

## ART 261

### SURVEY OF ART HISTORY II OBJECTIVES AND SYLLABUS

#### *Course Objective and Expected Learning Outcomes:*

Students will gain from this course an understanding of the history of artistic expression in the Western artistic tradition, using as its basis both contextual and formalistic approaches. They will become versed in the major styles, media, chronological constructs and aesthetics of Western art within the time period the course addresses.

#### *Course Description:*

This course is a survey of the visual arts from Late Gothic - 20th C. with an emphasis on painting, sculpture and architecture with the purpose of increasing the student's knowledge of the history of visual arts. The context will be a historical survey of Western Art with regard to artistic styles, structures and time periods.

*Required text:* All three art history survey courses I teach use the same text, *Gardner's Art Through the Ages: A*

*Global History* 14<sup>th</sup> edition (and **ONLY** the 14<sup>th</sup>) by Fred S. Kleiner. If you don't already have the complete book, obtain *Gardner's s...History* vol. II 14<sup>th</sup> ed., and I suggest including the CourseMate printed access card. CourseMate is NOT required, just suggested. Get your text at the UNLV Bookstore or order your printed text from the Cengage Learning textbooks website, from this url: <http://www.cengagebrain.com/shop/isbn/978111771522> and purchase it or rent it for the appropriate length of time (for example, the printed Vol. I and Vol. II with the CourseMate access card can be rented through the end of fall semester for under \$40 each with free shipping). However, if you choose a digital-only version for the semester, use this link: <http://www.cengagebrain.com/shop/isbn/978-1-111-77155-3>. The CourseMate card gives you access to the eTextbook, which is a digital version of the text, and MindTap. It allows you to

*If the other two survey courses are in your future, you may prefer to purchase*

*or rent with the future in mind, and you can always increase the rental period at any time.*

Here are three links to information explaining the many features of the eTextbook and also CourseMate: This is a .pdf of the CourseMate User Guide, useful for getting you started:

N.B.- you will not require a course key from me.

read your eBook, take notes, review flashcards, view videos, and take practice

quizzes—all online with MindLink for CourseMate. You may access the eTextbook via

laptop, desktop, iPad, iPhone, Android tablets/phones with OS 3.0 or higher, Kindle Fire, and

Windows 8.1 tablets.

[http://www.wadsworthmedia.com/tlc/CourseMate/2013/Student%20User%20Guide\\_Getting](http://www.wadsworthmedia.com/tlc/CourseMate/2013/Student%20User%20Guide_Getting)

[%20Started%20with%20CourseMate.pdf](#)

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## **Art 261 OBJECTIVES AND SYLLABUS**

This one demonstrates features of the eTextbook:

<http://instructors.coursesmart.com/go/reader>. This one demonstrates features of CourseMate useful for study and test prep:

<https://www.youtube.com/watch?v=Wpde9Jxn44E&feature=youtu.be>

If you buy from UNLV's Bookstore you have two format options- 1) the print 14<sup>th</sup> edition Vol. II with the CourseMate printed access card and 2) the

CourseMate access card alone (which the features cited above). *I have placed on reserve at Lied Library Vol. II for your use while you obtain your preferred version of the text. It will remain on reserve throughout the semester.*

*Other printed materials:*

The syllabus and all supplemental readings (which may be assigned throughout the course) are available via WebCampus. The on-line digital image library, ARTstor, is also available for study purposes. See pages 4-5 for details on how to access and use it.

*Procedure:*

This course will consist primarily of image-driven lectures relevant to chapters in the text and certain a/v materials. Throughout the course other materials may be assigned via WebCampus. Each student is responsible for obtaining this material and viewing the a/v materials.

*Attendance and breaks during class:*

There are no official absences from any university class. Registration in a course obligates the student to be regular and punctual in class attendance. Attending class is crucial in order for the student to grasp the material and have the opportunity to pose questions. The lectures do not strictly follow the text, but often expand on that information. The material is visual and is dealt with in specific detail and by comparing and examining images. This is not something that students effectively acquire on their own without attending class on a regular basis. Therefore, students are **strongly** urged to attend every class. A roll sheet will be passed at each class. More than **3** unexcused absences will begin to adversely affect one's course grade by the **dropping of half a letter grade for the course** (e.g., a C would become a C-). Doctor's excuses (please strive to keep the nature of your medical conditions confidential) and evidence for other legitimate absences (e.g., bill from a towing company) are always encouraged, as are advance warnings of unavoidable schedule conflicts, particularly regarding exams. There are no scheduled breaks during the class period. If you leave the classroom during an exam you will not be permitted re-entry. Give yourself time to visit the facilities **BEFORE** class, and especially, testing commences.

*Cells Phones and Electronic Beeping Devices and other policies:*

Cell phones ringing during class are not permitted, therefore kindly silence all cell phones and other electronic beeping devices BEFORE coming to class. Electronic recorders such as tape recorders are permitted, but not image capturing devices. Texting is NEVER permitted, nor is taking or making phone calls during class. All electronic communication devices are to be turned off and put away during every class period. ALL PHONES, etc., are expected to be

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**Art 261 OBJECTIVES AND SYLLABUS**

shut OFF and put AWAY during exams, without exception. No objects (hats, caps, etc.) on heads during exams. I have a zero tolerance policy towards cheating.

*Testing and the Final Exam:*

Grading will be based on one test, a midterm and a final exam. These three testing tools are structured similarly and are valued at 100 points each. The exams will cover the text, other supplemental readings if assigned, class lecture information, and a/v materials. Emphasis will be on the student demonstrating their understanding of major facts, concepts and styles, command of vocabulary and the identification of artistic monuments. **The midterm will be given in advance of the final drop day, which is Oct. 30.** Obtain a supply of **4 red-brown** scantrons (always get a spare) from the Student Union Information Desk. Please do NOT use aqua scantrons. Bring several sharp No. 2 pencils (with erasers) on exam days for recording answers on a scantron. Tests cover specific units and are not cumulative. The final exam will NOT be comprehensive; rather, it will cover the material from the class period prior to the midterm through the end of instruction. The final exam will be given in HFA 257 on **Thursday, December 10 at 10:10 a.m. – 12:10 p.m.** The final is **mandatory**. Late arrivers to the exams and especially the final will be given a grace period of only 10 minutes in which to appear. If you arrive later than that, you will only be allowed to take the exam at my discretion.

### *Make-up Testing:*

Make-up testing will be approved only with a legitimate (preferably documented, or as above) excuse. It is wisest to inform me before the exam, not after, if you are seeking a make-up.

### *Grading Policy and Grade Scale:*

The exams are all equally weighted, worth 100 points each. The grade scale is:

100 - 95 = A 79-75=C 94 - 90 = A- 74-70=C- 89 - 85 = B 69-65=D 84 - 80 = B- 64-60=D-

59 and below = F Final grades will NOT be publicly posted or given over the phone or by email.

### *Extra Credit*

There is **NO** extra credit offered. Please put all your energy into the required course work. *Food and Drink*

Please do not bring food or beverages into the classroom. Exception: water is permitted.

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## **Art 261 OBJECTIVES AND SYLLABUS**

### **UNIVERSITY POLICIES**

There are a number of important policies enforced by UNLV regarding **academic misconduct, copyright, Disability Resource Center (DRC), religious holidays, incomplete grades, tutoring, the UNLV Writing Center, communicating via Rebelmail, and final examinations** by visiting <http://www.unlv.edu/policies> and selecting the Executive Vice President and Provost Policies & Forms topic. Scroll down to Semester Memos and click on Syllabi Content, Minimum Criteria – Fall 2015 (.pdf format). You are responsible for reviewing and becoming familiar with these policies. They

are designed to help you and enhance your experience here at UNLV.

## **SYLLABUS - (This is subject to revision)**

Read the pertinent chapter assigned *in advance* of the class period(s) each chapter will be addressed, starting with Chapter 14. As this course mirrors the text's chapters you should be able to anticipate what chapters are next in order to be read. If you have not yet taken and passed Art 260 read the *Introduction-What is Art History?*

Aug. 25 Aug. 29 Sept. 7 Sept. 29 Oct. 18 Oct. 29 Oct. 31 Nov. 11 Nov. 27-28 Dec. 5 Dec. 10  
**Instruction begins. Meet to over syllabus, class objectives. Last day to change/add courses or switch sections, change from audit to credit. Labor Day- UNLV closed FIRST EXAM MID-SEMESTER MIDTERM FINAL DROP DAY/NEVADA DAY- UNLV closed VETERANS DAY- UNLV closed THANKSGIVING BREAK INSTRUCTION ENDS FINAL EXAM Thursday, 10:10 a.m. – 12:10 p.m. in HFA 257**  
**ARTstor DIGITAL IMAGE LIBRARY**

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In Dec. 2004 the Lied Library secured a charter subscription membership of the digital image archive, ARTstor for the entire UNLV community. ARTstor is a non-profit organization created by

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### **Art 261 OBJECTIVES AND SYLLABUS**

The Andrew W. Mellon Foundation. The ARTstor Digital Image Library includes in excess of 1.7 million images covering art, architecture and archeology and collections continue to grow over time. ARTstor's tools support a wide range of uses including: viewing and analyzing images through features such as zooming and panning, saving groups of images online for personal or shared use, and creating and delivering presentations offline, including the ability to download images directly into PowerPoint, automatically loading the images as slides.

Any member of the UNLV community may access the images in ARTstor by first registering for a user account on their website FROM A COMPUTER WITH A UNLV IP ADDRESS. Students may access ARTstor from off-campus computers once they are registered. The process and how to get started with ARTstor is outlined below.

#### **HOW TO REGISTER TO USE ARTSTOR AS A STUDENT**

To register for ARTstor you must initiate your registration by using a computer with a UNLV IP address (e.g., one at the Lied Library). Go to: <http://www.artstor.org/info/>. ARTstor offers a "help wiki" and various videos available through YouTube on the ARTstor channel. Access to this help is found on ARTstor's splash page- look for the YouTube icon.

#### **System Requirements:**

For specifications about system requirements, go to:

[http://help.artstor.org/wiki/index.php/ARTstor\\_Tech\\_Specs](http://help.artstor.org/wiki/index.php/ARTstor_Tech_Specs)

### **Introduction to ARTstor**

<http://www.youtube.com/watch?v=UM5ICFEb9Ac&feature=youtu.be>

New users may find the following video help series helpful to learn basic features of ARTstor. It is a brief orientation to the advantages of studying with ARTstor.

### **Registering for an ARTstor User Account\***

<http://www.youtube.com/watch?v=QyrBJjwu6rU>

This shows you how to create a new ARTstor account for yourself.

\*You may sign up for a training session once you have an account at [artstor.org/training](http://artstor.org/training)

### **General “how to” self-training materials**

<http://help.artstor.org/wiki/index.php/Materials#Handouts>

This wiki site contains handouts for functions including the all-important skill of making and editing an image group out of the images you find of interest (look under Handouts, *Intro Guide* in .pdf format).

### **Conducting a Faceted Search for Images**

<http://www.youtube.com/watch?v=gFZoEmPW9So>

This shows how to search for images by various methods.

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## **Art 261 OBJECTIVES AND SYLLABUS**

### **Export to PowerPoint**

<http://www.youtube.com/watch?v=LjXipchuaP4>

This demonstrates how to export an image group directly into PowerPoint, including the metadata. BONUS: ARTstor also inserts the images into slides automatically!

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**To access ARTstor through the UNLV website using your library card number, go to:**

<http://www.library.unlv.edu/search/databases/index.html>

Select “Art” from the list of databases and scroll down to ARTstor full text and follow the instructions, using your RebelCard number on the back.

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## **Art 261 OBJECTIVES AND SYLLABUS**

### **ART 261 MONUMENT LIST AND VOCABULARY AND TERMINOLOGY<sup>1</sup>**

#### **CHAPTER 14 *Late Medieval Italy***

Nicola Pisano (fl. c. 1258-1278) *Pulpit of the Baptistery*, Pisa 1259-1260 fig. 14-2 *Annunciation, Nativity and Adoration of the Shepherds* on the baptistery pulpit, Pisa 1259-1260 fig. 14-3 Giovanni Pisano (c. 1250-1320) *Nativity and Annunciation to the Shepherds* from the Pisa Cathedral pulpit 1302-1310 fig. 14-4 Bonaventura Berlinghieri (fl. c. 1235-1244) *St. Francis Altarpiece* 1235 fig. 14-5 Cimabue (c. 1240-1302) *Madonna Enthroned with Angels and Prophets* c. 1280-1290 fig. 14-6 Giotto di Bondone (c. 1266-1337) *Madonna Enthroned (Ognissanti Madonna)* c.1310 fig. 14-8 *Interior of the Arena Chapel (Cappella Scrovegni) looking west*, Padua 1305-1306 fig. 14.1 *Lamentation*, Arena Chapel c. 1305 fig. 14-9 Duccio di Buoninsegna (fl. c. 1278-1318) *Virgin and Child Enthroned with Saints* from the *Maestà Altarpiece* 1308-1311 fig. 14-10 *Life of Jesus*, from the *Maestà Altarpiece* 1308-1311 fig. 14-11 *Betrayal of Jesus* from the *Maestà Altarpiece* 1309-1311 fig. 14-12 Simone Martini (c. 1285-1344) and Lippo Memmi(?) (fl. 1317-c. 1350) *Annunciation* altarpiece 1333 fig. 14-14 Pietro Lorenzetti (fl. 1320-1348) *The Birth of the Virgin* 1342 fig. 14-15 Ambrogio Lorenzetti (fl. 1319-1348) *Peaceful City* from *Effects of Good Government in the City and in the Country* 1338-1339 fig. 14-17 *Peaceful Country* from *Effects of Good Government in the City and in the Country* 1338-1339 fig. 14-18 Arnolfo di Cambio (c. 1245-1302), *et al.* Florence Cathedral (Duomo, Sta. Maria del Fiore) begun 1296 fig. 14-19 Andrea Pisano (c. 1290-1348) *South doors of the Baptistery of San Giovanni* 1330-1336 fig. 14-20 Anonymous Doge's Palace, Venice begun ca. 1340-1345, expanded 1424-1438 fig. 14-23

<sup>1</sup> This list is incomplete at the end and subject to change throughout; some images may be dropped or added. Further, I may give slightly different titles in class as alternate titles are often accepted. Artist's works are all listed under their name even if they appear apart from each other in the textbook.

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## Art 261 OBJECTIVES AND SYLLABUS

Vocabulary and Terminology classicize- to imitate a Classical style of ancient Greece or Rome. Humanism- intellectual-cultural secular movement that stemmed from the study of classical literature and culture in the Middle Ages; during the Renaissance it stressed earthly fulfillment rather than preparation for paradise. The humanists devoutly accepted the existence of God and fulfilled their spiritual obligations, but at the same time they were keenly interested in aesthetics and history, and believed man should enjoy life and serve his community (from, "The Power of the Past").

*maniera greca*- the Italo-Byzantine style, reflective of the Byzantine style on Italic art. *Maestà*- depiction of the Madonna as Queen of Heaven enthroned in majesty accompanied by angels and saints.

altarpiece- painted or sculpted (sometimes both) panel placed above and behind an altar in a church or chapel.

polyptych- altarpiece made up of four or more sections.

*recto*- “front” side of a page or altarpiece.

*verso*- “back” side of a page or altarpiece.

*predella*- a type of narrow shelf with painted panels at the base of an altarpiece.

*grisaille*- monochrome painting executed mainly in neutral grays to simulate sculpture, French in origin.

continuous narrative- convention of allowing the same figure(s) to appear more than once in a discreet single pictorial 2- or 3-D space in order to convey content.

*Golden Legend* of Jacobus de Voragine- in Latin, the *Legende Aurea*, a collection of histories of the saints (largely apocryphal) popular in the Middle Ages and throughout the Renaissance.

*sacra conversazione*- “holy conversation”, it refers to the theme of the enthroned Virgin and Child surrounded by saints and appearing to be conversing together in a unified space. Comes to prominence in 15<sup>th</sup> century altarpieces.

incrustation- wall treatment consisting of alternating contrasting colors, popular in medieval and Renaissance Tuscany (e.g., Florence Cathedral). quatrefoil- a shape or plan that is four-lobed; a clover-like shape.

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## **Art 261 OBJECTIVES AND SYLLABUS**

ogee arches- arches made of two double-curving, “s” shaped arches that meet at a point, aka a keel arch.

### **FRESCO TECHNIQUE**

*affresco* (fresco)- painting on freshly applied plaster with pigments dissolved in water. As the painted plaster dries, the painted design and the plaster become completely fused or integrated, chemically bonding. This is also known as “true” or *buon fresco*.

*arriccio*- the preliminary plaster layer spread over the rough masonry. The *sinopia* design (see below) is applied to the *arriccio* layer. The *arriccio* is deliberately left rough on the surface so that the final, top layer (*intonaco*) more securely adheres to it.

*sinopia*- the general preparatory drawing directly drawn on the *arriccio*, typically executed in red ochre.

*intonaco*- second, smooth layer of plaster covering over the *arriccio* that receives the finished painting. Made from lime and sand and laid in sections, this refined material is smoothed and leveled with trowels.

*cartone* (cartoon)- the final preparatory drawing on paper or cloth emphasizing the main lines of the composition. Sometimes, but not always, it is equal in size to the scale of the area to be painted.

*Giornata* (pl., *giornate*)- virtually a day's worth of work, it is the section of *intonaco* to be painted sequentially as a "daily" activity, not necessarily an area to be completely painted in one literal day. The artist's assistants prepared only enough of the wall's surface with fresh *intonaco* he could complete painting before the plaster cured or dried. The seams or joinings between *giornate* are usually detectable upon inspection. One can determine the sequence in which the *giornate* were painted, as each successive section of the painting slightly overlaps the preceding ones.

*secco* (dry)- a mural technique of painting on dried, not wet, plaster. Because the paints do not fuse with the plaster as it dries, the pigments must be combined with an adhesive or binder so they will firmly adhere to the surface. The pigments and the dry plaster do not thoroughly unite like they do in "true" fresco, therefore paintings executed in *secco* are more fragile, deteriorating and flaking off the walls more rapidly.

*spolvero* (aka pouncing)- a method of transferring the drawings of the design onto the *intonaco* that preceded the use of *cartone*. Drawings on the same scale as the fresco were made on paper and then the outlines were pinpricked. The drawings were cut into sections the size of each planned *giornata*. Upon laying a patch of *intonaco*, the corresponding drawing was attached to it and pelted with a cloth sack filled with charcoal powder, forcing the dust through the sack and thus likewise passing through the tiny punctured pinprick holes to mark in a series of adjacent charcoal dots the silhouettes of the design on the wall.

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## **Art 261 OBJECTIVES AND SYLLABUS**

### **CHAPTER 20 Late Medieval and Early Renaissance Art in Northern Europe FLANDERS**

Robert Campin (Master of Flémalle) (c. 1378-1444) *Mérode Altarpiece* (open) c. 1425-1428 fig. 20-1

Claus Sluter (fl. c. 1380-1406) *Well of Moses* 1395-1406 fig. 20-2

Jan van Eyck (c. 1390-1441) *The Ghent Altarpiece*, closed 1432 fig. 20-4 *The Ghent Altarpiece*, open 1432 fig. 20-5 *Giovanni Arnolfini and His Bride* 1434 fig. 20-6 *Man in a Red Turban* 1433 fig. 20-7

Rogier van der Weyden (c. 1400-1464) *Deposition* c. 1435 fig. 20-8

Dirk Bouts (c. 1415- 1475) *Last Supper* from the *Altarpiece of the Holy Sacrament* 1464-1468 fig. 20-11

Hugo van der Goes (c. 1440-1482) *Portinari Altarpiece* open c. 1476 fig. 20-12

Hans Memling (c. 1430-1494) *Diptych of Martin van Nieuwenhove* 1487 fig. 20-14

### **FRANCE**

Limbourg Brothers (Pol, Herman and Jean) (d. 1416) *January* from *Les Très Riches Heures du Duc de Berry* 1413-1416

fig. 20-15 *October* from *Les Très Riches Heures du Duc de Berry* 1413-1416

fig. 20-16 Jean Fouquet (c. 1420-1481)

*Etienne Chevalier and St. Stephen* (left wing of the *Melun Diptych*) c. 1450 fig. 20-17 **GERMANY**

Konrad Witz (c. 1400-1446) *Miraculous Draft of Fish* from the *Altarpiece of St. Peter* 1444 fig. 20-18

Veit Stoss (1447-1533) *Death and Assumption of the Virgin* from the *Altar of the Virgin Mary* 1477-1489 fig. 20-19

Tilman Riemenschneider (c. 1460-1531) *The Assumption of the Virgin* from the *Creglingen Altarpiece* c. 1495-1499

fig. 20-20 Martin Schongauer (c. 1430-1491)

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### **Art 261 OBJECTIVES AND SYLLABUS**

*St. Anthony Tormented by Demons* c. 1480-1490 fig. 20-22 Vocabulary and Terminology  
iconography- study of the significance/symbolic meaning of images (*icon* = Greek word for image). polychrome- to paint with two or more colors.

*contrapposto*- “counterpoise” or natural weight shift of the body as it stands or strides; the disposition of the human figure in which one body part is turned in opposition to another; e.g., hips and legs one way, shoulders and chest in another to form an “S” curve.

diptych- two painted or carved panels that are hinged together.

book of hours- a private, personal collection of prayers recited daily at prescribed times called the Divine Hours or Divine Office by monks and religious and by devout lay people.

sacristy- room in a church where the priest prepares for celebration of the Mass.

Deësis group- depiction of Christ between the Virgin and St. John the Baptizer (Byzantine in origin).

*intaglio*- (Italian work for “to cut”) printmaking technique of incising lines into a metal plate.

Honorius Augustodunensis (aka Honorius of Autun)- a 14<sup>th</sup> c. scholastic theologian who said, “whatever can be said of the Church can be understood as if it were said of Mary.”

Carol J. Purtle: “...’meaning’ as it may have been perceived by those people familiar with the art and religious culture of Jan [van Eyck]’s own milieu... would have appeared clear and intelligible to those among his own contemporaries who would have been expected to view them: his patrons, the educated men and women of Ghent and Bruges and those faithful Christians who frequented the churches and chapels where his panels were displayed.”

interactive website on the Ghent Altarpiece- <http://closertovaneyck.kikirpa.be/> **CHAPTER 21 The Renaissance in Quattrocento Italy**

Filippo Brunelleschi (1377-1446) (works grouped together) *Sacrifice of Isaac*, competition panel for east doors of the Florence Baptistery 1401-1402 fig.

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21-2 Florence Cathedral Dome begun 1420-1436 fig. 21-30A Pazzi Chapel façade, Sta. Croce designed c. 1423 begun 1433 fig. 21-34 Plan of the Pazzi Chapel, Sta. Croce designed c. 1423

begun 1433 fig. 21-35 Interior of Pazzi Chapel, Sta. Croce designed c. 1423 begun 1433 fig. 21-36

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### **Art 261 OBJECTIVES AND SYLLABUS**

Lorenzo Ghiberti (1378-1455) *Sacrifice of Isaac*, competition panel for east doors of the Florence Baptistery

1401-1402 fig. 21-3 *Gates of Paradise* (east doors of the Florence Baptistery) 1425-1452 fig.

21-9 *Isaac and His Sons* panel from the east doors 1425-1452 fig. 21-10

Nanni di Banco (c. 1380-1421) *Four Crowned Saints* from Or San Michele c. 1410-1416 fig. 21-4

Donatello (c. 1389-1466) *St. Mark* from Or San Michele c. 1411-1413 fig. 21-5 *St. George* from Or San Michele c. 1410-1415 fig. 21-6 *St. George and the Dragon* from Or San Michele c. 1417 fig. 21-7 *Feast of Herod* from the baptismal font of *Siena Cathedral* c. 1423-1427 fig. 21-8 *David* c. 1440-1460 fig. 21-12 *Gattamelata (Equestrian Statue of Erasmo da Narni)* c. 1445-1453 fig. 21-16

Andrea del Verrocchio (1435-1488) *David* c. 1465-1470 fig. 21-13

*Bartolommeo Colleoni Equestrian Statue* c. 1481-1496 fig. 21-17 Gentile da Fabriano (c. 1370-1427)

*Adoration of the Magi* 1423 fig. 21-18 Masaccio (1401-1428)

*Tribute Money* from the Brancacci Chapel c. 1424-1427 fig. 21-19 *Expulsion of Adam and Eve from Eden* from the Brancacci Chapel c. 1424-1427

fig. 21-20 *Holy Trinity* from Sta. Maria Novella c. 1424-1427 fig. 21-21

Fra Angelico (c. 1400-1455) *Annunciation* c. 1438-1447 from San Marco fig. 21-22

Fra Filippo Lippi (c. 1406-1469) *Madonna and Child with Angels* c. 1460-1465 fig. 21-24

Piero della Francesca (c. 1420-1492) *Resurrection* c. 1463-1465 fig. 21-24

Domenico Ghirlandaio (1449-1494) *Giovanna Tornabuoni(?)* 1488 fig. 21-27

Paolo Uccello (1397-1475) *Battle of San Romano* c. 1435 or 1455 fig. 21-28

Sandro Botticelli (1444-1510) *Birth of Venus* c. 1484-1486 fig. 21-29

Antonio Pollaiuolo (c. 1431-1498) *Battle of the Ten Nudes* c. 1465 fig. 21-30

Michelozzo di Bartolommeo (1396-1472) Façade of the Palazzo Medici-Riccardi begun 1445

fig. 21-37 Interior court of the Palazzo Medici-Riccardi begun 1445 fig. 21-38

Leon Battista Alberti (1404-1472) (works grouped together) Page 12

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### **Art 261 OBJECTIVES AND SYLLABUS**

Palazzo Rucellai façade (with Bernardo Rossellino) c. 1452-1470 fig. 21-39 Sant'Andrea façade designed 1470 begun 1472 fig. 21-45 Sant'Andrea interior designed 1470 begun 1472 fig. 21-47

Perugino (c. 1450-1523) *Christ Delivering the Keys of the Kingdom to St. Peter* in the Sistine Chapel 1481-1483 fig.

21-41 Andrea Mantegna (c. 1431-1506)

Camera degli Sposi (*Camera Picta*) interior in the Palazzo Ducale in Mantua 1465-1474 fig. 21-48

Ceiling of the Camera degli Sposi (*Camera Picta*), Palazzo Ducale 1465-1474 fig. 21-49

*Foreshortened Christ* c. 1500 fig. 21-50

Vocabulary and Terminology *Quattrocento*- “the 400’s”, Italian term for the 15<sup>th</sup> century.

*bottega*- Italian for workshop or artist’s studio.

aerial, aka atmospheric, perspective- in two dimensional art the creation of the illusion of distance by the diminution of color intensity or the assigning of a hazy, bluish tone to objects deemed distant to the viewer’s vantage point. Leonardo called it the “perspective of disappearance”.

linear perspective- scientific method for creating the illusion of depth in a two-dimensional work by which all parallel lines seem to converge on one point called the vanishing point which establishes the horizon line. More than one vanishing point may be used in a single composition. Also, objects are rendered smaller in proportion to their distance relative to the picture plane.

*chiaroscuro*- Italian word for “light/dark”, in two-dimensional art the use of different values to create subtle modeling and to simulate the effects of light and shadow in nature.

*loggia*- open sided arcade *rilievo*- imparting a sense of relief, or the illusion of three dimensions to a two-dimensional rendering

by virtue of tonality (Cristoforo Landino’s term).

*disegno*- judicious use of line (as opposed to tone) to circumscribe forms (emphasis on contour and outline) (Cristoforo Landino’s term).

ogival- pointed rib, of an arch or a dome.

orthogonals- lines to be perceived behind and perpendicular to the picture plane; they appear to recede towards a vanishing point.

Neo-Platonism- movement whose main proponent was Masilio Ficino (1433-1499). Based on the 3<sup>rd</sup> Page 13 Fall 2015

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## Art 261 OBJECTIVES AND SYLLABUS

C. philosophy of Neoplatonism, which states that all forms of existence emanate from a unique source with which the soul seeks mystical union. Neo-Platonism of the 15<sup>th</sup> C., unlike the 3<sup>rd</sup> C. that was anti-Christian, sought to reconcile classical mythology with the Christian

faith. *écorché*- a rendered human figure that appears to be flayed or skinless.

*tondo*- Italian word meaning “round”, it refers to any circular format painting or relief sculpture.

giant order- architectural term referring to columns or pilasters that are imposed over two or more

stories on the façade of a building. AKA colossal order.

*trompe l'oeil*- form of illusionistic painting that seeks to deceive viewers into believing objects are real rather than painted representations.

*in scurto*- Italian word for extreme foreshortening of the human body. *di sotto in sù*- Italian for looking “from below upwards”, refers to the viewer’s vantage point vis-à-vis the image.

Leonardo da Vinci (1452-1519) *Madonna of the Rocks* begun 1483 fig. 22-2 *Last Supper* (cleaned) c. 1495-1498 fig. 22-4 *Mona Lisa* c. 1503-1505 fig. 22-5 *The Fetus and Lining of the Uterus* c. 1511-1513 fig. 22-6

Raphael (1483-1520) *Marriage of the Virgin* 1504 fig. 22-7 *Madonna in the Meadows* 1505-1506 fig. 22-8 *Philosophy (School of Athens)* in the Stanza della Segnatura 1509-1511 fig. 22-9 *Galatea* in the Villa Farnesina c. 1513 fig. 22-11

Michelangelo Buonarroti (1475-1564) (works grouped together) *Pietà* c. 1498-1500 fig. 22-12 *David* 1501-1504 fig. 22-13 *Moses* c. 1513-1515 fig. 22-14 *Ceiling of the Sistine Chapel* 1508-1512 fig. 22-17 Interior of the Sistine Chapel (looking east) fresco 1508-1512 fig. 22-1 *Creation of Adam* from the *Sistine Chapel Ceiling* 1511-1512 fig. 22-18 *Last Judgment* 1536-1541 fig. 22-19 Plan of St. Peter’s Basilica 1546 fig. 22-24 St. Peter’s Basilica 1546-1564 fig. 22-25 Third story and attic of the Palazzo Farnese c. 1546-1550 fig. 22-27

Donato Bramante (1444-1514) *Tempietto (San Pietro in Montorio)* begun 1502 fig. 22-21  
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## **CHAPTER 22 High Renaissance and Mannerism in Cinquecento Italy**

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### **Art 261 OBJECTIVES AND SYLLABUS**

Plan for the new St. Peter’s 1505 fig. 22-22

Antonio da Sangallo the Younger (1483-1546) Palazzo Farnese façade 1546-1550 fig. 22-26  
(V enetian)

Andrea Palladio (1508-1580) Villa Rotonda (formerly Villa Capri) c. 1550-1570 fig. 22-28 Plan of Villa Rotonda c. 1550-1570 fig. 22-29 San Giorgio Maggiore (looking southeast) begun 1566 fig. 22-30

Giovanni Bellini (c. 1430-1516) *Madonna and Child with Saints (San Zaccaria Altarpiece)* 1505 fig. 22-32 *Feast of the Gods* (with Titian) 1529 fig. 22-33

Giorgione da Castelfranco (c. 1477-1510) *The Tempest* c. 1510 fig. 22-34

*Pastoral Symphony* (and/or Titian?) c. 1508-1510 fig. 22-35 Titian (Tiziano Vecelli) (c. 1490-1576)

*Assumption of the Virgin* 1516-1518 fig. 22-36 *Madonna of the Pesaro Family* 1519-1526 fig. 22-37 *Venus of Urbino* 1538 fig. 22-3 *Isabella d’Este* 1534-1536 fig. 22-40

(Mannerist)

Jacopo da Pontormo (1494-1557) *Entombment of Christ* in Capponi Chapel 1525-1528 fig. 22-42

Parmigianino (1503-1540) *Madonna with the Long Neck* 1534-1540 fig. 22-44  
Bronzino (1503-1572) *Venus, Cupid, Folly and Time (The Exposure of Luxury)* c. 1546 fig. 22-45  
Sofonisba Anguissola (1527-1625) *Portrait of the Artist's Sisters and Brother* c. 1555 fig. 22-47  
Tintoretto (1518-1594) *Last Supper* 1594 fig. 22-48  
Paolo Veronese *The Triumph of Venice* c. 1585 fig. 22-50  
Antonio da Correggio (c. 1489-1534) *Assumption of the Virgin* 1526-1530 fig. 22-51  
Giovanni da Bologna (1529-1608) *Abduction of the Sabine Women* 1579-1583 fig. 22-53  
Giulio Romano (c. 1492-1546) *Courtyard of the Palazzo del Tè, Mantua* 1525-1535 fig. 22-54  
Giacomo della Porta (c. 1533-1602) *Il Gesù west façade* c. 1575-1584 fig. 22-56

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### Art 261 OBJECTIVES AND SYLLABUS

360° view of the entire Sistine Chapel [http://www.vatican.va/various/cappelle/sistina\\_vr/](http://www.vatican.va/various/cappelle/sistina_vr/)

High Renaissance Characteristics Rational space Linear perspective Natural, harmonious colors Figures based on nature or Classicism Figures based on Michelangelo, et al.

Mannerist Characteristics Disjunctive, ambiguous space Often utterly impossible perspective High key, bilious, unnatural colors

Solid, triangular or pyramidal compositions

Balance Serene compositions Readable and logical Normative postures Reports natural appearance

Figure 8, off-center, crowded compositions

Instability Restless, unsettled compositions Ambiguous and artificially fanciful Stagy, bizarre, distorted poses Preference for elegance and polish, caprice and complexity Vocabulary and Terminology

*sfumato*- Italian for “smoke”, it refers to misty haziness in a painting that softens contour lines, creating lineless areas of tone.

*quadro riportato*-  
paintings”.

Italian for “transported

a frescoed ceiling in which painted scenes are contained in panels resembling

framed pictures transferred to the surface of a shallow, curved vault.

*poesia*- “poetic” art; usually found in Venetian Renaissance paintings that function as poetry and stress sensuality and lyricism.

*pentimento*- a perceivable trace of earlier painting beneath subsequent layers of paint on a canvas. *figura serpentinata*- Italian for a serpentine or spiraling pose.

### **CHAPTER 23 High Renaissance and Mannerism in Northern Europe and Spain GERMANY**

Matthias Grünewald (c. 1480-1528) *Isenheim Altarpiece* (closed) c. 1510-1515 fig. 23-2

Albrecht Dürer (1471-1528) *Self-Portrait* 1500 fig. 23-4

*The Fall of Man (Adam and Eve)* 1504 fig. 23-5 Lucas Cranach the Elder (1472-1553)

*Law and Gospel* c. 1530 fig. 23-8 Page 16

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#### **Art 261 OBJECTIVES AND SYLLABUS**

Albrecht Altdorfer (c. 1480-1538) *Battle of Issus* 1529 fig. 23-10

Hans Holbein the Younger (c. 1497-1543) *The French Ambassadors* 1533 fig. 23-11

#### **FRANCE**

Jean Clouet (c. 1485-1541) *Francis I* c. 1525-1530 fig. 23-12

Anonymous Château de Chambord begun 1519 fig. 23-13

Pierre Lescot (1510-1578) and Jean Goujon (c. 1510-1565) West wing of the Cour Carré (Square Court of the Louvre) begun 1546 fig. 23-14

#### **THE NETHERLANDS**

Hieronymus Bosch (c. 1450-1516) *Garden of Earthly Delights* open 1505-1510 fig. 23-1

Caterina van Hemessen (1528-1587) *Self-Portrait* 1548 fig. 23-18

Levina Teerlinc (1515-1576) (attributed) *Elizabeth I as a Princess* c. 1559 fig. 23-19

Pieter Bruegel the Elder (c. 1528-1569) *Hunters in the Snow* 1565 fig. 23-22

#### **SPAIN**

Anonymous

Portal, Colegio de San Gregorio c. 1498 fig. 23-23 Juan de Herrera (c. 1530-1697) and Juan Bautista de Toledo (d. 1567)

El Escorial 1563-1584 fig. 23-24 El Greco (Doménikos Theotokópoulos) (c. 1547-1614)

*The Burial of Count Orgaz* 1586 fig. 23-25 Vocabulary and Terminology

maulstick- a stick used by a painter to steady the hand while painting. *retable*- Spanish for altarpiece.

Plateresque- from the Spanish word *platero*, silversmith. Spanish architectural style derived from Gothic, Italian Renaissance and Islamic examples characterized by intricate, delicate, detailed carving.

Adamite- one of a sect of visionaries, who, professing to imitate the state of Adam, discarded the use of dress in their assemblies. Bosch possibly practiced as an Adamite.

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### **Art 261 OBJECTIVES AND SYLLABUS CHAPTER 24 The Baroque in Italy and Spain**

#### **BAROQUE ITALY**

Carlo Maderno (1556-1629) Santa Susanna façade 1597-1603 fig. 24-2 St. Peter's Basilica façade 1606-1612 fig. 24-3  
 Various architects Aerial view of St. Peter's 1506-1667 fig. 24-4  
 Gianlorenzo Bernini (1598-1680) *Baldacchino* in St. Peter's Basilica 1624-1633 fig. 24-5 *David* 1623 fig. 24-6 *Ecstasy of St. Teresa* in the Cornaro Chapel 1645-1652 fig. 24-7 Cornaro Chapel interior in Santa Maria della Vittoria 1645-1652 fig. 24-8  
 Francesco Borromini (1599-1667) San Carlo alle Quattro Fontane façade 1665-1667 fig. 24-9 Plan of San Carlo alle Quattro Fontane 1638-1641 fig. 24-10 View into Dome of San Carlo alle Quattro Fontane 1638-1641 fig. 24-11 Chapel of St. Ivo begun 1642 fig. 24-12 Plan of the Chapel of St. Ivo begun 1642 fig. 24-13 Interior of Dome of St. Ivo begun 1642 fig. 24-14  
 Annibale Carracci (1560-1609) *Loves of the Gods* from the Palazzo Farnese 1597-1601 fig. 24-16  
 Caravaggio (Michelangelo Merisi) (1573-1610) *Calling of St. Matthew* c. 1597-1601 fig. 24-17 *Conversion of St. Paul* c. 1601 fig. 24-18  
 Artemisia Gentileschi (c. 1593-1683) *Judith Slaying Holofernes* c. 1614-1620 fig. 24-19  
 Guido Reni (1575-1642) *Aurora* 1613-1614 fig. 24-21  
 Giovanni Battista Gaulli (1639-1709) *Triumph of the Name of Jesus* from Il Gesù Church 1676-1679 fig. 24-23  
 Fra Andrea Pozzo (1642-1709) *Glorification of St. Ignatius* 1691-1694 fig. 24-24

## **BAROQUE SPAIN**

José de Ribera (1588-1652) *Martyrdom of St. Philip* c. 1639 fig. 24-26

Francisco de Zurbarán (1598-1664) *St. Serapion* 1628 fig. 24-27

Diego Velázquez (1599-1660) Page 18

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## **Art 261 OBJECTIVES AND SYLLABUS**

*Water Carrier of Seville* c. 1619 fig. 24-28

*Las Meninas (The Maids of Honor)* 1656 fig. 24-30 Italian Baroque characteristics

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High contrasting rich colors Heavy doses of theatricality, drama Rich ornamentation Diagonal, spiral or serpentine compositions Themes: saints, restatement of Catholic doctrine

Vocabulary and Terminology

Bolognese Academy- first institution predicated on the assumption that art can be taught, through the study of art from the past and applied study of anatomy and life drawing. It was founded by the members of the Carracci family in Bologna.

*tenebroso*- source for our word tenebrous, Italian for the “dark manner”, refers to emphatic use of high contrasting value of dark and light in Baroque painting.

Caravaggisti- those painters who imitated the tenebrous style of Caravaggio. Also called “night painters”.

Caravaggism- 17<sup>th</sup> C. painting style imitative of Caravaggio.

*quadrature* (sing. *quadratura*)- illusionistic paintings of the 16<sup>th</sup>-18<sup>th</sup> century that appear to extend the actual architecture of an interior, usually on ceilings, sometimes on walls.

implied movement, turbulent motion dramatic use of light preference for organic forms

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## **CHAPTER 25 *The Baroque in Northern Europe* BAROQUE FLANDERS**

Peter Paul Rubens (1577-1640) *Elevation of the Cross* 1610 fig. 25-2 *Arrival of Marie de' Medici at Marseilles* 1622-1625 fig. 25-3

Anthony van Dyck (1599-1641) *Charles I Dismounted* c. 1635 fig. 25-5

Clara Peeters (1594-c. 1657) *Still Life with Flowers, Goblet, Dried Fruit, and Pretzels* 1611 fig. 25-6

### **BAROQUE DUTCH REPUBLIC**

Hendrick Ter Brugghen (1588-1629) *Calling of St. Matthew* 1621 fig. 25-7

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Frans Hals (c. 1581-1666) *Archers of St. Hadrian* c. 1633 fig. 25-9 *The Women Regents of the Old Men's Home at Haarlem* 1664 fig. 25-10

Judith Leyster (1609-1660) *Self-Portrait* c. 1630 fig. 25-11

Rembrandt van Rijn (1606-1669) *The Company of Captain Frans Banning Cocq (The Night Watch)* 1642 fig. 25-13 *Return of the Prodigal Son* c. 1665 fig. 25-14 *Christ with the Sick around Him, Receiving the Children (The Hundred Guilder Print)* c.

1649 fig. 25-16 Jacob van Ruisdael (c. 1628-1682)

*View of Haarlem from the Dunes of Overveen* c. 1670 fig. 25-18 Jan Vermeer (1632-1675)

*Allegory of the Art of Painting* 1670-1675 fig. 25-20 Willem Kalf (1619-1693)

*Still Life with a Late Ming Ginger Jar* 1669 fig. 25-22 Rachel Ruysch (1663-1750)

*Flower Still Life* after 1700 fig. 25-23 **BAROQUE FRANCE**

Hyacinthe Rigaud (1659-1743) *Louis XIV* 1701 fig. 25-24

Various Architects *Aerial view of the Palace at Versailles* begun 1669 fig. 25-26

Jules Hardouin-Mansart (1546-1708) and Charles Le Brun (1619-1690) *Hall of Mirrors at Versailles* c. 1680 fig. 25-27

Nicolas Poussin (1594-1665) *Et in Arcadia Ego* or, *(Even in Arcadia, I [am present])* c. 1655 fig. 25-31

Claude Lorrain (1600-1682) *Landscape with Cattle and Peasants* 1629 fig. 25-33

Louis Le Nain (c. 1593-1648) *Family of Country People* c. 1640 fig. 25-34

Georges de la Tour (1593-1652) *Adoration of the Shepherds* 1645-1650 fig. 25-36

### **BAROQUE ENGLAND**

Sir Christopher Wren (1632-1723) St. Paul's Cathedral 1675-1710 fig. 25-38

Vocabulary and Terminology

*vanitas* paintings- 17<sup>th</sup> C. Dutch paintings that have for their subjects emblems of vanity and luxury Page 20 Fall 2015

### **Art 261 OBJECTIVES AND SYLLABUS**

and representing the transitory nature of life and the attractions of the world.

*la maniera magnifica* (the grand manner) promoted by Nicholas Poussin called for: a. unambiguous subject matter comes first (details shouldn't distract from it) b. the artist must consider the theme in an impressive fashion c. without belaboring the composition, its structure must flow effortlessly  
d. the last consideration is the artist's style

### **CHAPTER 26 Rococo to Neoclassicism: the 18<sup>th</sup> Century in Europe and America The Rococo Style**

François de Cuvilliers (1695-1768) Hall of Mirrors at the Amalienburg early 18<sup>th</sup> C. fig. 26-3

Balthasar Neumann (1687-1753) Pilgrimage Church of Vierzehnheiligen (Fourteen Saints) interior 1743-1772 fig. 26-4 Plan of the Pilgrimage Church of Vierzehnheiligen (Fourteen Saints) 1743-1772 fig. 26-5

Antoine Watteau (1648-1721) *L'Indifférent* c. 1716 fig. 26-6

*Pilgrimage to Cythera* 1717 fig. 26-7 François Boucher (1703-1770)

*Cupid a Captive* 1754 fig. 26-8 Jean-Honoré Fragonard (1732-1806)

*The Swing* 1766 fig. 26-9 Giambattista Tiepolo (1696-1770)

*The Apotheosis of the Pisani Family* at the Villa Pisani 1761-1762 fig. 26-10 Clodion (1738-1814)

*Nymph and Satyr Carousing* 1770 fig. 26-11 **Enlightenment**

Joseph Wright of Derby (1734-1797) *A Philosopher Giving a Lecture at the Orrery* c. 1763-1765 fig. 26-1

### **Naturalism**

Jean-Baptiste Siméon Chardin (1699-1779) *Saying Grace* 1740 fig. 26-13

Jean-Baptiste Greuze (1725-1805) *The Village Bride* 1761 fig. 26-14

Elisabeth Louise Vigée-Lebrun (1755-1842) *Self-Portrait* 1790 fig. 26-15

William Hogarth (1697-1764) Page 21

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### **Art 261 OBJECTIVES AND SYLLABUS**

*Breakfast Scene* from *Marriage à la Mode* c. 1745 fig. 26-17

Thomas Gainsborough (1727-1788) *Mrs. Richard Brinsley Sheridan* 1787 fig. 26-18

Benjamin West (1738-1820) *Death of General Wolfe* 1771 fig. 26-18

John Singleton Copley (1738-1815) *Paul Revere* c. 1768-1770 fig. 26-21

Antonio Canaletto (1697-1768) *Riva degli Schiavoni, Venice* c. 1735-1740 fig. 26-22

Angelica Kauffmann (1741-1807) *Mother of the Gracchi* c. 1785 fig. 26-24

Jacques Louis David (1748-1825) *Oath of the Horatii* 1784 fig. 26-25 *The Death of Marat* 1793 fig. 26-26

Richard Boyle (Lord Burlington) (1695-1753) and William Kent (c. 1686-1748) Chiswick House begun 1725 fig. 26-28

Thomas Jefferson (1743-1826) Monticello 1770-1806 fig. 26-30

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## Baroque

Characteristics of Baroque and Rococo

Rococo light, airy, diffuse light

pale pastel colors

intimate sweetly lighthearted

full of wit and intricate artifice secular, sometimes erotic content

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## *tenebroso*

single light source intense, dramatic and rich colors serious subject matter, often religious action and drama

Vocabulary and Terminology

*rocaille*- French for “pebble”, refers to the motif of pebbles and rocks often worked into the design of early to late 18<sup>th</sup> C. art and architecture.

*fête galante*- type of painting that depicts the out of doors amusements of the aristocracy and upper- class French society of the 18<sup>th</sup> C.

*philosophe*- any of the French intellectuals or social philosophers of the 18<sup>th</sup> C. (Voltaire, Diderot, Rousseau, et al. ).

*Poussinistes*- cadre of French Royal Academy members who favored the linear style of Nicolas Poussin, emphasizing line and form as the chief merit of the work. *Rubénistes*- cadre of French Royal Academy members who cherished the colorist style of Peter Paul Rubens and regarded color as the naturally supreme attribute of painting and therefore promoted a

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## Art 261 OBJECTIVES AND SYLLABUS

painterly approach.

*veduta* (pl. *vedute*)- souvenir paintings of popular views of 18<sup>th</sup> C. Italy, especially Venice that were avidly collected by the British who had undertaken The Grand Tour.

*vedutisti*- painters of *vedute* paintings in 18<sup>th</sup> C. Italy/ *exemplum virtutis*- Latin for model or example of virtue.

Neo-classicism- inspired by a return to the ideal of the classical age; strove for simplicity, clarity, directness, nobility, and the expression of the ideal; concerned with essence, being, showing something as it is; restive or settledness; clean, clear outlines and emphasis on line; compositions tend to be structured on stable vertical and horizontal lines; goal of absolute clarity, clear representation, definitive boundaries. Neo-classicists were a subsidiary style of Romanticism because they dreamt of the Classical past- one could compare them to the Classical or Renaissance artists.

## **CHAPTER 27 Romanticism, Realism, Photography: Europe and America, 1800-1870**

### **Neo-Classicism (continued)**

Pierre Vignon (1763-1828) *La Madeleine* 1807-1842 fig. 27-3

Antonio Canova (1757-1822) *Pauline Borghese as Venus* 1808 fig. 27-4

Jean-Auguste-Dominique Ingres (1780-1867) *Apotheosis of Homer* 1827 fig. 27-6 *Grande Odalisque* 1814 fig. 27-7

### **Romanticism**

Henry Fuseli (1741-1825) *The Nightmare* 1781 fig. 27-8

Francisco Goya (1746-1828) *The Sleep of Reason Produces Monsters* from *Los Caprichios* c. 1798 fig. 27-10 *The Third of May, 1808* 1814-1815 fig. 27-11 *Saturn Devouring One of His Children* 1819-1823 fig. 27-12

Théodore Gericault (1791-1824) *Raft of the Medusa* 1818-1819 fig. 27-13

Eugène Delacroix (1798-1863) *The Death of Sardanapalus* 1827 fig. 27-15 *Liberty Leading the People* 1830 fig. 27-16

David Friedrich (1774-1840) *Abbey in the Oak Forest* 1810 fig. 27-19

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### **Art 261 OBJECTIVES AND SYLLABUS**

Joseph Mallord William Turner (1775-1851) *The Slave Ship* 1840 fig. 27-22

Albert Bierstadt (1830-1902) *Among the Sierra Nevada Mountains, California* 1868 fig. 27-24

### **Realism**

Gustave Courbet (1819-1877) *The Stone Breakers* 1849 fig. 27-26

Jean-François Millet (1814-1878) *The Gleaners* 1857 fig. 27-28

Honoré Daumier (1808-1879) *Rue Transnonain* 1834 fig. 27-29

Edouard Manet (1832-1883) *Le Déjeuner sur l'Herbe (Luncheon on the Grass)* 1863 fig. 27-32 *Olympia* 1863 fig. 27-33

Thomas Eakins (1844-1916) *The Gross Clinic* 1875 fig. 27-36

John Singer Sargent (1856-1925) *The Daughters of Edward Darley Boit* 1882 fig. 27-37

Henry Ossawa Tanner (1859-1937) *The Thankful Poor* 1894 fig. 27-38

Edmonia Lewis (c. 1845-after 1909) *Forever Free* 1867 fig. 27-39

## **19<sup>th</sup> C. Revivalist Architecture**

J.L. Charles Garnier (1825-1898) L'Opéra 1861-1874 fig. 27-45

Joseph Paxton (1801-1865) Crystal Palace 1850-1851 fig. 27-47

### Vocabulary and Terminology

Romanticism- Romantics thought the ideal was inaccessible; were consumed with the tragedy of existence, fascinated with co-existing opposites; concerned with: heroism, love, death, extremes of emotion, often painful; religious ecstasies, the ghostly world of the occult, the fantastic or weird, dreams, chemically altered physiological states, wonder. They emphasized motion, the quality of becoming, dynamic change- Rubens' colorist and painterly style was superb for this purpose; diagonal lines and merging forms and smeared boundaries; ambiguity instead of clarity. The Romantics abjured uniformity, normalcy, controls on society, the mundane here-and-now in favor of distant exotic places or the mythologized past. Romantics are similar to the Hellenistic and Baroque masters.

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## **Art 261 OBJECTIVES AND SYLLABUS CHAPTER 28 *Impressionism, Post-Impressionism, Symbolism: Europe and America,***

### **Impressionism**

#### **1870 to 1900**

Claude Monet (1840-1926) *Impression: Sunrise* 1872 fig. 28-2 *Rouen Cathedral: The Portal (in Sun)* 1894 fig. 28-3

Gustave Caillebotte (1849-1893) *Paris: A Rainy Day* 1877 fig. 28-5

Pierre-Auguste Renoir (1841-1919) *Le Moulin de la Galette* 1876 fig. 28-8

Edgar Degas (1834-1917) *Ballet Rehearsal* 1874 fig. 28-10

Mary Cassatt (1844-1926) *The Bath* c. 1892 fig. 28-13

James Abbott MacNeill Whistler (1834-1903) *Nocturne in Black and Gold (Falling Rocket)* c. 1875 fig. 28-14

### **Post-Impressionism**

Henri de Toulouse-Latrec (1864-1901) *At the Moulin Rouge* 1892-1895 fig. 28-15

Georges Seurat (1859-891) *A Sunday on La Grande Jatte* 1884-1886 fig. 28-16

Vincent van Gogh (1853-1890) *The Night Café* 1888 fig. 28-17 *The Starry Night* 1889 fig. 28-18

Paul Gauguin (1848-1903) *The Vision After the Sermon (Jacob Wrestling with the Angel)* 1888 fig. 28-19 *Where Do We Come From? Who Are We? Where Are We Going?* 1897 fig. 28-20

Paul Cézanne (1839-1906) *Mont Sainte-Victoire* 1902-1904 fig. 28-21 *The Basket of Apples* c. 1895 fig. 28-22

### **Symbolism**

Gustave Moreau (1826-1898) *The Apparition* 1874-1876 fig. 28-24

Henri Rousseau Le Douanier (1844-1910) *Sleeping Gypsy* 1897 fig. 28-26

Edvard Munch (1893-1944) Page 25

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### **Art 261 OBJECTIVES AND SYLLABUS**

*The Scream* 1893 fig. 28-28 **Later 19<sup>th</sup> Century Sculpture**

Auguste Rodin (1840-1917) *Walking Man* 1905 fig. 28-32

*The Gates of Hell* 1880-1900 (cast in 1917) fig. 28-33 **Art Nouveau**

Victor Horta (1861-1947) Staircase in the Van Eetvelde House 1895 fig. 28-36

Antonio Gaudi (1852-1926) Casa Milá (*La Pedrera*) 1907 fig. 28-37

### **Later 19<sup>th</sup> Century Architecture**

Alexander-Gustave Eiffel (1832-1923) Eiffel Tower 1889 fig. 28-38

Louis Henry Sullivan (1856-1924) Guaranty (Prudential) Building 1894-1896 fig. 28-40 Carson, Pirie, Scott Building 1899-1904 fig. 28-41

### **CHAPTER 29 Modernism in Europe and America, 1900 to 1945**

#### **Fauvism**

Henri Matisse (1869-1954) *Woman with the Hat* 1905 fig. 29-2 *Red Room (Harmony in Red)* 1908-1909 fig. 29-3

**German Expressionism: Der Blaue Reiter** Vassily Kandinsky (1866-1944)

*Improvisation 28* (second version) 1912 fig. 29-7 **Cubism**

Pablo Picasso (1881-1973) *Les Femmes d'Alger (O.J. Version O)* 1907 fig. 29-12 *Guernica* 1937 fig. 29-18

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### **Art 261 OBJECTIVES AND SYLLABUS Analytic Cubism**

Georges Braque (1882-1963) *The Portuguese* 1911 fig. 29-14

#### **Synthetic Cubism**

Pablo Picasso (1881-1973) *Still Life with Chair-Caning* 1912 fig. 29-16

#### **Futurism**

Giacomo Balla (1871-1958) *Dynamism of a Dog on a Leash* 1912 fig. 29-23

Umberto Boccioni (1882-1916) *Unique Forms of Continuity in Space* 1913 fig. 29-24

#### **Dadaism**

Marcel Duchamp (1887-1968) *Nude Descending a Staircase No. 2* 1912 fig. 29-35 *Fountain* 1917 fig. 29-27

#### **Art Deco**

William Van Alen (1882-1954) Chrysler Building, New York City 1928-1930 fig. 29-47

#### **The Bauhaus**

Walter Gropius (1883-1969) Shop Block, The Bauhaus, Dessau 1925-1926 fig. 29-66

#### **Surrealism**

Giorgio De Chirico (1888-1978) *The Song of Love* 1914 fig. 29-52

Salvador Dali (1904-1989) *The Persistence of Memory* 1931 fig. 29-55

René Magritte (1898-1967) *The Treachery (or Perfidy) of Images* 1928-1929 fig. 29-56

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### **Art 261 OBJECTIVES AND SYLLABUS De Stijl**

Piet Mondrian (1872-1944) *Composition with Red, Blue, and Yellow* 1930 fig. 29-60

### **Early 20<sup>th</sup> C. American Architecture**

Frank Lloyd Wright (1867-1959) Kaufmann House (Fallingwater) 1936-1939 fig. 29-45

Vocabulary and Terminology

Modernism- a style or movement associated with the notion that progress is to be found in science and its achievements. It rejects the past, holding as true the concept that living by the ideals of past ideas and values is regressive.

*plein-air* painting- outdoor painting. *avant-garde*- artists who are ahead of their time, taking risks, exploring new ways of expressing visually.

Expressionism- art that demonstrates an artist's personal, unique inner vision, sometimes of an emotional nature.

German Expressionism- early 20<sup>th</sup> century art movement practiced in Germany characterized by bold, colorful, vigorous brushwork and non-naturalistic rendering. *Die Brücke* and *Der Blaue Reiter* were major groups of this movement.

Cubism- early 20<sup>th</sup> century abstract art movement that rejected the "tradition" consisting of naturalism in favor of abstracted forms based on conventionally perceived images.

Futurism- early 20<sup>th</sup> century literary, visual arts, cinema, theater, music and architecture movement having to do with launching an enlightened era and against traditional tastes and styles.

Dadaism- 20<sup>th</sup> century art movement that embraced political and artistic anarchy and championed the irrational and intuition.

### **CHAPTER 30 Modernism and Postmodernism in Europe and America, 1945 to 1980 Abstract Expressionism**

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### **Art 261 OBJECTIVES AND SYLLABUS**

Jackson Pollock (1912-1956) *Number 1, 1950 (Lavender Mist)* 1950 fig. 30-6

Willem De Kooning (1904-1997) *Woman I* 1950-1952 fig. 30-8

### **Color Field**

Mark Rothko (1903-1970) *No. 14* 1960 fig. 30-10

### **Post-Painterly Abstraction**

Ellsworth Kelly (b. 1923) *Red Blue Green* 1963 fig. 30-11

**Minimalism**

Tony Smith (1912-1980) *Die* 1962 fig. 30-17

**Pop Art**

Jasper Johns (b. 1930) *Flag* 1954-1955 fig. 30-22

Andy Warhol (1928-1987) *Green Coca-Cola Bottles* 1962 fig. 30-25

**Superrealism**

Chuck Close (b. 1940) *Big Self-Portrait* 1967-1968 fig. 30-28

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