Art History 4930 Global Baroque Art
Syllabus

Maya Stanfield-Mazzi, Ph.D., Associate Professor
University of Florida, Spring Semester, January 5–April 20, 2016 (3 credit hours)
Tuesdays Periods 3–4 (9:35–11:30) and Thursdays Period 3 (9:35–10:25) in Fine Arts C 201
Final exam: Wednesday, April 27, 5:30–7:30 pm
Email address: mstanfield@ufl.edu  Office telephone: 352-273-3070
Office: Fine Arts C 117  Office hours: Mondays Periods 7–8 (1:55–3:50 pm)

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. Recent scholarship shows that the Baroque, and its later form the Rococo, was actually a global style, identifiable in various parts of the world from 1600 to 1800. This course will study Baroque and Rococo art from a global perspective, seeking to understand how and why the style appeared in so many regions (even those with no Roman and/or Renaissance heritage) and what its distinct meanings were. We will also learn about the origins of the concepts of the Baroque and Rococo and question the terms’ continued efficacy. The course concludes with consideration of “Neobaroque” and “Ultrabaroque” styles in contemporary art. Class assignments will encourage students to compare works from different parts of the world, but also understand the local meanings of the pieces they select.

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 the major developments in Baroque and Rococo art in Europe.
• Identify and describe global examples of the Baroque and Rococo styles and explain their motivations and meanings.
• 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 and Recommended Materials
This required book may be purchased at the Bookstore or elsewhere:

Readings for discussion will be available on the Canvas (E-learning) site for the course, under Files. Visit https://lss.at.ufl.edu/ to log in. Additional class materials, including a copy of this syllabus, terms lists, and images, will also be posted there.

Other readings with remarkable illustrations are on reserve in the Fine Arts Library, as listed below. The text above is also on reserve.
Requirements

All students must: (1) attend class, (2) complete homework assignments and do assigned readings before the classes for which they are assigned, (3) participate in class discussions and activities, (4) take a map quiz, (5) view and write an analysis of a film on Baroque art, (6) write a short essay comparing two works of art from different parts of the world, (7) view and write an analysis of a film on Baroque art, and (8) take the in-class midterm and final examinations.

The midterm will be given in class on Tuesday, February 23rd. It will consist of two essays, which you will have prepared in advance, based on study questions and images that have been provided to you. You will need to provide identifying information for the artworks you will discuss, and will have 40 minutes to write each essay. The final will be a similar format but you will have an hour for each essay.

Because the lectures provide the most current information on the field, 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 the 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 all three papers and both exams will automatically fail the course. Assignments must be submitted in hard copy at the beginning of class on the due dates, not sent through email unless indicated by the professor. Late assignments without a doctor’s note or similar documented excuse will not be accepted at all.

Students should arrive to class on time and ready to speak, and should refrain from eating in class. Laptops and other electronics are to be used ONLY for taking class notes. A 10-minute break will be given halfway through the long class period.

Details of this syllabus are subject to change as needed.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at https://evaluations.ufl.edu. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at https://evaluations.ufl.edu/results/.

Communication

The principal form of communication for this course is email, using students’ @ufl.edu addresses. Students should be sure to check their UF email often and use it to communicate with the professor, mstanfield@ufl.edu. Emails will be responded to within 48 hours. Any important announcements posted on Elearning will also come to students as emails, but students should not use Elearning to send messages to the professor (use email instead). If you cannot come to office hours but would like to speak to the professor, feel free to call her office number during office hours (Tuesdays 12:50–2:45 pm), 352-273-3070. Otherwise ask for an appointment to meet in person.
**Grade Breakdown**
Class attendance: 5%
Class participation: 15%
Map quiz: 5%
Film paper: 10%
Midterm examination: 15%
Short comparative paper: 10%
Research paper: 20%
Final examination: 20%

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

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<thead>
<tr>
<th>Percentage</th>
<th>Grade</th>
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<tbody>
<tr>
<td>93–100</td>
<td>A</td>
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<tr>
<td>90–92</td>
<td>A-</td>
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<td>87–89</td>
<td>B+</td>
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<td>60–62</td>
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<td>59 and below</td>
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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

**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/) 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/
SCHEDULE AND ASSIGNMENTS

Tuesday, January 5th
Introductions. What is this class about? What is its structure? What are the requirements?
  
  Assignment:
  This syllabus. Read it thoroughly and always bring it to class; it is your contract with me.
  Purchase textbook.

Thursday, January 7th
Introduction to the Baroque and Ways of Seeing it Globally

  Assignment:

Tuesday, January 12th and Thursday, January 14th
Study sheet for map quiz handed out/posted on Canvas Tuesday the 12th

  Assignment:
  • 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 the 12th (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 Tuesday the 12th (Canvas)
  • José Lezama Lima, “Baroque Curiosity,” in *La expresión americana* (1957, English translation 2010), pp. 211–240, for discussion Thursday the 14th (Canvas)

Tuesday, January 19th and Thursday, January 21st
MAP QUIZ TUESDAY THE 19TH

  Assignment:
  • Gauvin Alexander Bailey, Chapter 1 “Pictures at War: Painting and the Catholic Reformation” in *Baroque and Rococo* (2012)
  • Suzanne L. Stratton-Pruitt, “Velázquez's *Las Meninas*: An Interpretive Primer,” in *Velázquez's *las Meninas** (2003), pp. 124–149, for discussion Thursday the 21st (Canvas)
Tuesday, January 26th and Thursday, January 28th
Film assignment handed out Tuesday the 26th
Painting and the Catholic Reformation: The Spanish Empire
Assignment:
• Marcus Burke, “The Parallel Course of Latin American and European Art in the Viceregal Era,” in *The Arts in Latin America 1492–1820* (2006), pp. 71–85, for discussion Thursday the 28th (Canvas and hard copy reserve in Fine Arts Library)

Tuesday, February 2nd and Thursday, February 4th
NO CLASS—Professor at College Art Association Conference.
Students should complete their film assignment; details handed out/posted on Canvas the previous week.

Tuesday, February 9th and Thursday, February 11th
FILM ASSIGNMENT DUE ON TUESDAY THE 9TH
Secular Subjects and Globalization (still lifes and genre scenes)
Assignment:
• Gauvin Alexander Bailey, Chapter 2 “Profane Images: The Hierarchy of Genres and the Proliferation of Worldly Subjects” in *Baroque and Rococo* (2012)
• 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 Tuesday the 9th (Canvas and hard copy reserve in Fine Arts Library)

Tuesday, February 16th and Thursday, February 18th
Study questions for midterm handed out/posted on Canvas Tuesday the 16th
Secular Subjects and Colonization (portraiture and landscape)
• Thomas Cummins, “We Are the Other: Peruvian Portraits of Colonial Kurakakuna,” in *Transatlantic Encounters: Europeans and Andeans in the Sixteenth Century*, 203–270. (1991), for discussion Tuesday the 16th (Canvas)

Tuesday, February 23rd
MIDTERM

Thursday, February 25th
Rubens at the Ringling, or How to Spend your Spring Break

Tuesday, March 1st and Thursday, March 3rd
NO CLASS—SPRING BREAK!
**Tuesday, March 8th and Thursday, March 10th**

Short writing assignment handed out/posted on Canvas Tuesday the 8th

Catholic Persuasion: Church Architecture and Altarpieces

**Assignment:**
- Gauvin Alexander Bailey, Chapter 3 “The Bel Composto: Baroque and Rococo Church Interiors” in *Baroque and Rococo* (2012)

**Tuesday, March 15th and Thursday, March 17th**

**SHORT WRITING ASSIGNMENT DUE TUESDAY THE 15TH**

Catholic Persuasion: Sculpture

**Assignment:**
- Ronda Kasl, “Delightful Adornments and Pious Recreation: Living with Images in the Seventeenth Century,” in *Sacred Spain: Art and Belief in the Spanish World* (2009), pp. 147–163, for discussion Tuesday the 15th (Canvas and hard copy reserve in Fine Arts Library)
- 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, for discussion Thursday the 17th (Canvas and hard copy reserve in Fine Arts Library)

**Tuesday, March 22nd and Thursday, March 24th**

Paper assignment handed out/posted on Canvas Tuesday the 22nd

Worldly Domination: Palace and Church Architecture

**Assignment:**
- Gauvin Alexander Bailey, Chapter 4 “Domination and Assimilation: Civic, Palace and Sacred Architecture” in *Baroque and Rococo* (2012)
- José Pereira, *Baroque India: The Neo-Roman Religious Architecture of South Asia: A Global Stylistic Survey* (2000), pp. <TBD>, for discussion Tuesday the 22nd (Canvas and hard copy reserve in Fine Arts Library)

**Tuesday, March 29th and Thursday, March 31st**

Interior Decoration

**Assignment:**
- Gauvin Alexander Bailey, Chapter 5 “In Apollo’s Realm: Baroque and Rococo Palace and Domestic Décor” in *Baroque and Rococo* (2012)
- Dana Leibsohn, “Made in China, Made in Mexico,” in *At the Crossroads The Arts of Spanish America & Early Global Trade* (2012), pp. 11–40, for discussion Thursday the 31st (Canvas)
**Tuesday, April 5th and Thursday, April 7th**
The Baroque and Rococo Outdoors

**Assignment:**

**Tuesday, April 12th and Thursday, April 14th**
PAPER ASSIGNMENT DUE THURSDAY THE 14TH; study questions for final handed out/posted on Canvas the 14th
Baroque and Rococo in Contemporary Art

**Assignment:**
- 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 the 14th (Canvas and hard copy reserve in Fine Arts Library)

**Tuesday, April 19th**
Conclusions and Review for Final

**Assignment:**
- Gauvin Alexander Bailey, Chapter 8 “Epilogue” in *Baroque and Rococo* (2012)

**Wednesday, April 27th**
FINAL EXAM 5:30–7:30 pm

**Critical Dates**
- Jan. 12: Study sheet for map quiz handed out/posted on Canvas
- Jan. 19: MAP QUIZ
- Jan. 26: Film assignment handed out/posted on Canvas
- Feb. 19: FILM ASSIGNMENT DUE
- Feb. 16: Study questions for midterm handed out/posted on Canvas
- Feb. 23: MIDTERM EXAM
- Feb. 27–March 6: Spring Break
- March 8: Short writing assignment handed out/posted on Canvas
- March 15: SHORT WRITING ASSIGNMENT DUE
- March 22: Paper assignment handed out/posted on Canvas
- April 14: PAPER ASSIGNMENT DUE
- April 14: Study questions for final handed out/posted on Canvas
- April 27: FINAL EXAM 5:30–7:30 pm