

Core Knowledge Art History Syllabus

This syllabus runs 13 weeks, with 2 sessions per week. The midterm is scheduled for the end of the seventh week. The final exam is slated for last class meeting but might be shifted to an exam period to give the instructor one more class period.

Goals:

- understanding of the basic terms, facts, and concepts in art history
- comprehension of the progress of art as fluid development of a series of styles and trends that overlap and react to each other as well as to historical events
- recognition of the basic concepts inherent in each style, and the outstanding exemplars of each

Lecture Notes:

For each lecture a number of exemplary works of art are listed. In some cases instructors may wish to discuss all of these works; in other cases they may wish to focus on only some of them.

Textbooks:

It should be possible to teach this course using any one of the five texts listed below as a primary textbook.

Cole et al., *Art of the Western World*
Gardner, *Art Through the Ages*
Janson, *History of Art*, 2 vols.
Schneider Adams, Laurie, *A History of Western Art*
Stokstad, *Art History*, 2 vols.

Writing Assignments:

A short, descriptive paper on a single work of art or topic would be in order.

Use of this Syllabus:

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WEEK 1

Session 1: Introduction to the History of Art: basic concepts, iconography, terms, techniques

- Discussion of what is art; aesthetics; taste; purposes/uses of art; fine arts and applied arts
- Relate artistic tradition and continuity to what is a masterpiece and a discussion of artistic skills (coordination, imagination, creativity, originality), talent, and style
- Visual elements: line, color, light, composition, form, space, etc.
- Iconography
- Medium
- Terminology: realism, naturalism, illusionism, figurative, idealized, stylized, representational, nonrepresentational, abstract
- Subject matter: figures, mythology, history, still life, genre, landscape
- Art as propaganda

Session 2: The Beginnings of Art: prehistoric European art and the art of ancient Mesopotamia

A. Prehistoric European Art

Basic Concepts:

- acquisition of manual techniques (tool-making, carving, modelling, painting)
- use(s) of natural materials: clay, rock, pigments, charcoal; use of both hands and tools (e.g. pigment-filled bones) to create art
- purpose of art objects and paintings: ceremonial, magical, non-utilitarian (decorative; personal adornment)
- types of objects recovered (figures of animals, people, decorated tools)
- use of exaggeration to emphasize important features, concepts (e.g. fertility)
- observation of nature
- reuse of same area in caves for paintings; relatively random placement in space (no register lines)
- periods: Paleolithic (40,000-10,000 BC), Mesolithic (10,000–8,000 BC), and Neolithic (8,000-3000 BC)

Images:

- cave paintings: overall and details of animals: Vallon-pont-d'arc (horses), Altamira (bison showing how natural rock formations “suggested” the animal forms), Lascaux (bulls)

- clay objects: bison (Ariège)
- carved objects: animals: bison from reindeer horn (La Madeleine); horse from mammoth ivory (Vogelherd); human beings (woman from Willendorf; fertility figure from Cernavoda, Rumania; Mischwesen (lion-human) from Hohlenstein-Stadel; woman's head from Brassempouy; thinker from Cernavoda, Rumania); ibex-headed spearthrower (Ariège); lamp with ibex incised
- relief sculpture: "Venus of Laussel" holding cornucopia (limestone)
- neolithic megaliths: menhirs, dolmens of Carnac; cromlech (Stonehenge)

Recommended reading: Thomas Powell, *Prehistoric Art* (NY: Praeger, 1966); Paul Bahn, *The Cambridge Illustrated History of Prehistoric Art* (Cambridge: Cambridge UP, 1998)

B. Art of Ancient Mesopotamia

Basic Concepts:

- localized city-state/empire art with some common trends
- art and architecture mainly serve theocracy: gods (statue embodied divine presence), worshipers (blocklike; large eyes to fix gaze on god; hands clasped to evoke humility before the divinity); ziggurat and its complex (symbolizes holy mountain; recesses and projections on outer walls, inside cella, bent-axis) [Sumer]
- grave goods included with dead
- figures are conceptual (heads and legs seen in profile, eyes frontal, shoulders from straight on); organization of space (use of register lines)
- significance of symbols
- beginning of the trend glorifying the ruler -- especially in scenes of conquest and hunting -- that will continue throughout the rest of Mesopotamian art
- individuality of king: in certain periods the king is depicted larger than other figures in art, as divinity, and lifesize in statues of bronze [Akkad (and Lagash)]; in others, a god is depicted much larger than the king, showing importance of divinity while king acts as intermediary with gods [Babylon]
- king important as military figure
- public art and architecture: large palace complexes of mud brick within walled citadels and ziggurats based on earlier Sumerian models [Assyrian]; these palaces were guarded by *lamassu*, large stone statues of human-headed winged guardian bulls, shown striding by the addition of legs in side view
- expressive abilities of sculptors reflected in realism of images, particularly ferocity of animals on monumental reliefs

Images:

- Sumer: photo of ziggurat at Ur or Uruk and its reconstruction; Royal Standard of Ur (both sides, showing war and peace); bull-headed lyre from tomb of Queen Puabi of Ur (with details of inlay); sculpture of ram (representing the god Tammuz) in tree (gold, wood, lapis) from tomb at Ur; votive statues from Tell Asmar
- Akkad (and Lagash): stele of Naramsin (note that king wears horned crown of gods); head of a bronze statue from Nineveh; diorite statue of Gudea stresses king's relation to nature (streams flowing from the vase in his hands)
- Babylonian: stele of Hammurabi (note that Shamash wears horned crown of gods)
- Assyrian: Gate of Citadel of Sargon II with *lamassu*; relief showing sack of city by Ashurbanipal; relief showing lion hunt of Ashurnasirpal II; relief of dying lioness from Nineveh
- Neobabylonian: Ishtar Gate

Recommended reading: Seton Lloyd, *Art of the Ancient Near East* (NY: Praeger, 1961); Henri Frankfort, *Art and Architecture of the Ancient Orient*, 4th ed. (Harmondsworth: Penguin, 1970)

WEEK 2

Session 3: Art of Ancient Egypt

Basic Concepts:

- importance of images: images, like words, bring things to life; thus realism, depiction of nature, is significant
- different valences for different materials (mud brick, straw, stone; wood, bronze, copper, gold) / architecture of temples, tombs, houses, palaces – technical ability in various materials, copying natural materials in more lasting ones
- continuity of culture, life, and art: life continues after death and images capture life for eternity
- exceptional art and beliefs of the Amarna Period
- symbolism and portraiture: scribe shown fat because wealthy; men painted red to show “outdoor life”, while women painted yellow; equality of the sexes (in statues, sexes depicted with the same height)
- public / monumental vs. private art: temples glorify gods act as path to heaven
- conceptual nature of image, order, organization of space: register lines, cubic/boxlike nature of human body in statues

Images:

- royal figures: Narmer palette; statue of King Zoser in situ; Great Sphinx; Khafre with Horus; Menkaure triad; copper statue of Pepy I; Pepy II and his mother; seated Mentuhotep II as Osiris; Senwosert III portrait; “Hyksos” Amenemhet III sphinx; Hatshepsut statues as female, male, and sphinx; Thutmose III (Luxor statue); colossus of Akhenaten; relief of Akhenaten and Nefertiti; unfinished head of Nefertiti; Tiye (obsidian head); Tutankhamun and Ankhsenamun (throne-back); Horemheb; Ramses II (Turin)
- private: Imhotep; Rahotep and Nofret; bust of Ankhkhaf; Giza reserve head; Hemiunu; Hesire (wooden door); Mereruka ka-statue; beer- and bread-making models or statues; Old Kingdom scribe (Louvre); Middle Kingdom block statue; New Kingdom: block statue of Senenmut with princess Neferure; scribe statue of Amenhotep son of Hapu; lady (priestess Tuyu?); family statue; Amarna plaster cast masks
- religious images individual gods: as human forms (Ptah); as animal form (Amun as ram sphinx; Anubis on bed from Tutankhamun tomb); as mixed human-animal form (Amun, Anubis guardian statue from Tutankhamun tomb)
- temples and tombs: Old Kingdom Saqqara step pyramid and complex; Giza pyramid with valley temple; Saqqara private tomb (Mereruka); Middle Kingdom cliff tombs; New Kingdom temple of Karnak; Deir el Bahari; tomb of Tutankhamun; Abu Simbel temples; temple of Edfu
- houses and palaces: wall painting with house plan; Deir el Medineh town plan; Malkata and Amarna palace frescoes
- scenes of daily life: scenes of work (agriculture, fishing, art), feasting, hunting, burial and war from private tombs and temples
- objects of daily life: Hetepheres furniture and jewelry; images from offering processions in private or royal tombs

Recommended reading: Cyril Aldred, *Egyptian Art* (NY: Oxford UP, 1980); William Stevenson Smith, rev. William Kelly Simpson, *The Art and Architecture of Ancient Egypt* (New Haven: Yale UP, 1981)

Session 4: Art of Ancient Greece and its precedents

Basic Concepts:

- Aegean and Mycenaean:
 - simple elegance of Cycladic art, mostly attested in figurines
 - Minoan art typified by gaiety and interest in nature; palace complexes, less unified than in Mesopotamia, serve as administration and commercial units
 - Mycenaean art has both monumental Cyclopean architecture and fine gold grave goods. Royal audience hall: large rectangular room with central fireplace held up by four columns adapted in later mainland architecture.

- Mainland:

- **overview:** development of various artistic techniques and styles: vase painting, sculpture (freestanding and architectural), and types of temple architecture. Styles change over time, demonstrating artists' growing ability and individuality. Influences come from nature as well as from the East. After abstract styles comes classical style, stressing balance, beauty and proportion, symmetry, movement, and idealization of the human form. Following defeat of Athens in Peloponnesian War, architecture and sculptural traditions continue without great changes. Hellenistic Period brings overdramatization and emphasis on size and big projects: the Mausoleum of Halicarnassus, and the Great Altar at Pergamum.

- **pottery:** begins with simple geometric decoration, added geometric human and animal figures [Geometric Style (1100-700)], followed by new motifs from East: imaginary animals, spirals, rosettes, winged monsters, scenes of combat, and a desire to experiment [Orientalizing Style (700-600)].

- high level of ability with Archaic Style (600-480 BC), **vase painting** flourished until wall painting became popular (c. 450 BC): first black figure style, then red figure style (better for detail, facial expression, musculature). Painters and potters begin signing their vases.

- **sculpture** of Archaic Style shows influence from Egypt: rigid stance of clenched fist, one foot forward, formal expression ("archaic smile"): cube-like *kouros* and *kore* figures. Classical Style sculpture shows new characteristic element: contrapposto. Attention to anatomical details: inlaid eyes, bronze eyelashes, copper lips. Desire to show motion and beauty, inner harmony in statues. Hellenistic sculpture stresses new proportions (slender body, smaller head), more pronounced realism, more expression, more violence, different poses, extreme torsion; in short, high drama.

- **architectural sculpture:** first appears in Archaic Style in the pediments of temples; such "high relief" approaches freestanding sculpture. Balanced and orderly, symmetric figures used on each side of the triangular area. Classical Style pediment sculptures become freestanding. Friezes and metopes also sculpted. Battles shown in mythological terms to remind viewers of current political situation, not to depict actual event (the Battle of the Centaurs and Lapiths is supposed to parallel the Persian attack on Greece).

- **architecture:** various orders, temple plans.

Images:

- Aegean and Mycenaean: Cycladic female figure; Cycladic harp player; Cycladic flute-player; plan of Knossos; palace stairwell with columns; fresco of dolphins in the queen's megaron at Knossos; fresco of bull-jumping at Knossos; landscape fresco and ship fresco from Akrotiri, Thera; Minoan statuette of snake goddess; Cross-section of

beehive tomb known as the “treasury of Atreus”; Lion Gate at Mycenae; gold death mask; Vaphio cups.

- **Geometric**: Dipylon vase with scenes of mourning for dead on funeral bier
- **Orientalizing**: pitcher from Corinth
- **Archaic**: black figure vase; red figure vase; *kouros* (nude) vs. *kore* (clothed): body vs. draperies; Gorgon from the pediment of the Temple of Artemis at Corfu; dying warrior and Herakles sculptures from the pediment of the Temple of Aphaia at Aegina
- **Classical**: **sculptures**: Kritios boy; Polycleitus’ Doryphorus (“spearbearer”); Polycleitus’ Wounded Amazon; Discus-thrower (Roman copy); bronze warriors of Riace; bronze charioteer of Delphi; bronze statue of Zeus; pediment sculptures from the Temple of Zeus at Olympia (battle of the Lapiths and Centaurs); pediment and metope sculptures on the Parthenon; **architecture**: plan of the Acropolis; the Parthenon; the Propylaea; the Erectheum; Temple of Athena Nike
- **Postclassical**: Hermes and the infant Dionysus, and the Aphrodite of Knidos by Praxiteles (both copies); Apollo Belvedere (Roman copy); Dying Gaul (Roman copy in marble); Old market Woman; Laocoön; Mausoleum of Halicarnassus, statue of Mausolus (?), relief frieze with battle between Greeks and Amazons (Halicarnassus); Great Altar of Pergamun: photo of reconstruction in Berlin, the frieze of the battle of the gods and giants (to parallel the victory of Rome and her allies over the Seleucids), Athena battling with Alcyoneus; statue of Winged Victory of Samothrace.

Recommended reading: John Boardman, *Greek Art* (London/NY: Thames & Hudson, 1996)

WEEK 3

Session 5: Art of Ancient Rome and its precedents

Basic Concepts:

- Etruscan art shows vivacity and directness; interest in nature, naturalistic representation of life; aims at providing grave goods, tomb houses both body and soul
- major feature of culture is concern for the factual as well as its practicality, sense of order and utility, seriousness and authority
- new concept in architecture: enclosure of space rather than mass
- innovations in architecture: use of concrete, of dome and vaults rather than strictly post and lintel; arch; basilica; atrium
- reliefs typified by crowding of figures
- four styles of painting identified
- portraiture reflects interest in both realism and idealism

- innovations in decoration: widespread use of mosaic (walls, floors, ceilings), landscape becomes the subject of wall paintings
- use of public spaces and places (city organization; arch; equestrian statue) to glorify empire, emperor
- eclectic art, fundamentally indebted to Greek and Etruscan art

Images:

- statues: Etruscan terracotta statue of Apollo (Veii); Etruscan bronze she-wolf of Rome; Etruscan bronze chimera from Arezzo; Aulus Metellus (L'Arringatore); Roman carrying the busts of his ancestors; Augustus of Prima Porta; equestrian statue of Marcus Aurelius; Tetrarchs
- portraits: portrait of an old Roman (Pal. Torlonia); bust of a Roman lady; Julius Caesar; Pompey; Livia; Vespasian; Hadrian; Commodus as Hercules; Philippus the Arab; Constantine Fayum portrait
- wall paintings: Etruscan scenes of hunting and fishing and musicians and two dancers (tombs in Tarquinia); Villa of the Mysteries (Pompeii); Architectural wall painting from Boscoreale; Garden Scene (House of Livia, Prima Porta); Ixion Room from the House of the Vetii (Pompeii)
- mosaics: Battle of Issus (Pompeii); House of Neptune and Amphitrite (Pompeii); Baths of Neptune (Ostia); Allegory of Africa (Piazza Armerina)
- buildings, edifices: Temple of Portunus (Fortuna Virilis); Temple of the Sibyl (Tivoli); Pantheon; Colosseum; Ara Pacis; Arch of Titus; Column of Trajan; Trajan's Market and the Basilica Ulpia; Maison Carrée; Pont du Gard; Black Gate at Trier; Arch of Constantine; Basilica of Constantine and Maxentius
- funerary objects: Etruscan bronze mirror; Etruscan sarcophagus of reclining couple (Cerveteri); relief with apotheosis of Sabina, wife of Hadrian; sarcophagus of Meleager

Recommended reading: Nancy and Andrew Ramage, *Roman Art: Romulus to Constantine*, 2nd ed. (Englewood Cliff, NJ: Prentice Hall, 1996)

Session 6: Late Antiquity and Byzantine Art

Basic Concepts:

- adapts earlier motifs, styles of Greco-Roman art to serve purposes of Christianity; earliest Christian art serves funerary purposes
- Christian iconography re-adapts pagan mythology, Roman imperial symbolism
- development of Christ figure, from the good shepherd/savior and philosopher/teacher to Christ-Helios and the imperial ruler of heaven

- Christian buildings incorporate elements from atrium houses, catacomb chapels, basilica, audience hall; rectangular plan of West and central plan of East; central (round) plan taken over both independently and as baptismal building; plain exterior vs. richly decorated interior
- images now serve to edify believers, explain Christian dogma – no ambiguity about “message”, thus instead of emotion, find philosophy and symbolism; instead of realism find image that reflects eternal essence beyond worldly appearance
- solid forms stress attitude and gestures at expense of naturalism and illusionism, though these styles still exist

Images:

- wall paintings: ceiling of catacomb of SS. Pietro and Marcellino; fresco of Christ Harrowing Hell from the Mosque of the Ka’riye (Istanbul)
- mosaics: **Rome**: Vintage from Santa Costanza; Christ in Majesty from Santa Pudenziana; Parting of Abraham and Lot from Santa Maria Maggiore; **Ravenna**: Christ as Good Shepherd from Mausoleum of Galla Placidia; Miracle of the Loaves from St. Apollinare Nuovo; apse mosaic from St. Apollinare in Classe; San Vitale mosaics (Justinian and attendants, Theodora and attendants, apse mosaic of Second Coming); **Monreale**: apse mosaic of Christ Pantokrator;
- ivories: priestess celebrating Bacchic rites (ivory diptych of the Nicomachi and Symmachi); diptych of Anastasius; Veroli casket; Harbaville Triptych; Munich Ascension panel
- illustrated manuscripts: scene from Vatican Virgil; scene from Vienna Genesis; scene from the Rossano Gospels; scene from the Paris Psalter
- funerary objects: sarcophagus of Junius Bassus; Good Shepherd sarcophagus; Ludovisi Battle sarcophagus
- buildings: **Rome**: basilica of Old St. Peter’s; Santa Costanza; Santa Pudenzia; **Ravenna**: mausoleum of Galla Placidia; St. Apollinare Nuovo, St. Apollinare in Classe, San Vitale; **Constantinople**: Hagia Sophia; **Venice**: San Marco
- commemorative objects: silver Missorium of Theodosius I

Recommended reading: John Beckwith, *The Art of Constantinople*, 2nd ed. (New York: Phaidon, 1968)

WEEK 4

Session 7: Early Medieval Period: Celtic, Carolingian, and Ottonian Art up to 1000

Basic Concepts:

- earliest Celtic art objects -- recognized for their excellence in metallurgy -- are for personal adornment (*fibulae*)
- earliest Celtic abstract geometric designs (interlacing) eventually merge with “animal style” (extant since Mesopotamian art, passed down through Near Eastern connections, particularly the Scythian nomads) – this becomes a linear style with intricate precise patterns
- Celtic figurative panels (book covers, manuscript illuminations, altarpieces) depict life of Christ, evangelists
- Celtic art stresses both design and craftsmanship
- Carolingian period revives and preserves aspects of Roman culture: law, language, and learning
- Carolingian style adapts Classical forms, displays realism, but is more animated, vivid – as in early Christian art, stresses concept/message rather than realism
- Carolingian architecture adapts, enlarges basilica, begins to employ proportions to stress rational orderliness of Christianity
- Carolingian and Ottonian art both share imperial spirit, desire to unify people as Christians
- Ottonian style closer to Byzantine art in its formal, modeled shapes and planes
- Ottonian art highlights emotion and expression, stresses gestures to tell story; often displays no overriding concern with naturalism, proportions; ms. illuminations show traces of Byzantine illusionism, reuse of Classical subjects for symbolic Christian purposes

Images:

- Celtic: Tara brooch; decorative scene from the Book of Lindisfarne; figure of St. Matthew from the Book of Lindisfarne; figure of St. Matthew from the Codex Amiatinus; High Cross of Muiredach; Sutton Hoo purse cover; Crucifixion plaque from a book cover; Chi-Rho page from the Book of Kells; wooden animal head terminal from Oseberg
- Carolingian: figures of St. Matthew and St. John from the Coronation Gospel; figures of St. Matthew and St. Mark from the Gospel Book of Archbishop Ebbo of Reims; *Paliotto* from Sant’Ambrogio, Milan; Palatine Chapel of Charlemagne in Aachen; plan for monastery at St. Gall; cover of Lindau Gospel; page from Utrecht Psalter
- Ottonian: St. Michael’s church in Hildesheim and its bronze doors; ivory figures of Doubting Thomas and Moses receiving the law; scene of the Annunciation to the Shepherds from the Lectionary of Henry II; The Gero Crucifix; scenes from Gospel Book of Otto III

Recommended reading: Ernst Kitzinger, *Early Medieval Art*, rev. ed. (Bloomington: Indiana University Press, 1983), John Lowden, *Early Christian and Byzantine Art* (NY: Phaidon, 1997)

Session 8: Romanesque Art 1000-1150

Basic Concepts:

- interest in rebuilding and/or enlarging basilicas to accommodate increased number of celebrants (pilgrims and Crusaders) coming to view relics – reflects renewed trade, travel, rebirth of urban culture with it, the middle class
- basilica was a series of well-defined geometric masses conceived as partitions with exterior decoration; nave, transept lengthened to hold greater number of worshipers
- major innovations of the Romanesque basilica: large size, improved circulation patterns, solid masonry walls and stone (rather than timber) roofs (diaphragm vaults, sexpartite vaults) to prevent fires, lighting, acoustics, proportionality of nave to transepts and crossing (square schematization), modules (compartmentalization, particularly of the nave)
- regional differences (e.g. verticality favored by northern lands)
- resurgence of monumental stone sculpture as exterior decoration in the form of friezes, tympana and lintels of portals (to attract worshipers?)
- figures in manuscripts and sculptures share common character: long and elongated bodies, jerky movements, and indication of planes in both clothing and body parts. Drapery typified by linearity (from illuminated manuscript style), or by movement by wind. All in all, figures highlight stress, agitation, fear
- iconographic program restricted to church dogma – Last Judgement scene most often depicted above entry portal

Images:

- churches: St. Gilles du Gard, St. Sernin (Toulouse), St. Savin-sur-Tempe (Hall church), Sant' Ambrogio (Milan), St. Etienne (Caen), Durham, Pisa, San Miniato al Monte, St. Pierre (Aquitaine)
- monumental sculpture: Christ in Majesty and Apostle (St. Sernin), Christ in Majesty with Apostles (St. Génis-des-Fontaines), Creation and Temptation of Adam and Eve (Modena), Last Judgement (Autun), (Arles), Ascension of Christ and Mission of the Apostles (Vézelay); decorated capitals (Autun)
- figural: Bayeux Tapestry, Stavelot Triptych
- illustrated manuscripts: scene from the Life of Saint Omer, St. George and the Dragon (initial R) from Moralia in Job, Moses Expounding the Law from the Bury Bible, Revelation to St. John from the Apocalypse of St. Sever, Eadwine the Scribe from the Canterbury Psalter, St. Mark from Corbie Gospel Book
- paintings, frescoes: Torture of SS. Savinus and Cyprian and Building the Tower of Babel (St. Savin sur Gartempe), Mary and Christ with Angels (Castel Appiano), Arrest of Christ (fresco, S. Angelo in Formis)

- metalwork: baptismal font of Renier of Huy, Brunswick lion, Klosterneuburg Altar panels

Recommended reading: Ernst Kitzinger, *Early Medieval Art*, rev. ed. (Bloomington: Indiana University Press, 1983); Andreas Petzold, *Romanesque Art* (New York: Abrams, 1995)

WEEK 5

Session 9: Gothic Art 1150-1400

Basic Concepts:

- basilicas now conceived as unified structures, interior full of air and light to symbolize newfound union of spirituality (light representing the divine) and rationality (expressed in world through mathematical ratios, harmony). Basilica's structure is skeleton-like to house vast space; major emphasis on verticality, lightness (weightlessness) and light
- innovations: new height of nave walls to ensure more light and space; their materiality and mass are "dissolved" by adding windows to triforium, often placing stained glass therein; flying buttresses to support "dissolved" walls; rib vaults now quadripartite, cover less space; groin vaults; rectangular bay system (rather than earlier compartmentalization); radiating chapels off the apse; compound piers become standard
- jamb statues now display incipient naturalism; "framed" by pedestal and canopy. Emotions and individual qualities depicted, begin to see details of body under draperies, use of S-curve
- unity between structure (architecture) and decoration (sculpture)
- iconographic program broadened to include moral philosophy, natural phenomena. Religious events shown through the creation of human feelings and reactions, not just divine spirituality. Last Judgement no longer seen as warning but as sign of salvation
- color of stained glass will influence color of illuminated manuscripts
- development of the hall church (Hallenkirche), where aisles and nave rise to equal height

Images:

- churches: St. Denis; Laon Cathedral; Notre Dame; Chartres; Sainte Chapelle; Salisbury Cathedral; Cologne Cathedral; St. Elizabeth Hallenkirche
- monumental sculpture: Royal Portal (Chartres); Porch of the Confessors (Chartres); Annunciation and Visitation (jamb statues from Reims); Virgin of Paris (Notre Dame); Death of the Virgin (Strasbourg); Ekkehard and Uta (Naumburg); Bamberg Rider

- stained glass: Crucifixion (Reims); Good Samaritan (Chartres); rose window (Chartres); interior of Sainte Chapelle
- illuminated manuscripts: Abraham and the Three Angels from the Psalter of St. Louis; Adoration of the Magi from The Hours of Jeanne de Navarre; Jean Pucelle, The Belleville Breviary; Boucicaut Master

Recommended reading: Michael Camille, *Gothic Art: Glorious Visions* (New York: Abrams, 1996)

Session 10: The Protorenaissance in Italy up to 1400

Basic Concepts:

- influence of Christian humanism of St. Francis (religion as personal experience, beauty and value of things in natural world come from God) and secular humanism of classicizing scholars
- revival of Classical/Antique style, especially in sculpture
- renewed contact with Byzantine art (through trade relations with Byzantine Empire) responsible for its influence on Italian art of the period
- drama returns to imagery, particularly in narrative scenes
- rebirth of pictorial arts in general, monumental fresco cycles in particular
- return of landscape as subject
- urbanism of Italian city-states leads to civic pride, desire art to beautify and monumentalize cities
- humanization of religious subject matter, showing real emotion
- experimentation with naturalism and with pictorial realism: space can be created by figures or by architecture in artwork
- interest in visible world
- artistic personality, individuality begins to re-emerge

Images:

- churches: Florence: Santa Croce, Duomo (Santa Maria del Fiore), Baptistry of San Giovanni; Milan Duomo; Pisa Duomo; San Marco in Venice; Orvieto Duomo; Siena Duomo; San Francesco (Assisi)
- paintings: Berlinghieri, *St. Francis Altarpiece*; Cimabue, *Maestà*; Duccio, *Maestà* and details (*Annunciation of Death of Virgin* and *Christ Entering Jerusalem*); Giotto, *Maestà*; Simone Martini, *Annunciation, The Road to Calvary*; Pietro Lorenzetti, *Birth of the Virgin*
- fresco cycles: Giotto, Arena Chapel and Santa Croce; Taddeo Gaddi, Life of the Virgin series (Baroncelli Chapel); Ambrogio Lorenzetti, *Allegory of Good and Bad Government*; Traini, *Triumph of Death* (Pisa Camposanto)

- sculpture: Nicola Pisano, *Pisa Baptistry Pulpit* and details (*Nativity* and *Adoration of the Magi*); Giovanni Pisano, *Sant'Andrea Pulpit* and details (*Annunciation* and *Nativity*), and façade statues of Siena Duomo; equestrian statue of Can Grande della Scala; Arnolfo di Cambio, funerary monument of Guglielmo de Braye and Portrait Bust of Pope Boniface VIII; Last Judgement (façade of Orvieto Duomo) by Lorenzo Maitani
- civic architecture: Palazzo Vecchio, Loggia dei Lanzi (Florence); Palazzo Pubblico (Siena); Palazzo Ducale (Venice)
- mosaics: ceiling of Florence Baptistry; San Marco (Venice); Torriti, *Coronation of the Virgin* in the Santa Maria Maggiore apse (Rome); Cavallini, *Birth of the Virgin* in the Santa Maria in Trastevere transept

Recommended reading: Bruce Cole, *Italian Art 1250-1550* (NY: Harper and Row, 1987); Frederick Hartt, *History of Italian Renaissance Art*, 4th. ed. rev (London, 1994); John White, *Art and Architecture in Italy 1250-1400*, 3rd ed. (New Haven: Yale UP, 1993)

WEEK 6

Session 11: The Renaissance in the South 1400-1500

Basic Concepts:

- continuing growth of humanism and its interest in classical learning reflected in the revival of Antique style in architecture, desire to depict details of ancients with archaeological accuracy, revival of portraits, beginning of idealization of human form, realism, imitation of nature
- continuing influence of civic urbanism on art: monumental sculptures, frescoes
- importance of mathematics (especially proportions and rationality) results in rediscovery of one-point perspective with vanishing point; harmonious proportions reflect universe ruled by divine reason
- rapprochement of Christian content with Classical form, content
- Venetian landscapes take on emotional qualities
- change in attitude towards artists, granting them respect
- liberation of statue from place on church façades; can now be freestanding once again
- earliest examples of “*sacra conversazione*” painting
- experimentation with light
- attempt to display inner life of figures, sometimes through gestures, glances, sometimes through facial expressions

Images:

- churches: Brunelleschi, Ospedale degli Innocenti, San Lorenzo, Pazzi Chapel, Santo Spirito, dome of Florence Duomo; Alberti, San Francesco in Rimini, Sant' Andrea in Mantua
- paintings: Gentile da Fabbriano, *The Adoration of the Magi*; Masaccio, *Holy Trinity*; Fra Filippo Lippi, *Madonna Enthroned*; Fra Angelico, *Deposition, San Marco Altarpiece*; Domenico Veneziano, *Madonna and Child with Saints*; Piero della Francesca, *Duke and Duchess of Urbino*; Paolo Uccello, *Battle of San Romano*; Andrea del Castagno, *David, Last Supper*; Botticelli, *Birth of Venus*; Ghirlandaio, *Old Man and his Grandson*; Perugino, *Delivery of the Keys*; Signorelli, *Damned Cast into Hell*; Mantegna, *Agony in the Garden, St. Sebastian*; Giovanni Bellini, *St. Francis in Ecstasy, Madonna and Saints*; Carpaccio, *Miracle at Rialto*; Antonello da Messina, *St. Jerome in his Study, Martyrdom of St. Sebastian*
- fresco: Masaccio, Masolino and Filippino Lippi, Bracacci Chapel; Piero della Francesca, *Legend of the True Cross* cycle in San Francesco, Arezzo; Ghirlandaio, *Birth of the Virgin*; Mantegna, *Camera Picta*
- sculpture: Ghiberti, *Sacrifice of Isaac, Gates of Paradise* (2nd set of doors to Baptistery of San Giovanni), *Baptism of Christ* relief on the Siena Baptismal Font; Donatello, *St. Mark, St. George* and relief below it, *Zuccone, David, Judith and Holofernes*, equestrian statue of Gattamelata, San Lorenzo pulpits, high altar (Santo in Padua); Luca della Robbia, *Trumpet Players* relief; Bernardo Rossellino, Tomb of Leonardo Bruni; Verrocchio, *Incredulity of St. Thomas*, equestrian statue of Bartolommeo Colleoni
- civic architecture: Michelozzo, Palazzo Medici-Ricciardi; Alberti, Palazzo Rucellai; Rossellino, main square in Pienza; Laurana, Palazzo Ducale (Urbino)

Recommended reading: Alison Cole, *Virtue and Magnificence* (New York: Abrams, 1995); Michael Levey, *Early Renaissance* (Harmondsworth: Penguin, 1967); Peter and Linda Murray, *The Art of the Renaissance* (NY: Oxford UP, 1979); Evelyn Welch, *Art and Society in Italy 1350-1500* (Oxford/NY: Oxford UP, 1997)

Session 12: The Renaissance in the North 1400-1600

Basic Concepts:

- importance of the portrait, especially donors' portraits
- realism
- use of oil paint
- interest in depicting elements of visible world never represented before, e.g. peasant scenes, genre scenes, extreme detail

- stress on everyday reality: disguised symbolism used to render acceptable the inclusion of everyday into religious scenes (interdependence of symbolism and realism). Later this interest in everyday life was to become independent, a means of augmenting the artist's repertory, which had previously been limited to religious subjects
- unlimited depth of space, atmospheric perspective
- interest in emotional drama

Images:

- **paintings:** Broederlam, *The Annunciation, The Visitation*; Master of Flémalle (Robert Campin), *Mérode Altarpiece*; Jan and Hubert van Eyck, *Crucifixion and Last Judgement, Ghent Altarpiece, Man in a Red Turban, Arnolfini Wedding*; Rogier van der Weyden, *Descent from the Cross, Entombment, Portrait of a Lady, Portrait of Francesco d'Este*; Hugo van der Goes, *Portinari Altarpiece*; Hieronymus Bosch, *Garden of Earthly Delights*; Hans Memling, *The Mystic Marriage of St. Catherine*; Jean Fouquet, *Melun Diptych*; Grünewald, *Isenheim Altarpiece*; Dürer, *Self-Portrait, Four Apostles*; Albrecht Altdorfer, *The Battle of Issus*; Cranach the Elder, *Judgement of Paris*; Holbein the Younger, *Portrait of Erasmus, Portrait of Henry VIII, The French Ambassadors*; Brueghel the Elder, *Return of the Hunters, Peasant Wedding, Fall of Icarus*; Quarton, *Avignon Pietà*
- **illuminated manuscripts:** Limbourg bros., images of the months from *Les très riches heures*; Jean Fouquet, *Fall of Jerusalem* from Josephus
- **graphic arts:** Martin Schongauer, *Temptation of St. Anthony*; Master of the Housebook, *Housebook*; Dürer, *Adam and Eve, Knight, Death and the Devil, Four Horsemen of the Aposcalypse, Melencolia I* (engr)
- **sculpture:** Claus Sluter, *Portal of the Chartreuse de Champmol, Well of Moses* (Dijon); Tilman Riemenschneider, *Creglingen Altarpiece*; Michael Pacher, *St. Wolfgang Altarpiece*; Veit Stoss, *Altar of the Virgin Mary*

Recommended reading: Craig Harbison, *Mirror of the Artist* (New York: Abrams, 1995); Erwin Panofsky, *Early Netherlandish Painting*, 2 vols. (Cambridge: Harvard UP, 1958); James Snyder, *Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350 to 1575* (NY: Abrams, 1985)

WEEK 7

Session 13: The High Renaissance and Mannerism 1500 - 1600

Basic Concepts of the High Renaissance:

- resurgence of Rome under Pope Julius II, among others

- Counter Reformation
- importance of humanism, classicism: idealization of human form
- tragic heroism of Michelangelo, grace of Raphael
- atmosphere, color of the Venetian School; *sfumato* creates poetic vision, color and light define forms
- interest in the Antique from archaeological perspective of extreme detail
- artist considered an individual, and at times, a genius
- visual effectiveness primary interest rather than rational order: image should reflect inner soul, spiritual state of being, etc. (body and soul in harmony)

Images:

- churches: Bramante, il Tempietto, St. Peter's; Michelangelo, Medici Chapel, Laurenziana, St. Peter's; Palladio, S. Giorgio Maggiore
- paintings: Leonardo da Vinci, *Adoration of the Magi*, *Virgin of the Rocks*, *Mona Lisa*; Raphael, *Marriage of the Virgin*, *Madonna with a Goldfinch*, *Leo X with Giulio de' Medici and Luigi Rosso*; Giorgione, *The Tempest*; Titian, *Bacchanal*, *Pesaro Madonna*, *Pope Paul II and his Grandsons*, *Venus of Urbino*
- fresco, cycles: Leonardo da Vinci, *Last Supper*; Michelangelo, Sistine Ceiling and Wall; Raphael, *School of Athens*, *Galatea*
- sculpture: Michelangelo, *Pietà*, *David*, Tomb of Julius II (*Moses*, *Slaves*), Medici tombs
- civic architecture: Bramante, Palazzo Caprini (drawing; building destroyed); Michelangelo, the Capitoline Hill; Palladio, Vicenza *Teatro olimpico*
- domestic architecture: Sansovino, Mint and State Library (Venice); Palladio, Villa La Rotonda, Villa Farnesina; Sangallo the Younger, Palazzo Farnese

Basic Concepts of Mannerism:

- willful distortion of Classical ideal and Renaissance proportions: anticlassicism and antinaturalism
- art for art's sake: subjective, emotional, worldly, love of obscure allegories so works are often ambiguous
- ambiguity and tension in space and picture content; illusionism
- artist as virtuoso craftsman
- body and soul at odds – emphasis on the human figure
- artificial style (“*maniera*”): aesthetic, elegant, polished finish yet exaggerated body parts

Images:

- paintings: Pontormo, *Deposition*; Parmigianino, *Madonna with Long Neck*; Bronzino, *Allegory of Venus*, *Eleonora of Toledo and son*;

Tintoretto, *Christ before Pilate, Last Supper*; El Greco, *Burial of Count of Orgaz*; Veronese, *Christ in the House of Levi*; Correggio, *Assumption of the Virgin, Jupiter and Io*

- fresco: Romano, *Fall of the Giants*
- sculpture: Cellini, Saltcellar of Francis I; *Perseus*; *Diana of Fontainebleau*; Primaticcio, *Stucco Figures* at Fontainebleau; Giovanni Bologna, *Abduction of the Sabine Women*
- civic architecture: Giulio Romano, Palazzo del Te

Recommended reading: Michael Levey, *High Renaissance* (Harmondsworth: Penguin, 1975); Sydney Freedberg, *Painting in Italy 1500-1600*, 3d. ed. (New Haven: Yale UP, 1993); John Shearman, *Mannerism* (Batlimore: Penguin, 1978)

Session 14: MIDTERM EXAM

WEEK 8

Session 15: Baroque in the South and the North 1600 – 1700

Basic Concepts (Baroque in the South):

- art glorifies worldly splendor of Catholic Church; emphasis on miracles
- growing importance of science, especially astronomy, physics, and optics: vision trusted, faith in the real world, interest in physical space, matter in motion
- theatricality, dramatic composition, emotionality
- concern with time and light: virtuoso use of light and *sfumato* (often in stark contrast) to create shadows, mystery, emotions, sense of participation (related to theatricality)
- tensions, conflicts often reflected in subjects both erotic and violent
- contradictory passions depicted: intellect vs. spirituality, reason vs. passion
- mystic vision depicted
- curved surfaces in architecture

Images:

- churches: Giacomo della Porta, Il Gesù; Maderno, St. Peter's; Bernini, St. Peter's, Sant'Andrea al Quirinale; Borromini, S. Carlo alle Quattro Fontane, S. Ivo, Sant'Agnese in Piazza Navona; Guarini, Chapel of the Holy Shroud (Turin); Longhena, Santa Maria della Salute (Venice)
- paintings: Caravaggio, *Calling of St. Matthew*, *Conversion of St. Paul*, *Entombment*; Gentileschi, *Judith and Maidservant holding Head of*

Holofernes; Domenichino, *Sta. Cecilia*; Salvatore Rosa, *St. John the Baptist in the Wilderness*; Giordano, *Abduction of Europa*

- fresco: Annibale Carracci, Farnese Ceiling Frescoes; Reni, *Aurora*; Pietro da Cortona, Barberini Ceiling Fresco (*Glorification of Reign of Urban VII*)
- sculpture: Bernini, Baldacchino, Throne of St. Peter, *Apollo and Daphne*, *David*, *Ecstasy of Santa Teresa*
- civic architecture: Guarini, Palazzo Carignano (Turin)

Recommended reading: Howard Hibbard, *Caravaggio* (NY: Harper Collins, 1983); Rudolph Wittkower, *Gian Lorenzo Bernini, Sculptor of the Roman Baroque*, 2d. ed. (London: Phaidon, 1966)

Basic Concepts (Baroque in the North):

- exploration of light: direct and reflected, strong contrasts of light and dark--light creates the visible world, suggests emotions, moods
- portrayal of figure's character, often depicting passion and power
- interest in landscapes, still lifes, and genre scenes: they dignify the everyday, indicate the enjoyment of nature for its own sake, even idealized landscapes
- emphasis on dynamic movement: boundless energy and inventiveness
- theatricality, especially the dramatic effects of light
- works seem to exceed frame's boundaries
- curved surfaces in architecture
- forms built from color
- love of opulence, excess; related to absolute power
- uses realism to create allegory
- attempts to display inner life of subject's soul – humanization of religion

Images:

- churches: Hardouin-Mansart, Les Invalides; Wren, St. Paul's Cathedral
- paintings: Velázquez, *The Water Carrier of Seville*, *Pope Innocent X*, *The Maids of Honor*; Zurbarán, *St. Serapion*; Murillo, *Virgin and Child*; Rubens, *Raising of the Cross*, *Arrival of Marie de' Medici in Marseilles*, *Garden of Love*; van Dyck, *Rinaldo and Armida*, *Charles I Hunting*; Jan Brueghel the Elder, *Allegory of Earth*; Hals, *Jolly Topper*, *Portrait of Willem Coymans*; Rembrandt, *Blinding of Samson*, *Night Watch*, *Christ Preaching*, *Self-Portrait*, *Return of the Prodigal Son*; Claesz, *Still Life*; Steen, *Feast of St. Nicholas*; Vermeer, *The Letter*, *Woman Holding a Balance*; de la Tour, *Joseph the Carpenter*; Poussin, *The Dance of Human Life*, *Rape of the Sabine Women*; Lorraine, *A Pastoral Landscape*

- graphic arts: Callot, *Miseries of War* (series, etchings); Rembrandt, *The Three Crosses* (etching)
- sculpture: Puget, *Milo of Crotona*
- architecture: Mansart, Château de Blois (Orléans wing); Lebrun et al, Louvre, Versailles; Jones, Whitehall Banqueting Hall; Vanbrugh, Blenheim Palace

Recommended reading: Jonathan Brown, *The Golden Age of Painting in Spain* (New Haven: Yale UP, 1991); John Martin, *Baroque* (NY: Harper & Row, 1977)

Session 16: Rococo and Neoclassicism

Basic Concepts of Rococo:

- playfulness, whimsy, escapism, illusionism, eroticism. Artifice preferred over sincerity
- smaller scale; intimate, decorative, often seen in applied arts as accessories
- feeling for nature: Arcadia as ideal landscape
- genre opposed to court eroticism aims at middle class to instruct and inspire; themes of love, family, everyday, work are depicted– tendency to be morally upright and uphold the social order
- desire for novelty
- color (emotions, senses – for the many) vs. design (intellectual -- for the few)
- satire, social commentary
- architecture: refinement of Baroque curves, lightness, pastel color scheme

Images:

- churches: Neumann, Vierzehnheiligen; Zimmermann, Wieskirche
- paintings: Watteau, *Pilgrimage to Cythera*, *Gilles as Pierrot*; Boucher, *Toilet of Venus*; Fragonard, *Bathers*; Chardin, *Back from the Market*, *Kitchen Still Life*; Vigée-Lebrun, *Duchesse de Polignac*; Hogarth, *The Orgy*, *Breakfast Scene* (from *Marriage à la Mode*); Greuze, *The Return of the Prodigal Son*; Gainsborough, *Robert Andrews and his Wife*, *Mrs. Siddons*; Reynolds, *Mrs. Siddons as Tragic Muse*; Canaletto, *Bucintoro at the Molo*
- etchings: Piranesi, *Prison Caprices*
- fresco: Tiepolo, Würzburg Ceiling Fresco (*Marriage of Frederick Barbarossa*)
- domestic architecture: Neumann, the Würzburg Residenz
- sculpture: Clodion, *The Intoxication of Wine*

Basic Concepts of Neoclassicism:

- reaction to Enlightenment and to Rococo lightness: Neoclassic art is stable, solid, subject matter is heroic, even grandiose
 - “antique revival”: Greek and Roman concepts in art under influence of increasing archaeological excavation (e.g. Pompeii)
 - reintroduction of Roman themes (virtue, honor, patriotism, heroism, self-sacrifice) into civil life – republicanism represents grandeur and idealization
 - simple, severe style: order, reason, clarity, smooth surfaces, precision of details, crisp lines
 - glorification of power, as reaction to revolutions of the period
- architecture: revival of Palladian style

Images:

- churches: Ste. Genevieve (Panthéon)
- paintings: David, *Oath of the Horatii*, *Death of Marat*, *Brutus*, *Death of Socrates*, *Napoleon at the Saint Bernard Pass*; Ingres, *Odalisque*, *Oedipus and the Sphinx*, *Napoleon Enthroned*
- sculpture: Houdon, *Voltaire Seated*, *Thomas Jefferson*; Canova, *Tomb of Maria Cristina*, *Cupid and Psyche*, *Pauline Borghese as Venus*; Greenough, *George Washington*
- civic architecture: Chalgrin et. al., Arc de Triomphe; Percier and Fontaine, Place Vendôme Capital
- domestic architecture: Burlington and Kent, Chiswick House; Adam, Osterley Park House; Jefferson, Monticello
- civic architecture: Wood the Younger, Royal Crescent at Bath

Recommended reading: Michael Levey, *Rococo to Revolution: Major Trends in Eighteenth-Century Painting* (London: Thames and Hudson, 1995); Hugh Honour, *Neoclassicism* (NY: Harper and Row, 1979)

WEEK 9

Session 17: Romanticism

Basic Concepts:

- reaction to Enlightenment: subjectivity, intuition, instinct
- reaction to Neoclassicism: paint applied in thick textures rather than crisp lines, stress on color instead of line
- nobility, grandeur, emotional expression, striving for what is beyond reach – interest in the mind, its moods, and its mysteries
- appeal to past, sense of nostalgia (Gothic revival in architecture, for example)
- sensuality, exoticism

- NATURE: evocative landscapes, natural beauty, and dramatic changes in landscape. Opposing themes regarding nature: man against wild untamed nature vs. man's desire to live in peace with, or return to, nature (sense of being at one with nature). Man's insignificance in the face of nature's grandeur (the sense of the sublime)
- themes: nationalism, social justice, individual freedom, adventure, Christian religious mysticism

Images:

- paintings: West, *Death of General Wolfe*; Géricault, *Charging Cuirassier*, *Mad Woman with a Mania of Envy*, *Raft of the Medusa*; Delacroix, *Massacre at Chios*, *Liberty Leading the People*, *Women of Algiers*; Goya, *Second of May 1808*, *Third of May 1808*, *Kronos Devouring one of his Children*; Friedrich, *Moonrise over the Sea*; Constable, *Salisbury Cathedral from the Bishop's Garden*; Turner, *Burning of the Houses of Parliament*; Cole, *The Oxbow*; Hicks, *The Peaceable Kingdom*
- etchings: Blake, *God Creating the Universe*; Goya, selections from *The Caprices* and from *The Disasters of War*
- sculpture: Rude, *Departure of the Volunteers of 1792*
- domestic architecture: Walpole, Strawberry Hill; Barry and Pugin, Houses of Parliament; Nash, Royal Pavilion at Brighton

Recommended reading: Walter Friedlander, *From David to Delacroix* (NY: Schocken Books, 1968); Hugh Honour, *Romanticism* (NY: Harper and Row, 1979)

Session 18: Late Nineteenth Century: Realism, Impressionism, Other Movements

Basic Concepts of Realism:

- naturalism, desire to depict things with truth and objectivity
- emphasis on depicting the daily life of society and nature through direct observation
- rejection of earlier conventional subjects, such as academic nudes; thus new subjects include political and social satire, class distinctions, effect of industrialization on people's lives: social consciousness reflected in art
- development and popularity of photography
- architecture employs the new materials of industrialization; preference for utilitarian structures rather than ornamented buildings

Images:

- paintings: Millet, *The Gleaners*; Courbet, *The Interior of My Studio*; Daumier, *Third Class Carriage*; Rossetti, *The Annunciation*; Millais, *John Ruskin*; Eakins, *The Gross Clinic*; Tanner, *The Annunciation*
- watercolors: Daumier, *Interior of a First Class Carriage*
- lithographs: Daumier, *Freedom of the Press*
- architecture: Paxton, Crystal Palace; J. and W. Roebling, Brooklyn Bridge; Bartholdi and Eiffel, Statue of Liberty; Eiffel, Eiffel Tower; Sullivan, Wainwright Building
- photography: Nadar, *Sarah Bernhardt*; Cameron, *Mrs. Duckworth*; Brady, *Abraham Lincoln*, *Robert E. Lee*, *Ruins of the Gallego Flour Mills*; Riis, *Bandits' Roost*

Basic Concepts of Impressionism:

- reaction to Romanticism and its intense emotionalism
- influenced by Japanese woodblock prints and by photography
- trying to capture “impression” of what painter’s eye observes when working; reinforced by scientific discoveries in field of optics and photography
- also rejected earlier conventional subjects; emphasis on landscape, daily life of contemporaries as influenced by industrialization, leisure: “slice of life”
- artist as bohemian
- bright colors, loose sketchy brushstrokes, and light employed to render sensations
- interest in properties of light, both artificial and natural, leads to preference for open-air painting for direct observation

Images:

- paintings: Manet, *Déjeuner sur l’Herbe*, *Olympia*, *Zola*, *A Bar at the Folies-Bergère*; Degas, *Absinthe*, *Dancing Lesson*, *At the Races*; Cassatt, *The Boating Party*, *The Letter*; Monet, *Terrace at Sainte-Adresse*, *Waterlily Pond*, *Rouen Cathedral Series* (or *Haystack Series*); Renoir, *Torso of a Woman in the Sun*, *Pont-Neuf*; Pissarro, *Place du Théâtre Français*; Homer, *Snap the Whip*, *Breezing Up*; Eakins, *William Rush Carving his Allegorical Figure of the Schuylkill River*; Sargent, *Girls with Lanterns*; Whistler, *Arrangement in Gray and Black* (Whistler’s Mother), *Nocturne in Black and Gold*
- sculpture: Degas, *Fourth Position Front*; Rodin, *The Kiss*, *The Thinker*, *Balzac*, *The Burghers of Calais*
- architecture: Haussman, Paris boulevards
- photography: Muybridge, *Galloping Horses* (motion study)

Basic Concepts of Post-Impressionism and other Movements:

- **Post-Impressionism**: influenced by Impressionism; employs bright colors and loose sketchy though distinctive brushstrokes; Post-

Impressionist works keep distinct edges but usually distort forms to heighten expressivity and build forms from color and brushstrokes; return to compositional structure

- **Symbolism:** interest in internal world of psychological phenomena, dreams, imagination; the irrational aspects of the human mind; visual form renders states of mind rather than reality
- **Aestheticism:** art for art's sake; art's only purpose was to depict beauty
- **Ornamental Styles** (Art Nouveau and Secession): curvilinear organic forms chosen as a response to industrialization and utilitarian forms; refutation of academic style

Images:

- paintings: **Toulouse-Lautrec**, *At the Moulin Rouge*, **Cézanne**, *Temptation of St. Anthony*, *Self-Portrait*, *Still Life with Apples*, *The Great Bathers*; **Seurat**, *Sunday Afternoon on the Island of La Grande Jatte*; **van Gogh**, *The Potato Eaters*, *Portrait of Père Tanguy*, *Bedroom at Arles*, *Wheatfield with Reaper*, *Self-Portrait*; **Gauguin**, *The Yellow Christ*, *Self-Portrait with Halo*, *Nevermore*; Moreau, *Orpheus*, *Galatea*; **Munch**, *The Scream*, *Anxiety*; **Klimt**, *The Kiss*; **Rousseau (le Douanier)**, *The Dream*
- lithographs: Toulouse-Lautrec, *La Goulue*
- drawings: Beardsley, *Salomé with the Head of John the Baptist*; Klimt, Poster for the First Secession Show (Theseus killing the Minotaur)
- architecture: **Victorian revival**: Garnier, Paris Opéra; Richardson, Trinity Church, Boston; **Art Nouveau**: Horta, staircase of the Maison Tassel, Brussels; Guimard, entry to Métro station, Paris; Gaudí, Casa Milá; Mackintosh, Glasgow School of Art; **Modern**: Sullivan, Wainwright Building, Carson, Pirie and Scott Department Store

Recommended reading: H. Janson and R. Rosenblum, *Nineteenth Century Art* (NY: Abrams, 1984); Belinda Thomson, *Post Impressionism* (Cambridge: Cambridge UP, 1998)

WEEK 10

Session 19: The Early Twentieth Century (until the End of WW I, c. 1900–1918)

Basic Concepts and Movements:

- increasing importance of individual artistic creativity, especially in showing the process by which artwork created
- interest in formal qualities of work (formalism)

- influence of art from non-Western societies, e.g. African art in geometric abstraction
- period of intensive change: social, intellectual, scientific spheres
- influence of political events: Russian Revolution, World War I
- among most important themes is city and newness (new iconography, new materials, new techniques)
- in architecture, the Prairie Style of Wright favors regional architecture with low overhangs, terraces, inner private spaces; emphasis is on the horizontal. Influenced by Japanese architecture
- Fauvism: bright non-naturalistic colors used to create forms. Patterns and strange color combinations evoke emotional reactions, special effects
- Expressionism: like Fauvism, interest in the expressive possibilities of color and line, but to create emotions rather than forms. Reaction against naturalism emphasizes artist's individual feelings. Among this movement are the German Expressionist groups *Die Brücke* and *Der blaue Reiter*: the first emphasized spiritual abstraction of medieval art together with the geometric abstraction of African and Oceanic art, the second also wanted to highlight the spiritual in art and eliminate the mundane, attracted by nonfigurative abstraction
- Cubism: in order to get away from the concept of art as imitation of nature, they portrayed objects from a multiplicity of viewpoints (object depicted from shifting point of view), allowing actions or various facets of the subject to be depicted in the same image. New idea of reality in time and space. Influenced by African art and by late Cézanne. Among the styles in this group are Analytical Cubism (forms principally geometric, color is of little importance, principal interest is geometric exploration of 3D space) and Synthetic Cubism (color is important, flat shapes of color form objects, inclusion of collage-like elements: letters, numbers, bits of paper)
- Futurism: speed and movement (and its related concepts: travel, communication, dynamism) become real subject of art serving to glorify energy of machine, industrial age. Employs Cubist idea of space
- Suprematism: abstract art movement related to Malevich's spiritual beliefs: "supremacy of pure feeling in creative art." Thought of art as means to express pure feeling, the supreme reality in the world; favors nonobjective forms
- Ash Can School (Realism): refers to everyday objects of the city are privileged subjects. Rapid sketching used to demonstrate spontaneity, observation. Interest in depicting the picturesque side of subject matter rather than as social critique.

Images:

- paintings: Fauvism: Picasso, *The Old Guitarist*; Matisse, *Notre Dame in Late Afternoon*, *Mme. Matisse*, *Harmony in Red*, *Dance I*, *Piano*

Lesson; Derain, *London Bridge*; **Expressionism**: Kirchner, *The Street*, *Five Women in the Street*; Nolde, *Still Life with Masks*, *Last Supper*; Kokoschka, *The Bride of the Wind*; Kandinsky, *Panel for Edwin Campbell N. 4*; Marc, *Large Blue Horses*; Grosz, *Germany, A Winter's Tale*; **Cubism**: Picasso, *Les Demoiselles d'Avignon*, *Portrait of Ambroise Vollard*; Braque, *Violin and Pitcher*; Mondrian, *Amaryllis*, *Composition VII*; Chagall, *I and the Village*; Duchamp, *Nude Descending a Staircase*; **Suprematism**: Malevich, *Composition with the Mona Lisa*, *Suprematist Composition (White on White)*, *Suprematist Composition (Aeroplane Flying)*; **Futurism**: Marc, *Animal Destinies*; Lipschitz, *The Bather*; Boccioni, *Dynamism of a Cyclist*; Balla, *Dog on a Leash*; **Ash Can School**: Bellows, *Stag at Sharkey's*; **Abstraction**: Mondrian, *Composition in Red, Yellow and Blue*

- **graphic arts**: Kollwitz, *Whetting the Scythe*, *The Outbreak* (soft-ground etchings)
- **sculpture**: Matisse, *Jeannette V, Reclining Nude*; Picasso, *Head of a Woman*; Boccioni, *Unique Forms of Continuity in Space*; Brancusi, *Mademoiselle Pogany*, *The Kiss*; Maillol, *The Mediterranean*; Lehmbruck, *Standing Youth*; Barlach, *Man Drawing a Sword*
- **collage**: Picasso, *Man with a Hat*, *Still Life with Chair-Caning*
- **photography**: Coburn, *Ezra Pound Vortograph*; Stieglitz, *The Steerage*; Steichen, *Rodin with His Sculptures "Victor Hugo" and "The Thinker"*; Hines, *Breaker Boys*
- **architecture**: Wright, Robie House, Larkin House, Larkin Co. Administration Bldg (now destroyed)

Recommended reading: Caroline Tisdall and Angelo Bozzolla, *Futurism* (London: Thames and Hudson, 1993); Christina Lodder, *Russian Constructivism* (New Haven: Yale UP, 1983); Peter Selz, *German Expressionist Painting* (rpt., Berkeley: UC Press, 1974); Matthew Baigell, *A Concise History of American Painting and Sculpture*, rev. ed. (NY: Icon Editions, 1996); David Cottington, *Cubism* (Cambridge: Cambridge UP, 1998)

Session 20: The Twentieth Century (until the End of WW II, c.1919 – 1945)

Basic Concepts:

- continuation of earlier movements, such as Expressionism
- importance of chance, rejection of conventions in these movements
- **Dada**: anti-art, refusal of past stemming from disillusionment with WWI. Interest in word play, experiments, irony and the absurd; based on chance, allowing for spontaneity and automatism in creative

process. Displacement of objects from ordinary locations to create surprise, force the re-thinking of assumptions

- **Surrealism**: based on unconscious processes, free association. No input from reason nor from moral and aesthetic processes. Exploration of the imagination and the irrational, the bizarre, through dreams and fantasies
- **Bauhaus**: art school that aimed at destroying the barriers between fine and applied arts (crafts) to allow the various arts to coexist in artworks. Aimed at improving the aesthetic quality of manufactured goods and architecture
- **Art Deco**: ornamental style of the 1920s and 30s; like Art Nouveau, but its shapes are geometric or stylized rather than organic in origin

Images:

- **painting**: Léger, *The City*; Kirchner, *Winter Landscape in Moonlight*; Chagall, *The Falling Angel*; Picasso, *Three Musicians*, *Mother and Child*, *Three Dancers*, *Guernica*; Matisse, *Decorative Figure Against an Oriental Background*; Kandinsky, *Accented Corners*, n. 247; Stuart Davis, *Lucky Strike*; Aaron Douglas, *From Slavery through Reconstruction*; work by Thomas Hart Benton; Wood, *American Gothic*; Lawrence, *Harriet Tubman Series* n. 7; Hopper, *Gas*; Rivera, *Ancient Mexico* (mural); O'Keefe, *Black and White*; Beckmann, *The Dream*, *Departure*; Dove, *Goin' Fishin'*, *Fog Horns*; Orozco, *Victims*; **Surrealism**: de Chirico, *Place d'Italie*, Klee, *Mask of Fear*; Mirò, *Dog Barking at the Moon*; Magritte, *False Mirror*, *Time Transfixed*; Ernst, *La Toilette de la Mariée*; Dali, *The Persistence of Memory*; Kahlo, *Self-Portrait with Thorn Necklace*; *The Two Fridas*
- **collages, ready-mades and aided**: Duchamp, *L.H.O.O.Q.*, *Fountain*, *To Be Looked at (from the other side of the glass)*; Arp, *The Dancer*; Schwitters, *Merz 19*; Ray, *Indestructible Object (or Object to be Destroyed)*; Matisse, *Icarus* (cut-out); Joseph Cornell box: *Soap Bubble Set*; Ernst, *Two Children are Threatened by a Nightingale*
- **sculpture**: Barlach, *War Monument*; Arp, *Human Concretion*; Ernst, *The King Playing with the Queen*; Giacometti, *City-Square*; Moore, *Recumbent Figure*; Brancusi, *Bird in Space*, *Endless Column*
- **architecture**: Rietveld, Schröder House, **Bauhaus**: Gropius, Fagus Shoe Factory, Le Corbusier, Villa Savoye; van der Rohe, German Pavilion for the 1929 Barcelona Exposition; **Expressionism**: Mendelsohn, Einstein Tower; **Art Deco**: Rockefeller Center, Empire State Building, Chrysler Building; Wright, Fallingwater, Taliesin West; Brancusi, *The Gate of the Kiss*
- **photography**: Atget, *Avenue des Gobelins, Paris*; Steichen, *Greta Garbo*; Weston, *Pepper, Cabbage Leaf*; Ray, *Le Violon d'Ingres*; van der Zee, *Portrait of Couple*, *Man with Walking Stick*; Evans, *Shoeshine Sign in Southern Town*; Stieglitz, *Equivalent*; Lange, *Migratory Cotton Picker*; Cartier-Bresson, *Mexico*; Brassai, "Bijou"

of Montmartre; Kertész, *Blind Musician*; Capa, *Death of a Loyalist Soldier*; Bourke-White, *Fort Peck Dam*; Ansel Adams, *Moonrise* (Hernandez, N.M.)

Recommended reading: Matthew Gale, *Dada and Surrealism* (London: Phaidon, 1997); Richard Bretell, *Modern Art: 1851-1921* (Oxford: Oxford University, 1999); Frank Whitford and B. Elaine Hochman, *Bauhaus* (London/NY: Thames & Hudson, 1984); Briony Fer, *Realism, Rationalism, Surrealism: Art between the Wars* (New Haven: Yale UP, 1993)

WEEK 11

Session 21: Twentieth Century Modernism (post-WW II, 1946 – 1970)

Basic Concepts:

- **Abstract Expressionism:** enormous canvases, broad heroic gestures. Painting's surface reflects artist's emotions and process of work's creation
- **Color-Field Painting:** Main interest was relation between colors. No subject so significance was universal, using dense areas of color to express spiritual qualities
- **Hard-edge Abstraction:** extension of Color-Field painting. Large flat areas of color placed in carefully bounded forms to explore problems of color and design
- **Pop Art:** transformation of everyday popular objects into subjects of art. Explores relation of art to reality
- **Minimalism:** extreme abstraction of form. Explores basic aesthetic qualities of art with no interest in content nor any reference to artist. Impersonal, mathematically created forms
- **Op Art:** optical illusions, interest in psychological process of vision

Images:

- **painting:** **Abstract Expressionism:** Pollock, *Lavender Mist*; de Kooning, *Woman II*; Gorky, *The Liver is the Cock's Comb*; Kline, *Painting*; **Color-Field Painting:** Rothko, *Orange and Yellow*; Frankenthaler, *The Bay*; Louis, *Blue Veil*; **Hard-edge Abstraction:** Kelly, *Red Blue Green*; Stella, *Takht-I Sulayman I, Empress of India*; **Pop Art:** Johns, *Flag, Target with Four Faces*; Warhol, *Marilyn Monroe Diptych*; Lichtenstein, *Whaam!*; **Minimalism:** Vasarely, *Orion*; **Op Art:** Riley, *Aubade*; Albers, *Apparition* from the *Homage to the Square* series
- **collages:** Hamilton, *Just What Is It That Makes Today's Homes So Different, So Appealing?*; Rauschenberg, *Retroactive I*

- sculpture: Calder, *Big Red* (mobile); Segal, *Bus Riders*; Oldenburg, *Soft Toilet*; Nevelson, *Royal Tide IV*; Judd, *Untitled*; Smith, *Cubi XVII*
- architecture: Le Corbusier, Notre-Dame-du-Haut; van der Rohe and Johnson, Seagram Building; Gropius, Pan Am Building; Saarinen, TWA Terminal; Nervi, Palazzo dello Sport; Wright, Guggenheim Museum;
- photography: Weston, *Two Shells*; Frank, *Santa Fe, New Mexico*; Sudek, *View from a Studio Window in Winter*; Brandt, *London Child*; Arbus, *A Jewish Giant at Home with his Parents in the Bronx*

Recommended reading: John Canaday, *Mainstreams of Modern Art*, 2nd ed. (NY: Holt, Rinehart, and Winston, 1981); Matthew Baigell, *A Concise History of American Painting and Sculpture*, rev. ed. (NY: Icon Editions, 1996); Lucy Lippard, *Pop Art* (London/NY: Thames & Hudson, 1966); David Batchelor, *Minimalism* (Cambridge: Cambridge UP, 1997); David Anfam, *Abstract Expressionism* (London/NY: Thames & Hudson, 1990)

Session 22: Twentieth Century Late- and Post-modernism

Basic Concepts:

- general underlying thread of the works in this period is intellectual concept rather than material, hence the ephemeral nature of the works, and their tendency to rapidly seem “dated” – intellectual stressed over form
- Conceptual Art: intellectual underpinnings of the art exceed the pleasure gained from the artwork
- Realism: interest in figure, lines, form: how to draw and interpret them. Neutral nature of the subject
- Photorealism: likewise characterized by the neutrality of the photographic lens. Exploration of reality through photography. Interest in extreme detail and in depictions of the city
- Neo-expressionism: depicts artist’s intense emotions using large canvases, harsh treatment of paint or other materials used for the work. Figurative images are included among the activity depicted on the canvas, subjects often related to violence
- Postmodernism: rejection of modernism, its subjectivity. Return of interest in the traditional aspects of art, such as its historical development, especially in architecture. Interest in color, variety. Use of earlier art historical elements in a neutral fashion, removed from their original context

Images:

- painting: **Realism**: Hockney, *A Bigger Splash*; Thiebaud, *Down 18th Street*; Pearlstein, *Two Models in Bamboo Chairs with Mirror*; Flack,

Queen; **Photorealism**: Close, *Frank*; Estes, *Woolworth's*; **Neo-expressionism**: Kiefer, *To the Unknown Painter*; Clemente, *Untitled*;

- **sculpture**: Hansen, *Janitor* ; **Conceptual art**: Smithson, *Spiral Jetty*; Christo, *Surrounded Islands*
- **architecture**: Meier, Atheneum (New Harmony, IN); Rogers and Piano, Centre Pompidou; Venturi, Rauch and Scott Brown, Gordon Wu Hall; Graves, Portland Public Services Building; Pei, National Gallery East Wing; Lin, Vietnam Veterans Memorial; Chicago Public Library; Wexler Center (Columbus, IN); Gehry, Bilbao Guggenheim Museum
- **photography**: W. Eugene Smith, *Tomoko in Her Bath*; Leonard, *Romanticism is Ultimately Fatal*

Recommended reading: Dell Upton, *Architecture in the US* (Oxford: Oxford UP, 1998); Leland Roth, *Concise History of American Architecture* (NY: Harper and Row, 1980); Michael Archer, *Art Since 1960* (London/NY: Thames & Hudson, 1997)

WEEK 12

Session 23: Art of Other Places I: Sub-saharan Africa and the South Pacific

Basic Concepts of Sub-saharan Africa:

- figurative traditions (masks, sculpture) primarily in W. Africa (area of Niger and Benue rivers) and in Central Africa (area of Congo [Zaire] river and tributaries). Other areas have scattered figurative arts, but not dominant forms
- importance of style: because of the way objects collected, we often do not know the names of the artists; thus objects identified according to ethnic and/or regional styles
- though most sculpture depicts human form, imitation from life generally not primary concern; forms are related to religious beliefs, concepts about beauty, etc. that may differ from those of the West
- idea of “art for art’s sake” developed only in contemporary period; must know context and use of objects to understand “traditional” sub-Saharan art

Images:

- **monuments**: **Mande** and related peoples, Mopti, Mali, *Grand Mosque*: rebuilt 1935; wood, clay brick
- **ornamental**: **Bamileke** people, Bamendjo, Cameroon, *Mask*: 19th century; wood (UCLA Fowler Museum); **Bamana** people, Segou region, Mali, *Pair of Antelope Headdresses*: 19th-20th centuries; wood, brass, strong, cowrie shells, iron (Art Institute of Chicago); **Kuba**

- people, Democratic Republic of the Congo, *Ngady a Mwash Mask*: before 1917; wood, raffia cloth, cowrie shells, beads, pigment (Peabody Museum, Harvard University); Olowse of Ise, **Yoruba** people, Nigeria, *Bowl with Figures*: c. 1925; wood, pigment;
- **figurative**: Akati Akpele Kendo, **Fon** people, Republic of Benin, *Figure known as Agoje*: 1858-1889; iron (Musée de l'Homme); **Yoruba** people, Tada, Nigeria, *Seated Figure*: 13th-14th centuries (National Commission for Museums and Monuments, Lagos); **Kongo** people (**Yombe** subgroup), Democratic Republic of the Congo, *Power Figure*: 19th century; wood, metal, raffia cloth, pigment, clay, resin, cowrie shell (Field Museum of Natural History, Chicago); **Fang** people, Gabon, *Reliquary Figure* ("The Black Venus"): 19th-20th century; wood, fiber (private collection); Ousmane Sow, Senegal, *Figures from the Battle of Big Horn*: 1999; mixed media (private collection?)

Recommended reading: Frank Willett, *African Art*, rev. ed. (NY: Thames & Hudson, 1993); Suzanne Blier, *Royal Arts of Africa: The Majesty of Form* (London: Laurence King, 1998); Judith Perani and Fred Smith, *The Visual Arts of Africa: Gender, Power, and Life Cycle Rituals* (Upper Saddle River, NJ: Prentice Hall, 1998); Monica Visonà, Robin Poynor, Herbert Cole, and Michael Harris, *A History of Art in Africa* (NY: Prentice Hall and Abrams, 2000).

Basic Concepts of the South Pacific:

- these island cultures typified by the materials, types of objects, and motifs
- in Polynesia, the main concepts include the importance of genealogy and the presence of stratified societies; these are reflected in the types of objects as well as in the motifs found
- in Melanesia, importance of status acquired during lifetime, and relatively recently deceased ancestors are reflected in the creation of commemorative figures, and of objects associated with ensuring success in the world
- many areas ceased producing traditional arts as a result of contact with the West, though some later revivals, transformations of motifs and forms have occurred

Images:

- **monuments:** Paddy Dhatangu, David Malangi, George Milpurrurru, Jimmy Wululu, and others, *The Aboriginal Memorial: 1987-1988*; wood, pigment (National Gallery of Australia, Canberra)
- **ornamental:** **Maori** people, New Zealand, *Pendant (Hei-Tiki)*: before 19th century; nephrite (Auckland Institute and Museum); New Georgia, Solomon Islands, *Canoe Prow Ornament*: 19th century; wood, shell, pigment (Museum für Völkerkunde, Basel); Raivavae, Austral Islands, *Ceremonial Drum*: 1800-1830; wood, sharkskin, sennit; Mary Pritchard, Samoa, *Bark Cloth*: 20th century; bark cloth, pigment (private collection); **Kambot** people, Papua New Guinea, *Mask*: early 20th century (?); wood, fiber, clay, shell, boar tusks, human hair
- **figurative:** Hawaii, *Temple Figure*: early 19th century; wood (British Museum); Ha'apai, Tonga, *Female Figure*: before 1868; walrus ivory (MMA) ; **Mandak** people, New Ireland (Papua New Guinea), *Memorial Figure*: 19th century; wood, pigment, shell, fiber; **Angoram** people, Papua New Guinea, *Commemorative Figure*: before 1908; wood, pigment, fiber (Indiana University Art Museum)

Recommended reading: Anne D'Alleva, *Arts of the Pacific Islands* (NY: Abrams, 1988); Nicholas Thomas, *Oceanic Art* (NY: Thames & Hudson, 1995); Susan McCulloch, *Contemporary Aboriginal Art: A Guide to the Rebirth of an Ancient Culture* (Honolulu: University of Hawaii Press, 1999).

Session 24: Art of Other Places II: Pre-Columbian Indians and Native North Americans

Basic Concepts of the Pre-Columbian Indians:

- predominance of complex imagery, patterning: combinations of features, motifs not occurring in the natural world, often creating ambiguity and some of which may refer to ideas about transformation
- figures often combined with what appear to be non-figurative organic and geometric motifs frequently related to the natural world
- monumental architecture and its associated sculpture convey and confirm the power of the state and religion
- use of particular materials (jadeite, feathers, gold, silver) chosen for religious associations and for prestige value
- painstaking processes to create artworks: stone carving (and all art-making), including creation of monumental sculpture and intricate jadeite objects, produced without the use of metal tools

Images:

- monumental: **Teotihuacan** culture, Mexico: portion of the site of Teotihuacan showing the Avenue of the Dead, Citadel, Pyramids of the Sun and Moon, 200-700; **Inca** culture, Peru: architecture from Machu Picchu, after 1450
- ornamental: **Olmec** culture, Mexico: *Were-Jaguar in the Form of a Celt*: 1200-900 BC; jadeite (British Museum); **Tairona** culture, Colombia: *Pendant Depicting Masked Priestly Figure*: 1200-1600; gold (Museo del Oro del Banco de la Republica, Bogota)
- figurative: **Olmec** culture, Santa Cruz, Mexico: *Vessel in the Form of an Old Woman*: 1200-900 BC; clay (private collection); **Maya** culture, Altar de Sacrificios, Guatemala: *Cylinder Vase*: c. 750; clay (Museo Nacional, Guatemala); **Aztec** culture, Mexico: *Figure of Coatlicue*: 1200-1521; stone (Museo nacional de Antropologia, Mexico City); **Moche** culture, Peru: *Portrait Vessel of a Ruler*: 250-550; clay, pigment (Museo Nacional de Antropologia, Lima)
- wall paintings: **Maya** culture, Bonampak, Mexico: *wall painting* from room 2 showing ruler, officers, and captives: c. 800; plaster, pigment
- codices: **Mixtec** culture, Mexico: page from the Codex Zouche-Nuttall, pre-1350 (?); deerskin and pigment (British Museum)

Recommended reading: George Kubler, *The Art and Architecture of Ancient America: the Mexican, Maya, and Andean Peoples* (NY: Penguin, 1990); Michael Coe, *Mexico*, 4th ed. (NY: Thames & Hudson, 1994); *The Maya*, 6th ed. (NY: Thames & Hudson, 1999)

Basic Concepts of the Native North Americans:

- great diversity of styles and materials: general regional styles can be identified, but there are also distinctive tribal styles, many with localized variations
- traditional art reflects belief in the oneness of humanity and nature, seen in the materials, motifs, uses and meanings of objects
- following contact with Europe, new materials, styles, types of objects are incorporated; this is actually a continuation of a centuries-long tradition of incorporating foreign elements via widespread trade networks
- masking traditions primarily among the peoples of the Far North, Northwest Coast, Southwest, and Eastern Woodlands. These range from very naturalistic to highly abstract, from very simple to complex multi-part constructions

Images:

- **monumental:** *Great Serpent Mound*: 100 BC-AD 500; earthwork; **Anasazi** people, view of *Cliff Palace*: 12th century; mud brick
- **ornamental:** **Tlingit** people, *Shaman's Amulet*: 1820-1850; whale ivory (private collection); **Micmac** people, *Covered Box*: c. 1850; wood, birchbark, porcupine quills (private collection); **Cheyenne** people, *Warshirt*: c. 1875; deerskin, stroud, human hair, ermine, glass beads, pigment, porcupine quills (Chandler-Pohrt Collection); **Seminole** people, *Dress*: c. 1890; velvet, silk, ribbon (Western Indiana Americana Museum); **Pomo** people, *Basket*: c. 1920; sedge root, willow feathers, shells; Marian and Julian Martinez, Idefonso Pueblo, *Storage Jar*: 1940; clay (Museum of N.M.); **Kagani Haida** people, *Mask*: c. 1875; wood, paint, cloth (UCLA Fowler Museum); **Inuit** people, *Mask*: before 1877; wood, pigment, feathers (National Museum of Natural History);

Recommended reading: Christian Feest, *Native Arts of North America*, rev. ed. (NY: Thames & Hudson, 1992); Janet Berlo and Ruth Phillips, *Native North American Art* (Oxford/NY: Oxford UP, 1998)

WEEK 13

Session 25: Art of the East: China, Japan

Basic Concepts of Chinese art:

- formats for Chinese painting are scrolls (hanging or hand) and fans. Ground is silk or paper. These works are meant to be held and viewed up close: this ensures personal, individual experience of these works
- calligraphy and paintings are made with the same materials (ink and brush on silk or paper ground) with the same brushstrokes – thus

inseparable as categories. They are a “mind print”: a direct expression of the writer’s/artist’s internal thought. Writing on images tells the story, carries on conversations between friends

- elements of landscape painting or painting of nature can be symbols of something else. Small pictures convey big ideas

Images:

- hanging scroll by Guo Xi, *Early Spring*, 1020-1090 AD, N. Song Dynasty: mountains and streams symbolize earth’s energies. All elements of the mountain equated with human body: trees are hair, streams are arteries, fog is breath, etc. Landscape is thus a living organism.
- hanging scroll by Ni Zan, *The Jong-Xi Studio*, 1301-1347, Yuan Dynasty: symbolizes the artist’s feelings. Artist in exile, so spare simple “chilly” image of desolated studio. Calligraphy and inscriptions by friends of the artist are as important as the image. Style helps to echo the mood of the painter. Strokes of the brush creating leaves should be compared to the strokes of the brush creating words in the inscription
- painting, *Five Colored Parakeet on the Branch of Blossoming Apricot Tree*, by Emperor Hui Zong, c. 1126 AD, N. Song Dynasty: “fur and feather” painting. Very detailed observation of different textures: bark vs. feathers, petals of blossoms vs. beady eye of bird.

Recommended reading: Craig Clunas, *Art in China* (London/NY: Oxford University Press, 1997)

Basic Concepts of Japanese art:

- influence of Chinese culture: Buddhism comes to Japan via China, writing system as well
- important patrons: ruler, powerful warrior class who build castles, etc.
- printmaking is significant part of Japanese art production: popular subjects (actors, courtesans), widespread distribution (affordable), simplified forms and large blocks of color, partly owing to the printing technique.
- overall, Japanese art tends to be more colorful than Chinese art
- two main trends: extreme simplicity and extreme opulence. Trend towards simplicity influenced by Zen Buddhism; trend towards opulence a result of wealthy warrior classes wanting to decorate their palaces
- much pottery, architecture created for the important tea ceremony

Images:

- illustrations of *The Tale of Genji*, Heian period: native Japanese style: bright colors, straight diagonal lines, views in to the room as if roof lifted off. Costumes with layers and layers of silk kimonos.

- print by Sharaku, *Sakata Hangoro III as the Villain Mizuyemon*, Edo period:

Session 26: FINAL EXAMINATION