

SECTION V. SABBATICAL LEAVE APPLICATION

Kristen Koblik

Date

Name (Open Print Preview to have your name populate throughout the form)

Date

Diablo Valley College

FA23-SP24 (1 year)

College

Sabbatical leave period requested

Art History

13

Teaching field(s)

Years of service in CCCC

Have you had previous Sabbaticals? If "yes" give time period(s) and activity (activities).

Yes, FA15-SP16. Professional study in online education, professional development, developmental reading and writing. Institutional study in online education and art history.

Indicate type of Sabbatical program (see United Faculty Agreement, Section 12.5.6) If program can be categorized by more than one type, check where applicable.

- Institutional study (complete Form A)
- Travel (complete Form B)
- Professional Study and/or Creative Study (complete Form C)

GENERAL SUMMARY OF SABBATICAL PROGRAM

(GIVE A 100-WORD MAXIMUM STATEMENT)

Create (write and curate) an OER textbook for Baroque to Modern art history courses (Survey of Western Art II or similar) including text, interactive lectures, assignments and activities to be published for free and fair use via Canvas and indexed in OER repositories to be made available to all educators who may wish to use it.

VALUE TO EDUCATIONAL PROGRAM

(The Sabbatical Leave Committee will utilize this information as the basis for scoring Rubrics 1, 2, 3 and 4)

Describe how the proposed sabbatical will benefit the educational program. In particular:

1. *How will it benefit students, programs, or staff/colleagues?*

Open Educational Resources (OER) and the development and free access to high-quality, free, culturally relevant material is a key issue of equity and access for college students. An OER textbook and educational material suite available to students and educators for free will benefit students by reducing textbook costs and providing high-quality educational materials to both students and instructors at the post-secondary level. Textbook costs often exceed tuition prices, posing a financial burden to students. In addition, while the costs of tuition/enrollment are supported by recent legislation, the costs of textbooks are rising rapidly, and are an equity issue for our students, with the average text costing more than \$200. US Public Interest Research Group found in a survey of more than 5,000 students, that 65% of the respondents reported that they had skipped buying one or more textbooks due to cost.

Thus, access to high-quality OER materials is an issue that connects to the core values of our district and DVC's mission: "We inspire, educate, and empower students to transform their lives and their communities." I hope that this project will be empowering for students, both in saving them money and in creating materials that reflect their learning styles, interests, and breadth of experiences.

Art history courses are commonly taken by students in fulfillment of their general education requirements, but printed and online textbooks by major publishers are often expensive (fancy color illustrations!) and used only for the course. Books either cannot be resold or are resold for a return of pennies on the dollar for students.

In addition to the costs posed by textbooks that are barriers for many students, the content, format, and voice of textbooks can also pose barriers to student learning and engagement. Textbooks are often written in an academic "voice" that is purposefully distant, formal, and unnecessarily complex, failing to speak to students' needs to make connections between their lives and experiences and the material. Art history textbooks are also not as adaptable in terms of inclusion of the perspectives of Black, Indigenous, and people of color (BIPOC) folks or as explicit in discussing how art was a component of the rise of capitalism, colonization, and structural racism. Art history has traditionally had a whiteness problem in terms of both how material tends to be organized, but also that the "canon" of great works tends to be taught in an uncritical way that reifies masterpieces without calling into question the roles that these works played in the maintenance of power structures in the Western world and its colonies. In writing and curating my own material, I can more directly address some of these issues, as well as create assignments that speak to the diverse backgrounds of students in the California community college setting.

The ASCCC is currently supporting many OER projects, some in Art History. However, the materials pertinent to the course I teach are not fully developed, and I would like to add to the repository of OER texts. Currently published OER materials on art history are mostly not as in-depth, relevant, well-written, or thoughtful as I would like them to be (with some excellent exceptions!), and I often have trouble coming up with concise and specific essays and articles for students to read at an appropriate level for the course. Having high-quality, open-use materials, sources, and assignments will benefit instructors and students, not only at our institution, but

potentially state- and nation-wide. In addition, I will be able to focus on culturally relevant teaching strategies and issues of equity in the subject matter and the assignment and course design.

2. *How will it enhance and/or improve your background and professional competence?*

Researching, writing, curating, and creating these materials will increase my professional competence in my field. Completion of this project will allow me to teach more effectively, since in researching and writing the material, I will truly master it. I will increase my discipline knowledge and bring myself up to date in my discipline. The project will also allow me to develop instructional and technological skills by designing accessible online materials and assignments. I will be able to make use of the OER and Accessibility coursework that I have already completed. I will also gain expertise in developing instructional materials as a result of designing and creating the assignments that go along with the materials.

This project will also allow me to educate myself on issues of diversity, structural racism, and power within the time period and cultures covered by the scope of the course. I will be able to devote more time to researching and presenting material that provides new perspectives on well known works and brings different aspects of these works into focus for students. As an example, looking at Dutch still life painting as a record of colonialism and global trade through the VOC/Dutch East India Company will bring new perspectives to a section on the Dutch Baroque.

3. *How will it relate to your ongoing professional assignment?*

I will use the material I create as OERs for my Zero Text Cost (ZTC) course ARTHS-197: History of Baroque to 20th Century Art. I typically teach 2-5 sections of this course per year. I will also make the materials open and accessible to all.

4. *How are the breadth and depth of the project appropriate for the sabbatical leave rather than the regular teaching year?*

This project cannot be done concurrently with a full teaching load. I tried to create materials over last summer after taking part in an OER@DVC course and cohort, during which I researched the current state of OERs in art history and found them lacking. Despite over 100 hours devoted to research and writing, I was unable to even come close to completing the project.

I surveyed my students this past fall, and they liked the structure of the preliminary materials I was able to create and provide more than the curated articles and resources I have been using to offer a ZTC course, giving me confidence that this project can be useful to students and instructors. Students said that they appreciated the conversational voice of the work, felt that it was easy to follow and learn from, and that it was easier to learn from the texts that I wrote than the ones that I curated and assigned to them for readings.

Name

PROPOSED OBJECTIVES AND EVIDENCE OF COMPLETION

(The Sabbatical Leave Committee will utilize this information as the basis for scoring Rubrics 5 and 6). Note that Rubric 6 regarding the "Proposed Evidence of Completion" is weighted twice that of all other rubrics.

Identify specific objectives and describe in detail the evidence that will accompany your report, which indicates that you have met each objective. The product of your approved sabbatical leave program will be subject to review by the Sabbatical Leave Committee at the time of making your final report. Examples follow:

Institutional study

Objective: 9 units of graduate level history courses as indicated on Form A will be taken at ... University.

Evidence: (Here you would describe the transcripts, class notes, exams, class projects, etc., you would submit as evidence of completing these units.)

Travel

Objective: Travel to archeological zones in Central America.

Evidence: (Here you would describe exactly what you plan to submit to document your sabbatical leave travel. You should specify the kinds of things you will present, like journals, artifacts, and slides, and you should give the committee an idea of the extent of the evidence by specifying the minimum number of slides, pages in a journal, number of museums, etc. If you so state, you must provide tangible evidence in your final sabbatical leave report that you have, in fact, written the minimum number of pages you proposed, visited the minimum number of archaeological zones you proposed, etc.)

Professional study and/or creative study

Objective: Compose a musical score or write a textbook.

Evidence: (Here you would clearly indicate the scope of the project, including the minimum number of pages you plan to write, approximate length, an outline of the contents, description of the complexity, etc.)

The Committee will rely on the information you provide in the evidence section to determine if you have met the contractual obligation of the leave.

Name

**INSTITUTIONAL STUDY
Form A**

Name of Institution

Place of Institution

Period of Attendance

UNDERGRADUATE LEVEL

- Semester units to be attempted*
- Quarter Units to be attempted

*(Minimum 12 semester units)
*(Minimum 18 quarter units)

**Neither continuing education units (CEUs) nor courses taken from unaccredited institutions will be considered as Institutional Study. Please see Professional Study Form C.*

GRADUATE LEVEL

- Semester units to be attempted*
- Quarter units to be attempted

*(Minimum 9 semester units)
*(Minimum 13.5 quarter units)

**Neither continuing education units (CEUs) nor courses taken from unaccredited institutions will be considered as Institutional Study. Please see Professional Study Form C.*

Accepted for Admission:

- Yes
- No
- Other

If "Yes," attach evidence of admission.

If "Other," explain:

List courses and unit value from the institution's catalogue. In case your choice of courses is not available, please indicate substitutions. (The Sabbatical Leave Committee will utilize this information as the basis for scoring Rubric 7. Be sure that the scope of your studies is clearly defined.)

** A full load is considered to be 12 semester units of undergraduate work or 18 undergraduate quarter units, or 9 semester units of graduate work or 13.5 quarter units at an accredited college/university.*

Name

**TRAVEL
Form B**

Plan: Itinerary *(The Sabbatical Leave Committee will utilize this information as the basis for scoring Rubric 7. Be sure that the purpose, duration, and schedule of your travel are clearly delineated.)*

Place	Duration of Visit	Purpose

Name

PROFESSIONAL STUDY AND/OR CREATIVE STUDY Form C

(The Sabbatical Leave Committee will utilize this information as the basis for scoring Rubric 7. Units completed at any unaccredited and/or international institutions will not be considered. Be sure the kind and scope of your study methods, resources, and activities are clearly delineated. Include an estimate of the time that will be spent engaged in various activities.)

Professional and/or creative study:

Write, create, and curate materials for a "Survey of Western Art II" type art history course (DVC ARTHS-197 History of Baroque to 20th century Art), covering from the Baroque period to the 20th century. Materials will be digitally published using a Creative Commons license. Materials written or created by me will be licensed with CC-BY (Creative Commons Attribution) and all materials remixed, adapted, or curated will include licences that allow for free non-commerical use and distribution, making all materials appropriate for OER use and distribution.

The scope of the project will cover the units and topics listed in the table below. I will produce an online OER textbook with the approximate text length of 80,000-100,000 words. I am including word count rather than page count as the project will be designed in Canvas, and word count gives a more accurate sense of the scope of the project.

Interactive lectures on selected topics, related assignments and all needed materials for those assignments, and sources for further student reading and research will also be included. The sabbatical will include at least two assignments per unit for a total of at least 8 assignments. In addition, at least three interactive lectures per unit for a total of at least 12 lectures will also be included. A capstone project with a design that encourages creativity and critical thinking and resists new AI text generating technological assistance (ChatGPT or similar) will also be included.

I am including a sample section that I created over the summer that indicates the scope of the project. The sample section is appended to this application but can also be accessed on Canvas Commons to better see the formatting of the page at:

<https://lor.instructure.com/resources/9430f4c88d244ffabb27f1ed747ceb83?shared>

Estimate of time:

Researching and writing/remixing text: 900 hours (approx. 22 weeks full time work)

Curating resources and images and ensuring correct permissions: 200 hours (approx. 5 weeks full time work)

Assignment research, design, and formatting: 80 hours (approx. 2 weeks full time work)

Lecture writing, slide deck design, interactive prompt creation, recording, and ensuring accessibility: 100 hours (approx. 2.5 weeks full time work)

Formatting for accessibility and running accessibility checks: 160 hours (approx. 4 weeks full time work)

Total time estimate: 1440 hours, 41 weeks of full time work at 35 hours per week.

Unit 1 Baroque Art

<p>Beginnings of Baroque (already complete)</p> <p>Baroque in Italy—Classicism and Naturalism (already complete)</p> <p>Caravaggisti: Caravaggio and Artemisia Gentileschi (already complete)</p> <p>Architecture and urban planning: St. Peters, developments in urban design, San Carlo, Il Gesu (already complete)</p> <p>Sculpture: Bernini</p> <p>Baroque in Northern Europe: Background and context of Protestant majority versus Catholic majority countries</p> <p>The beginnings of globalization and colonialism</p> <p>Rembrandt</p> <p>Rubens</p> <p>Vermeer</p> <p>Hierarchy of genres, landscape and still life paintings and popularity</p> <p>Baroque in France and Louis XIV: Rigaud, Le Brun, Le Notre, Versailles</p> <p>Baroque in Spain: Velazquez</p>
<p>Unit 2: 18th-mid 19th century Art</p>
<p>The Enlightenment and overview of Rococo, Romanticism, Neoclassicism</p> <p>Rococo</p> <p>Neoclassicism</p> <p>David</p> <p>Romanticism</p> <p>Landscape architecture</p> <p>Goya</p> <p>The early 19th century and political art</p> <p>Orientalism</p>
<p>Unit 3: Modernism in the Late 19th century</p>
<p>Modernism</p> <p>Realism: Manet</p> <p>Realism: Courbet and others</p> <p>Impressionism</p> <p>Post-Impressionism: Seurat</p> <p>Post-Impressionism: Van Gogh</p> <p>Post-Impressionism: Gauguin</p>

Post-Impressionism: Cezanne

Post-Impressionism: Toulouse-Lautrec and fin de siècle

Art Nouveau and related movements

Unit 4: Modernism in the 20th Century

Expressionism: Fauvism

Expressionism: Die Brücke

Expressionism: Blaue Reiter and others

Cubism and related

Dada

Surrealism

Later movements and developments of the 20th century

1/31/23

Dear Sabbatical Leave Committee members,

We are writing to express our enthusiastic support for Kris Koblik's Sabbatical Leave Application to create an open educational resource (OER) textbook for Art History. Art History is one of the noted disciplines with gaps in OER availability, as [recently identified](#) by the Academic Senate for California Community Colleges.

Open educational resources save DVC students \$500,000 each and every semester, and textbook costs are consistently identified by students as the top requested resource in the DVC Student Preference Survey. We, the co-coordinators of OER@DVC work group, manage grant programs to support DVC faculty to adopt existing OER textbooks, but we are unable to provide adequate funding for faculty to create new OER resources. Creating new OER is time intensive, and not possible while teaching a full load. OER creation is an ideal sabbatical project because it provides tremendous value to our students, supports enrollment, and bolsters college equity goals.

Kris was an engaged participant in our Spring 2022 6-week professional development course: OER@DVC. She has the necessary training in online accessibility, Creative Commons licensing, and equity pedagogy to successfully complete this project. We plan to support her with any copyright, technical, or moral support she might require.

Please let us know if you have any questions, or if we can offer any additional information to bolster our ringing endorsement.

Two handwritten signatures in black ink. The first signature on the left is 'Andrea Sorce' and the second signature on the right is 'Lindsey Shively'.

Andrea Sorce and Lindsey Shively

OER@DVC co-coordinators

Note: This version (as a pdf) is not formatted as nicely as the Canvas page of content. You should be able to see the original version of around 3k words at this link (if you have a Canvas account): <https://lor.instructure.com/resources/9430f4c88d244ffabb27f1ed747ceb83?shared>

This material is part of the course content. You may be asked to reflect on the information contained on this page in weekly discussion questions, and it may appear on weekly Content Quizzes. In addition, you may want to use this material or ideas from it for your Knowledge/Application assignments.

It is a good idea to take notes--note-taking increases your retention of material and is helpful for your learning in many ways (not least that you may not have to rewatch or re-read--you can look at your notes instead!) You can take notes online or on paper--there are advantages to both.



Gianlorenzo Bernini, *Apollo and Daphne*, detail, 1622-25

Beginnings of Baroque:

Themes and questions to help guide your reading:

- What are the characteristics of Baroque art?
- How is Baroque art different from Renaissance art? How is it similar?

- Why was Rome the first major artistic center of Baroque art?
- What was the Counter-Reformation and how did it influence religious art and experience?
- Who were the major patrons or commissioners of artworks? What did they use art for? Who were the audiences for the most important pieces?

In order to understand what art historians mean by the term “Baroque,” it’s necessary to know a bit about the previous eras of history: the Middle Ages and the Renaissance. And even before we discuss those eras, there’s a few things to know about the study of history, and more specifically, of art history.

First and most important: We are modern people who are studying history. This means that we are going to have a tendency to want to summarize, simplify, and categorize the material that we are studying. This is a good thing—it allows us to see connections, chart development, and have a greater understanding than someone who was there in the moment. But our remove from the past can also lead to overly simple thinking. Here’s an example: if you look at an introductory history textbook, you will notice that there’s usually a nice timeline with divisions like this one from the good people at the Khan Academy (right):

Do you notice anything about the divisions of the eras? They tend to be in nice round numbers that typically coincide with the beginnings or endings of centuries, or they are pinned to a specific, historically important date, such as 1792, the year that King Louis XVI and Marie-Antoinette were executed in the first French Revolution. Do you think that people woke up in January of 1400 and said to themselves “Hey, it’s a new era! We aren’t Medieval anymore!” NO. Here’s a cartoon by Kate Beaton that illustrates how ridiculous the concept of distinct and crisp differentiations between eras of history is (Below):



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KHANACADEMY

Art History

Topics

- 400 C.E. Ancient Cultures
- 400-1300 Medieval Era
- 1300-1400 Proto-Renaissance
- 1400-1500 Renaissance in Italy and the North
- 1500-1600 End of the Renaissance and the Reformation
- 1600-1700 The Baroque
- 1700-1800 Age of Enlightenment
- 1800-1848 Industrial Revolution I
- 1848-1907 Industrial Revolution II
- 1907-1960 Age of Global Conflict
- 1960- Age of Post-Colonialism



So

To





For the most part, all of these nice round numbers are a lie that we are imposing on the past. Most historical changes are gradual, or if not gradual, then maximally chaotic. If you ask a set of scholars when the Renaissance began, you will get a set of different answers, and probably only the professor responsible for teaching the introductory history course will give you 1400, a simple round number, as an answer. As we get deeper into the study of history, we will admit ambiguities, contradictions, complexities, and exceptions, which would only be confusing to a novice.

So—take everything that we cover in this course with a grain of salt. The true stories and states of the past are complicated, and often the most interesting

parts of history are the murkiest and most difficult to classify. Our brains like patterns and stories that make sense and nice neat categories, but it is worth remembering that nobody in the Renaissance thought of themselves as being “in” the “Renaissance”--they just existed.

The Renaissance

The term “rinascita,” or Italian for “renaissance” or “rebirth” was first used by Giorgio Vasari in his book *Lives of the Artists* in 1550. It was translated into the term “renaissance” in the 19th century and used by art historians to refer to a time period of rapid social change after the events of the 14th century, which included the Black Death plague, famines across Europe, and the Hundred Years’ War between France and England (one of the themes of this class is that France and England are often at war with each other).

Notice that all of these terms are similar and have to do with the idea of “rebirth”--so the question becomes, rebirth of what? The rebirth of the Classical era--meaning Ancient Greece and Rome. In Europe, many of the arts and sciences of Greece and Rome were suppressed in the early Medieval period, since they were seen as opposed to Christianity and the Holy Roman Church (Catholicism), or just plain lost over time. After the Fall of Constantinople to the Muslim Ottomans in 1453, Greek scholars came surging into Europe, bringing with them texts and knowledge that had been lost in Western Europe for centuries.

In general, Renaissance art is marked by a rapid increase of realism or mimesis in representation. Artists started trying to make their paintings into believable representations of three-dimensional depth on flat surfaces--as though the paintings were windows to another world that has the same physical properties as our world. Linear perspective, atmospheric perspective, and modeling through light and shadow are all techniques used to create realism in art.



Raphael, *The School of Athens*, fresco from the Stanza della Segnatura, Vatican, Rome, Italy, 1509-1511

This artwork, Raphael's *School of Athens* fresco from the Stanza della Segnatura in the Vatican, the center of the Catholic Church, is an example of the use of linear perspective. Note that all of the architectural lines are diagonal, and they converge in the center of the painting. This makes it seem that the architecture has spatial depth—object farther away appear smaller to us.

The attempt to realistically duplicate the world, and then the breakdown of that idea, is a major theme of this class.

In addition to realism of spatial depth, we also see the human body re-conceived. In the Middle Ages, the naked body was an occasion of sin, whereas the Renaissance saw the human body as the expression of an ideal. Nudes became heroic rather than sinful. To show how Renaissance artists returned to Classical nudes and ideals of the body, here is a comparison between the Doryphoros or “spear carrier” from Classical Greek art, and Michelangelo’s David sculpture from the High Renaissance. What similarities do you see between the artworks?



Left: Polykleitos, Doryphoros, c. 450 BCE, Right: Michelangelo, *David*, 1504

If you noted that both figures are nude, with defined muscles and a slim build, that is great! You may also have noticed a similar stance in both statues, with the weight on one leg and the other slightly bent. This stance is

called *contrapposto*, and creates a system of interlocking, elegant curves in a figure that makes the statue seem more realistic and less stiff. In addition, some of you may have noted that the figures seem to have an internal life, and a narrative. We are curious about what they are doing and what might happen next, even if we don't have all of the information about who they are.

Going back to Raphael's *School of Athens*, I want to make one more point, this one about subject matter. This fresco is located in the innermost sanctum of the Pope, the leader of the Catholic Church. And it depicts a bunch of pagan philosophers and scientists, from before the birth of Christ. This subject matter, in this place, indicates how much looser the Church had become about their proximity to and use of classical and non-Christian sources, which had been suppressed in Western Europe for centuries, and viewed with suspicion until around the thirteenth century.

Later in the Renaissance, as artists grew more comfortable with using a visual system like linear perspective, they started to play with it more and push forward ideas of how perspective and lighting could be used to create drama. Andrea Mantegna's *Lamentation of Christ*, made circa 1480, where the viewer is positioned at Christ's feet, and looks up the painting at an extremely foreshortened body, is one example of an artist being bold with perspective and illusion.



Andrea Mantegna, *Lamentation of Christ*, 1480

Mannerism

In the mid-16th century, the dominant artistic style was called Mannerism. It was a sophisticated artistic style, often with elongated figures, intense and abstract colors, and complicated and unusual compositions and symbolism. It was an artistic style that was made for educated and discerning patrons, not understood by the illiterate masses. Bronzino's *Allegory of Venus, Cupid, Folly, and Time* is a good example—knowing what the heck is going on with this painting involves a LOT of knowledge of mythology and symbolism. Even now, art historians disagree on what the painting is supposed to represent. If you want to know more about it, [Wikipedia](#) has a good summary of the symbolism and interpretations.



Agnolo Bronzino, *Allegory with Venus, Folly, and Time*, 1545

The Protestant Reformation

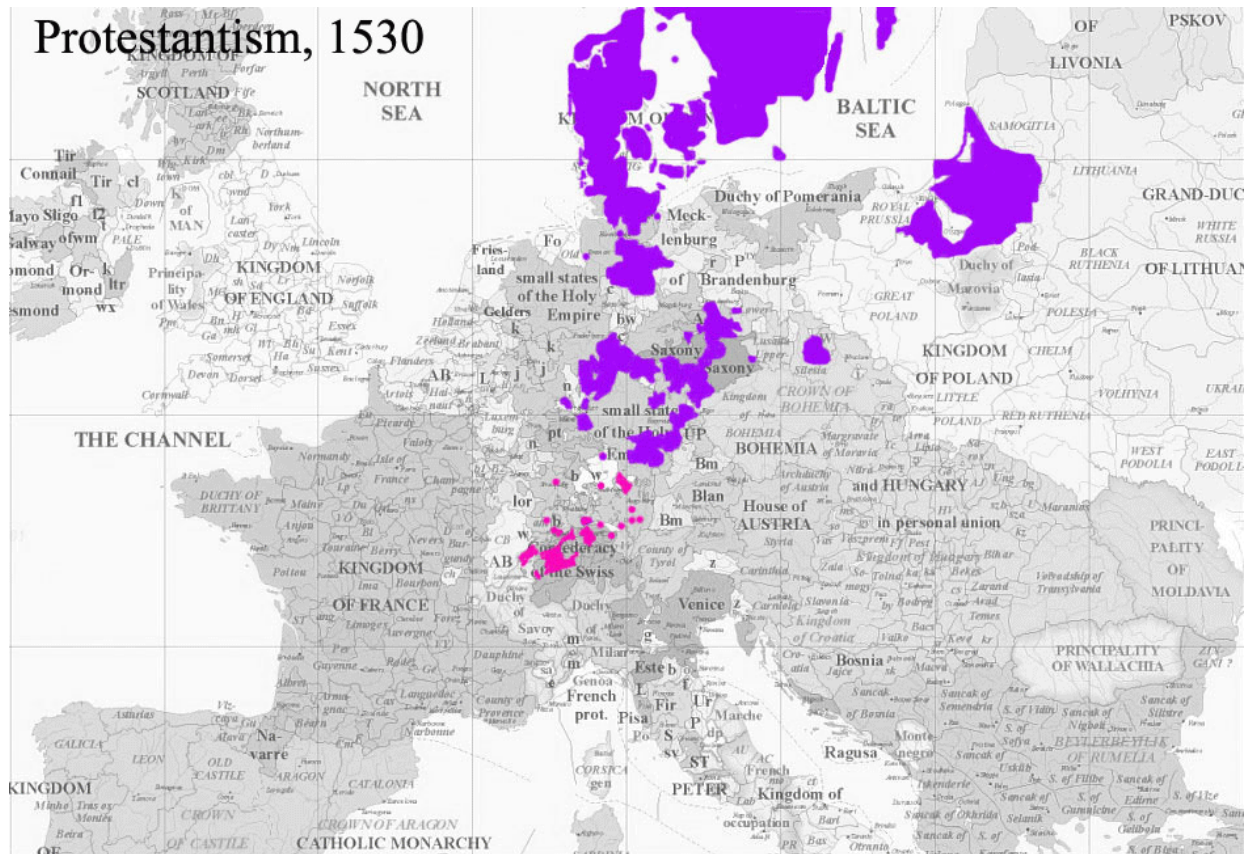
Also in the 16th century, there was a major religious shake-up occurring. It began in 1517 with a German Monk, Martin Luther, publishing his 95 theses on the church door in Wittenberg, Germany. His writings were quickly and widely distributed thanks to the recent German invention of the printing press, which allowed for cheap and accurate copies of texts to be created. Prior to the printing press, books and texts had to be copied by hand! Luther raised a series of objections to the Catholic Church, and invited people to debate him. His main objection was to the sale of indulgences, which I think of as a kind of “get out of jail (or Purgatory) for a small fee” scheme. Indulgences were a way to mitigate guilt—often this was through prayer or

performing good works with a sincere heart, but they could also come in the form of financial contributions to charitable organizations, or in tithes directly to the Catholic Church. Luther found the practice to be hypocritical and exploitative.

In general, Luther felt that the Catholic Church imposed too much bureaucracy on the practice of religion, and his reforms centered around cutting out the Church as middle-man, and enabling people to have a direct relationship with God through reading the Bible in their native language (called the Vulgate) rather than Greek or Latin, and removing the rituals such as Mass, Communion, and Confession that could only be carried out with a priest and a consecrated church.

Luther's ideas resulted in a schism or split in the Roman Catholic Church. Luther and thinkers similar to him who wanted to *reform* the church and were *protesting* against corruption became known as *Protestants*, and their movement is the *Protestant Reformation*. It is important to acknowledge that there are many different sets of beliefs among Protestants, and that the label encompasses a wide set of practices and beliefs. Anglicism, Presbyterianism, Methodism, Evangelicals, Puritans, Calvinists, Baptists and more are all considered to be Protestants. More and more people were converting from Catholicism to these new practices of Christianity, and Christianity ended up with three major types: Orthodox (mostly practiced in Greece, Russia, and Eastern Europe), Roman Catholic, and Protestants of many types.

The spread of Protestantism tended to be greater in countries that wanted political separation from Catholicism and the Pope. England and Germany are two good examples. Protestantism also tended to grow in countries that had more democratic and egalitarian government systems, whereas Catholicism was dominant in countries with absolute monarchs like France and Spain.



[Gif credit: Dr. David M. Luebke, University of Oregon](#)

The Catholic Counter-Reformation

As you can imagine, the Pope and the Catholic Church were not thrilled about the spread of people converting away from Catholicism. In the most charitable interpretation, they were concerned with the souls of those who abandoned the true faith. In less charitable interpretations, they were concerned with the loss of funds and power that came along with the growth of Protestantism. The Catholic response to and defense against the spread of Protestantism is called the Counter-Reformation (AGAINST the Reformation). It culminated in the Council of Trent, a series of meetings that consolidated Catholic doctrine, addressed the complaints that Luther had raised by doing things like cracking down on the sale and use of indulgences and standardizing ritual practices, and, more importantly for our purposes, laid out principles and goals for religious art.

The primary purpose of art articulated by the Council of Trent was to educate and spiritually uplift the viewer, and to avoid confusion or incitement to sin (paintings should not be occasions of lust). Art should inspire devotion, and not so coincidentally, that devotion should be specifically Catholic in nature. Religious art often showed religious scenes set in “modern day” life (modern day meaning 16th century in this case), so that viewers could feel even more connected to the events. Mannerism was therefore looked on with extreme disapproval—a sophisticated and decadent artform that relied on complexity, allegory, and connection to Classical mythology was not a good fit for the goals of the Catholic Church.

A good example of an artwork that aligned with the goals of the Counter-Reformation is Tintoretto’s *Last Supper* from 1592. Take a look at this artwork and think about how it might align with the goals of the Counter-Reformation. If you need a primer on the subject of the Last Supper, review [the description of the event from Wikipedia](#).



Jacopo Tintoretto, *The Last Supper*, 1592-4

If you noted that the event seems to be taking place in an Italian inn or bar in the late 16th century, great job! It's an example of taking a religious subject and putting it into a form that would be familiar to the viewer. Look also at how the painting emphasizes Communion, an essential ritual of Catholicism and a core doctrine of the Church. Also notice the lighting and how dramatic and emotional the scene becomes—good for influencing the emotional state of the viewer. Finally, see how expert Tintoretto is with perspective—he's using a little bit of the complexity of Mannerism, but in a form that was very appealing to Catholic leadership.

The 17th Century and Colonization

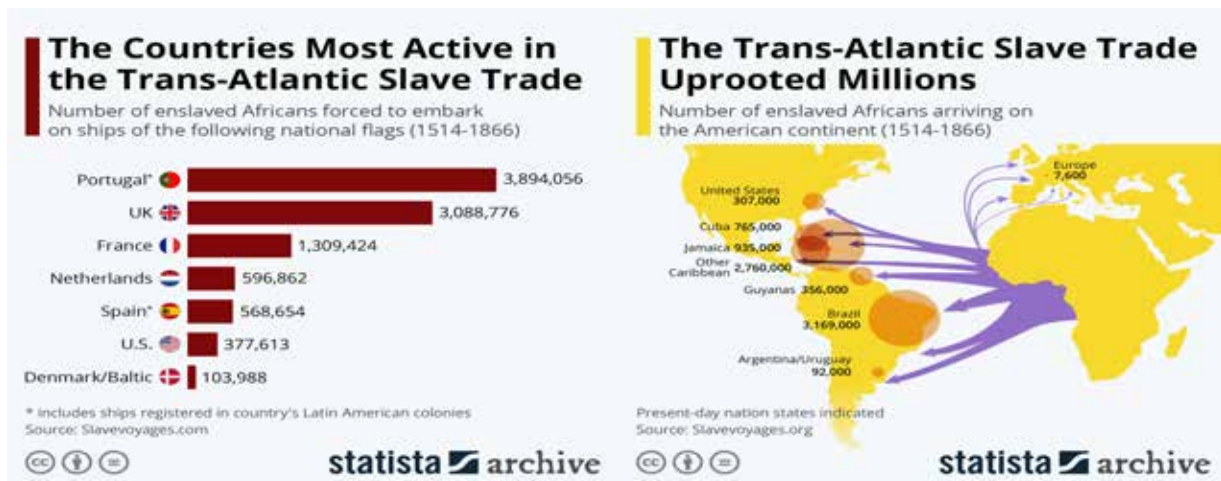
This situation in the 16th century leads us into a 17th century in which the Catholic Church is hyper-aware and defensive against any gains made by Protestant denominations, where monarchies are both more powerful than they have ever been and aware that there are other forms of government that might threaten them.

The feudal system, where landholding lords had care and labor relationships with the serfs and peasants who worked for them, had begun to break down in the 14th century as a result of the massive population loss due to the plague. There were profound shifts in social class mobility and economic systems, resulting in the rise of a merchant class and the development of global capitalism in the late 16th century that came into flower in the 17th century. The “introduction [of the concept of the waged worker] was the final stage in the “buyer uppers” transition from merchant, (making money from trade), to capitalist (deriving wealth from the ownership and control of the means of production)” ([Solidarity Federation, United Kingdom](#)).

Global capitalism, where Western European companies and nations searched for resources to fuel their expansion and profits, led to colonization, where poorer or less developed nations became sources of material for wealthier nations or corporations such as the [Dutch East India Company](#) (VOC as it called itself), which was established in 1602, was the first to issue stocks to shareholders, and by 1637 during a financial bubble in Holland, “the Dutch

East India Company was worth 78 million Dutch guilders, which translates to a whopping \$7.9 trillion in modern dollars” ([Jeff Desjardins, Visual Capitalist](#)).

One of the resources that Western European countries wanted to exploit was human labor in the form of the slave trade. As you can see from these charts, most enslaved people from Africa were taken by European powers, but they mostly didn’t end up in Europe directly. Instead, they were sent to labor in the New World/Americas colonies controlled by these European nations. For example, Portugal, which shipped the most enslaved people, sent most of them to Brazil and other South American colonies.



[by Katharina Buchholz, Jun 19, 2020 Statista CC: BY SA](#)

The wealth of Europe, and thus the ability to commission, create, and support the art that we study, is dependent on the labor of enslaved people. In a very real way, the works that we cover are about slavery and a result of slavery, even if no enslaved people made them or appear in them. This course will try to make the economic and human costs of art visible.

Another principle to keep in mind is that art is very often about power, especially art commissioned by monarchs and institutions. Art is a means of displaying wealth, controlling the image, and conveying ideals, principles, and a worldview.

In summary, the Baroque situation was people grappling with religious upheaval (Counter-reformation), economic growth, colonial expansion

(Dutch and English East India Companies, American colonies), political turbulence, and explosion of scientific knowledge (Newton, Leibniz, Hook, and many others). There was a lot going on!

The Baroque

The origins of the term “Baroque” are disputed, with some thinking that the word is derived from the Portuguese word “barrocco” or “flawed pearl,” and others drawing a connection between the Medieval Latin word “baroco” which was associated with bizarre form, irregularity, and absurd complexity—which can be a good description of the art, as we will see! “Baroque” was first used as a derogatory term in the late 18th century to characterize the exuberant and extravagant character of previous art.

One issue that we will encounter is that Baroque is both the name of a group of styles of art, architecture, dance, music, and theater, but also the name of an era. We will mostly talk about Baroque art as a group of regional or country-specific “flavors” of Baroque, such as the Baroque in Italy, the Baroque in Northern Europe, and similar. These regional flavors of the Baroque will share some traits, but have differences as well.

One thing to note is that some scholars associate the term “Baroque” with the Catholic Counter-Reformation, discussed above, and opposed to Protestant Reformation. However, we will use “Baroque” to mean the time period from around the 1580s to 1730, not as a synonym for “Counter-Reformation” or “Catholic” art.

Stylistically, Baroque refers to art that is characterized by an emotional rather than intellectual response, and that exploits and emphasizes the dramatic moment through choices of subject, composition, and style. Typically, artists create open compositions with lots of movement, often incorporating diagonals and high contrasts of light and dark. Art often crosses media and becomes difficult to categorize: is it sculpture, architecture, painting, or all of the above? We will delve deeper into all of these characteristics in the next section.

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