
BAROQUE & ROCOCO ART & ARCHITECTURE in Spring 2021 (AH2014)

Course Code	AH2014	Professor(s)	Marsha Libina, Bernard Zirnheld
Prerequisites	None	Office Number	
Class Schedule	M: 13:45-15:05 in C-101 W: 09:00-10:20 in V-1 W: 10:35-11:55 in C-101	Office Hours	
Credits	4	Email	mllibina@aup.edu, bzirnheld@aup.edu
Semester	Spring 2021	Office Tel. Ext.	

Course Description

This course examines the reverberations and multi-faceted reactions to the reform movements known as the Reformation and the Counter-Reformation in the art and architecture of seventeenth-century Italy, France, Spain, Flanders, and the Netherlands. Emphasis will be placed on understanding artworks within their original cultural and historical contexts, paying particular attention to the interests of the artists, patrons, and intended viewers. Key themes and issues of consideration will include the changing function and status of religious images; the rise of artists' academies and art theory; the development of Dutch genre painting, portraiture, and the art market; Spanish colonialism and the arts of the New World, absolute monarchies and political propaganda in the arts; and eroticism in French Rococo painting.

Course Learning Outcomes

Develop one's skills in art historical inquiry, writing, and critical thinking.

Learn to identify major works and the philosophical, religious, and cultural contexts that produced them.

Be able to interpret the meaning of works of art based on their visual properties and original contexts.

Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate (CCI LO1)

Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions

(CCI LO2)

General Education

This course fulfills the following GLACC (Global Liberal Arts Core Curriculum) requirements:

CCI LO1 - Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate.

CCI LO2 - Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions.

Course Outline

Classes will be a combination of lecture and in-class discussion. You will be asked to participate, ask questions, and contribute to class discussion. The course has weekly reading assignments from your textbook, Robert Neuman's *Baroque and Rococo Art and Architecture*, and additional readings made available through Blackboard, particularly to introduce you to primary sources from the period. You are expected to come to class having done the assigned readings, as well as to ask questions and engage in discussion to strengthen your understanding of the material. No laptops or smart phones allowed in class (unless we are working on something that requires it). Exceptions will be considered on a case-by-case basis; please come speak to me if you think you will require a computer.

Class Schedule

Date	Topic	Neuman Textbook	Additional Notes and Readings (PDFs)	
Week 1				
Mon, Jan 18	Introduction and Syllabus			

Wed, Jan 20	Counter-Reformation art in Italy	p.13-17 (stop at "Sources") p.31-38 (stop at "Patronage")	The Council of Trent, Decree 1563 Giovanni Andrea Gilio, <i>Dialo on the Errors and Abuses of Painters</i> (1564), p.156-160, p.172-178, 193-197. Inquisition Tribunal of Paolo Veronese (1573)	
Week 2				
Mon, Jan 25	Counter-Reformation art in Italy	p.38-54 (stop at "Caravaggio")	Gabriele Paleotti, <i>Discourse on Sacred and Profane Images</i> (1582), p.45-49, p.110-111 (ch.21), p.136-141 (ch.32 and 33).	
Wed, Jan 27	Caravaggio and his Followers	p.54-70 (stop at "The Bolognese School")	Giovanni Pietro Bellori, <i>Life of Caravaggio</i> (1672), p.75-77, p.83-84	
Week 3				
Mon, Feb 1	The Bolognese School	p.70-78 (stop at "Bernardo Strozzi")		
Wed, Feb 3	Italian sculpture and architecture	p.91-108 (stop at "Later Commissions")		

		p.115-129 (stop at "Francesco Borromini")		
		p.139-145 (start at "Domestic Architecture")		
Week 4				
Mon, Feb 8-	Mini-Break.			
Wed, Feb 10	NO CLASS			
Week 5				
Mon, Feb 15	The Golden Age of Spain	p.147-167 (stop at "Murillo")	Francisco Pacheco, <i>Art of Painting</i> (1649), p.161-167	
Wed, Feb 17	Louvre Museum visit		Meet in front of the Louvre Pyramid, next to the equestrian statue of Louis XIV at 12:45	
Week 5				
Mon, Feb 22	The Spanish Colonies: Latin American Art and Architecture	p.170-181	Gauvin Bailey, <i>Baroque and Rococo</i> , p.362-378	
Wed, Feb 24	Mini-Break.			
	NO CLASS			
Week 6				

Mon, March 1	Review Session			
Wed, March 3	Midterm Exam			
Week 7				
Mon, March 8	Dutch Portrait and Figure Painting	p.183-185 p.191-207		
Wed, March 10	Dutch Genre Painting	p.209-222 (stop at "Mirror of Nature")		
Week 8				
Mon, March 15	Dutch Genre Painting	p.210 ("Strategies for Interpreting...")	Svetlana Alpers, <i>The Art of Describing</i> , p.192-207.	
Wed, March 17	Dutch Landscapes, Seascapes, and "Perspectives"	p.222-231		
Week 9				
Mon, March 22	Flemish Painting in the Age of Rubens	p.233-255 (stop at "Still Life")		
Wed, March 24	Louvre Museum Visit		Meet in front of the Louvre Pyramid, next to the equestrian statue of Louis XIV at 12:45	

Week 10				
Mon, March 29	Flemish Painting in the Age of Rubens	p.233-255 (stop at "Still Life")		
Wed, March 31	17th-century French Painting	p.261-262 (stop at "Bellange") p.265-272 (stop at "Philippe")		
Week 11				
Mon, April 5	Easter Monday. NO CLASS			
Wed, April 7	French Classicism and the Academy	p.273-283 (Start at "Poussin")	Nicolas Poussin, notes for a treatise on painting	
Week 12				
Mon, April 12	French Rococo	p.		
Wed, April 14	Jacquemart-Andre or Congac Jay Museum Visit			
Week 13				
Mon, April 19	French Rococo	p.		

Wed, April 21	Group Feedback on Presentations			
Week 14				
Mon, April 26	Review Session			
Wed, April 28	Final Exam			
Week 15				
Mon, May 3				

*I reserve the right to make changes to the syllabus throughout the semester.

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Grading:

Midterm exam (20%)

Essay Beginning/Proposal (10%)

Project Presentation (10%)

Visual analysis paper (25%)

Final exam (25%)

Participation (10%)

All work must be completed to pass the course. There will be no make-up exams without a medical note.

Assessment:

Midterm and Final Exam

The exams are non-cumulative and will be a combination of slide ID, compare and contrast, and short essay answer questions. Testable material includes lectures and readings.

Essay Beginning/Proposal

I will provide you with a list of possible paper topics – these will be objects from the local collections in Paris. You will begin work on your research project by submitting an essay beginning/proposal, which plays an important role in describing your topic and setting up the aims of the research paper.

Project Presentation and Visual Analysis Paper

You will have the opportunity to present your research project to the class before submitting your final paper. The paper consists of two key parts: an opening, in which you describe the object and identify a problem that the work raises, and the body of the paper, which constitutes your sustained analysis of the object in response to the problem you identified. I will give out the grading rubric for the paper before it is assigned.

Participation

Attendance and participation are expected at all class meetings. Your participation grade will be based on your active involvement in class discussion. Attendance is key to your success in the course.

KEYS TO SUCCESS

1. Come to class and take careful notes

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2. Read your textbook.
 3. Make flashcards of the images on the study guide for the exam. You are responsible for knowing the artist, title, date (period), and medium of each work, as well as its meaning and relevant historical context.
 4. Cramming does not work. Do not wait until the last minute to study. The course covers a lot of material and you will quickly become overwhelmed if you do not keep up with the readings and lectures.
 5. Contact me any time for help.

Other
