

ART HISTORY 3250
 Baroque Art in Europe
 Spring Semester 2008

Professor Sheila Muller
 Department of Art and Art History
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 Office Hrs: T/TH 10:45-11:45 AM
 Art History Academic Advising (call 581-8677 for an appointment): TH
 2:15-4:30 PM.

Course Description

Class meetings T/TH 9:10-10:30AM in Room 158 ART Building.
 In the seventeenth century, Italy's unquestioned leadership in the arts began to decline while an impressive array of artistic talent could be found in the other countries in Western Europe. In this course students learn to use the skills of visual analysis in exploring several basic historical problems raised by seventeenth-century art: What conceptions were current about art and its purposes? What subjects were acceptable and what was the nature of artistic imagery? Who were the patrons and what was the relationship between art and society?

Reading and Looking

The main text for the course is Ann Sutherland Harris, *Seventeenth-Century Art and Architecture* (Prentice Hall, 2004; 2d ed., 2007). A useful resource is James A. Hall, *Dictionary of Subjects and Symbols in Art* (Westview Press, 2d ed., 2007).

Assignments for assessment of learning

1) Abstracts/Outlines. There will four topics assigned, one each in the 3rd, 7th, 10th, and 14th weeks of the semester. You have the option of waiving one assignment but you must do at least three of them. For each assigned topic you will be expected to prepare an outline (1-2 typed pages) or an abstract (250 words) for a paper you would write on that topic. Detailed instructions with a style sheet will be handed out, and it is essential that you follow them. Your response is expected to take into account the class lectures/discussions and the reading for the course up to that point, and to demonstrate how you would apply the ideas from both to the analysis of specific works of art. For example, you may be asked to analyze specific seventeenth-century paintings in the UMFA's collection and to connect your observations with the issues that come up in viewing other works of art from the same country or context (such as altarpieces, genre paintings, or landscapes). The topics will be assigned in class on Tuesday and your response will be due in class on the following Tuesday.

2) Final paper. In place of a final examination in this course, you are being asked to choose one of the topics for which you prepared an abstract or outline and, expanding on it, to write a final essay of 8-10 pages (2,000-2,500 words), plus endnotes and a complete bibliography. The essay should address the comments you received on the original abstract/outline as well as demonstrate a broader perspective on the topic, informed by the additional reading and study of works of art that you will have accomplished by the end of the semester. The final paper is due on Friday, April 25, by 12:00 PM. Papers received later than 12:00 PM will be graded down accordingly.

Grading in the course is determined in the following way: 60% for the shorter assignments; 40% for the quality of the final paper. These percentages may be adjusted when there is clear and convincing evidence of improvement from earlier to later assignments.

Schedule of Class Topics (approximate)

There is reading in Harris (2004) listed for each topic. An asterisk refers to a week in which there is an assignment.

Wk 1	Introduction: Europe in the seventeenth century Harris xi-xxi
Wk 2	Annibale Carracci Harris 1-34
Wk 3*	Caravaggio Harris 34-49
Wk 4	Caravaggio's followers Harris 50-56, 315-319, 134-141 Carracci's successors: Domenichino, Lanfranco, Guido Reni, Guercino Harris 57-77
Wk 5	Gianlorenzo Bernini; artists and patrons in Rome 1625-1680 Harris 78-133
Wk 6	Spain Ribera, Zurbarán, Murillo Harris 195-217, 232-241
Wk 7*	Velázquez Harris 217-232
Wk 8	[No class on Tuesday, Feb. 26. Abstracts/Outlines due on Thursday of this week] France Harris 243-272
Wk 9	Nicolas Poussin, Claude Lorrain, Charles Le Brun and the Academy Harris 273-309
Wk 10*	Flanders: Rubens and Van Dyck Harris 143-182, 388-393
Wk 11	[Spring Break]
Wk 12	The Antwerp art market and the rise of artists' specializations Harris 182-193
Wk 13	The difference of Dutch art Harris 311-315, 319-332, 356-365
Wk 14*	Rembrandt and Amsterdam

- Harris 333-356
- Wk 15 Vermeer and Delft; Dutch landscape
 Harris 366-377, 378-385
- Wk 16 England and after
 Harris 387-406
- Wk 17 Friday, April 25, final essays due in ART 161 by noon.

UNIVERSITY REQUIRED INFORMATION

The Americans with Disabilities Act (ADA)

The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Union Bldg, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations.

All written information in the course can be made available in alternative format with prior notification to the Center for Disability Services.

Registrar's Office add/drop/withdrawal deadlines for spring semester 2008

Wednesday, January 16: last day to drop classes

Tuesday, January 22: last day to register for classes

Friday, February 29: last day to withdraw from term-length classes