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ART 328-01, Baroque Painting from Caravaggio to Rembrandt, Spring 2006

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Prof. Victor Coonin
412 Clough, x3824
coonin@rhodes.edu

Art 328:
Baroque Painting from Caravaggio to Rembrandt
Spring 2006
TTH, 2:00-3:15; 417 Clough

Course Objectives and Description

- The course objective is to investigate European painting of the seventeenth century, a period normally called the Baroque. Students will be introduced to the major artists, subjects, and stylistic developments of the period, with an emphasis on Caravaggio, Rembrandt, and their followers. Additional emphasis will be placed on issues such as patronage, technique, the relationship of painting to sculpture and architecture, and recent discoveries and debates. The course will include visits to the Memphis Brooks Museum and student presentations.

Textbooks

- Ann Sutherland Harris, *Seventeenth-Century Art & Architecture* (most recent edition)
- Mariët Westermann, *A Worldly Art: The Dutch Republic 1585-1718*
- Additional readings as assigned

Grading

Students will be evaluated by the following criteria:

- Classroom presentation and discussions (10%)
- Museum Presentation and write-up (30%)
- Mid-term Exam (30%)
- Final Exam (30%)

See notes on grading below.

Schedule of Classes

Italy

January

- 12 **Introduction to the Baroque**
Discussion from Wolfflin, *Principles of Art History*
Read: Harris, Introduction
- 17 **Caravaggio (Early Works)**
Harris, 34-49
*Posner, "Caravaggio's homo-erotic early works," *Art Quarterly*, 34, 1971, 301-324.
- 19 **Caravaggio (Later Works)**
Harris, 34-49
*Sergio Benedetti, "Caravaggio's 'Taking of Christ': A Masterpiece Rediscovered," *The Burlington Magazine*, CXXXV, November 1993, pp. 731-741 AND "The Documentary Evidence of the Early History of Caravaggio's 'Taking of Christ'" by Francesca Cappelletti and Sergio Benedetti, pp. 742-746.
- 24 **Caravaggio and Connoisseurship**
Harris, 34-49
*Keith Christiansen, *A Caravaggio Rediscovered, The Lute Player*, New York, 1990.
- 26 **Caravaggio's Followers**
Harris, 50-56
*R. Ward Bissell, "Myths, Misunderstandings, and Musings," *Artemisia Gentileschi and the Authority of Art*, University Park, PA, 1999, 103-133.
*Elizabeth Cropper, "Life on the Edge: Artemisia Gentileschi, Famous Woman Painter," *Orazio and Artemisia Gentileschi*, ed. Keith Christiansen and Judith Mann, New York, 2001, pp. 262-282.
- 31 **Class Rescheduled due to Florence Conference**
We will make up this class through a visit to the Memphis Brooks Museum of Art.

February

- 2 **Class Rescheduled due to Florence Conference**
We will make up this class via the visit to Rhodes by Ruffin lecturer Eve D'Ambra
- 7 **The Carracci Reform**
Harris, 7-34
*Sheila McTighe, "Foods and the Body in Italian Genre Paintings, about

1580: Campi, Passarotti, Carracci,” *Art Bulletin*, LXXXVI, 2, June 2004, pp.301-323.

- 9 **The Carracci Succession in Rome and Bologna**
Harris, 50-77
*Richard E. Spear, “Scrambling for scudi: notes on painter's earnings in early Baroque Rome,” *The Art Bulletin*, 85, 2003, pp. 310-320
- 14 **The relation of Painting, Sculpture, and Architecture**
Harris, 78-84
*Patricia Waddy, “Inside the Palace: People and Furnishings,” *Life and the Arts in the Baroque Palaces of Rome*, New Haven, 1999, 21-37.
- 16 **Bernini**
Harris, 85-113
*Genevieve Warwick, “Speaking statues: Bernini's Apollo and Daphne at the Villa Borghese,” *Art History*, 2004, v. 27, no. 3, June, p. 352-381.
*T.A. Marder, “Fountains,” *Bernini*, New York, 1998, 83-101.

Flanders

- 21 **Rubens**
Harris, 143-174
*Sarah R. Cohen, “Rubens's France: gender and personification in the Marie de Médicis cycle,” *Art Bulletin*, 85, 2003, pp. 490-522.
- 23 **Van Dyck, Jordaens, Jan Brueghel**
Harris, 174-193 & 388-393
*Jaynie Anderson and Carl Villis, “Anthony van Dyck’s portrait of Rachel de Ruvigny, Countess of Southampton,” *The Burlington Magazine*, CXLVII, October 2005, pp. 661-667.

Spanish Painting

- 28 **Ribalta, Ribera, Zurburán**
Harris, 195-196 & 200-217; excerpts from Holt (Handout)
*Zahira Veliz, “Signs of Identity in *Lady with a Fan* by Diego Velázquez: Costume and Likeness Reconsidered,” *Art Bulletin*, LXXXVI, 1, March 2004, pp. 75-95.

March

- 2 **Velázquez and the Court of Philip IV**
Harris, 217-232; Holt, 235-241 (Handout)
*Jonathan Brown, “On the Meaning of *Las Meninas*,” *Images and Ideas*, pp.87-110.

7 **Mid-Term Exam**

French Baroque

9 **Georges de la Tour and Caravaggism in France**

Harris, 243-244 & 258-267

*Gail Feigenbaum, "Gamblers, Cheats, and Fortune-Tellers," *Georges de la Tour and His World*, ed. Philip Conisbee, New Haven, 1996, 150-181.

Spring Break

21 **Poussin and Claude Lorrain**

Harris, 273-303; Holt, 141-159 (Handout)

*Jonathan Unglaub, "'Poussin's Reflection,'" *Art Bulletin*, LXXXVI, 3, September 2004, pp. 505-528.

*Sheila Barker, "Poussin, Plague, and Early Modern Medicine," *Art Bulletin*, LXXXVI, 4, December 2004, pp.659-689.

*Ann Tzeuschler Lurie, "Poussin's 'Holy Family on the Steps' in The Cleveland Museum of Art: New Evidence from Radiography," *The Burlington Magazine*, Vol. 124, No. 956, November 1982, pp. 662-671.

The Dutch Republic

23 **The Caravaggisti and Hals**

Harris, 311-327

*Svetlana Alpers, "A Master in the Studio," *Rembrandt's Enterprise: The Studio and the Market*, pp.58-87.

28 **Rembrandt van Rijn**

Harris, 333-356; Holt, 198-207 (Handout)

*E. Haverkamp-Begemann, "The Subject: Reality, Allusion, Symbolism," *Rembrandt: The Nightwatch*, Princeton, 1982, pp.73-114.

30 **Rembrandt's Women**

Harris, 333-356

*Marieke de Winkel, "Fashion or Fancy? Some interpretations of the dress of Rembrandt's women re-evaluated," *Rembrandt's Women*, Edinburgh, 2001, 55-63.

*Eric Jan Sluijter, "'Horrible nature, incomparable art': Rembrandt and the depiction of the female nude," *Rembrandt's Women*, Edinburgh, 2001, 37-45.

April

4 **Dutch Genre Painting, Landscape, Still Life and Women Painters**

Harris, 356-365

*Els Kloek, "The Case of Judith Leyster: Exception or Paradigm?," *Judith Leyster: A Dutch Master and Her World*, New Haven, 1993, 55-68.

*Elizabeth Alice Honig, "Desire and Domestic Economy," *Art Bulletin*, LXXXIII, 2001, pp.294-315.

*Peter C. Sutton, "The Domestic Life of Women," *Pieter de Hooch, 1929-1684*, New Haven, 1998, 68-75.

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Vermeer and Later Genre Painting

Harris, 366-385

*Jean-Luc Delsaute, "The Camera Obscura and Painting in the Sixteenth and Seventeenth Centuries," *Vermeer Studies: Studies in the History of Art*, 55, ed., Ivan Gaskell and Michiel Jonker, New Haven, 1998, 111-124.

*Angela Vanhaelen, "Iconoclasm and the Creation of Images in Emanuel de Witte's *Old Church in Amsterdam*," *Art Bulletin*, LXXXVII, 2, June 2005, 249-264.

Discussion of Westermann, *A Worldly Art* (All students should read the entire book; individual chapters will be assigned for presentation)

Easter Recess

*11

Museum Presentations

*18

Museum Presentations

*20

Museum Presentations

*25

Museum Presentations

*27

Museum Presentations

Final Exam (Will be given during exam week)

Notes on Graded Assignments

Class Presentations and Discussions

Each student will lead a class discussion based on a scholarly article marked on the syllabus by *. The assigned student must establish the context for the reading, clearly articulate the author's thesis and method, and offer an insightful critique of the issue involved while identifying areas for further inquiry. A 4-5 page synopsis must be submitted before class.

Each student will also act as a discussant for two additional articles. Discussants must be prepared to discuss the article in class but need only briefly respond in writing to the presentation outline provided below. Excessive class absences (more than 2), failure to adequately prepare for discussions, or any absence on a day assigned to be leader or discussant will result in a lowering of this portion of the student's grade.

Note: In practice, in calculating your final grade, exceptional performance in this area will often raise the final grade by 1/3 while poor performance will often lower it by 1/3 (in other words, an overall "B" average can change to a "B+" or a "B-"). Otherwise, solid performance in this area usually maintains the average of the other three graded assignments.

Exams

Students will take two exams, a mid-term and a final. On occasion, and at the discretion of the instructor, these exams may be given outside of the normal class period. In all cases, students are expected to abide by the honor code of Rhodes College.

Museum Presentation

Each student will choose a work of art from the Memphis Brooks Museum that will serve as the basis for a class presentation and formal write-up. The work (usually a painting) will provide a case study opportunity for art historical analysis. Each work will prompt different aspects of investigation, which may include any or all aspects of style (artistic, national, period), iconography, historical context, etc. The presentation must be clearly organized and the student should be prepared to respond to questions from classmates and the instructor. The following guideline will help your preparation.

- 1-- Describe the **Salient Characteristics** of the work-- its medium, formal elements, and general Baroque characteristics. Identify the artist, subject matter, time and place of execution.
- 2-- Establish the **Historical Context** of your piece. What do we know about the artist that is specifically relevant to your work? Is the subject matter common? How, where, and by whom would the picture be seen? If a portrait, can you identify the sitter? Can you compare this to similar works by the same artist or other artists? Is your work indicative of the period in which it was produced? Is it anomalous?
- 3-- **Interpretation**-- What are the meanings the work carries? How does one “read” the work in the context in which it was produced as well as today? What does the work teach us? What are some specific areas that remain enigmatic and could be investigated?

Presentations should last about 10-15 minutes. Those listening are expected to respond to the presentations and raise questions. Individual presentation dates will be assigned.

Write-up: Your presentation and your response to feedback will naturally evolve into a polished written version of your analysis. This should be a substantial paper, properly noted, and with relevant bibliography and illustrations. The length will vary but will probably be in the neighborhood of 10 pages. Written versions of museum projects are due within one week of the presentation.

Baroque Painting

Presentation Outline

The presentation leader must respond to all three of the following in writing through a 4-5 page paper turned in before class begins. Discussants need only respond briefly in writing with a few sentences for each question.

1) What is the main point of the article? (Identify the thesis or the reason we should be interested in the article in the first place.)

2) What are the methods used to make the case? (Identify the way the author goes about making an argument. Identify and new evidence brought to bear, such as theoretical, scientific, documentary, iconographic, stylistic, etc.)

3) Provide an overall critique. Was the article useful? Do you agree or disagree with the article? Would you have accepted it for publication? How might the author have strengthened the article? How does this article enhance our understanding of Baroque art? Would you recommend this article being used again?