FA 30b  History of Art II: From the Renaissance to the Modern Age  
M,W,Th:  11:00-11:50 am (Block D)  Mandel G-12  
Professor Jonathan Unglaub  unglaub@brandeis.edu  
Office hours: Mondays 3:00-5:00 pm, and by appointment, Mandel Humanities Center 211

Scope and Format:  
The course offers an overview of art and visual culture in Western Europe from the end of the Middle Ages to the mid-twentieth century. Painting, Sculpture, and, to a lesser degree, architecture and graphic arts, will be considered. The first half of the course covers the Renaissance in Italy and Northern Europe (1300-1600). During these centuries, artists looked to the past, especially to classical antiquity, to achieve an unprecedented naturalism and eloquence in their works. These accomplishments brought about an elevation of the artist’s status in society, and gave rise to a critical tradition. While artworks almost invariably served an ulterior purpose, whether religious or political, artists came to be appreciated for their individual style and genius. The second half of the course, spanning the 17th to the mid 20th centuries, examines how artistic valuation gradually shifted from social institutions -- the Church, aristocracy, or the State encoding its own agenda -- to a greater aesthetic self-consciousness on the part of the public and the artist, motivated, in part, by an increasingly open market. Art evolved from a language embodying dominant cultural ideologies to a vehicle exposing and critiquing these assumptions, as well as manifesting the artist’s individual expression. A renewed appreciation of purely formal and expressive elements emerged, leading to the experimentations of Modernism.

Textbook:  
Davies, Denny, Hofrichter, Jacobs, Roberts, Simon, Janson's History of Art, 8th edition  

Additional Readings on LATTE:  
Other more substantial readings are assigned for the majority of meetings, and are posted on LATTE. They include primary source material, contemporary criticism, and scholarly essays, providing essential cultural and historical background, and more probing analysis of the artworks covered. These should be read carefully, and reflectively. These readings should be prepared for the class date, under which they are listed on the syllabus. Those with * are recommended, but not required.

Study Guides and LATTE:  
Study guides will be distributed concurrent with the presentation of material in class. These will list the images, names, terms, and information you are required to know for the exams. They will also be posted on the course LATTE site, along with paper assignments and the syllabus.

Images and ARTSTOR:  
Images correlated to the Study guides will be posted under a separate module on LATTE. These files will be ARTSTOR “off-line image viewer” (OIV) presentations. To open and view these files you will have to download the free OIV software. Instructions are posted on LATTE.

Museum trips:  
A mandatory visit to the Museum of Fine Arts Boston (MFA) will be scheduled toward the end of the term, focusing on artists covered in class from the 17th-early 20th centuries. We will find a mutually convenient time to schedule this visit in several groups. The course is designed to take full advantage of the exceptional resources of area museums, both through our visit and your written assignments, based on works at both the MFA and the Harvard University Art Museums in Cambridge. Your Brandeis ID grants you admission to the MFA, and a student discount at Harvard.
Requirements:
There will be a midterm quiz and a final exam on the dates indicated in the syllabus. Their format will include slide identifications with short-answer questions, and longer essays based on slide comparisons. There will also be two papers, each based on the direct visual analysis of original works of art at the MFA and the Harvard Art Museums. The first will be 4 pages, the second 7 pages.

Grade distribution:
- Museum Paper I: 20% on Friday, February 10th
- Midterm Quiz: 20% on Thursday, March 2nd
- Museum Paper II: 30% on Tuesday, April 25th
- Final Exam: 30% on Wednesday, May 10th, 9:15am - 12:15pm
- Attendance: After 2 unexcused absences, 1 point will be deducted from one’s overall average for each additional absence

Learning Goals:
- Visual literacy: be able to analyze works of art based on their formal elements such as space, line, color, light/dark, and composition.
- Visual rhetoric: understand how works of art were conceived and designed to tell stories and convey messages, through expression, dramatic action, allegory, and/or symbolism.
- Understand the historical progression of painting, sculpture and architecture; and the conventions and innovations that mark different genres such as devotional imagery, historical narrative, portraiture and landscape.
- Understand the social, religious, and political contexts that give rise to major works of art in the Western tradition.
- Be able to write compellingly about works of art, analyzing their formal and rhetorical properties.

Schedule of Classes:
(Janson, 7th ed.; Janson, 8th ed.)
Week of January 16th
M: No Class, MLK day
W: Principles of Visual Analysis, Narrative, and Tradition
Janson, XXI-XXI; Janson, XVII-XXVII.
Th: Giotto and Late Medieval Italy
Janson, 437-63; Janson, 437-63.

Week of January 23rd
M: Early Renaissance Sculpture and Architecture
Janson, 503-515, 533-4, 544-5; Janson, 505-23, 534-5, 546-7.
W: Masaccio, Alberti, and Visual Story-Telling
Janson, 513 (on Perspective), 515-25; Janson, 516 (on Perpsective), 525-30.
Th: Later Fifteenth-Century Painting in Italy
Janson, 527-30, 535-52; Janson, 530-33, 536-45, 548-54.

Week of January 30th
M: Campin, Jan Van Eyck, Van Der Weyden and the Renaissance in the North
Janson, 476-87; Janson, 476-87.
W: Leonardo da Vinci
Janson, 555-62; Janson, 557-65.

Th: Raphael
Janson, 573-79; Janson, 577-583.

**Week of February 6th**
M: Early Michelangelo and the Sistine Ceiling
Janson, 564-67, 569-73; Janson, 568-77.

W: Body and Spirit: Later Michelangelo
Janson, 563-4, 596-8; Janson, 571-72, 603-5.

Th: Bramante, Saint Peter’s and later Renaissance Architecture
Janson, 563-4, 598-603, 609, 616-18; Janson, 565-68, 605-9, 613-17.

**Friday, February 10th, Museum Paper I due**

**Week of February 13th**
M: Painting in Renaissance Venice
Janson, 580-84, 610-615; Janson, 584-88; 617-22.

W: Bosch, Grunewald, and Dürer: Piety, Fantasy and Artistic identity
Janson, 489-93, 633-9; Janson, 490-93; 635-39.
Koerner, Joseph Leo, from The Moment of Self-Portraiture in German Renaissance Art (Chicago: 1993), 63-85, 139-42.

Th: The Reformation and Printmaking, and their consequences: Dürer and Bruegel
Janson, 632-3, 638-45, 648-56; Janson, 634-35; 638-47, 650-58.

**Week of February 20th**: February break

**Week of February 27th**
M: Counter-Reformation and Caravaggio
Janson, 613-14, 659-65; Janson, 620-21, 661-67.

W: The Legacy of Caravaggio: Artemisia Gentileschi and her contemporaries
Janson, 665-7; Janson, 667-69.

Th: Wednesday, March 2nd, Midterm Quiz
Week of March 6th
M: The Art of Bernini: Dissolving boundaries
   Janson, 683-86; Janson, 684-89.
   Hibbard, Howard, Bernini (Harmondsworth, 1965), 45-64, 128-141.
W: Baroque Art and Architecture in Italy and the Church Triumphant
   Janson, 668-80; Janson, 670-82.
Th: Spain, Velázquez and Las Meninas
   Janson, 629-32, 688-94; Janson, 631-34; 689-96.

Week of March 13th
M: Rubens and the Catholic Netherlands
   Janson, 697-706; Janson, 699-708.
W: Rembrandt
   Janson, 715-21; Janson, 718-24.
Th: Vermeer and the Dutch Interior World
   Janson, 721-30; Janson, 725-34.

Week of March 20th
M: France under the Sun King: Classicism and Absolutism
   Janson, 733-48; Janson, 737-52.
Th: Neoclassicism: David, Revolution and the Heroic Ideal
   Janson, 817-20; Janson, 813-17.

Week of March 27th
M: Goya: Revolutionary Wit and Horror
   Janson, 823-8; Janson, 821-5.
W: Romanticism and Human Tragedy
   Janson, 842-8; Janson, 840-47.
Th: Landscape, Mysticism and National identity in the Nineteenth-Century
   Janson, 829-37, 849-50; Janson, 827-35, 847-49.
Week of April 3rd

M: Courbet, Manet, and The Painting of Modern Life
   Janson, 861-5, 870-2; Janson, 859-64, 868-70.

W: Manet and Painting Women in Nineteenth-Century Paris

Th: Diversions of Paris, the Countryside, and the New Painting: Monet, Degas, and Impressionism
   Janson, 872-78; Janson, 870-78.

Week of April 10th: Passover break

Week of April 17th

W: Later Impressionism, Neo-Impressionism and Urban Life: Monet, Manet, Seurat
   Janson, 880-81, 908-12; Janson, 877-881; 908-12.

Th: From the Depths of the Psyche to Ends of the Earth: Van Gogh, Gauguin, Rodin
   Janson, 912-918, 927-8; Janson, 912-917, 924-7.

On a mutually agreed-upon time, probably Thursday or Friday Evenings, April 20th or 21st, and/or during the day on Sunday, April 23rd, class meets at the Museum of Fine Arts, Boston.

Week of April 24th

M: Color, Shape, and Form: Cezanne to Matisse
   Janson, 905-8, 945-9; Janson, 905-8, 945-9.

Paper II, due Tuesday, April 25th

W: Early Picasso and Demoiselles D’Avignon
   Janson, 949-52; Janson, 949-52.

Th: Cubism and Expressionism
   Janson, 952-60, 993-5, 1031-34; Janson, 952-61, 993-94, 1030-32.

Week of May 1st

M: Modernisms and the Legacy of the Avant-Garde
   Janson, 968-71, 983-7, 996-98, 1007-8; Janson, 969-72, 983-87, 995-99, 1005-7.

W: Post-War Art in America (Tentative: class divides into sections and meets at Rose Art Museum)
   Janson, 1037-57; Janson, 1035-56.

FINAL EXAM: Wednesday, May 10th, 9:15am - 12:15pm