with excursions to see many of the works under consideration in person. Lectures are centered on presentation of slides in digital format; class participation is invited, often involving discussion of relevant readings. Where possible, we will study works first-hand with in-class visits to Viennese collections (primarily at the Kunsthistorisches Museum). Readings will be posted on Moodle, as will handouts such as slide lists.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Visual analysis paper - 15%
- Midterm exam - 25%
- Analysis paper - 25%
- Final exam - 25%
- Class participation - 10%

Visual analysis paper

A 500-word formal analysis paper in which students must describe and interpret a work of art in a local museum, due in the 4th week of class.

Midterm exam

The midterm exam will be a take-home, essay-based exam consisting of a thematic question (students will be able to choose between two potential questions). It is to be completed in two hours and to be roughly 1000 words of writing. Answers will require consultation of both course slides, class notes, and course readings.



Final exam

The final exam will be a take-home, essay-based exam that will consist of two thematic questions covering the entire span of the course, including material from prior to the midterm. Students will have a choice of questions to answer, are expected to write for no more than two hours and should expect to write roughly 750 words per question.

Analysis paper

Students will complete a research paper on a work in a local museum, and on works related to it. This paper will be approximately 2250 words in length, and there will be a variety of suggested topics.

Paper timeline:

- 5th week of class: Potential paper topics presented to students
- 6th week of class: Topics to be chosen by students and confirmed via email
- 8th week of class: Progress updates to instructor via email; include three-source bibliography
- 9th week of class: In-class group activity to workshop paper progress

The following are the grading criteria for papers:

An **A** paper will have the following qualities:

Reflect detailed and careful research of recent scholarly publications, correctly cited (Chicago Manual of Style, footnote format); a coherent thesis, or statement of argument, that is original and not obvious, sensitive to the material at hand, and consistently argued throughout the paper; a clear and consistent commitment to using the visual qualities of the work of art as evidence for the demonstration of the thesis; a clear organization of the argument, with paragraphs having a purpose flowing from one to the next in an order that allows the thesis to be thoroughly demonstrated; a mastery of grammar and spelling; a diverse vocabulary.

A **B** paper will have the following qualities:

Reflect basic research of scholarly research that is less recent; a coherent thesis or statement of argument that is fairly consistently argued throughout the paper; clear writing with few errors of grammar or spelling; a visible effort to use the visual qualities of the work of art as evidence in demonstration of the thesis; a clear organization of the argument, with each paragraph clearly in demonstration of a particular point of argument; a vocabulary that is clear and unconfusing.

A **C** paper will have the following qualities:

Reflect basic research of web-based sources that are not scholarly, though factually reliable; a clear if incontrovertible thesis that is inconsistently argued throughout the paper; fairly clear writing with some obvious errors of grammar or spelling; inconsistent effort to use the visual qualities of the work as evidence in demonstration of the thesis; a somewhat wandering organization of the argument, with the point of some paragraphs unclear; a confusing or repetitive vocabulary.

A **D** paper will have the following qualities:

Absence of detailed research; absence of a thesis; unclear writing with multiple spelling or grammatical errors; little effort to use the visual qualities of the work as evidence in demonstration of the thesis; little evidence of organization of the argument, with the relation of paragraphs to each other often unclear; a confusing or inaccurate vocabulary.

An **F** paper will have the following qualities:

Absence of research or a thesis; little effort to catch very basic errors of grammar, spelling or even fact; little or no discussion of visual qualities of the work; lack of organization of paragraphs or ideas.

Class participation

Students will be asked to discuss readings done in advance, and to participate in visual analysis and discussion at the museum, often involving group activities. A rubric for participation will be posted on Moodle.

LEARNING OUTCOMES:

Upon completing this course, the students will be able to:

- Demonstrate a basic understanding of the developments in European art circa AD 1400 to 1600, including:
 - Evaluating and contextualizing key works of major artists,
 - Articulating developments in artistic technique and style,
 - Expressing the role/status of the artist in society, and
 - Comparing characteristics of key artistic movements.
- Demonstrate an understanding of the ways in which art reflected and contributed to Renaissance Europe's contemporary social, economic, religious, and political developments
- Evaluate the role of the forces shaping art and artists, including patronage, class, race, gender, and politics
- Compose exemplary visual and analytical papers using the skills, methodology, and vocabulary demonstrated in class lectures, discussions, and required readings

ATTENDANCE POLICY:

IES Abroad Vienna requires attendance at all class sessions, including course-related trips, internship meetings, scheduled rehearsals, and exams. Attendance will be taken for every class. If a student misses more than two classes without an excuse, the final grade will be reduced by one-third of a letter grade (for example, A- to B+) for every additional unexcused absence.

Excused Absences are permitted only when:

1. A student is ill (health issues),
2. When class is held on a recognized religious holiday traditionally observed by the student, or
3. In the case of a grave incident affecting family members;
4. Exceptions may be made for conflicting academic commitments, but only in writing and only well in advance of missed class time.

Please refer to IES Vienna Attendance Policy for details on how to get your absences excused.

Note: A major component of this course is visits to sites and museums. While some of these can be "made up" if missed (given that you will have a museum pass for the KHM, and can visit other area sites on your own), others cannot (such as scheduled visits to the print room at the Albertina).

CONTENT:

Week	Content	Assignments
1	What Renaissance? Naturalism in Italy and the North	<ul style="list-style-type: none"> • Baxandall, "The Conditions of Trade," 1988, pp. 1-28. • Ainsworth, "Workshop Practice in Early Netherlandish Painting: An Inside View," 1998, pp. 205-211. • Hamburger, "Ora et Labora: Prayer and Work," 1997, pp. 181-191. • Harbison, "Fact, Symbol and Ideal," and "Manuscript Illumination," 1995, pp. 25-30.
2	Devotional Images: Private and Public Altarpieces	<ul style="list-style-type: none"> • Decker, "Engendering Contrition" • Falkenburg, Merode Triptych • Harbison, "Portrait Imagery," 1995, pp. 124-133. • Humfrey, "The Bellini, Vivarini and the Beginning of the Renaissance Altarpiece in Venice," in Borsook and Superbi, eds., 1994, pp. 139-152. • Van Os, "The Culture of Prayer" and "Devotional Themes," 1994, pp. 50-129.

3	Prints, Popular Imagery, and the Reformation (Albertina)	<ul style="list-style-type: none"> • Chartier, "Print Culture," 2016, pp. 1-10. • Nash, "Chapter 11: Printmakers in the Rhine Valley Inventing, Marketing and Distributing Images" • Massing, "Dürer and the Exotic" • Moxey, "The Battle of the Sexes and the World Upside Down," 1989, pp. 101-26. • Ozment, "Chapter 5: Marketing Luther," 2011, pp. 119-147. • Silver, "God in the Details: Bosch and Judgment(s)," 2001, pp. 626-650.
4	The High Renaissance: Michelangelo, Raphael and the Creation of the Classical	<ul style="list-style-type: none"> • Vasari, "Life of Michelangelo," selections from pp.325-443. • Jacobs, "Aretino and Michelangelo, Dolce and Titian:Femmina, Masculo, Grazia," pp. 51-67. • Goffen, "Chapter 3: Paragoni," in Renaissance Rivals, pp.31-68.
5	Venetian Colorism: Bellini, Giorgione, and Titian	<ul style="list-style-type: none"> • David Rosand, "Titian and the Eloquence of the Brush," 1981, pp. 85-95. • Junkerman, "The Lady and the Laurel: Gender and Meaning in Giorgione's Laura," 1993, pp. 49-58. • Puttfarken, "Titian's poesie for Philip II as Painted Tragedies," 2005, 155-181. • Ilchman, "Venetian Painting in an Age of Rivals," 2009, pp. 21-40. • Rosand, "Action and Piety in Tintoretto's Religious Pictures," in Painting in Sixteenth-Century Venice, 1997, pp.134-164.
6	Inexplicable Imagery: Bruegel and Italian Mannerism	<ul style="list-style-type: none"> • Alpers, "Bruegel's Festive Peasants," 1973, pp. 163-176. • Cellini, <i>Autobiography</i>, selections • Shearman, „The Historical Style," 1991, pp. 15-48.
7	What was the Baroque?	<ul style="list-style-type: none"> • Levy, Evonne and Jens Baumgarten, <i>Our Baroque Confection</i>, 2008, pp. 39-64 • 25th Session of the Canons and Decrees of the Council of Trent. https://en.wikisource.org/wiki/Canons_and_Decrees_of_the_Council_of_Trent/Session_XXV/Invocation,_Veneration,_and_on_Relics_of_Saints_and_Sacred_Images • Freedberg, Sidney J., <i>Circa 1600. A Revolution of Style in Italian Painting</i>, Cambridge, Mass (The Belknap Press), 1983, pp.52-79 • Haskell, Francis, <i>Patrons and Painters, A Study in the relations between Italian Art and Society</i>, 1963, pp. 1-25.

8	The High Baroque in Rome	<ul style="list-style-type: none"> • Call, Michael, "Boxing Theresa," 1997, pp. 34-39. • Helen Langdale, ed. <i>The Lives of Caravaggio</i>, 2005, pp. 61-107 • Dempsey, Charles, "The Carracci Reform of Painting," in <i>The Age of Correggio and the Carracci: Emilian Painting of the Sixteenth and Seventeenth Centuries</i>, exh. cat., National Gallery of Art, 1986, 237-54. • Wittkower, Rudolf, <i>Art and Architecture in Italy, 1600-1750</i>; The Pelican History of Art, 1958, pp. 143-173, 247-260.
9	Rembrandt (Albertina)	<ul style="list-style-type: none"> • Alpers, Svetlana, <i>Rembrandt's Enterprise. The Studio and the Market</i>
10	The Dutch Republic: Still Life	<ul style="list-style-type: none"> • Elizabeth Honig, "Making Sense of Things" • Jeffrey Muller, "Rubens's Theory and Practice of the Imitation of Art" • Alpers, Svetlana, <i>The Art of Describing</i>, intro
11	The Baroque in Spain: Velazquez	<ul style="list-style-type: none"> • Foucault, "Las Meninas," <i>On the Order of Things</i>, 1966, pp. 3-42 • Brown, Jonathan, <i>The Golden Age of Painting in Spain</i>, 1991, pp. 128-153, 213-221 • Engass, Robert; Brown, Jonathan, <i>Italian and Spanish Art 1600-1750: Sources and Documents</i>, 1970, selections (approximately 15 pages)

COURSE-RELATED FIELD TRIPS:

- The class will visit the Kunsthistorisches Museum and occasionally other local museums and churches to discuss works of art seen in person. These events will be incorporated into the content section once the museum's events are announced. Per the note above, some of these visits can be "made up" should students miss class – others, such as scheduled visits to collections such as the Albertina's print room, cannot.

REQUIRED READINGS:

- Ainsworth, Maryan and Keith Christiansen, eds, *From Van Eyck to Bruegel: Early Netherlandish Painting in the Metropolitan Museum of Art*, NY: Metropolitan Museum of Art, 1998.
- Alpers, Svetlana, *The Art of Describing, Dutch Art in the Seventeenth Century*, Pelican London 1989.
- Alpers, Svetlana, "Bruegel's Festive Peasants," *Simiolus: Netherlands Quarterly for the History of Art* 6: 3- 4 (1972/1973), pp. 163-176.
- Alpers, Svetlana, *Rembrandt's Enterprise. The Studio and the Market*, Chicago 1988.
- Bayer, Andrea, ed., *Art and Love in Renaissance Italy*, New Haven: Yale University Press, 2008.
- Baxandall, Michael, *Painting and Experience in Fifteenth Century Italy*, Oxford; NY: Oxford University Press, 1988 (2nd edition).
- Berger, Harry, "Fictions of the Pose: Facing the Gaze of Early Modern Portraiture," *Representations* 46 (1994), pp. 87-120.
- Blunt, Anthony, *Art and Architecture in France, 1500-1700*, The Pelican History of Art 1953 and many subsequent editions.
- Borsook, Eve and Fiorella Superbi, eds. *Italian Altarpieces 1250-1550: Function and Design*, Oxford; NY: Oxford University Press, 1994.

- Brown, Beverly L. (Ed.), *Exhibition Catalogue: The Genius of Rome 1592 - 1623*, The Royal Academy, London 2001 (international art in Rome around 1600).
- Brown, Jonathan, *Painting in Spain, 1500-1700*, The Pelican History of Art, Yale University Press New Haven, 1998.
- Brown, Jonathan, *Velazquez Painter and Courtier*, Yale Univ. Press 1998.
- Call, Michael, "Boxing Theresa," *Woman's Art Journal*, 18:1 (1997): pp. 34-39.
- Chartier, Roger, ed., *The Culture of the Print: Power and Uses of the Print in Early Modern Europe*, Princeton University Press, 2016.
- Dempsey, Charles. "The Carracci Reform of Painting," in *The Age of Correggio and the Carracci: Emilian Painting of the Sixteenth and Seventeenth Centuries*, exh. cat., National Gallery of Art, Washington, 1986, 237-54.
- Dixon, Susan M. (Ed.), *Italian Baroque Art*, Oxford 2008.
- Engass, Robert; Brown, Jonathan, *Italian and Spanish Art 1600-1750: Sources and Documents*, Northwestern University Press 1970.
- Freedberg, Sidney J., *Circa 1600. A Revolution of Style in Italian Painting*, Cambridge, Mass (The Belknap Press), 1983.
- Haak, Bob, *The Golden Age. Dutch Painting of the Seventeenth Century*. New York 1984.
- Harbison, Craig. *The Mirror of the Artist: Northern Renaissance Art in its Historical Context*, NY: Harry N. Abrams, 1995.
- Haskell, Francis, *Patrons and Painters, A Study in the relations between Italian Art and Society*, London 1963 and later editions.
- Hibbard, Howard, *Bernini*, London 1987.
- Honig, Elizabeth, "Making Sense of Things: On the Motives of Dutch Still Life," *RES: Anthropology and Aesthetics*, No. 34 (Autumn, 1998), pp. 166-183.
- Ilchman, Frederick, ed., *Titian, Tintoretto, Veronese: Rivals in Renaissance Venice*, Boston: MFA Publications, 2009
- Jacobs, Fredrika, "Aretino and Michelangelo, Dolce and Titian: Femmina, Masculo, Grazia," *The Art Bulletin*, 82 (2000), pp. 51-67.
- Jaffé, Michael, *Rubens and Italy*, Oxford 1977. Rubens in Vienna, exhibit. catalogue 2004.
- Jardine, Lisa, *Worldly Goods: A New History of the Renaissance*, New York: W.W. Norton, 1998 (1996).
- Junkerman, Anne Christine, "The Lady and the Laurel: Gender and Meaning in Giorgione's Laura," *Oxford Art Journal* 16 (1993), pp. 49-58.
- Langdale, Helen, ed. *The Lives of Caravaggio*. London (Pallas Athene), 2005; 2016.
- Langdon, Helen. *Caravaggio: A Life*, London 1998.
- Levy, Evonne and Jens Baumgarten, "Our Baroque Confection," *Revista Canadiense de Estudios Hispánicos*, Vol. 33, No. 1, (Otoño 2008), pp. 39-64.
- Mahon, Sir Denis, *Studies in Seicento Art and Theory, London 1947 and later editions (the Carracci and their students, Guercino, Caravaggio)*.
- Martin, John Rupert, *Baroque* (Icon Edition) 1977.
- McHam, Sarah Blake, "Reflections of Pliny in Giovanni Bellini's Woman with a Mirror," *Artibus et Historiae* 29 (2008), pp. 157-171.
- Moxey, Keith, *Peasants Warriors and Wives: Popular Imagery in the Reformation*, Chicago: University of Chicago Press, 1989.
- Muller, Jeffrey M., "Rubens's Theory and Practice of the Imitation of Art," *The Art Bulletin*, Vol. 64, No. 2 (Jun., 1982), pp. 229-247.
- Nash, Susie, *Northern Renaissance Art (Oxford History of Art)*, Oxford UP, 2008.
- Ozment, Steven, *The Serpent and the Lamb: Cranach, Luther and the Making of the Reformation*, New Haven: Yale University Press, 2011.
- Panofsky, Erwin, *The Art and Life of Albrecht Dürer (Princeton Classic Editions)*, Princeton, NJ: Princeton University Press, 2012 (originally 1948).
- Porras, Stephanie. *Art of the Northern Renaissance: Courts, Commerce and Devotion*, Laurence King Publishing, 2018.
- Puttfarken, Thomas. *Titian and Tragic Painting: Aristotle's 'Poetics' and the Rise of the Modern Artist*, New Haven: Yale University Press, 2005.

- Rosand, David, "Titian and the Eloquence of the Brush," *Artibus et Historiae* 3 (1981), pp. 85-95.
- *Painting in Sixteenth-Century Venice: Titian, Veronese, Tintoretto*, Cambridge: Cambridge University Press, 1997 (revised edition).
- Rosenberg, J., Slive, S., ter Kuile, E. H., *Dutch Art and Architecture 1600- 1800*, The Pelican History of Art, Harmondsworth 1972, pp. 47-138, and later editions
- Shearman, John, *Mannerism (Style and Civilization)*, NY: Penguin Books, 1990 (originally 1967).
- Silver, Lawrence, "God in the Details: Bosch and Judgment(s)," *The Art Bulletin*, 83 (2001), pp. 626-650.
- "Nature and Nature's God: Landscape and Cosmos of Albrecht Altdorfer," *The Art Bulletin* 81 (1999), pp. 194-214.
- Spear, Richard, *Caravaggio and His Followers*, New York London, 1975.
- Spicer, Joneath (Ed.), *Exhibition Catalogue: Masters of Light, Dutch Painters in Utrecht during the Golden Age*, Baltimore San Francisco, London, New Haven 1997.
- Sullivan, Margaret, "The Witches of Dürer and Hans Baldung Grien," *Renaissance Quarterly* 53 (2000), pp. 333-401.
- Sutton, Peter C. (Ed.), *Exh. Cat., Boston, Toledo (Ohio), The Age of Rubens*, Museum of Fine Arts, Boston (Ludion Press, Ghent) 1993/94.
- Van Os, Henk, *The Art of Devotion in the Late Middle Ages in Europe, 1300-1500*, Princeton, NJ: Princeton University Press, 1994.
- Vasari, Giorgio, *The Lives of the Artists Volume 1*, George Bull, Trans., NY, London: Penguin Books, 1987
- Vlieghe, Hans, *Flemish Art and Architecture 1585-1700*, The Pelican History of Art/Yale University Press, New Haven, London 1998.
- Arthur K. Wheelock Jr. and Ben Broos/ ed.) *Exhibition Catalogue: Johannes Vermeer*, National Gallery, Washington, DC 1984.
- Wittkower, Rudolf, *Art and Architecture in Italy, 1600-1750*; The Pelican History of Art, Harmondsworth 1958 and later corrected editions (classic introduction to Italian art of the period).

INSTRUCTOR BIO:

Lisa Regan completed her PhD at the University of California, Berkeley with a specialization in Italian Renaissance Art. She has taught for UC Berkeley, UC Santa Cruz, Santa Clara University, and many other US institutions, and has been on the faculty of IES Vienna since 2013. She has published on gender and sexuality, allegory, and epic poetry in the sixteenth century; her current research involves religious frescoes in the Piemonte, Liguria, and southeastern France in the late medieval period.