

**Western University**  
**Department of Visual Arts**

**VAH 2263G The Baroque**

(Prerequisite: 1.0 from VAH 1040 History of Art and Visual Culture, or two of VAH 1041A/B –VAH 1045A/B, or permission of the department<sup>1</sup>)

Wednesdays 2:30-5:30pm – VAC 100

**Instructor:** Andrés Villar

**Email:** [avillar2@uwo.ca](mailto:avillar2@uwo.ca)

**Office:** VAC 214

**Office hours:** Wednesday 1:30 pm–2:30 pm  
(or by appointment)

**Teaching Assistant:** Margherita Papadatos

**Email:** [mpapadat@uwo.ca](mailto:mpapadat@uwo.ca)

**Office:** VAC 240

**Office hours:**  
(or by appointment)

**Course Description and Objectives**

This course will examine art produced during the seventeenth century, a period traditionally known as the Baroque. The early modern world system was consolidated on a global scale during the seventeenth century, and therefore our course, although focusing to a large extent on European art, will also explore how artists in other regions adapted Baroque tendencies to their own cultural contexts. Furthermore, the Baroque played a critical role in the development of art history, and it continues to emerge –in different guises– in contemporary culture (note, for example, the recent uses of the terms Neo-Baroque and Ultrabaroque). Consequently, we will also examine the resonance of the Baroque in current art history and visual culture.

**Learning Objectives**

My most important objective is to help students articulate coherent **arguments** about “**art**.” Here, an argument is understood, in basic terms, as a **sound position** that **you** take with respect to a particular issue or problem about “**art**,” a position that you defend with **compelling** evidence. The above definition of an argument is broad; we will progressively give it form, in art historical terms, as the term progresses. It is important to keep in mind, however, that an argument, as defined above, plays a critical role in other disciplines. Therefore, although the formatting, structure, and evidence might change as you cross departments, the objective of an argument remains the same: stake a position (your position) on a particular issue and provide good evidence for it.

Keeping all of the above in mind, I expect that, by the end of the term, students will have

- become acquainted with the art and visual culture produced during the Baroque in Europe and beyond
- understood how this cultural production was, and continues to be, connected to broader historical issues
- examined how –and why– scholarship about the Baroque has changed throughout the years
- demonstrated their ability to analyze and engage critically with Baroque art using the theoretical tools developed throughout the course

**Texts**

**Mandatory:**

- Bailey, Gauvin A. *Baroque & Rococo*. London and New York: Phaidon, 2012.
- All material posted on OWL

---

<sup>1</sup> Unless you either have the requisites for this course or written special permission from your Dean to enroll in it, you will be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

**Grades**

|  |        |
|--|--------|
| Attendance, Participation, Reading Responses | 13.75% |
| Short Written Proposal 1 (February 1)        | 13.75% |
| Short Written Proposal 2 (February 15)       | 13.75% |
| Short Written Proposal 3 (March 1)           | 13.75% |
| Group Project (March 22 or 29, as assigned)  | 20%    |
| Final Essay                                  | 25%    |