AH 312 ITALIAN AND NORTHERN EUROPEAN BAROQUE PAINTING
IES Abroad Vienna

DESCRIPTION:
The course will discuss and focus on classical Baroque painting of the first half of 17th century from Italy (Rome, Bologna), Spain, France, and the Flemish and Dutch Centers (Antwerp, Brussels, Utrecht, Amsterdam). The course will take place mainly in the Kunsthistorisches Museum, as well as in the Liechtenstein Collection and/or the Painting Collection of the Academy of Fine Arts. Its content is based on the rich examples of Southern and Northern Baroque painting in these collections. Special stress will also be laid on the history and the various types of collections in Vienna (Imperial – Kunsthistorisches Museum, princely – Liechtenstein, and “bourgeois” – Academy of Fine Arts).

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES:
• Basic art history course
• Basic art theory course or background
• Basic knowledge of Western or Southern European political and economic history.

METHOD OF PRESENTATION:
• Viewing and discussions in front of artworks, mainly in the galleries of the above mentioned museums
• Lectures/seminars in the classroom using PowerPoint and/or slide presentations.
• If possible, a visit to the restoration lab either at the KHM or the Liechtenstein collection will be scheduled.

REQUIRED WORK AND FORM OF ASSESSMENT:
• Oral Reports + Term Paper (written) - 50%
• Midterm (oral) - 25%
• Final (written) - 25%

Oral Reports and Term Paper
Students will be asked to give short oral reports on assigned art objects in front of the paintings. Themes for term papers will be assigned during the second week of instruction and should be developed out of the oral reports.

Note: Active participation in class/museum discussions and reading the assignments is expected.

LEARNING OUTCOMES:
By the end of the course students will be able to:
• Attain specific knowledge of Baroque painting and its most important representatives as well as research skills to facilitate further endeavors in this field of art history.
• Acquire a comprehensive knowledge of the period’s aims, style and techniques.
• Develop a deeper awareness of historical as well as cultural contexts through the hands-on engagement with the fundamental questions of this period in art history.

ATTENDANCE POLICY:
IES Abroad Vienna requires attendance at all class sessions, including field study excursions, internship meetings, scheduled rehearsals, and exams. Attendance will be monitored and unexcused absences will affect the student’s grade via the “Participation” component of each course’s final grade.
Excused Absences

- Excused absences are permitted only when a student is ill, when class is held on a recognized religious holiday traditionally observed by the particular student, or in the case of a grave incident affecting family members.
- To be granted an excused absence, the student must write an email to his/her professor in a timely manner stating the reason for the absence (and, if appropriate, how long they expect to be away) with a cc to Center administrative staff. In an emergency, the student may call Student Services or the Front Desk. If the student is unable to send an email (too sick, no computer), he/she may call the Student Assistant at the front desk (01/512 2601-11) who will then write the email described above and send it to said parties as stated above, with a cc to the student.
- If a student is absent 3 consecutive days or more, he/she will need to obtain a doctor’s note and then submit this to the Registrar’s office.

CONTENT:

<table>
<thead>
<tr>
<th>Week</th>
<th>Content</th>
<th>Readings</th>
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<pre><code>     |                                               | • Hibbert, Christopher, *Rome – Biography of a City*, pp. 165-199, Harmondsworth 1985 |
</code></pre>
| Week 2 | Caravaggio                                   | • Wittkower, Rudolf, *Art and Architecture in Italy 1600-1700*, The Pelican History of Art, Harmondsworth 1958, pp. 45-56 and later editions  
| Week 3 | Carracci family and their followers (Domenichino, Guido Reni, Lanfranco, Poussin) | • Wittkower, Rudolf, *Art and Architecture in Italy*, 1600-1750; The Pelican History of Art, Harmondsworth 1958, pp.57-71, 78-89 and later corrected editions;  
         |                                               | • Dixon, Susan M. (Ed.), *Italian Baroque Art*, Oxford 2008, pp. 87-97;  
<pre><code>     |                                               | • Blunt, Anthony, *Art and Architecture in France, 1500-1700*, The Pelican History of Art |
</code></pre>
<table>
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<tr>
<th>Week 4</th>
<th>Italian/French followers of Caravaggio (Gentileschi father &amp; daughter, Caracciolo, Manfredi, Valentin, Honthorst, Terbrugghen, etc.)</th>
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<tr>
<td><strong>Week 4</strong></td>
<td><strong>Week 5</strong> The High Baroque in Rome (Bernini, Pietro da Cortona, Gualli)</td>
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<td><strong>Week 6</strong></td>
<td>Spain (Velazquez)</td>
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</tbody>
</table>
• Barnes, Susan J., Nora de Poorter, Oliver Millar, Horst Vey, Van Dyck: A Complete Catalogue of the Paintings, New Haven and London 2004 |
• Alpers, Svetlana, Rembrandt’s Enterprise. The Studio and the Market, Chicago 1988 |
• Haak, Bob, The Golden Age, Dutch Painting of the Seventeenth Century, New York 1984 (see index);  
| Week 11 | Final Discussion and Feedback | None |

**REQUIRED READINGS:**  

**General**  

**Southern Netherlands (today Belgium)**  
- Rubens in Vienna, exhibit. catalogue 2004

**Spain/Italy**  
- 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).  

**Northern Netherlands**  

**France**  