

## ARTH236: BAROQUE AND THE BEGINNINGS OF GLOBALISM

### General Information:

College: Queens College

Department: ART

Course section, Day and Time of Class Meetings: ARTH236, Wednesdays 1:40-4:30

Building and Room Number: Klapper 404

Instructor name and contact information (office phone and e-mail address, as well e-mail policy).

Dr. Heather Horton, [heather.horton@qc.cuny.edu](mailto:heather.horton@qc.cuny.edu), Virtual office hours on Zoom, Wednesdays, 10-11:30.

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### Course Description:

This course traces the seventeenth-century Baroque style, characterized by dynamism and theatricality, from its origins in Italy, through Spain and the Netherlands. It extends the study of the European Baroque style across the globe, following Spanish, Portuguese, and Dutch trade routes to the Americas, Western Africa, Goa, Japan, China, and the Philippines with critical attention to the impacts of colonization and trade. In each context, the Baroque style is defined and redefined by religious movements such as the Reformation and Counter-Reformation, and by colonial governments, missionaries, and early corporations. The course includes a combination of intensive artist case studies, including Artemisia Gentileschi (1593-1653), Diego Velázquez (1599-1660), and Rembrandt van Rijn (1606-69), as well as broader themes, including artistic exchange, architectural meaning, and the concept of the global. The course will emphasize painting, sculpture, architecture, and design including textiles, ceramics, and more. Throughout the course, the concept of the Baroque will be continually and comparatively examined, with attention to the fundamental ways this era and its art have shaped the modern world.

### Textbook Information:

There is no required textbook for the course. Required readings will be posted on the class website, either as a current link through the Queens College library, or as a PDF. Weekly image banks, including the main images covered in class and in readings will be posted on the class website.

### Attendance Policy:

Regular attendance is required. Students who are absent cannot contribute to or benefit from class presentations, discussions, and activities. Although attendance is not a separate part of the grade, semester after semester, I have seen that attendance corresponds to the final grade. After 2 missed classes, students lose track of the course material and often miss assignments. After 4 missed classes, students are likely to fail quizzes, and then the class.

Discipline/Course Specific Learning Objectives:

LO1: Identify the characteristics of the Baroque across a wide range of art, architecture, and design made between approximately 1600 and 1750 from diverse contexts.

LO2: Analyze key art historical concepts such as artistic style, regional and religious identity, the roles of the artist and patron, trans-cultural exchange, and the concept of globalism.

LO3: Demonstrate knowledge of materials and techniques associated with the Baroque style, such as painting, sculpture, architecture, ceramics, and fabric arts.

LO4: Articulate how the style, material, and techniques of an artwork carry meanings connected to religious, regional, and cultural identities.

LO5: Analyze modern art historical scholarship alongside historical texts and objects.

CUNY COMMON CORE

*(do not modify the below statement – this statement must be included on all QC CE courses)*

***All Flexible CORE Courses must meet the following three learning outcomes:***

FC 1: Gather, interpret, and assess information from a variety of sources and points of view.
FC 2: Evaluate evidence and arguments critically or analytically.
FC 3: Produce well-reasoned written or oral arguments using evidence to support conclusions.

***In Addition, all CE courses must satisfy at least three of the following learning outcomes:***

CE 1: Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
CE 2 :Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.
CE 3 : Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
CE 4 : Demonstrate knowledge of the skills involved in the creative process.
CE 5 : Use appropriate technologies to conduct research and to communicate.

This course satisfies FC1-3 and CE1-4. See the course calendar for corresponding assignments.

**QUIZZES:** There will be 3 In-Class quizzes (15% each, 45% of the total grade). Quizzes will consist of approximately 15 multiple choice questions (50 points), that assess your knowledge of the course content, and 2 short essays (25 points each, 50 points total) where you will critically analyze 2 major works studied, according to one of the course themes.

Sample multiple choice questions:

How is Caravaggio's *Calling of St. Matthew* typical of the Italian Baroque style?

- A: It depicts a dramatic event as a complex theological argument about the role of art
- B: It uses tenebrism to create even lighting across all of the figures
- C: It emphasizes deep space with overlapping figures and atmospheric perspective
- D: It shows a single moment in time to make an emotional appeal to viewers

Which statement about the *Altar of the Kings (Altar de los Reyes)* in Mexico City Cathedral is FALSE?

- A: the altar includes estipite columns, whose shape resemble the human body
- B: it was built and decorated in the Ultra-Baroque style
- C: the gold used in the chapel was imported from Europe
- D: the chapel decoration is an exact replica of a Jesuit church in Rome

How is the Dutch East India company (the VOC) important to the development of Dutch Baroque art?

- A: the enormous profits of the trading group spread wealth across a large portion of the population, expanding the audience for art
- B: the enormous profits of the trading group allowed for the use of expensive materials
- C: the imported goods the VOC brought to the Dutch Republic mainly included religious works from Italy, which shifted artistic styles
- D: the VOC trading colony in Batavia (Jakarta) became an important point for global artistic exchange

Notice how these questions ask you to (CE1 / LO1) identify major art historical characteristics (i.e. elements of painting composition, building styles and features, the role of patrons and the source of their wealth); and (CE4 / LO4) demonstrate knowledge of the skills used to produce paintings, sculpture, and architecture (i.e. tenebrism, atmospheric perspective, estipite columns, etc.).

Sample essay question:

Analyze the Church of Il Gesù in Rome, alongside the Basilica of Bom Jesus in Goa, to describe and explain how and why their plans, architectural features, and decoration indicate that they were both constructed for Jesuit foundations. Be sure to describe and explain the buildings' similarities and differences, offering an informed explanation for both.

I will evaluate your essays according to the following criteria.

Does your essay:

- identify major art historical concepts and types studied (In the sample comparison, students should be able to identify the basilica as a building type, and elements of Italian Baroque architecture, such as the adapted temple front). CE1 / LO1
- analyze the two buildings, with respect to their historical contexts, including locations, builders, audiences, and other major events at the time. (In the sample comparison, students should compare the buildings within the Jesuit's role in the Counter-Reformation in Rome versus the colonial occupation of Goa, aided by the Jesuits). CE2 / LO2
- articulate and describe how, although the buildings share many architectural features, these features convey different meanings in each context and for each audience. (In the sample comparison, students should include an explanation of how the Jesuit Basilica would be understood differently in Rome versus Goa, both by their builders and audiences.) CE3 / LO4
- demonstrate knowledge of the skills involved in planning and constructing a basilica. (In the sample essay, students should explain how a basilica would be planned, constructed, and used employing appropriate vocabulary.) CE4 / LO3

\*\*\*\*Quizzes will be open note, without electronics (phones, laptops, etc.). Your attendance -- coming to class and 'attending' to each week's material by taking and reviewing notes -- is the key to preparing for quizzes. We will practice both types of questions in class regularly.

Objectives/Criteria Met: CE1, CE2, CE3, CE4; LO1, LO2, LO3, LO4.

**READING RESPONSES - JOURNAL:** In the weekly schedule below, you will see that eight weeks of the course include required readings and responses in your reading journal, which will be hosted on our class website.

Responses should be approximately 1-2 paragraphs long, and include images or citations to the readings where specified. Each week's prompt, included in the calendar below, provides specific instructions.

Responses should be completed before the beginning of class, since you will discuss them in-class with small reading groups. Once during the semester, you are allowed to skip the reading response, without penalty.

**\*\*\***In addition, when we visit the Frick Collection together, you will respond to the visit in your journal. This response cannot be skipped. If you must miss the class visit, you are required to go to the museum on your own. (Free with CUNY ID).

Each response counts for 5% of the final grade, with the entire journal comprising 40% of the course grade. That's a lot! This is the main way that you will prepare for course discussions, as the responses will serve as a foundation for your in-class participation.

Late responses will only be accepted 1 week after the due date, since the responses directly correspond to our class meetings.

Sample reading and response, from Week 7.

READ: Gauvin Alexander Bailey, *Art of Colonial Latin America* (London: Phaidon, 2005), 35–36, for a brief discussion of the Church of Santo Domingo, in Cuzco.

Rebecca Stone, “Architecture” from *Art of the Andes from Chavin to Inca* (London: Thames and Hudson, 2012), 210-30, for an overview of Inca architecture.

JOURNAL ENTRY #4: The Church of Santo Domingo, in Cuzco, was constructed in the 17th century on top of the ruins of the Qorikancha, the Inca temple to the sun.

Using the images and overviews in Bailey, identify 2-3 Baroque architectural features in the building, familiar from our study of Rome. Consider the building’s plan, architectural forms, and decoration. Then, using the images and descriptions in Stone, identify at least 1 element of Inca art or architecture in the building.

In 1-2 paragraphs, describe how the Catholic Baroque and Incan elements interact in the building. Which are “more important” to the builders, based on placement or prominence? Describe the relationship between the Catholic and Incan religions and people, as you see them expressed in the building.

While each of the nine reading responses, included in the schedule below, address specific SLOs, this representative example asks students to identify and gather Baroque and Incan elements in two buildings (FC1/CE1/LO1), describe how these characteristics carry significance across two cultures (CE2/LO2), and articulate how these meanings are conveyed (FC2/CE3/LO4).

Objectives/Criteria Met: FC1, FC2, FC3 / CE2, CE3; LO1-5, see calendar for specific objectives met with each response.

**FINAL RESPONSE:** During the Final Exam period, you will write an essay in response to the prompt: What is the Baroque? (15% of the grade) Note: this is the same prompt we will begin our first class with; we will frequently discuss this question over the semester; the final essay offers an opportunity to reflect on the entire semester.

You will write a succinct, 5-paragraph essay outlining your definition of the Baroque. Your Introductory paragraph should clearly state the main stylistic features, materials, audiences, and purposes of the Baroque, as you define it. Your 3 body paragraphs should each describe and explain one work from the course to support your definition. Your conclusion should compare the three works according to your definition of the Baroque.

You will outline your essay at home, but write the full version in-class. Open-note; no electronics.

Objectives/Criteria Met: FC1, FC2, FC3, CE1, CE3; LO1, LO2, LO4.

For the Quizzes and Final Essay, make-ups will be offered only in case of serious emergencies.

## Course Grade:

Quizzes (3): 15% each, 45% total

Reading Journal Entries (8): 5% each, 40% total

Final Essay (1): 15%

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## Course Policies

**Please communicate with me if you are struggling in this class.** If you know that a particular deadline will be a problem, if you can't hear or see from where you are sitting, if you want more feedback to improve...talk to me – as soon as possible -- and we will find a solution.

### **Accommodations**

Students with documented disabilities are entitled to accommodations to support their learning. Please visit the Office of Special Services website to learn more, and inform me of your needs/accommodations as soon as possible. <https://www.qc.cuny.edu/sp/>

### **Academic Integrity**

The work you submit in this course should always be your own. Instances of plagiarism (or other forms of academic dishonesty) will adversely affect your grade, and you will not be allowed to resubmit work that has been dishonestly produced or presented. If you are uncertain about what constitutes plagiarism (or academic dishonesty more broadly), please review CUNY's policies on academic integrity.

<https://www.cuny.edu/about/administration/offices/legal-affairs/policies-procedures/academic-integrity-policy/>

### **Use of Student Work**

All programs in New York State undergo periodic reviews by accreditation agencies. For these purposes, samples of student work are occasionally made available to those professionals conducting the review. Anonymity is assured under these circumstances. If you do not wish to have your work made available for these purposes, please let the professor know before the start of the second class. Thank you for your cooperation.

## Class Schedule

### Topics

### Assignments

### Objectives and Criteria Met

#### **Week 1 (1/25)**

#### **Intro: What is Baroque? Where is Baroque? What is Global?**

**READ:** Gauvin Bailey, "Introduction," from *Baroque and Rococo*. Phaidon 2012, pages 4-28.

JOURNAL ENTRY #1: Write a 1-2 sentence definition of the ‘Baroque’ based on your interpretation of Bailey’s (twenty page) definition. Choose 1 object from the reading that you feel best exemplifies your ‘Baroque.’ [Note, we will return to this definition, testing it, expanding it, and rewriting it over the course of the semester.]

OBJECTIVES/CRITERIA MET: FCI, FC2, FC3 / CE2, CE3; LO1, LO4

## Week 2 (2/1)

### **Italian Baroque Painting: Caravaggio, the Caracci, and Artemisia Gentileschi**

READ: Mary Garrard, “Artemisia and the Writers: Feminism in Early Modern Europe,” from *Artemisia Gentileschi and Feminism in Early Modern Europe*, Reaction Books, 2020, pages 12-34.

Artemisia Gentileschi’s letter to a patron, Don Antonio Ruffio, November 13, 1649. Excerpted from *Janson’s History of Art*, Fifth Edition, 1995, page 627.

JOURNAL ENTRY #2: In this letter Artemisia describes how patrons have cheated her in the past, ending with the phrase “If I were a man, I can't imagine it would have turned out this way...”

Mary Garrard, a contemporary art historian whose research has brought much of Artemisia’s overlooked work to light, argues that Artemisia should be seen within a long historical continuum of feminists. What would Artemisia have said about that? Be sure to use her actual words in the 1649 letter to support your points in a 1-2 paragraph response.

OBJECTIVES/CRITERIA MET: FCI, FC2, FC3 / CE2, CE3; LO2, LO5

## Week 3 (2/8)

### **Italian Baroque Sculpture: Bernini**

Ovid, “Daphne and Apollo,” from *The Metamorphoses*, Lines 452-567. Access here -- <https://tinyurl.com/4mx8frfh>

Andrea Bolland, “Desiderio and Diletto: Vision, Touch, and the Poetics of Bernini’s Apollo and Daphne.” *Art Bulletin* 82 (2000, 2): 309–330.

JOURNAL ENTRY #3: Bolland describes how in the papal courts of Rome artists, patrons, and courtiers often discussed art’s ability to transform – poetry to painting, stone to flesh. As you read Ovid’s “Daphne and Apollo,” make a list of all the “transformative moments,” that is all the moments when something changes from one thing to another. This could be feelings, words, bodies, etc.

Then look closely at Bernini’s statue of the same subject (image gallery available on our class website). Do you see Ovid’s “transformative moments” in Bernini’s sculpture? Identify 2-3 instances (specific passages or specific areas of the statue) where poetry or sculpture is better able to capture the story and explain why you think so. In addition to plot (what happens), be sure to also think about sensory experience (vision, touch, hearing).

OBJECTIVES/CRITERIA MET: FCI, FC2, FC3 / CE2, CE3; LO4, LO5

2/15, Week 4

**Italian Baroque Architecture: Bernini and Borromini**

2/22, Week 5

**The Jesuits and the Baroque in Rome and India**

IN-CLASS QUIZ, covering Weeks 1-4

OBJECTIVES/CRITERIA MET: CE2, CE3, CE4; LO1, LO2, LO3, LO4

3/1, Week 6

**The Jesuits and the Baroque in China and Japan**

3/8, Week 7

**Viceroyalty of New Spain: colonial Mexico and the Manila Galleon trade**

READ: Gauvin Alexander Bailey, *Art of Colonial Latin America* (London: Phaidon, 2005), 35–36, for a brief discussion of the Church of Santo Domingo, in Cuzco.

Rebecca Stone, “Architecture” from *Art of the Andes from Chavin to Inca* (London: Thames and Hudson, 2012), 210-30, for an overview of Inca architecture.

JOURNAL ENTRY #4: The Church of Santo Domingo, in Cuzco, was constructed in the 17th century on top of the ruins of the Qorikancha, the Inca temple to the sun.

Using the images and overviews in Bailey, identify 2-3 Baroque architectural features in the building, familiar from our study of Rome. Consider the buildings’ plan, architectural forms, and decoration. Then, using the images and descriptions in Stone, identify at least 1 element of Inca art or architecture in the building.

In 1-2 paragraphs, describe how the Catholic Baroque and Incan elements interact in the building. Which are “more important” to the builders, based on placement or prominence? Describe the relationship between the Catholic and Incan religions and people, as you see them expressed in the building.

OBJECTIVES/CRITERIA MET: FCI, FC2, FC3 / CE2, CE3; LO1, LO2, LO3, LO4

3/15, Week 8

**Spanish Baroque: Velasquez**

READ: Hamann, Byron Ellsworth. “Interventions: The Mirrors of *Las Meninas*: Cochineal, Silver, and Clay.” *The Art Bulletin* 92, no. 1 (Mar, 2010): 6-35.

JOURNAL ENTRY #5: Describe how Hamann defines ‘globalization’ in the 21<sup>st</sup> century, versus the 17<sup>th</sup> in 1 paragraph. Then in a second paragraph, test his argument by choosing an object that you own (e.g., your pen, your shoe, your t-shirt...) and identifying where it was made. Is there evidence of origin or place in the modern object, or not? Then, choose an object in Antonio de Pereda’s *Still Life with Ebony Chest* (1652), and consider how the painter includes evidence of the object’s making and origins. How does your comparison “track” with Hamann’s discussion of globalization?

OBJECTIVES/CRITERIA MET: FCI, FC2, FC3 / CE2, CE3; LO2.



3/22, Week 9

### Spanish Baroque: Zurbarán, Murillo, and the Americas

READ: 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.

JOURNAL ENTRY #6: Vossbrink describes how both Zurbarán and Murillo exported hundreds of paintings from their home city of Seville, the most prominent Spanish port, to the Americas. Painters in the Americas, then, adopted many of the Spanish Baroque stylistic techniques. Choose one comparison from Vossbrink’s article (one painting made in Spain / one in the Americas), and describe how they each exemplify the “Baroque.” Analyze how the style is enriched and complicated by these exchanges.

OBJECTIVES/CRITERIA MET: FCI, FC2, FC3 / CE2, CE3; LO1, LO4.

3/29, Week 10

### Spanish Netherlands: Reubens and Van Dyck

IN-CLASS QUIZ, covering Weeks 5-9

OBJECTIVES/CRITERIA MET: CE2, CE3, CE4; LO1, LO2, LO3, LO4

4/5 **Spring Break** Frolic.

4/12 **Spring Break** Frolic some more.

4/19, Week 11

### In-person, VIP tour of Frick Madison

\*\*\*\*\*We will meet at Frick Madison (75<sup>th</sup> and Madison Avenue in Manhattan) from 1:50-3. Note that the museum will be officially closed when we are there (!!), so it’s important to be on time.

JOURNAL ENTRY #7: Think about the organization of the objects at Frick Madison. How are objects grouped, on the wall, in galleries, on floors? In one paragraph, describe how the museum facilitates or discourages the idea of ‘global’ interactions and exchange. Then, in a second paragraph, identify and describe one change you would make to the museum to alter the global conversation.

OBJECTIVES/CRITERIA MET: FCI, FC2, FC3 / CE2, CE3; LO2.

4/26, Week 12

### Dutch Baroque: Art and the Market

Stephanie Glickman, “The Company One Keeps: *View of Ambon* (ca. 1617) in the Dutch East India Company’s Sociopolitical Landscape,” *Journal of Historians of Netherlandish Art* 10:1 (Winter 2018) DOI: 10.5092/jhna.2018.10.1.4

JOURNAL ENTRY #8: Glickman describes the large, map-like painting, *View of Ambon* (ca. 1617), commissioned for the Amsterdam headquarters of the Dutch East India Company (VOC), to commemorate their conquest of the South Pacific Island of Ambon.

As you read and look at details of the painting, consider how the “matter-of-fact,” “realist” style of Dutch Baroque painting tells a story that would appeal to the leaders of the VOC. Identify 1-2 places in the painting where the painted “reality” does not match the places and events Glickman describes. In one paragraph, reflect on this question: can a map, or a realistic-looking painting be propagandistic?

OBJECTIVES/CRITERIA MET: FCI, FC2, FC3 / CE2, CE3; LO2, LO4.

**5/3, Week 13**

**Dutch Baroque: Rembrandt**

**5/10, Week 14**

**Dutch Baroque: Vermeer, China, and Porcelain**

**READ:** Timothy Brook, “A Dish of Fruit,” from *Vermeer's Hat: The Seventeenth Century and the Dawn of the Global World*. 1st U.S. ed. Bloomsbury Press, 2008, pps. 69-83.

Excerpts from Wen Zhenheng’s *Treatise on Superfluous Things* on judging quality in porcelain.

JOURNAL ENTRY #9: Consider what it might have meant to a person from Delft (Vermeer’s home city) to own a porcelain platter, like the one shown in his *Girl Reading a Letter at an Open Window*. Contrast this viewpoint with Wen Zhenheng’s discussion of the varying quality of exported Chinese porcelain. Describe what a “simple dish” indicates about each person’s identity and conception of the other.

OBJECTIVES/CRITERIA MET: FCI, FC2, FC3 / CE2, CE3; LO2, LO4.

**5/17, Week 15**

**Final Exam, 1:45-3:45**

IN-CLASS QUIZ, covering Weeks 10—14.

OBJECTIVES/CRITERIA MET: CE2, CE3, CE4; LO1, LO2, LO3, LO4

IN-CLASS FINAL ESSAY: What is the Baroque? You will write a 5-paragraph essay outlining your definition of the Baroque. Your Introductory paragraph should clearly state the main stylistic features, materials, and purposes of your style. Your 3 body paragraphs should each describe and explain one work from the course to support your definition. Your conclusion should compare the three works according to your definition of the Baroque.

\*You will outline your essay at home, but write the full version in-class.

OBJECTIVES/CRITERIA MET: FC!, FC2, FC3 / CE1, CE3; LO1, LO3, LO4.