

Course Syllabus



Art History 3357 Global Baroque Art Syllabus*

Professor Maya Stanfield-Mazzi, mstanfield@ufl.edu

University of Florida, Spring Semester 2022 (3 credits)

Tue. Period 4 (10:40–11:30) and Thurs. Periods 3–4 (9:35–11:30) in Fine Arts C 201

Final exam: Friday, April 29, 7:30–9:30 am

Office Hours, FAC 117, Thursdays 12:50 to 2:45

*Graduate students should see the supplemental syllabus under Files.

Course Description

The Baroque style in art, characterized by exuberance, dynamism, and artifice, is traditionally thought to have originated in Italy and spread throughout much of Europe, as artists sought to surpass the Roman style of the Renaissance. In fact the Baroque, and its later form the Rococo, was a *global* style, identifiable in various parts of the world from 1600 to 1800. The Baroque accompanied

European colonization of the Americas, Africa, and Asia, and often supported overseas empire-building and the evangelical aims of the Catholic Church. Yet it also took on many different forms and meanings in its global environs, some of which may have countered European domination. How does taking a global view of Baroque art help us understand the dynamics of the period? How did Baroque artworks examine and shape history?

In order to address these questions (and manage the wide scope of possible art), the class is organized around case studies that consider a particular art form or genre, often produced by key artist(s), that emerged from a particular place but spoke to global developments and/or had important ripple effects globally. New scholarship allows us to consider the role of women artists as well as understand the legacy of Peter Paul Rubens, whose work we will view at the Ringling Museum of Art.

Expected Learning Outcomes

- Understand the concept of the Baroque and how it has developed in art historical scholarship.
- Develop a critical understanding of the concept of the “Global Baroque.”
- Demonstrate knowledge of selected key developments in global Baroque and Rococo art, based on the class case studies.
- Understand how and where Baroque art can be experienced today, and reflect on its continued importance.
- Use art historical methods to describe, compare, and analyze works of Baroque and Rococo art from different world regions orally and in writing, independently and in groups.

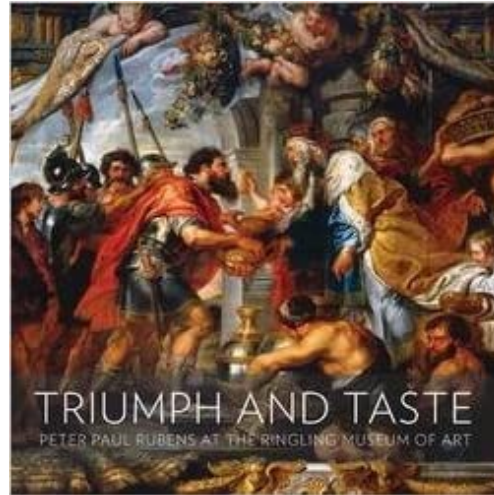
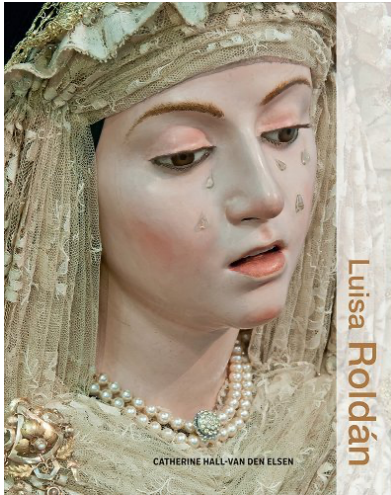
Required Resources and Materials

Course materials, and links to the class Zoom meetings if needed, are available on the Canvas course site. Students should consult it regularly.

Required readings outside of the textbooks are available as pdf's under Files on Canvas. Students should print them out or have them available on a tablet or laptop for the corresponding class meetings.

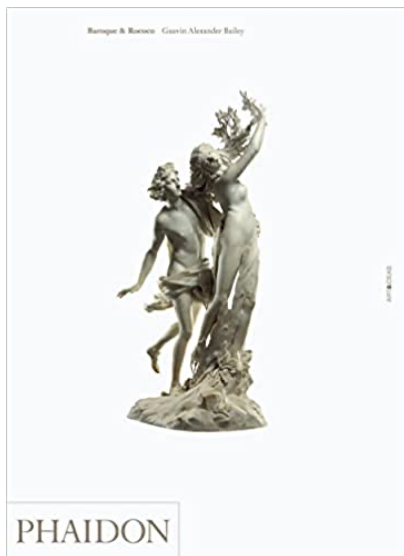
Books Required for Purchase:

- Catherine Hall-van den Elsen, *Luisa Roldán* (Getty Publications, 2021).
- Virginia Brilliant, *Triumph and Taste: Peter Paul Rubens at the Ringling Museum of Art* (Scala, 2011). Note: Since this is out of print, a pdf has been posted under Files, and copies of it are on reserve in the Fine Arts Library. You are encouraged to purchase it if possible.



Optional Book for Background Reading/Research:

- Gauvin Alexander Bailey, *Baroque and Rococo* (Phaidon, 2012).



All of the books above will also be on reserve in the Fine Arts Library.

Requirements

All students must:

- (1) attend class
- (2) take a map quiz
- (3) complete homework assignments and do assigned readings **before** the classes for which they are assigned
- (4) participate in class discussions and activities

- (5) create a timeline of artworks from throughout the semester
- (6) write a short essay comparing two works of art from different parts of the world
- (7) participate in a class trip to the Ringling Museum of Art in Sarasota on March 5th
- (8) write a short research paper (4–6 pages) focusing on 3–4 works of Global Baroque or Rococo art
- (9) take the in-class midterm and final examinations.

Attendance, Makeup, and Class Conduct Policies

Because the lectures synthesize the various class materials and present additional information, it is vital that students attend class. The lectures will also provide images of many works that are not in the readings. Class is also a place for active learning—there will be discussion, short writing activities, and group activities.

Absences for exams and late papers will require documentation, i.e. a doctor's note, in order to be excused. Unexcused absences count against both the attendance and participation grades, and are reflected in the final grade. Students who do not complete requirements 8 & 9 will fail the course. Written assignments should be submitted as Word documents on Canvas unless otherwise stated. Assignments are due at 11:59 pm on the due dates.

Students should arrive to class on time and ready to speak, and should refrain from eating in class. During lectures all non-essential electronics should be stowed. A 10-minute break will be given halfway through the long class period.

Details of this syllabus are subject to change as needed. Other important information is at the end of this document in the Appendix.

COVID-19

Anyone who tests positive for COVID-19 through a PCR, rapid antigen or any at-home test should isolate and call the Department of Health COVID-19 operations team at 352-273-9790 to report the case. Also inform the instructor that you are ill or isolating so that arrangements can be made for remote access to the class.

Course Evaluation

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at gatorevals.aa.ufl.edu/students/.

Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results/

Communication

Apart from talking during or after class and during office hours, the principal form of communication for this course is email, using students' @ufl.edu addresses or through Canvas. Students should be sure to check their UF email often and use it to communicate with the professor, mstanfield@ufl.edu (<mailto:mstanfield@ufl.edu>). Emails will be responded to within 48 hours.

Grade Breakdown

Class attendance: 5%

Class participation: 15%

Map quiz: 5%

Creative timeline: 10%

Midterm examination: 15%

Short comparative essay: 10%

Research paper: 20%

Final examination: 20%

SCHEDULE AND ASSIGNMENTS

Thursday, Jan. 6 (Class Meeting Canceled Due to Instructor Illness)

Introductions. What is this class about? What is its structure? What are the requirements?

Required Reading:

- This syllabus. Read it thoroughly and check it weekly; it is your contract with me.
- Purchase textbooks.
- [A Primer on the Baroque](https://en.wikipedia.org/wiki/Baroque#Sculpture) [_ \(https://en.wikipedia.org/wiki/Baroque#Sculpture\)](https://en.wikipedia.org/wiki/Baroque#Sculpture)

Tuesday, Jan. 11th (by Zoom) [_ \(https://ufl.zoom.us/j/99836781380\)](https://ufl.zoom.us/j/99836781380) and Thursday, Jan. 13th (in person)

Historiography

Required Reading:

- Heinrich Wölfflin, "Movement" and "The Causes of the Change in Style," in *Renaissance and Baroque* (1888, English translation 1964), pp. 58–88, **for discussion Tuesday** (Canvas)
- Alois Riegl, "The Development of the Baroque Style," in *The Origins of Baroque Art in Rome* (1908, English translation 2010), pp. 112–151, **for discussion Thursday** (Canvas)
Note: This is a long selection. You can skim over the architecture part at the end, and should focus on the discussion of Michelangelo's *Guiliano Tomb* and Coreggio's *Adoration*.
- José Lezama Lima, "Baroque Curiosity," in *La expresión americana* (1957, English translation 2010), pp. 211–240, **for discussion Thursday** (Canvas)

Tuesday, Jan. 18th and Thursday, Jan. 20th

Study sheet for map quiz handed out/posted on Canvas Tuesday

Case Study 1: Italy—Architecture and Marble Sculpture—Gian Lorenzo Bernini and Francesco Borromini

Class will view the 1996 film by Glenn Trayer Scott, *Borromini* on Tuesday.

Required Reading:

- Andrea Bolland, "Desiderio and Diletto: Vision, Touch, and the Poetics of Bernini's Apollo and Daphne." *Art Bulletin* 82 (2000, 2): 309–330, **for discussion Thursday** (Canvas)

Tuesday, Jan. 25th and Thursday, Jan. 27th

Map Quiz Tuesday

Case Study 2: Peru and Bolivia—Architectural Sculpture—José Condori

Required Reading:

- Selection from Bailey, *The Andean Hybrid Baroque*, TBD, **for discussion Thursday** (Canvas)

Tuesday, Feb. 1st and Thursday, Feb. 3rd

Case Study 3: Italy—Religious Painting—Caravaggio

Required Reading:

- [A Short Biography of Caravaggio](https://www.nationalgallery.org.uk/artists/michelangelo-merisi-) [.\(https://www.nationalgallery.org.uk/artists/michelangelo-merisi-](https://www.nationalgallery.org.uk/artists/michelangelo-merisi-)

da-caravaggio)

- Erin Benay and Oxford University Press, "[Caravaggio and Caravaggisti in 17th-century Europe](https://smarthistory.org/caravaggio-and-caravaggisti-in-17th-century-europe/)" (<https://smarthistory.org/caravaggio-and-caravaggisti-in-17th-century-europe/>)

Tuesday, Feb. 1st and Thursday, Feb. 3rd

Case Study 4: Spain—Religious Painting—Francisco Zurbarán

Required Reading:

- Hall-van den Elsen, chapter 2, pp. 27–39
- Akemi Luisa Herráez Vossbrink, "The Circulation of Paintings by Zurbarán and Murillo in the New World." *Journal for Art Market Studies* 2 (2019): 1–13, **for discussion Thursday** (Canvas)

Tuesday, Feb. 15th

MIDTERM EXAM

Thursday, Feb. 17th

Case Study 5: Spain—Polychrome Sculpture—Luisa Roldán

Required Reading:

- Hall-van den Elsen, "Introduction," chapter 1, and chapter 3, pp. 9–26, 41–87, **for discussion Thursday**(Canvas)

Tuesday, Feb. 22nd and Thursday, Feb. 24th

Case Study 5 continued

Required Reading:

- Hall-van den Elsen, chapter 4 and chapter 5, pp. 88–130, **for discussion Thursday** (Canvas)

Tuesday, March 1st and Thursday, March 3rd

Case Study 6. Flanders—Religious Painting and Tapestry—Peter Paul Rubens

Required Reading:

- Brilliant, "Introduction," "The *Triumph of the Eucharist Series*," "The *Flight of Lot and His Family from Sodom*," and "Achilles Dipped into the River Styx," pp. 8–71 and 86–107, **for discussion Tuesday and Thursday** (Canvas)

Class trip to the Ringling Museum of Art in Sarasota on March 5th**SPRING BREAK MARCH 5–13****Tuesday, March 15th and Thursday, March 17th****Short Comparative Essay Due Tuesday****Case Study 7: The Netherlands—Still Lives****Required Reading:**

- Julie Berger Hochstrasser, “Introduction” and “Commodities from Elsewhere in Europe,” *Still Life and Trade in the Dutch Golden Age* (2007), pp. 1–9 and 61–93, **for discussion Thursday** (Canvas)
- Brilliant, “*Pausias and Glycera*,” pp. 72–85

Tuesday, March 22nd and Thursday, March 24th**Case Study 8. France and England—Silk Brocade—Jean Revel and Anna Maria Garthwaite****Required Reading:**

- TBD.

Tuesday, March 29th and Thursday, March 31st**Timeline Due Tuesday****Short Presentations by Graduate Students on Research Topics Thursday****Case Study 9. India and the Philippines—Ivory Sculpture****Required Reading:**

- Margarita M. Estella Marcos, “The Indo-Portuguese and Hispano-Philippine Schools of Ivory Sculpture,” in *Journeys to New Worlds: Spanish and Portuguese Colonial Art in the Roberta and Richard Huber Collection* (2013), pp. 86–93 (Canvas)

Tuesday, April 5th and Thursday, April 7th**Research Paper Due Tuesday****Case Study 10. Mexico—Casta Painting—Juan Rodríguez Juárez**

Required Reading:

- Ilona Katzew, "The Rise of Casta Painting: Exoticism and Creole Pride, 1711–1760," in *Casta Painting: Images of Race in Eighteenth-century Mexico* (2004), pp. 63–109, **for discussion Thursday** (Canvas)

Tuesday, April 12th and Thursday, April 14th**Case Study 11. Nigeria—Installation—Yinka Shonibare**Required Reading:

- Sarah Wilson, "Post-Colonial Rococo: Yinka Shonibare MBE Plays Fragonard," in *Rococo Echo: Art, History and Historiography from Cochin to Coppola* (2014), pp. 313–328, **for discussion Thursday** (Canvas)

Tuesday, April 19th**Conclusions and Review for Final Exam**Friday April 29th**FINAL EXAM 7:30–9:30 am****Critical Dates**

Jan. 25: **MAP QUIZ**

Feb. 8: Study guide for midterm handed out/posted on Canvas

Feb. 15: **MIDTERM EXAM**

March 5: **Trip to Ringling Museum of Art in Sarasota**

March 15: **SHORT COMPARATIVE ESSAY DUE**

March 29: **TIMELINE DUE**

April 5: **RESEARCH PAPER DUE**

April 19: Study guide for midterm handed out/posted on Canvas

April 29: **FINAL EXAM 7:30–9:30 am**

Appendix

Grading Scale

Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

94–100 A	90–93 A-	87–89 B+	84–86 B	80–83 B-
77–79 C+	74–76 C	70–73 C-	67–69 D+	64–66 D
60–63 D-	59 and below F			

If you have questions about how grade points are assigned by the University, go to:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

(<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>)

Academic Honesty

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code

(<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

(<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

Students with Disabilities

I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation. Please make your request at least one week before the needed accommodation.

University Counseling & Wellness Center

3190 Radio Road

P.O. Box 112662, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: <http://www.counseling.ufl.edu/cwc/> [\(http://www.counseling.ufl.edu/cwc/\)](http://www.counseling.ufl.edu/cwc/)