

City College of New York
BAROQUE AND ROCOCO ART IN EUROPE
Fall 2018
Wednesday | 6:10 - 9:05 pm
Office Hours: Wednesday 5-6pm and by appointment
Department phone: 212-650-5963

Instructor: Professor Agnieszka Ficek
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BAROQUE AND ROCOCO ART IN EUROPE

Seventeenth and eighteenth century art in Italy, France, Spain, and Holland. Artists include Bernini, Poussin, Caravaggio, Artemisia Gentileschi, Velazquez, Rubens, Rembrandt and Vermeer.

By the end of the semester, students should be able to:

- Identify major works of art, architecture, and design using correct art historical terminology.
- Describe and offer interpretations of art objects with regards to their formal qualities, content, and historical context.
- Demonstrate visual analysis skills in a variety of contexts including classroom discussion, museum visits, and academic assignments.

The instructor reserves the right to change the syllabus at any time.

COURSE REQUIREMENTS AND PARTICIPATION

Each student is responsible for their own learning. You are expected to attend every class on time, complete the assigned reading material and be prepared to participate in class discussion. If you need to miss a class, it is your responsibility to obtain lecture notes or additional material from a colleague. *Please get the contact information of at least two classmates early on in the semester.*

Grading

- Museum Paper: 10%
- Midterm Exam: 15%
- Research Paper: 40%
- Final Exam: 20%
- Attendance and participation: 15%
 - Attendance
 - Participation in class discussion

Attendance

Attendance and participation count for 15% of your final grade. Any more than two (2) absences will adversely affect your grade. Any absences after two will need to be accompanied by a doctor's note or other documentation. If you need to skip class, please email me beforehand to let me know and arrange to get notes from your colleagues.

All students are expected to arrive punctually. If you are running late, please try to reach me via email to let me know.

Blackboard

The syllabus and weekly reading scans will be available on Blackboard. Online readings can be accessed through the links on the syllabus.

Grading Rubric

Grades for this course will correspond to the following scale:

A (90-100%): Original and thoughtful work that is professionally executed; no typographical or grammatical errors; strong, clear, coherent, and compelling arguments; addresses or acknowledges obvious objections to the arguments; scrupulous attention to crediting sources of ideas and facts that are not the author's own

B (80-89%): Well done work, but not particularly original or thoughtful; a few typographical or grammatical errors are present; work lacks some clarity or coherence in thought; fails to address some seemingly obvious objections to the argumentation; some crediting of sources missing; sources of facts are weak (e.g., cursory web searches).

C (70-79%): Average work; numerous typographical and grammatical errors present; fails to address or ignores any objections to the argumentation; few sources credited or poorly done, particularly for factual claims when clearly needed

D (60-69%): Careless work with no attention to detail and failure to follow assignment guidelines; few and or poorly done citations

F: Failure; plagiarism or other academic misconduct; zero effort expended to meet academic standards

Extra Credit

There will be extra credit option for each exam and for the final research paper. There will also be an optional written assignment (details given in the later part of the semester).

Extensions

It is your responsibility to submit work on time. Each assessment carries with it heavy penalties for late submissions. In rare cases, the instructor will grant extensions. These are granted at the discretion of the instructor. If there are unforeseen or extenuating circumstances, please alert me as soon as possible to request an extension, at least 24 hours in advance of the assessment deadline.

Courtesy and Respect

Food is not allowed in the classroom, please turn your cellphone on vibrate/silent, and take trash with you when leaving the classroom. Laptops, phones, and tablets are allowed to be used in class in for note taking or accessing readings. Please limit technology use to only that what is needed in class.

We will look at material in this course that deals with race, religion, sexuality, violence, and other potentially sensitive topics. If you anticipate feeling uncomfortable with any of this material, please feel free to speak to me personally.

Cheating and Plagiarism

Cheating is the attempted or unauthorized use of materials, information, notes, study aids, devices or communication during an academic exercise. Plagiarism is the act of presenting another person's ideas, research, or writing as your own. CCNY's policy on academic honesty which can be accessed [here](#).

CCNY has [extensive information about Academic Honesty](#) available online. At this link, you can find definitions of different types of academic dishonesty, due process, students rights and the penalties for academic dishonesty

Any material you hand in is assumed to be your original work. While it will be a goal of your written assignments to acknowledge ideas and sources with your own words and thoughts, when you make reference to other texts and writers you must ALWAYS make a full and correct citation using quotation marks if appropriate and a footnote or endnote.

If you do not understand how to do this, or have questions/concerns, please make an appointment to see me. I will be more than happy to go over citation practices in full.

**ALL INSTANCES OF CHEATING AND PLAGIARISM WILL
RESULT IN AN AUTOMATIC ZERO (F) AND
DEPARTMENTAL CONSEQUENCES.**

Disability Services

The AccessAbility Center/Student Disability Services ensures equal access and full participation to all of City College's programs, services, and activities by coordinating and implementing appropriate accommodations. If you are a student with a disability who requires accommodations and services, please visit the office in NAC 1/218, or contacts AAC/SDS via email (disabilityservices@ccny.cuny.edu), or phone (212-650-5913 or TTY/TTD 212-650-8441)

WEEKLY SCHEDULE

All readings will be made available as links or as PDFs on Blackboard and are to be completed before the class they are assigned for. Assigned materials will appear in the folder corresponding to the class date under the "Course Materials" section.

Syllabus: Baroque and Rococo Art in Europe

Foundational Readings:

- Gauvin Alexander Bailey, *Baroque and Rococo* (London: Phaidon, 2004)
- Documentary: Baroque: From St Peter's to St Paul's (Youtube: [Part 1](#), [Part 2](#) and [Part 3](#))

Schedule of Classes

*****ALL READINGS ARE AVAILABLE ON BLACKBOARD OR VIA LINKS. PLEASE**

CONSULT THE DIGITAL VERSION (PDF) OF THE SYLLABUS***

Wednesday August 29: Introduction: Origins of the Baroque and Rococo

Wednesday September 5: NO CLASS — CUNY FOLLOWS MONDAY SCHEDULE

Wednesday September 12: Tenebrism and High Baroque in Italy

- The Papacy and the Vatican Palace [[Met Heilbrunn Timeline of Art History](#)]
- Baroque Rome [[Met Heilbrunn Timeline of Art History](#)]
- Gianlorzenzo Bernini [[Met Heilbrunn Timeline of Art History](#)]

KEY ARTISTS: Caravaggio, Carracci, Bernini, Borromini

Wednesday September 19: NO CLASS

Wednesday September 26: Northern Baroque (Museum Paper Due (10%))

- Walter Leitke, “Willem Kalf” (*Dutch Painting in the Metropolitan Museum of Art*)
[BLACKBOARD]
- Walter Leitke, “Style in Dutch Art” [BLACKBOARD]

KEY ARTISTS: Willem Kalf, Jacob van Ruisdael, Johannes Vermeer,
Frans Hals

Wednesday October 3: Spanish Baroque Case Study: Velázquez’s [Las Meninas](#)

- Casey Lesser, “Centuries Later, People Still Don’t Know What to Make of “Las Meninas” ([Artsy](#))
- Byron Ellsworth Hamann, “The Mirrors of Las Meninas: Cochineal, Silver and Clay” (*The Art Bulletin*) [BLACKBOARD]

KEY ARTISTS: Diego Velázquez, Francisco de Zurbarán, Bartolomé
Esteban Murillo

Wednesday October 10: Colonial Rococo: 18th century art in Latin America (Take-home Midterm Due (15%))

- Marcus Burke, “The Parallel Course of Latin American and European Art in the Viceregal Era” (*The Arts in Latin America*) [BLACKBOARD]

KEY ARTISTS: Cristobal de Villalpando, Miguel Cabrera
Melchor Pérez de Holguín, Gaspar Miguel de Berrío.

Wednesday October 17: Women in art and women artists

- Linda Nochlin, “Why have there been no great women artists?” (*ArtNews*)
[BLACKBOARD]
- Jonathan Jones, “More Savage than Caravaggio: the woman who took revenge in oil” ([The Guardian](#))

KEY ARTISTS: Artemisia Gentileschi, Rosalba Carreira

Wednesday October 24: Baroque Architecture in Central and Eastern Europe

- Michael Yonan, “Modesty and Monarchy: Rethinking Empress Maria Theresa at Schönbrunn” (*Austrian History Yearbook*) [BLACKBOARD]
- Piotr Krasny, “Architecture in Poland, 1572-1764” (*Land of the Winged Horsemen: Art in Poland, 1572-1764*) [BLACKBOARD]

Wednesday October 31: Cultural and Artistic Exchanges with the Ottoman Empire in the 17th and 18th Century

- Adam Jasienski, “A Savage Magnificence: Ottomanizing Fashion and the Politics of Display in Early Modern East-Central Europe” (*Muqarnas Online*) [BLACKBOARD]
- Meredith Martin, “Mirror Reflection: Louis XIV, Phra Nara and the Material Culture of Kingship” (*Art History*) [BLACKBOARD]

Wednesday November 7: French artists in Rome and Versailles (***Research Paper Due (40%)***)

- ***WATCH:*** Smarthistory ‘[Nicolas Poussin: Landscape with St John on Patmos](#)’ and ‘[Nicolas Poussin: Et in Arcadia Ego](#)’ (YouTube)

KEY ARTISTS: Nicolas Poussin, Claude Lorraine, Charles le Brun

Wednesday November 14: Birth of the French Rococo

- Rémy G. Saisselin, “The Rococo as a Dream of Happiness” (*Journal of Aesthetics and Art Criticism*) [BLACKBOARD]
- Michael Levey, “The Real Theme of Watteau’s Embarkation for Cythera” (*The Burlington Magazine*) [BLACKBOARD]

KEY ARTISTS: Jean-Antoine Watteau, François Boucher

Wednesday November 21: NO CLASS — HAPPY THANKSGIVING

Wednesday November 28: “White Gold”: European Porcelain Manufactories in the Eighteenth Century

- Maureen Cassidy-Geiger, “Porcelain and Prestige: Princely Gifts and ‘White Gold’ from Meissen” (*Fragile Diplomacy: Meissen Porcelain for European Courts ca. 1710-63*) [BLACKBOARD]
- Tara Zanardi, “Kingly Performance and Artful Innovation: Porcelain, Politics and Identity at Charles III’s Aranjuez” (*West 86th*) [BLACKBOARD]

KEY MANUFACTORIES: Meissen (Saxony), Sévres (France), Buen Retiro (Spain)

Wednesday December 5: Excess and Critique in England and France

- Donald Posner, “The Swinging Women of Watteau and Fragonard” (*The Art Bulletin*) [BLACKBOARD]
- **WATCH:** Smarthistory: ‘[Hogarth’s Marriage à-la-mode](#)’ (YouTube)

KEY ARTISTS: William Hogarth, Jean-Honoré Fragonard

Wednesday December 12: “Van Loo, Pompadour, Rococo”: Revolutions and the end of excess

- **WATCH:** Smarthistory: Jacques-Louis David ‘[Oath of the Horatii](#)’, ‘[Death of Marat](#)’ and ‘[Vigée le Brun’s Self-portrait with Julie](#)’ (Youtube)

KEY ARTISTS: Elisabeth Vigée le Brun, Francisco de Goya, Antonio Canova, Jacques-Louis David

Final Exam: TBD (Exam period, December 14-21.)

Assessments

A short museum writing assignment (Due 9/26) (minimum 3 pages, 10% of the final grade) and a research paper (Due 11/7) (minimum 8 pages, 40% of the final grade). The two pieces of writing are interconnected projects and both are required to pass the class.

Writing: 50%

A take-home midterm exam which will require a short essay on key themes and topics discussed in class and from class readings. (Assigned 10/3, Due 10/10) (2 pages of writing)

Midterm: 15%

A final exam which will include a slide-ID portion and 2 short essay questions based on works studies in class and issues covered in assigned readings. (Date TBD)

Final Exam: 20%

Attendance (mandatory, taken at every class) and participation in class discussions.

Attendance and Participation: 15%