ART AND ARCHITECTURE OF EUROPE FROM 1400 TO 1800

This course is an introduction to painting, sculpture, and architecture of the early modern period. The goals of the course are:

• to identify artistic innovations that characterize European art from the Italian Renaissance to the French Revolution, and to situate the works of art historically, by examining the intellectual, political, religious, and social currents that contributed to their creation; and

• to teach you the art of close looking to gain visual understanding.

By the end of the course you will be able to see differences between individual artists and between historical movements, and will be able to identify ways of establishing meaning in art and probing its varied character. **No previous experience with art or art history is necessary.**

LECTURES

Attendance is extremely important, for the substance of this course is in lectures and discussions, not in a textbook.

SECTIONS

You’ll meet every other week with me in the Mead Art Museum on Wednesday at 10:00 or 1:00. We’ll be looking closely at original works of art related to the art we’re studying in the classroom. The week you’re not in the Mead you’ll be doing other imaginative activities, TBA.

READING

You can buy at Amherst Books, Main Street:

• *Janson’s History of Art, Book 3: The Renaissance Through the Rococo*, 7th edition (or whatever edition is there), Prentice Hall.

Also very useful and worth buying it used at The Option or online:

• Sylvan Barnet, *A Short Guide to Writing About Art*, any edition, Pearson Prentice Hall and
• Survey books like Hartt, *Art*, v. 2, will be available at the Option, on reserve, or can be found on the shelves of Frost for you to borrow for the semester.

*Required readings*, from articles or portions of books, are on electronic reserve. You will be charged a fee to cover any copyright permissions costs.

It is best to read the required assignments soon after the lecture. They will serve as the basis for questions in discussions and on exams.

INTELLECTUAL HONESTY

Obviously, I require all of your work to be your own work. Any plagiarism on papers or cheating on exams that I discover will earn you an “F” for the entire course.

PAPERS
Two kinds of written work are assigned for this course. The first type is a graded paper, two 3-page formal analyses of works of art you will look at in museums. The second type is an abstract of the readings. Due every time there is a reading assigned, this 1-paragraph assignment will help me to understand if you have gotten the point of the readings. We will also talk about the substance either one-on-one, or in class discussion. I do want you to perform this exercise, so your overall grade will suffer if you do not hand each one in.

Graded papers must be typed, stapled, and handed in on the due date. Late papers will be penalized.

I urge you to go to the Writing Center with the papers that I grade. You are also welcome to talk with me about the works of art to help develop your ideas and build your writing skills. Even those of you who write like gods will benefit from consulting with a mortal!

EXAMS

There will be two exams: one in class and one a final during exam week. The exams will consist of two parts: identifications of works of art and basic concepts related to them, which you have encountered in class, and some unknowns. The second part is a take-home essay. I’ll give you an ungraded quiz to get you ready; if you study, it will definitely help you keep up with the material.

There are no make-up exams (unless you become sick and have been to the Health Center) and no extensions for exams.

STUDYING

Get to know the works of art as the semester progresses, rather than waiting for the moment before the exam. It is very difficult to tell apart -- and remember -- different artists' works if you try to cram them in with Red Bull at 2 a.m. when the exam is at 9.

All of the slides in the lectures will be available online at ARTstor, licensed by the College (http://www.artstor.org/index.shtml). Instructions on how to get in there and study will follow.

Also, most of the works of art we will be discussing in class are illustrated in a clickable study guide: http://www.amherst.edu/~nmcourtright/. It has a useful slide-show quiz program (called Zoomsoft) which will allow you to look at the works we saw in class sequentially and mix them up to test yourself for the exam. The clickable study guide will not match all of the study guides I hand out, nor does Zoomsoft, since I’ve changed the course over time, but you’ll find they are both still useful.

The best resource for finding images is ARTstor. Other online resources are: Artchive (alphabetical by artist, lots of images), --Art Source, -- Art History Resources, and -- Gardner’s Art through the Ages. You can also do Google searches – there’s a lot on the web.

DATES TO REMEMBER
- Thursday, January 27: no class; I’m giving a lecture out of town
- Week of Feb. 8: I’m away at a conference, but there will be a QUIZ and trip to the MEAD
- Thursday, Feb. 24: MEET IN PROF. GRILLO’S HISTORY OF ROME CLASS
- Friday, March 4: first formal analysis due
- Thursday, March 24: QUIZ; I am out of town for a professional obligation
- Tuesday, March 29: first in-class exam
- Friday, April 1: first take-home essay due
- Friday, April 29: second formal analysis due
- Friday, May 6: second take-home essay due
Finals week: exam
RENAISSANCE (15TH AND 16TH CENTURIES)

Week 1 (Jan. 25)
1. Tradition, Competition, and Innovation

*Early Renaissance in Florence*
Brunelleschi, Ghiberti, Donatello

Week 2 (Feb. 1, 3)
2. Sacred Narrative and the Illusion of Presence

*Early Renaissance in Florence and beyond*
Masaccio, Ghiberti, Alberti


3. Celestial Gifts, Grace, and the Modern Manner

*High Renaissance in Florence and Milan*
Leonardo


Week 3 (Feb. 8, 10)
Tuesday: If I’m not here, brief QUIZ
Thursday: MEAD ART MUSEUM

Week 4 (Feb. 15, 17)
4. Humble and Sacred Experiences Depicted

*Early Netherlandish Painting and the Beginnings of the Northern Renaissance*
Van Eyck, Dürer


5. Art and Architecture for the Imperial Papacy, 1

*High Renaissance in Rome*
Bramante, Michelangelo


Week 5 (Feb. 22)
6. Art for the Imperial Papacy, 2

*High Renaissance in Rome*
Michelangelo, Raphael

Feb. 24: MEET IN PROF. GRILLO’S HISTORY OF ROME CLASS
Week 6 (March 1, 3)

7. Classicism Transformed by Color and Light  
   Renaissance Trends in Northern Italy  
   Titian, Palladio

8. Artistic Innovation and Religious Reform  
   Mannerism and the Counter Reformation  
   Michelangelo

FIRST FORMAL ANALYSIS DUE FRIDAY, MARCH 4

Week 7 (March 8, 10)

   16th-century Netherlands  
   Bruegel

READING: *Benesch, The Art of the Renaissance in Northern Europe, Chap. 1, 10-23

BAROQUE (17th CENTURY)

10. Art of Reform: Merging High and Low  
    Early Baroque in Rome  
    Caravaggio, Gentileschi


BREAT

Week 8 (March 22)

11. Reform and the Classical Tradition  
    Baroque in Rome  
    Carracci, Bernini, Cortona

March 24: QUIZ

Week 9 (March 29, 31)

March 29: FIRST IN-CLASS EXAM

12. Art Constructing the Center of the Universe  
    High Baroque in Rome  
    Bernini, Borromini

TAKE-HOME MIDTERM ESSAY DUE FRIDAY, APRIL 1 [REALLY!]
Week 10 (April 5, 7)
   Baroque in France
   Poussin


14. A Northern High Style in the Netherlands
   Baroque in the Southern (Spanish) Netherlands
   Rubens


Week 11 (April 12, 14)
15. Monumentalizing Everyday Life in the United Provinces
   Baroque in the United Provinces/Northern Netherlands
   landscape, portrait, genre painting
   Hals, Rembrandt, Vermeer

16. Elevation of the Humble in 17th-Century Spain
   Baroque Spain
   Velázquez

Week 10 (April 19, 21)
17. Louis XIV and the Apogee of Absolutism in France
   Baroque France
   Versailles


   http://books.google.com/books?id=p_ZXZd3fH6kC&pg=PA150&dq=chantelou,+bernini&source=bl&ots=MFS8r0buOq&hl=en&ei=kc-CSrT7BdGptgFL_6nFCg&sa=X&oi=book_result&ct=result&resnum=5#v=onepage&q=chantelou%2C%20bernini&f=false

   *Peter Burke, The Fabrication of Louis XIV (New Haven: Yale, 1992), ch. 2, 15-37

18TH CENTURY

18. The Play of Love in Aristocratic Society
   Rococo France
   Watteau, Boucher, Fragonard

Week 11 (April 26, 28)
19. The Depiction of Middle-Class Virtue and the Rise of Neo-Classicism
   18th-century France
   Chardin
READING: *Honour, Neo-Classicism, Intro., Chap. 1, 13-42

20. Neo-Classicism and Nature at Home and in the Garden
    18th-century England
    Kent, Brown

Week 12 (May 3, 5)
    Late 18th-century France
    Boullée, Ledoux

22. Neo-Classicism, Revolution, and a Visionary Society: Painting and Prints
    Late 18th-century France and Spain
    David, Goya


FINAL EXAM DURING EXAM WEEK