

Year Course Outline 2010–10

High Renaissance to Baroque: 1500–1720

Wednesdays, 15 September 2010 to 13 July 2011, over three terms

This course will study the art, architecture and decorative arts of Europe from the High Renaissance to Baroque, studying mainly Italy, France, Germany, the Netherlands and England. Gallery visits will use the great collections of the V&A to look at developments in sculpture, metalwork, textiles, furniture and ceramics. During this period Renaissance ideas filtered through Europe from Italy, affecting all the arts. The invention of printing meant that books and prints reached a new and wider audience and quickly popularised new styles. At the same time the Reformation challenged the established order and a century of war and revolution followed. In some parts of Europe iconoclasm meant the destruction of religious art, and by the mid 17th century Europe was divided into Roman Catholic and Protestant states. We will examine the changes in patronage, with the rise of a prosperous middle class commissioning portraits and genre paintings as well as consumer goods such as maiolica and textiles. We will also consider the effect of wars and economic policies on the production of art, metalwork and furniture, and the influence of trading voyages on imports of luxury goods from the East.

Course Director:

Caroline Knight FSA, an architectural historian, trained at the Courtauld Institute of Art where she studied 16th century English architecture and patronage. She has lectured widely on 16th to 18th century British architecture and interiors and runs courses on Scottish architecture and collections. She also lectures on the Rococo to Modernism year course. She has written a history of Kensington Palace as well as numerous articles, and has recently published *London's Country Houses* (Phillimore, 2009).

Other Lecturers:

- Susan Bracken trained at the Courtauld Institute as an art historian and is now a freelance lecturer in painting and the decorative arts of the 16th to 18th centuries. She is currently researching for a PhD on collecting in the 17th century.
- Angela Cox is an art historian. She previously worked at the National Portrait Gallery and until 2005 was Course Director on the V&A Rococo to Modernism year course.
- Dr Kathleen McLauchlan is Course Director of the Rococo to Modernism year course. She studied history before reading for a PhD at the Courtauld Institute, where she researched the French Academy in Rome. She is also head of the Visual Art Department of Morley College.
- Dr Paula Nuttall is Course Director of the Late Medieval to Early Renaissance year course. She specialises in painting of the 15th to early 16th centuries, with a particular interest in the artistic relations between the Netherlands and Italy. She has published widely and is the author of *From Flanders to Florence: the Impact of Netherlandish Painting 1400–1500* (Yale, 2004).
- Dr Joachim Strupp is a German art historian, specialising in German and Venetian 16th century painting and prints and German Baroque architecture.
- Dr Richard Williams, an art historian specialising in 16th century English, German and Flemish art, trained at the Courtauld Institute. He has a particular interest in religious imagery in 16th century Protestant collections. He also teaches at Birkbeck College, University of London and the National Gallery.

Autumn Term

High Renaissance to Baroque: 1500–1720

Wednesdays, 15 September – 1 December 2010

This term will look at the 16th century, starting with studies of Rome, Florence and Venice. We will examine how the different societies of each city produced an individual style across the arts, from architecture to sculpture and painting. Vasari, the first modern art historian, recorded the activities of his contemporaries and his writings will be examined. Although an admirer of the High Renaissance, he was working in the new and more elaborate court style, known as Mannerism.

It was this style which was later taken up by the French court and in Northern Europe generally, although their interpretations of these styles were very different to those in Italy. In art new subjects such as landscape and genre were developed, which were to have a huge influence on later art. Tapestries, mainly produced in Flanders but sent all over Europe, were the most highly prized objects in a collection.

The most important development was printing, and illustrated books and prints made images familiar to a wide audience, as well as providing sources for design and ornament. Printed books and pamphlets also quickly and effectively spread new religious ideas, and the church Reform movement brought changes to religious art in Protestant countries.

15 September

Introduction

- | | |
|-------|--|
| 10.45 | Introduction |
| 11.00 | Historical Background to the 16th Century
Caroline Knight |
| 12.00 | How to Look at a Painting
Angela Cox |
| 13.30 | The High Renaissance
Susan Bracken |
| 14.15 | Visits to the Galleries
Caroline Knight, Susan Bracken,
Angela Cox |

22 September

Art and Art History

- | | |
|-------|---|
| 11.00 | Vasari and Art History
Susan Bracken |
| 12.15 | Florence at the Dawn of the 16th Century
Paula Nuttall |
| 14.30 | Painting in Central Italy:
Siena, Perugia, Orvieto and Rome
Paula Nuttall |

29 September

High Renaissance Rome

- | | |
|-------|--|
| 10.00 | Gallery Talk |
| 11.00 | Architecture in early 16th-Century Rome
Paula Nuttall |
| 12.15 | Michelangelo and Julius II
Paula Nuttall |
| 14.30 | Raphael in Rome
Paula Nuttall |

6 October

Mannerism

- | | |
|-------|--|
| 11.00 | The Mannerist Style
Susan Bracken |
| 12.15 | The Art of the Goldsmith
Philippa Glanville |
| 14.30 | Renaissance Armour
Tobias Capwell |

13 October

Venice in the 16th Century

- 11.00 Titian and Painting in Venice
Paula Nuttall
- 12.15 Art for Collectors
Paula Nuttall
- 14.30 Decorative Painting in Venice
Jessica Harness

20 October

Design and Manufacturing in the 16th Century

- 10.00 Gallery Talk
16th-Century Italian Sculpture
Jessica Harness
- 12.15 Tapestry in the 16th Century
Susan Bracken
- 14.30 16th-Century Ceramics
Susan Bracken

27 October

Prints and Books

- 11.00 Print Techniques
Joachim Strupp
- 12.15 The Printed Book in Venice
Joachim Strupp
- 14.30 German Prints
Joachim Strupp

3 November

German Renaissance

- 11.00 Painting in the Age of Dürer
Joachim Strupp
- 12.15 Landscape Painting in the North
Joachim Strupp
- 14.30 German Sculpture
Joachim Strupp

10 November

Architecture in France and Italy

- 10.00 Gallery Talk
11.00 16th-Century Architecture in Venice
and the Veneto
Caroline Knight
- 12.15 Architecture in 16th-Century France
Louise Leates
- 14.30 French 16th-Century Sculpture
Louise Leates

17 November

The Courts of Northern Italy

- 11.00 The Court of Mantua
Susan Bracken
- 12.15 The Court of Ferrara
Susan Bracken
- 14.30 Painting in Parma
Paula Nuttall

24 November

The Renaissance in England

- 11.00 Tudor Architecture
Caroline Knight
- 12.15 Tudor Painting
Angela Cox
- 14.30 The Portrait Miniature
Angela Cox

1 December

The Northern Renaissance and the Reformation

- 10.00 Gallery Talk
11.00 Painting for Protestants
Richard Williams
- 12.15 Painting and Collectors in England
Richard Williams
- 14.30 Flemish Manuscripts
Richard Williams

Spring Term

High Renaissance to Baroque: 1500–1720

Wednesdays, 12 January – 6 April 2011

The impact of the Reformation on intellectual and artistic life was enormous. Reform of the Roman Catholic Church was essential, and the Council of Trent was set up in the late 16th century to do this. The resulting Counter-Reformation successfully revived the Roman Catholic church. We will trace the ways in which this affected church design and painting by setting new guidelines for ecclesiastical buildings, sculpture and art. Caravaggio brilliantly explored these in paintings, and his followers in the Netherlands and Spain took up his ideas. In the 17th century the new Baroque style of architecture and sculpture developed in Rome and spread rapidly all over Europe.

By the mid 17th century the wars and rebellions of the early part of the century were over and the Netherlands had achieved independence as a republic. Artists there painted for a new market, with buyers going to shops and auctions rather than commissioning works. England under the early Stuarts had closer links with Europe than in the 16th century and consequently continental artists and sculptors came to London and the English court. Flemish artists such as Rubens and van Dyck were patronised by the crown, and the king built up a fine art collection, one only surpassed by that of the Spanish monarchs, whose art collection we will examine.

12 January

The Counter-Reformation

- | | |
|-------|---|
| 11.00 | Historical Background to the Counter-Reformation
Caroline Knight |
| 12.15 | The Counter-Reformation and Art
Susan Bracken |
| 14.30 | The Baroque Style
Joachim Strupp |

19 January

The Netherlands

- | | |
|-------|---|
| 11.00 | Flemish Mannerists and Italy
Richard Williams |
| 12.15 | Genre Painting in the Netherlands
Richard Williams |
| 14.30 | 16th-Century Flemish Sculpture
Nicola Smith |

26 January

Art of the Spanish Golden Age

- | | |
|-------|--|
| 10.00 | Gallery Talk |
| 11.00 | El Greco
Gail Turner |
| 12.15 | Velazquez
Gail Turner |
| 14.30 | Zurbaran and Murillo: Aspects of Spanish Religious Painting
Gail Turner |

2 February

Display and Magnificence

- | | |
|-------|--|
| 11.00 | 17th-Century Dress
Susan North |
| 12.15 | Patrons and Goldsmiths
Philippa Glanville |
| 14.30 | Renaissance Jewellery
Beatriz Chadour-Sampson |

9 February

Italian Baroque Painting

- 11.00 Caravaggio
Susan Bracken
- 12.15 The Carracci Family and Art
Susan Bracken
- 14.30 17th-Century Painting in Rome
Dorigen Caldwell

16 February

Baroque in Rome

- 10.00 Gallery Talk
Clockwork of the Renaissance
David Thompson
- 12.15 Bernini as Sculptor
Nicola Smith
- 14.30 Bernini and the Baroque Church in Rome
Nicola Smith

23 February

French Classicism

- 11.00 Architecture in Early 17th-Century France
Louise Leates
- 12.15 Art for the French Court
Susan Bracken
- 14.30 Poussin and Claude
Kathleen McLaughlan

2 March

England and Europe

- 10.00 Gallery Talk
- 11.00 Architecture at the Early Stuart Court
Caroline Knight
- 12.15 Painting at the Early Stuart Court
Angela Cox
- 14.30 Furnishing the Great House I
Susan Bracken

9 March

The Rise of the Dutch Republic

- 11.00 The Rise of the Dutch Republic
Clare Ford-Wille
- 12.15 Genre Painting in the Netherlands
Clare Ford-Wille
- 14.30 Dutch Portraits
Catherine Wilson

16 March

Flanders and the Art Market

- 10.00 Gallery Talk
- 11.00 The Art Market and the Netherlands
Diana Dethloff
- 12.15 Rubens, International Artist
Susan Bracken
- 14.30 17th-Century Flemish Sculpture
Nicola Smith

23 March

The Golden Age of Dutch Painting

- 11.00 The Caravaggisti
Clare Ford-Wille
- 12.15 Rembrandt
Richard Williams
- 14.30 Dutch Landscapes
Catherine Wilson

30 March

The Influence of the Netherlands

- 11.00 Churches in 17th-Century London
Caroline Knight
- 12.15 Topographical Painting in England
Caroline Knight
- 14.30 17th-Century Ceramics
Susan Bracken

6 April

Sculpture and the Decorative Arts

- 11.00 Pietra Dura
Susan Bracken
- 12.15 Continental Glass of the 16th
and 17th Centuries
Jane Gardiner
- 14.30 Tudor and Stuart Church Monuments
Caroline Knight

Summer Term

High Renaissance to Baroque: 1500–1720

Wednesdays, 4 May – 13 July 2011

Later 17th-century Europe was politically and artistically dominated by France, and with the founding of the French Academy in Paris and its outpost in Rome art training became more formal and intellectual. Louis XIV's palaces, gardens and court life were imitated all over Europe. In England Wren, the leading Baroque architect, designed palaces for the Stuart kings. After the Great Fire of London in 1666 he rebuilt St. Paul's Cathedral and other churches, combining Baroque grandeur with Protestant simplicity. By the end of the century, the country houses of the English nobility reflected their political power and great wealth.

In France the repression of Protestants led many Huguenot craftsmen to flee to the Netherlands and England, bringing French styles and French skills with them, and enabling the increasingly prosperous middle classes of both countries to furnish their homes with greater comfort and style. Luxury goods such as lacquer, textiles and ceramics, came from the East in far greater quantities, imported tea and coffee became fashionable drinks and fine wares were produced to serve them.

4 May

Art and Ideas

- 11.00 Historical Background to late
17th-Century Europe
Caroline Knight
- 12.15 Connoisseurs and Collectors
Susan Bracken
- 14.30 Academies of Art
Kathleen McLaughlan

11 May

Baroque France

- 11.00 Architecture in the Age of Louis XIV
Louise Leates
- 12.15 17th-Century French Sculpture
Louise Leates
- 14.30 The French Formal Garden
Louise Leates

18 May

Post-Restoration England

- 10.00 Gallery talk
- 11.00 Wren and the Royal Palaces of the
Later Stuarts
Caroline Knight
- 12.15 The 17th-Century Garden in England
Louise Leates
- 14.30 London in Maps
Geoffrey Toms

25 May

The London Art Market

- 11.00 The London Art Market
Diana Dethloff
- 12.15 Foreign Artists in London
Diana Dethloff
- 14.30 Silver in 17th-Century England
Tessa Murdoch

1 June

The Baroque Court Style

- 10.00 Gallery Talk
11.00 The Baroque outside Rome
Joachim Strupp
12.15 Central European Architecture
Joachim Strupp
14.30 The Baroque of Central Europe
Joachim Strupp

8 June

The Baroque in England

- 11.00 The English Country House 1660–1720
Caroline Knight
12.15 Early Developments in English
Glassmaking
Jane Gardiner
14.30 Decorative Painting in England
Catherine Parry-Wingfield

15 June

The Exotic and the Practical

- 10.00 Gallery Talk
11.00 Furnishing the Great House 2
Susan Bracken
12.15 Baroque Time: English and European
Clocks 1650–1720
David Thompson
14.30 Chinoiserie
Susan Bracken

22 June

Textiles and Interior Decoration

- 11.00 Tapestries 1600–1720
Annabel Westman
12.15 Textiles in the Country House
Annabel Westman
14.30 Asian Textiles in Europe
Rosemary Crill

29 June

France and England

- 10.00 Gallery Talk
11.00 Louis XIV Furniture
Christylle Phillips
12.15 Interiors and Furnishings of
Régence France
Christylle Phillips
14.30 Painting in late 17th-Century France
Kathleen McLaughlan

6 July

The Furniture and Silver Trades in London

- 11.00 The Huguenot Silversmiths of London
Tessa Murdoch
12.15 Furniture Types 1660–1720
Adam Bowett
14.30 The London Furniture Trade
Adam Bowett

13 July

Into the 18th Century

- 11.00 The Fifty New Churches Act
Caroline Knight
12.15 The Art of Conversation
Catherine Parry-Wingfield
14.30 New Directions in Painting
Susan Bracken

Certificate Option

The certificate option offers the chance to study the subject in greater depth. It is designed to suit both the returning student and those keen to attempt academic study for the first time. In recent years Certificate students have gone on to further study at, amongst others, Christie's Education and degree courses at the Courtauld Institute, Birkbeck College and elsewhere.

The option involves 18 seminars throughout the year which take place on Mondays and begin promptly at 10.00. In these seminars, tutors cover topics complementary to the main programme and encourage students to participate in discussion.

There are opportunities for:

- Studying objects in the V&A's collections
- Developing study skills: researching, essay writing, referencing and compiling bibliographies
- Individual discussion with the course tutor
- Acquiring a reader's ticket for the National Art Library at the V&A

Certificate requirements

Up to 15 students will be accepted for the Certificate option.

They will be required to:

- Attend at least 75 percent of the seminars;
- Submit two object reports of 500 words each
- Submit two essays, one of 2,000, the other of 4,000 words.

Upon satisfactory completion of these conditions, the V&A will award the Certificate. The course tutor is happy to discuss the certificate option with any potential student.

Fees

Full Year

£1,660	Full Fee (including V&A Members, Patrons and senior citizens)
£1,300	Students on state funded courses, ES40 holders and disabled people

Term

£600	Full Fee (including V&A Members, Patrons and senior citizens)
£470	Students on state funded courses, ES40 holders and disabled people

Full course and term tickets include morning coffee and one buffet lunch each term

Day

£54	Full Fee (including V&A Members, Patrons and senior citizens)
£43	Students on state-funded courses, ES40 holders and disabled people

Day tickets include morning coffee

Free Places

A carer accompanying a disabled person will be offered a free place.

Certificate Option

£400	In addition to full course fee and payable in full before commencing the course (no concessions)
------	--

The V&A reserves the right to alter the programme at short notice if circumstances make it necessary. If you are booking for a particular day please confirm the programme of the day with the bookings office a few days in advance.

More information and booking

020 7942 2211 www.vam.ac.uk/courses

Victoria and Albert Museum
Cromwell Road, London SW7 2RL