

Faculty of Humanities and the Arts

ARTH-393 Art and Power in Renaissance and Baroque

Semester: Spring 2013

Class time: Monday & Wednesday, 5.00-6.15 p.m.

Credits: 3.000

Professor: Dr. des. Tobias Locker, (tlocker@slu.edu)

Office Hours: Wednesday, 4.00-5.00 (and by appointment).

1. Course Description:

European culture emerged in Northern Italy during the Renaissance from the Middle Ages. In this cultural époque that can literally be translated with 'rebirth', knowledgeable men & artists rediscovered via writings and artworks the flourishing culture of Antiquity and applied this know-how to their artistic production. Fostered there by the new financial elites in the growing merchant cities, who wanted to express their power by patronage, Renaissance art spread from there throughout Europe. It would not just connect the contemporary European artistic production to its antique roots but also incite a hunger for knowledge that expressed in the philosophic and ethical movement called Humanism.

All these cultural, political and ideological developments, plus inventions like book-printing with movable letters (J. Gutenberg), would finally lead to the Reformation and to the beginning of so-called Early Modern Times. Defying the (Catholic) Church's power this religious movement led to the (Protestant) Schism. As an answer to this thread, strategies were developed at the Council of Trent that expressed the self-conception of the Catholic Church as a power player and employed the arts for propagandistic purposes and laid the foundations to Baroque Art in Rome. Due to the Church's overall presence and with help of the Jesuits, this new style rapidly spread throughout Europe and the Colonies (especially Latin America).

During the so-called historic Baroque period this ideological conception was contested by a different one, exemplified in the reign of Louis XIV that defied the Church's claim for ultimate power. The splendor of Versailles would be till the French Revolution, when the bourgeois society would not accept any longer the nobility's birthright as ruling elite, the model for potentates and wealthy individuals in Europe that they wanted to imitate, in order to manifest their ambitions to power.

The course will provide a perspective on this rediscovery of Antiquity and the development of Renaissance and Baroque Art (till the French Revolution). Particular emphasis will be given to the historical, sociological (e.g. emergence of the cities and the finance sector, war & diplomacy) cultural (e.g. patronage, inventions) and ideological context (e.g. religion, Humanism, Reformation & Counter-Reformation, Enlightenment).

Therefore the study of artists and artworks will be completed by readings of selected texts in order to understand the aesthetic, cultural, and intellectual concepts of the periods and movements covered by the course. Thus, not only the changing role of the artist throughout time will become clear, but also technical and artistic developments as well as shifts of the artworks meanings at different époques that determine the style.

2. Syllabus Outline

WEEK 1 (14 Jan)

- 14: Introduction
 - Renaissance, Middle Ages & Antiquity
 - Does a categorization of the arts exist?
 - What does chronology mean in the history of the arts?
 - Definitions

- 16: Renaissance: Politics, power & patronage
 - Roman Empire, Byzantine and ItalySeeing the world with different eyes
 - Painting: Cimabue, Giotto, painting techniques (Fresco , tempera)

WEEK 2 (21 Jan)

- 21: Renaissance: The artistic beginnings
 - Sculpture:
 - The Florence baptistery: Pisano, Brunelleschi, Ghiberti

- 23: Renaissance: The creation of the well-measured space
 - Architecture
 - Vitruvius
 - San Lorenzo/ Florence
 - Santa Maria del Fiore/ Florence
 - Palazzo Pitti/ Florence

WEEK 3 (28 Jan)

- 28: no class

- 30: Renaissance: The discovery of perspective
 - Painting:
 - Masaccio, Fra Angelico, Brunelleschi, Mantegna

WEEK 4 (4 Feb)

- 4: Renaissance: High-Renaissance & the power of patronage
 - Politics: Florence, Venice, Rome,
 - Sculpture:
 - Donatello, Michelangelo
 - Painting:
 - Leonardo, Raffael, Tizian, Giorgione

- 6: Renaissance: The Catholic Church stages its power
 - Architecture:
 - St. Peter/ Rome

WEEK 5 (11 Feb)

- 11: no class – I will not be in Madrid (moved to other date)

- 13: no class – I will not be in Madrid (moved to other date)

WEEK 6 (18 Feb)

- 18: Renaissance: The righteous way
 - Religion:
 - Reformation
 - Science
 - The 'republic of letters', Johannes Gutenberg
- Northern Renaissance
 - Painting:
 - Van Eyck – techniques (oil painting), Dürer, Van der Weyden, Bosch
 - Architecture:
 - The persistence of Gothic
 - Civil Architecture in Northern Europe
- 20: **first test - about Renaissance Art**

WEEK 7 (25 Feb)

- 25: Renaissance: Renaissance in Spain
 - Painting:
 - Bartolomé Bermejo, Martín Gómez el Viejo, Pedro Berruguete
 - Architecture:
 - Sacco di Roma 1527, Palace of Charles V./ Granada
 - Sculpture:
 - El Plateresco: Casa de las Conchas/ Salamanca, Universidad de Salamanca
- 27: Mannerism: The search for the new
 - Painting:
 - Parmigianino, Bronzino, Michelangelo, Pontormo, Tintoretto, El Greco

WEEK 8 (4 March)

- 4 (**double session till 19.30**): Baroque Art: For the glory of God & Religious Baroque
 - Religion:
 - Counterreformation, Council of Trent, Jesuits
 - Materials:
 - Canvas, Gold,...
 - Architecture:
 - Il Gesu/ Rome
- Baroque Art: Rome, Capital of Christendom
 - City planning:
 - Streets, Squares, Fountains, Monuments
 - Architecture:

- C. Maderno, G. L. Bernini, Francesco Borromini, Palladio
- 6: Baroque Art: Papal Power & patronage
 - Sculpture:
 - Michelangelo, Bernini
 - Painting:
 - Caravaggio, A. Carracci, G. Reni, Tiepolo

WEEK 9 (11 March)

- 11 (**double session till 19.30**): Baroque Art: Art & Empire - Spain's The Golden Ages
 - Architecture:
 - El Escorial, Salamanca Cathedral
 - Painting:
 - Ribera, Velázquez, Zurbarán, Murillo
 - Sculpture:
 - G. Fernández, J.M. Montañes, J.d. Churriguera
- Baroque Art: Baroque in Europe (German speaking countries)
 - Architecture
 - Melk Abbey, St. Charles/ Vienna, Frauenkirche/ Dresden, Stiftskirche/ Ottobeuren
- 13: repetition for test - Renaissance, Mannerism & Baroque Art

WEEK 10 (18 March)

- 18: no class
- 20: **second test about – Renaissance, Mannerism & Baroque Art**

WEEK 11 (25 March)

- no class (Easter holiday)

WEEK 12 (1 April)

- 1: Baroque in Europe (Low Countries, England & France)
 - Academies
 - Architecture:
 - The great fire of London, Inigo Jones, Christopher Wren John Vanbrugh,
 - Painting:
 - N. Poussin, C. Lorrain, Painting, Rubens, F. Hals, J. Vermeer, Rubens, Rembrandt, van Dyck, Hogarth, Reynolds, Gainsborough
- 3: Baroque Art: Touching every aspect of life
 - Church and Aristocracy
 - the Decorative Arts
 - Porcelain, furniture

WEEK 13 (8 April)

- 8: Baroque Art: Louis XIV & Versailles – The manifestation of the Aristocratic Baroque
 - Palace & Gardens of Versailles
 - Power & Ideology: The Sun King

- 10: Baroque Art: The ephemeral – staging the King
 - Festive Culture:
 - Fireworks, Theatre, Ballet
 - Architecture:
 - The Zwinger at Dresden
 - Sculpture
 - B. Permoser

WEEK 14 (15 April)

- 15: Baroque Art: Versailles as political & aesthetical model in Europe
 - Architecture:
 - Caserta, Town Palace at Berlin, Upper Belvedere/ Vienna
 - City planning: Karlsruhe

- 17: Baroque Art: A change of power in Spain - The Bourbons and the new aesthetic language
 - Architecture
 - El Palacio Real/ Madrid, Palace of Aranjuez, La Granja San Ildelfonso
 - Painting:
 - N. Vacarro, Tiepolo

WEEK 15 (22 April)

- 22: Baroque Art: Rococo & luxury – privacy, comfort & decoration
 - Regency, Louis XV & the (new) financial elite
 - The (French) Hôtel
 - Architecture
 - Asam Church/ Munich, Sanssouci Palace
 - Painting:
 - A. Watteau, F. Boucher, Fragonard
 - Sculpture:
 - Tomé brothers

- 24: Baroque Art: The Age of Enlightenment & the questioning of the old power
 - Grand Tour, Winckelmann, (again) rediscovery of Antiquity
 - France: Greek Style, Etruscan Style
 - England: Piranesi, Adam, The English Landscape Garden
 - Painting:
 - Goya, J. Zick
 - Decorative Arts:
 - Furniture: D. Roentgen

WEEK 16 (29 April)

- 29: Baroque Art (final day of class): All comes to an end – The French Revolution

WEEK 17 (6 May)

- 6: final exam – about the whole course

PLEASE NOTE THAT CHANGES MAY BE MADE TO ACCOMMODATE CLASS ACTIVITIES AND DISCUSSIONS. STUDENTS WILL BE NOTIFIED OF THESE CHANGES.

Reference & Bibliography:

- Abrantes R., Fernández A., Manzarbétia S.: *Arte español para extranjeros*. San Sebastian: Nerea, 1999.
- Adams L.: *A History of Western Art*. New York: H.N. Abrams, 1994.
- Bazin G.: *A Concise History of Art*. London: Thames & Hudson (2 vols.)1964
- Brown, J.: *The Golden Age of Painting in Spain*, New Haven: Yale Univ. Press, 1991.
- Chippis-Smith J.: *The Northern Renaissance*, London: Phaidon, 2004.
- Edwards S. (ed): *Art and Its Histories. A reader*. London: The Open University Press 1999.
- Gombrich, E. H.: *The story of Art*, London: Phaidon, 1995. (16th Edition)
- Gardner, H.: *Art Through the Ages*, San Diego: Hardcourt Brace, 1991. (9th Edition)
- McKay J., Hill B., Buckler J.: *A History of Western Society*, Houghton Mifflin, 2003. (7th Edition)
- Preziosi D. (ed): *The Art of Art History: a critical anthology*. Oxford: Oxford University Press, 1998.

IMPORTANT:

The readings for this course will be posted in Blackboard - SO PLEASE MAKE SURE THAT YOU HAVE A LOG IN TO ACCESS THIS SERVER (if you have problems or need a password please see the IT department).

3. Aims and Objectives:**General course objectives:**

- Through the study of artworks in their historical, socio-political and cultural context students will be able to understand how artistic production responds, shapes and informs the mentality of a period.
- The students will see how artistic artefacts can make us understand better certain aspects of past cultures and understand that they have besides their artistic value a historic value.
- This survey will focus on the characteristics and particularities of style and movements during the Renaissance and the Baroque periods giving students the necessary skills to learn how to 'read' and look at artworks.

- Tracing developments (in technique, mentality and the social sphere) in the history of Western Art, students will learn how the roles of art and artist have changed through time.
- Analysis and discussion will encourage the students to critically question the notion and nature of art.

In terms of skills and knowledge students will be able to...:

- ...develop skills for visual analysis and the interpretation of artworks.
- ...identify the characteristics and particularities of styles and movements with knowledge of their chronology and dates.
- ...identify key artworks and artists.
- ...acquire a basic understanding of artist's training, materials and techniques.
- ...acquire a working vocabulary of art terms.
- ...question and debate the role and function of art.
- ...develop communication skills.

It is expected of the Student to...:

- ...develop skills for visual analysis and the interpretation of artworks.
- ...present material in an organized and well structured manner.
- ...prioritize and manage work load in order to present and complete tasks on time.
- ...demonstrate an active participation in class through critical inquiry with the readings and materials presented in class.

4. Assessment

- 20% - *First test* (20 February).
- 20% - *Second test* (20 March).
- 30% - *Final Exam* (06 May).
- 15% - *Class presentation*: Short presentation on an artwork relevant to the course. Topics, specific guidelines and times for the presentations will be provided at the beginning of term.
- 10% - *Class participation*: Success in this course will be highly dependent on participation in class and engagement with the readings.
- 5% - *Attendance*: Regular attendance will be expected to both class and scheduled activities. Both lateness and absence will mean lower grade.

Guidelines for class presentation:

- Each student has to prepare a 10-minute presentation of an artwork and present it in class
- The artwork is exhibited in a museum at Madrid. It is expected that the student visits the museum in order to get an impression of the original artwork. An entrance ticket of the museum is asked as proof of this visit.
- The focus of the presentation is the artwork itself; therefore as much as possible should be explained on the work about:

- artist and socio-political context (time)
- topic
- style
- characteristics
- The presentation should be practiced several times at home in order to present well in class and (very important) stick to the time (10 minutes)!

Dates of presentations (10 minutes each) will be announced in class during the first meeting.

5. Policies

Classroom Ethics & Attitude:

- Please refrain from using cell phones and eating in class. **Anyone seen using their phone will be asked to leave.**
- Please arrive in time late arrivals cause disruption and disturb the class.
- Laptops are not allowed.
- Questions, comments and constructive debate are expected & always welcomed!!
- The preparation of readings and presentations for the indicated dates are obligatory as they are the basis of our work in class.

Academic Honesty

Students are expected to be honest in their academic work. The University reserves the right to penalize any student whose academic conduct at any time is, in its judgment, detrimental to the University. Such Conduct shall include cases of plagiarism, collusion, cheating, giving or receiving or offering or soliciting information in examinations, or the use of previously prepared material in examinations or quizzes. Students should review the College of Arts and Sciences policy on Academic Honesty, which can be accessed on-line at:

<http://www.slu.edu/colleges/AS/languages/department/files/AcademicHonestyPolicy.pdf>

Students with Disabilities:

Any student who qualifies for special accommodations, due to presence of a disability, and feels it necessary to utilize them in order to meet the requirements of this course as outlined in the syllabus, should contact Counseling/Disability Services. Please phone the office at 91554-5858 (Ext. 230), or send an e-mail to disabilityservices-madrid@slu.edu. Students may also Stop by the Counseling/Disabilities Services Office. Confidentiality will be observed in all inquiries.

Grading

A 94-100 (96,5)

A- 90-93 (91,5)

B+ 87-89 (88)

B 84-86 (85)
B- 80-83 (81.5)
C+ 77-79 (78)
C 74-76 (75)
C- 70-73 (71.5)
D 61-69 (65)
F < 61 (55)

Make up-examination policy

Dates for examinations and presentations will only be rescheduled under exceptional medical or personal circumstances. You must contact me within 48 hours to discuss necessary arrangements. It is your responsibility to attend classes and not miss exams or deadlines.

PLEASE MAKE A NOTE OF THESE AND DO NOT BOOK TRAVEL ON THOSE DATES.