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Turnitin.com Class ID: 1434810, Password: baroque

BAROQUE AND NEW WORLD BAROQUE
Spring 2006
ARTH 3394, sec. 04191
FA 204A

This course will treat Baroque aesthetics and expressive structures, and trace their evolution in Latin American visual forms. We will begin the semester in 17th and 18th century Europe, tracing the exuberant forms of the Baroque from their beginnings in Rome and their expansion through Counter Reformation and Protestant Europe. We will then consider the implantation of these forms in the Spanish and Portuguese New World, as Spain and Portugal colonized vast territories in the Caribbean and South America. The art and architecture of New Spain and New Castille (current day Mexico and Peru) as well as that of colonial Brazil, will be our focus. We will be concerned with recurring Baroque themes as they are depicted visually: life as dream, the labyrinthine world, the layered, self-reflexive nature of consciousness, science and the rise of modern skepticism. I will occasionally bring these themes and modes of expression into contemporary Latin American art--for example, the depiction of saints' lives (and deaths) in the work of Frida Kahlo; muralism in Mexico, etc.

There is a VISTA online site for this course; please get a user ID, if you don't have one already, from Technology Services. Readings (other than the three books listed below) are posted on our VISTA site, as well as images of the art and architecture we will see in this course. See also the relevant picture galleries at <http://www.uh.edu/~englmi> and other URL's listed on the VISTA site.

Class presentations: Every student will select a topic on the Baroque or New World Baroque (an artist, architect, sculptor, or a topic such as landscapes, portraits, religious images, visual illusionism, etc.) to present in class. Presentations will be scheduled at appropriate times throughout the semester.

Required books:

John Berger, Ways of Seeing
John Martin, Baroque (HarperCollins, 1977)
Gauvin Alexander Bailey, Art of Colonial Latin America (Phaidon, 2005)

FIRST WEEK: INTRODUCTION TO THE COURSE
Jan 17, 19

Tuesday: Introduction to the Course
Thursday: John Berger, Ways of Seeing, Chs. 1-3

SECOND WEEK: THE BAROQUE REINVENTS RENAISSANCE CLASSICISM

Jan 24, 26

Tuesday: Finish Ways of Seeing, Chs. 4-7

Thursday: Heinrich Wölfflin, "Introduction," to Principles of Art History: The Problem in the Development of Style in Later Art (1915), VISTA site

THIRD WEEK: WHAT CAUSES CHANGE OF STYLES?

Jan 31, Feb 2

Tuesday: Heinrich Wölfflin, "Movement" and "The Causes of the Change in Style," from Renaissance and Baroque (1888), VISTA site.

Thursday: Overview of European Baroque art and architecture

FOURTH WEEK: BAROQUE NATURALISM AND EMOTION: Saints and Martyrs

Feb 7, 9

Tuesday: John Martin, Baroque, Chs. 1-3

Thursday: John Martin, Baroque, Chs. 4-6

FIFTH WEEK: BAROQUE SPACE AND LIGHT: The Art of the Infinite

Feb 14, 16

Tuesday: John Martin, Baroque, Chs. 7-8

Thursday: Architectural Illusionism and Trompe l'Oeil Tricks

SIXTH WEEK: PROTESTANT AND CATHOLIC BAROQUE

Feb 21, 23

Tuesday: Margaret Miles, "Vision and Sixteenth-century Protestant and Roman Catholic Reforms," VISTA site

Thursday: Rubens and Rembrandt

SEVENTH WEEK: BAROQUE THEMES: THE BAROQUE SELF

Feb 28, Mar 2

Tuesday: Artemesia Gentileschi and Caravaggio

Thursday: **Midterm**

EIGHTH WEEK: NO CLASS

Mar 7, 9

In exchange for the three hours of class time, I ask that you visit the museum of Fine Arts Houston, and view their Baroque art holdings, which you will find on the second floor of the Beck building. Take notes on the Baroque works you see, and try to apply some (or all) of Martin's, Miles's and/or Wölfflin's categories. I would like a two or three page report on your findings. Please focus on three or four works in particular, and explain what is Baroque about them. Bring your report to class after Spring Break, on Monday, March 21.

SPRING BREAK: Please use this week to read ahead in Gauvin Bailey's Art of Colonial Latin America.
Mar 13-17

NINTH WEEK: THE NEW WORLD BAROQUE
Mar 21, 23

Tuesday: Gauvin Bailey, Art of Colonial Latin America, Chs. 1-2
Thursday: No class

TENTH WEEK: A SYNCRETIC ART: Indigenous Aspects
Mar 28, 30

Tuesday: Bailey, The Art of Colonial Latin America, Chs. 3-4
Thursday: Village Art and Architecture

ELEVENTH WEEK: NEW WORLD BAROQUE ARTISTS
Apr 4, 6

Tuesday: Bailey, The Art of Colonial Latin America, Chs. 5-6
Thursday: Luis and José Juárez; Baltazar Echave Orío, Miguel Cabrera, Melchor Pérez Holguín, etc.

TWELFTH WEEK: MEXICAN MURALISM
Apr 11, 13

Tuesday: Bailey, The Art of Colonial Latin America, Chs. 7-8
Thursday: No class

THIRTEENTH WEEK: RECENT LATIN AMERICAN BAROQUE
Apr 18, 20

Tuesday: Cristobal Villalpando and other New World artists
Thursday: Frida Kahlo and Luis Barragán

FOURTEENTH WEEK: PRESENTATION OF PAPERS
Apr 25, 27

Tuesday: Presentation of paper topics (five minutes each)
Thursday: Review for final

Final Paper due May 1. See below.

Final Exam, May 11, 11:00-2:00. See below.

Attendance is required; if more than three absences occur before the mid-term, it is my policy to drop you from the course.

Reading is required, and will be covered in the mid-term and final. I will ask you to do short in-class writing assignments on the reading for that day. It is essential that you do the reading for the day it is assigned, since I will ask you to contribute to the discussion of the assigned texts.

Class Presentation: Each of you will present a subject of interest to the class. I would expect that your presentation would take about 15 to 20 minutes, and involve visual images. This presentation could be helpful in the research for your paper. I will schedule each of you according to your topic. You may use the slide library to assemble your images, or work with the internet connection in our classroom.

Final Paper: 5-7 pages on a topic that engages an aspect of Baroque representation; I will be glad to help you find a topic, if you would like suggestions. Papers are due on May 1. Please turn your papers in to Turnitin.com. Class ID and password are at the top of this syllabus.

Final Exam: The final exam will consist of essay questions and identifications; it is comprehensive, covering all assigned readings and art and architecture seen during the semester.

Grades are determined as follows:

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| Midterm | 25% |
| Final exam | 25% |
| Final paper | 25% |
| Class Participation and In-Class writing | 25% |