Western Art from the Renaissance to the 20th Century

This course surveys the history of Western art from the start of the 14th century to the late 20th century. Lectures will introduce important artists and paintings (this is primarily a course about paintings), as well as major themes associated with the art of particular periods and cultures. We will pay special attention to the power of looking at and creating works of art, as that power has been manifest in different historical moments. Most sections will take place in the Yale University Art Gallery. Images for study will be available online. No familiarity with art history is required.

REQUIREMENTS

--Lecture and section attendance, section participation (10% of the final grade)
--Midterm examination (25%) **February 17**
--Final examination (30%)
--Rough draft of final paper (10%) Due **March 5**
--Final paper (25%) Due **April 23**

REQUIRED TEXTS


LECTURE AND READING SCHEDULE

| January 13 | Space: Duccio and the *Maestà* Altarpiece, Siena, ca. 1309 |
| Galleria, xxxv-xlvi |
| January 15 | Presence: Giotto and the Arena Chapel, Padua, ca. ca. 1305 |
| --Gardner, 401-423 |
| January 20 | Space and the Body: Masaccio, Uccello, Fra Angelico, and Painting in Florence, ca. 1425-1445 |
| --Gardner, 453-491 |
| January 22 | Description and Devotion: Jan van Eyck, Rogier van der Weyden, Robert Campin, and Painting in Flanders, ca. 1435 |
| --Gardner, 425-444 |
January 27  Making the Self: Durer and Leonardo, ca. 1500  
--Gardner, 543-562, 493-498

January 29  Variations: Raphael and Michelangelo in Florence, ca. 1503-05  
--Gardner, 510-512

February 3  Figuration, Disfiguration: Michelangelo and the Mannerists, 1508-1530  
--Gardner, 499-510, 512-518, 528-532

February 5  Transformations: Bosch and Bruegel, ca. 1500-1560  
--Gardner, 444-451, 559-564

February 10  Flatness and Depth: Titian, Tintoretto, and Painting in Venice, ca. 1516-1590  
--Gardner, 518-527, 535-541

February 12  The Arrested Image: Caravaggio, ca. 1600-1610  
--Gardner, 569-588

February 17  MIDTERM EXAM

February 19  Art and Sensuality: Rubens  
--Gardner, 593-597

February 24  Art and Royalty: Velazquez  
--Gardner, 588-593, 617-623

February 26  Art and the Marketplace: Rembrandt  
--Gardner, 598-606

March 3  Art and Inwardness: Vermeer  
--Gardner, 606-612

March 5  Secularization: Chardin, Watteau, and Painting in France, ca. 1720-40  
--Gardner, 629-641

NOTE: ROUGH DRAFT OF PAPER DUE

March 24  Body and Nation: David, Gericault, and Painting in France, ca. 1785-1819  
--Gardner, 648-652, 656-668
March 26  The Body and Realism: Courbet, ca. 1840-1865
--Gardner, 686-691

March 31  Painting and Modern Life: Manet in the 1860s
--Gardner, 692-694, 701-710

April 2  Two Modernities: Seurat and Van Gogh, ca. 1890
--Gardner, 711-716, 721-722

April 7  Cubism and Color: Picasso and Matisse, ca. 1908-1914
--Gardner, 735-752

April 9  The Aftermath of the First World War: Dada and Surrealism
--Gardner, 752-758, 766-776

April 14  Drip Painting: Jackson Pollock, 1947-50
--Gardner, 805-816

April 16  Pop: Warhol and Lichtenstein, ca. 1959-65
--Gardner, 825-830

April 21  Painting in the 1980s: Basquiat
--Gardner, 842-865

April 23  Conclusion: Bruegel, Auden, and the Inward Turn
NOTE: FINAL PAPERS DUE

FINAL EXAM