

Art 232: History of Western Art II  
Rhodes College, Spring 2006  
417 Clough, TTH: 12:30-1:45  
CRN: 20121

David McCarthy  
414 Clough, Ext. 3663  
Office Hours: MWF:  
1:00-3:00 and by  
appointment.

## COURSE OBJECTIVES AND DESCRIPTION

The objectives of the course are as follows: (1) to provide students with a comprehensive overview of the major images, artists, and movements of Western art from the Renaissance to the present; (2) to integrate these images with the broader social and intellectual history of their respective period; and (3) to help students develop the visual and analytical skills needed for further study in the history of art.

Among the themes we will examine are the following: the development of naturalism in Renaissance art and its eventual abandonment in the late nineteenth century, the use of art as a form of political or spiritual propaganda, the continuing debt to classical ideals and styles, the effect of new technologies and materials on architecture, the development of new styles over the past century, and the changing status of the artist within Western society.

Art 232 is the second half of a survey designed to introduce students to the history of Western art from its beginnings in the prehistoric period to the twenty-first century. A three-hour course, Art 232 satisfies the fine arts requirement. Students are not expected to have had any previous experience with art history. Art 232 is a lecture course with some classroom discussion.

## TEXTBOOKS

Sylvan Barnet. A Short Guide to Writing About Art, 8th edition. New York: Longman, 2003.

Marcia Pointon. History of Art: Student's Handbook, 4th edition. New York: Routledge, 1997.

Fred S. Kleiner and Christin J. Mamiya. Gardner's Art Through the Ages, 12th edition. Belmont, CA: Wadsworth/Thomson, 2005.

## REQUIREMENTS

Regular attendance and participation in class. Students are allowed no more than two unexcused absences. With each additional class missed, your final grade will drop by 3.3% (for example, from a B to a B-).

Readings on the day they are assigned.

Three examinations. Students are responsible for ALL material presented in class even if it is not included in the textbook. Slides for identification and discussion will, however, be selected from those artists and images analyzed at length in class. The second and third examinations are cumulative, although emphasis will be placed on material covered since the previous examination.

Makeup examinations are rarely given.

Two papers:

A short visual analysis of one work of art. No more than two pages in length.

A six page paper on the same work of art in which you will analyze the meaning of the work in relation to broader social issues.

Papers must be typed, double-spaced, and numbered, with bibliography and footnotes presented in a consistent manner. In the Department of Art we follow the guidelines established by the Chicago Manual of Style. For reference use Sylvan Barnet's A Short Guide to Writing About Art.

Late papers are not accepted.

Papers receiving a grade of F or D will be returned for revision.

Failure to complete any graded assignment will result in a failing grade for the semester.

## GRADING

Grading is designed to measure students' understanding and assimilation of the materials presented in the course. I grade for improvement.

Relative weight of the assignments: three examinations--20% each, 60% total; visual analysis--10%; research paper--20%, class participation--10%.

## VISUAL ANALYSIS

Your first writing assignment in this class is to produce a two-page visual analysis of one work of art.

As the art historian Sylvan Barnet notes, visual analysis is not the same thing as description. Whereas a description answers the question, “What does x look like?,” a visual analysis answers the somewhat awkward question, “How does x look?,” or better yet, “How does x mean?” To answer this question, you will have to resort to some description, but keep in mind that you must subordinate this to your analysis, which helps explain how and to what end your subject looks the way it does. Think of your essay as an argument that you wish to win. To do this you must advance a thesis and defend it.

Because this assignment deals with questions of composition, you will need to pay attention to visual form. This includes line, color, value, shape, texture, virtual space, and handling of paint (facture). Depending on your subject, you may need to address only some of these terms. You will find that careful attention to the art object will take time, and that you will see more the longer you look. If it helps, turn a reproduction of your subject upside down, or trace over it on tracing paper or clear plastic. Even sketching a copy of the work will help you move beyond description into analysis.

Keep in mind that this is not a research paper. You do not need to track visual or literary sources, nor do you need to worry about notes. All of your attention should be on the composition of the work because this is your primary evidence, the foundation that you will build upon for your research paper.

When you turn in your paper, please append a good color photocopy of the work. If you cannot secure a color photocopy, hand in the book in which you found your reproduction.

One final thought: looking is the process of visual discovery. What did you find?

## RESEARCH PAPER

The second part of your writing assignment for this course is a six-page, typed, double-spaced research paper on the same work of art you used for the visual analysis. You must integrate this image with the broader social, political, cultural, and intellectual environment within which it was produced. Whereas the assignment for your first paper was visually to analyze an image, you should now place that image in a broader context. This means addressing the issues of subject matter, of content (form and subject matter combined), and, most importantly, of meaning.

You are free to define the parameters of your paper as you wish. You must, however, define your topic with my help and have it approved before you begin research. The sooner you do this, the more time you will have to research and write.

Because this is a research paper you must submit photocopies of any images discussed in the text. You must include notes (either footnotes or endnotes) and a bibliography. For proper note and bibliographic form, you should consult the Chicago Manual of Style or Sylvan Barnet's A Short Guide to Writing About Art.

### HONOR CODE

Remember that whenever you use another person's ideas or words, you must acknowledge that they belong to that person. If you choose to quote someone (I would advise only quoting primary sources, such as an artist's or critic's writings), place his or her words in "quotation marks" and note the exact source, including author's name, title of book or article, place of publication, date, and page number. Whenever you use another person's ideas, you must also acknowledge this in the same way. If you paraphrase another person's writing without proper acknowledgment, for instance by copying the structure and organization of an essay or an entry in an encyclopedia, this too is an act of plagiarism. No matter how much you rewrite the original source, downloading a paper from the internet (or any other form of cutting and pasting), is also plagiarism. Most of the recent cases before the Honor Council have involved plagiarism. According to the Rhodes College Student Handbook "ignorance is not an excuse for these violations."<sup>1</sup> If you are unclear about plagiarism, please see me before you turn in the paper.

### GRADING

Your grade for each writing assignment will depend on several factors. First, you must demonstrate sufficient mastery of the terms and ideas we have discussed in class and in our readings. To do this, you must apply these terms correctly to the work you choose to analyze. Second, the skill with which you organize and write your essay will affect your grade. I expect clearly and concisely written papers in which you convey your enthusiasm for your chosen subject. Do not turn in your first or second draft. Allow yourself enough time to edit what you have written. Remember that the writing assignments are your only chance to turn in polished work for this course. Take advantage of this opportunity.

---

<sup>1</sup> Rhodes College Student Handbook 2005-2006.

## VOCABULARY

History  
Canon  
Fine art  
Commodity  
Quality  
Original  
Historiography  
Marxism  
Structuralism  
Latent  
Discursive  
Semiotics  
Referent  
Text  
Movement  
Precedent  
Monograph

Past

Visual culture  
Patronage  
Authenticity  
Reproduction  
Historical context  
Feminism  
Psychoanalysis  
Manifest  
Sensuous  
Reading  
Representation  
Sign  
School  
Influence  
Catalogue raisonné

Plan  
Axis  
Arch  
Column  
Loggia  
Pilaster  
Latin Cross  
Longitudinal plan  
Greek Cross  
Rusticate  
Transept  
Portico  
  
Freestanding Sculpture  
Contrapposto  
Pietà  
  
Naturalism  
Verisimilitude

Facade  
Module  
Arcade  
Colonnade  
Order  
Pier  
Basilica  
Nave  
Central plan  
Ashlar masonry  
Crossing  
  
Lantern  
Bas relief  
In situ  
  
Chiaroscuro

Linear perspective

Contour/Outline  
Orthogonal  
Vanishing point

Mural  
Cartoon

Iconography/iconology

Sacra conversazione  
Diptych  
Polyptych  
Annunciation  
Memento Mori  
Putto (pl. Putti)

Baroque  
Coextensive space.  
Closed form

Council of Trent  
Genre  
Oil

Diderot  
Rococo  
Pregnant Moment  
Etching  
Romanticism  
Odalisque

Realism  
Neo-impressionism  
Pointillism  
Primary colors  
Cool color  
Synesthesia  
Trompe l'oeil  
Analytic cubism  
Collage  
Found object  
Automatism

Aerial perspective

Foreshortening  
Sfumato  
Anamorphic image

Fresco  
Predella

Symbol

Terribilita  
Triptych  
Allegory  
Deposition.  
Vanitas

Classicism  
Tenebroso  
Open form

Baldacchino  
Still Life  
Impasto

Salon  
Fête Galante  
Neoclassicism  
Lithography  
Plein Air

Baudelaire  
Avant-garde  
Divisionism  
Complementary colors  
Warm color  
Expressionism  
Tableau objet  
Synthetic cubism  
Assemblage  
Ready made  
Displacement

Abstract  
Bauhaus  
Pilotis  
Cantilever  
Action painting  
Postmodernism

Nonobjective  
International Style  
Curtain Wall  
Reinforced Concrete  
Appropriation

### SLIDE LIST\*

\*This list may be subject to change over the course of the semester.  
Most of these images are reproduced in your textbook.

Nicola Pisano, Pisa Baptistry Pulpit, 1260, marble, Proto-Renaissance.  
Duccio, Enthroned Madonna or Rucellai Madonna, c. 1285, tempera on wood, Proto-Renaissance.  
Giotto, Enthroned Madonna, 1310, tempera on panel, Proto-Renaissance.  
Giotto, Expulsion from the Temple, Arena Chapel, Padua, 1305-6, fresco, Proto-Renaissance.  
Giotto, Meeting at the Golden Gate, Arena Chapel, Padua, 1305-6, fresco, Proto-Renaissance.  
Giotto, The Betrayal, Arena Chapel, Padua, 1305-6, fresco, Proto-Renaissance.  
Giotto, Lamentation, Arena Chapel, Padua, 1303-6, fresco, Proto-Renaissance.  
Simone Martini, Annunciation, 1333, tempera on panel, International Style.  
Brunelleschi, Sacrifice of Isaac, competition for east doors of the baptistry, Florence, 1401-2, bronze, Ren.  
Ghiberti, Sacrifice of Isaac, competition for east doors of the baptistry, Florence, 1401-2, bronze, Ren.  
Ghiberti, Gates of Paradise, East doors of baptistry, Florence, c. 1425-52, bronze, Ren.  
Ghiberti, Isaac from Gates of Paradise.  
Donatello, St. George, Or San Michele, Florence, 1415-17, marble, Ren.  
Donatello, David, c. 1428-32, bronze, Ren.  
Donatello, Gattamelata, Padua, 1445-50, bronze, Ren.  
Donatello, Feast of Herod, Siena Cathedral, c. 1425, bronze, Ren..  
Gentile da Fabriano, Adoration of the Magi, Strozzi Altar, 1423, tempera on panel, International Style.  
Masaccio, Tribute Money, Brancacci Chapel, S. Maria del Carmine, Florence, c. 1427, fresco, Ren.  
Masaccio, The Trinity, S. Maria Novella, Florence, c. 1428, fresco, Ren.

Domenico Veneziano, St. Lucy Altarpiece, c. 1445, tempera on panel, Ren.

Piero della Francesca, Flagellation of Christ, c. 1455, tempera on panel, Ren.

Sandro Botticelli, Birth of Venus, c. 1482, tempera on canvas, Ren.

Leonardo, Vitruvian Man, c. 1485-90, pen and ink, High Ren.

Leonardo, Last Supper, c. 1495-98, Refectory, Santa Maria delle Grazie, Milan, fresco, High Ren.

Leonardo, Mona Lisa, c. 1503-5, oil on wood, High Ren.

Leonardo, Madonna and St. Anne, c. 1508-13, oil on wood, High Ren.

Perugino, Christ Delivering the Keys of the Kingdom to St. Peter, 1481-83, Sistine Chapel, Vatican, Rome, fresco, Ren.

Raphael, Marriage of the Virgin, 1504, oil on wood, High Ren.

Raphael, Madonna with the Goldfinch, 1505-06, oil on wood, High Ren..

Raphael, School of Athens, 1509-11, Stanza della Segnatura, Vatican Palace, Rome, fresco, High Ren.

Raphael, Galatea, 1513, Villa Farnesina, Rome, fresco, High Ren.

Raphael, Baldassare Castiglione, c. 1514, oil on wood, High Ren.

Michelangelo, Pietà, 1498-1500, St. Peter's, Rome, marble, High Ren.

Michelangelo, David, 1501-4, marble, High Ren.

Michelangelo, Moses, c. 1513-15, marble, San Pietro in Vincoli, Rome, High Ren.

Michelangelo, Creation of the World, 1508-12, Sistine Ceiling, Rome, fresco, High Ren.

Michelangelo, Fall of Man, 1508-12, Sistine Ceiling, Rome, fresco, High Ren.

Michelangelo, Creation of Man, 1508-12, Sistine Ceiling, Rome, fresco, High Ren.

Michelangelo, Last Judgment, 1534-41, Sistine Chapel, Rome, fresco, Mannerist.

Giovanni Bellini, Madonna of the Trees, c. 1487, oil on wood, Ren.

Giorgione (and/or Titian?), Pastoral Symphony, c. 1508, oil on canvas, High Ren.

Titian, Sacred and Profane Love, c. 1515, oil on canvas, High Ren.

Titian, Venus of Urbino, 1538, oil on canvas, High Ren.

Titian, Rape of Europa, 1559-62, oil on canvas, High Ren.

Titian, Christ Crowned with Thorns, c. 1573-75, oil on canvas, High Ren.

Veronese, Christ in the House of Levi, 1573, oil on canvas.

Parmigianino, Madonna with the Long Neck, c. 1535, oil on wood, Mannerist.

Pontormo, Descent from the Cross, 1525-28, Capponi Chapel, Florence, oil on wood, Mannerist.

Rosso Fiorentino, Moses Defending the Daughters of Jethro, 1523, oil on canvas, Mannerist.

Bronzino, The Exposure of Luxury, c. 1546, oil on wood, Mannerist.



Brunelleschi, Hospital of the Innocents, 1419-24, Florence, Ren (facade).  
 Brunelleschi, Santo Spirito, c. 1436, Florence, Ren (plan and nave).  
 Brunelleschi or Michelozzo, Pazzi Chapel, c. 1440. Florence, Ren (plan and facade).  
 Alberti, Sant' Andrea, c. 1470, Mantua, Ren (plan, facade, nave).  
 Alberti, Palazzo Rucellai, c. 1452-1470, Florence, Ren (facade).  
 Bramante, Tempietto, 1502, Rome, High Ren (plan and facade).  
 Bramante, St. Peter's, 1505, Rome, High Ren (plan and facade).  
 Michelangelo, St. Peter's, 1546-64, Rome, Mannerist (plan and exterior).  
 Michelangelo, Laurentian Library, San Lorenzo, 1558-59, Florence, Mannerist.  
 Michelangelo, Capitoline Hill (the Campidoglio), Rome, designed, c. 1537, Mannerist.  
 Giulio Romano, Palazzo del Te, Mantua, 1525-35, Mannerist.  
 Andrea Palladio, Villa Rotunda, near Vicenza, c. 1566-1570, Ren.  
 Limbourg Brothers, Les Très Riches Heures du Duc de Berry, 1413-1416, illuminated manuscript, N. Ren.  
 Robert Campin, Merode Altarpiece, c. 1425-28, tempera and oil on wood, N. Ren.  
 Hubert and Jan van Eyck, Ghent Altarpiece, 1432, tempera and oil on wood, N. Ren.  
 Jan van Eyck, Giovanni Arnolfini and His Bride, 1434, tempera and oil on wood, N. Ren.  
 Rogier van der Weyden, Escorial Deposition, c. 1435, tempera and oil on wood, N. Ren.  
 van der Weyden, Portrait of a Lady, c. 1460, oil on wood, N. Ren.  
 Hugo van der Goes, Portinari Altarpiece, c. 1476, oil on wood, N. Ren.  
 Bosch, Garden of Earthly Delights, 1505-10, oil on wood, N. Ren.  
 Dürer, Self-Portrait, 1500, oil on wood, N. Ren.  
 Dürer, Great Piece of Turf, 1503, watercolor, N. Ren.  
 Dürer, Adam and Eve, 1504, engraving, N. Ren.  
 Dürer, Four Apostles, 1526, oil on wood, N. Ren.  
 Lucas Cranach the Elder, The Judgment of Paris, 1530, oil on wood, N. Ren.  
 Matthias Grünewald, Isenheim Altarpiece, c. 1510-15, oil on wood, N. Ren.  
 Hans Holbein, The French Ambassadors, 1533, oil/tempera on wood, N. Ren.  
 Pieter Bruegel the Elder, The Peasant Dance, c. 1568, oil on wood, N. Ren.  
 Caravaggio, Calling of St. Matthew, 1599-1600, oil/canvas, Baroque.  
 Caravaggio, Conversion of St. Paul, c. 1601, oil/canvas, Cerasi Chapel, Santa Maria del Popolo, Rome, Baroque.  
 Caravaggio, Supper at Emmaus, 1601-2, oil/canvas, Baroque.

Artemisia Gentileschi, Judith and Maidservant with the Head of Holofernes, c. 1625, oil/canvas, Baroque.

Annibale Carracci, Venus and Anchises, 1597-1601, Palazzo Farnese, Rome, fresco, Baroque.

Il Guercino, Aurora, 1621-23, Villa Ludovisi, Rome, fresco, Baroque.

Fra Andrea Pozzo, The Glorification of St. Ignatius, 1691-94, Sant' Ignazio, Rome, fresco, Baroque.

Bernini, David, 1623, marble, Baroque.

Bernini, Baldacchino for St. Peter's, Rome, 1624-33, bronze, Baroque.

Bernini, Cathedra Petri, 1656-66, St. Peter's Rome, gilded bronze, marble, stucco, stained glass, Baroque.

Bernini, St. Peter's, Rome, begun 1656, stone, Baroque.

Bernini, Scala Regia, The Vatican, Rome, 1663-66, stone, Baroque (interior and plan).

Bernini, Ecstasy of St. Theresa, 1645-52, Cornaro Chapel, Rome, marble, Baroque.

Giacomo della Porta and Giacomo da Vignola, Il Gesu, Rome, c. 1575-84, stone, Baroque (plan and facade).

Carlo Maderno, St. Peter's, Rome, 1606-12, stone, Baroque (plan and facade).

Borromini, San Carlo alle Quattro Fontane, Rome, 1665-76, stone, Baroque (plan, facade, interior).

Rubens, Self-Portrait with Isabella Brandt, c. 1609-10, oil/canvas, Baroque.

Rubens, The Raising of the Cross, Antwerp Cathedral, 1610-11, oil/canvas, Baroque.

Rubens, Presentation of the Portrait, Maria de' Medici Cycle, 1622-25, oil/canvas, Baroque.

Jacob van Ruysdael, View of Haarlem, c. 1670, oil/canvas, Baroque.

Jan Vermeer, Young Woman with a Water Jug, c. 1665, oil/canvas, Baroque.

Pieter Claesz, Still Life with Herring, Wine, and Bread, 1647, oil/canvas, Baroque.

Jan Steen, The Revelers, ca. 1660, oil/panel, Baroque.

Frans Hals, The Jolly Toper, 1627, oil/canvas, Baroque.

Rembrandt, Self-Portrait, 1633, oil/canvas, Baroque.

Rembrandt, Self-Portrait, ca. 1660, oil/canvas, Baroque.

Rembrandt, Nightwatch, 1642, oil/canvas, Baroque.

Rembrandt, Supper at Emmaus, c. 1628-30, oil/canvas, Baroque.

Rembrandt, Supper at Emmaus, c. 1648, oil/canvas, Baroque.

José de Ribera, Martyrdom of St. Bartholomew, c. 1639, oil/canvas, Baroque.

Francisco de Zurbarán, St. Francis in Meditation, c. 1639, oil/canvas, Baroque.

Velázquez, Infante Don Carlos, 1625-6, oil/canvas, Baroque.

Velázquez, Juan de Pareja, 1649-50, oil/canvas, Baroque.  
 Velázquez, Las Meninas, 1656, oil/canvas, Baroque.  
 Poussin, Landscape with the Funeral of Phocion, 1648, oil/canvas, Baroque.  
 Claude Lorrain, A Pastoral Landscape, c. 1630S, oil/canvas, Baroque.  
 Mansart, Le Brun, Le Notre, Le Vau, Versailles, 1662-1710, all media, Baroque (facade, plan, Galerie des Glaces).  
 Germain Boffrand, Salon de la Princess, Hôtel de Soubise, Paris, 1735-40, glass, mirror, plaster, Rococo.  
 Antoine Watteau, Return from Cythera, 1717-19, oil, Rococo.  
 Boucher, Blonde Odalisque, 1752, oil, Rococo.  
 Fragonard, The Swing, 1766, oil, Rococo.  
 Chardin, Return from Market, 1739. oil.  
 Elizabeth Vigee-Lebrun, Lady Folding a Letter, 1784, oil.  
 Angelica Kaufmann, Cornelia, Mother of the Gracchi, 1785, oil, Neoclassicism.  
 David, Oath of the Horatii, 1784, oil, Neoclassicism.  
 David, Death of Marat, 1793, oil, Neoclassicism.  
 David, Napoleon at St. Bernard, 1801, oil, Neoclassicism.  
 David, Madame Recamier, 1800, oil, Neoclassicism.  
 Benjamin West, Agrippina Landing at Brundisium with the Ashes of Germanicus, 1768, oil, Neoclassicism.  
 Benjamin West, Death of Wolfe, 1770, oil, Grand Manner.  
 John Trumbull, The Declaration of Independence, 1786-97, oil, Grand Manner.  
 Horatio Greenough, George Washington, 1832-41, marble, Neoclassicism.  
 Thomas Jefferson, Monticello, Charlottesville, VA, 1770-1806, brick and wood, Neoclassicism (plan and facade).  
 Thomas Jefferson, U. of Virginia, Charlottesville, VA, 1809-25, brick and wood, Neoclassicism (plan and facade).  
 Antoine Jean Gros, Pest House at Jaffa, 1804, oil, Romanticism.  
 Girodet, Burial of Atala, 1808, oil, Romanticism.  
 Gericault, Charging Chasseur, 1812, oil, Romanticism.  
 Gericault, Raft of the Medusa, 1818-19, oil, Romanticism.  
 Gericault, Portrait of a Kleptomaniac, c. 1822, oil, Romanticism.  
 Delacroix, The Barque of Dante, 1822, oil, Romanticism.  
 Delacroix, Scenes from the Massacre at Chios, 1824, oil, Romanticism.  
 Delacroix, Liberty on the Barricades, 1830, oil, Romanticism.  
 Delacroix, Women of Algiers, 1834, oil, Romanticism.  
 Ingres, La Grande Odalisque, 1814, oil, Romanticism.  
 Ingres, Comtesse D'Haussonville, 1845, oil, Romanticism.  
 Goya, The Sleep of Reason Produces Monsters, 1799, etching, Romanticism.  
 Goya, The Family of Charles IV, 1800, oil, Romanticism.

Goya, Third of May, 1808, 1814, oil, Romanticism.  
 Goya, Saturn Devouring His Children, 1820-23, oil, Romanticism.  
 Caspar David Friedrich, Cross in the Mountains, 1808, oil, Romanticism.  
 Constable, Haywain, 1819-21, oil, Romanticism.  
 Turner, Falls of the Rhine at Schaffhausen, 1806, oil, Romanticism.  
 Turner, Rain, Steam, Speed, 1844, oil, Romanticism.  
 Thomas Cole, The Oxbow, 1836, oil, Romanticism.  
 Daumier, Rue Transnonain, 1834, lithograph, Realism.  
 Millet, Gleaners, 1857, oil, Realism.  
 Courbet, Stonebreakers, 1850, oil, Realism.  
 Courbet, Painter's Studio: A Real Allegory Summing Up Seven Years of My Life as an Artist, 1854-55, oil, Realism.  
 Manet, Le Déjeuner sur l'herbe, 1863, oil, Realism.  
 Manet, Olympia, 1863, oil, Realism.  
 Manet, Bar at the Folies-Bergère, 1882, Realism.  
 Monet, Bridge Over the Seine at Argenteuil, 1874, oil, Impressionism.  
 Renoir, Le Moulin de la Galette, 1876, oil, Impressionism.  
 Degas, The Millinery Shop, ca. 1882-86, oil, Impressionism.  
 Seurat, Sunday Afternoon on the Island of La Grande Jatte, 1884-86, oil, Post-Impressionism.  
 Cézanne, Bay from l'Estaque, c. 1886, oil, Post-Impressionism.  
 Cézanne, Still Life with Plaster Cast of Cupid, c. 1894, oil, Post-Impressionism.  
 Gauguin, Vision After the Sermon, 1888, oil, Post-Impressionism.  
 Gauguin, Spirit of the Dead Watching, 1892, oil, Post-Impressionism.  
 Van Gogh, The Night Cafe, 1888, oil, Post-Impressionism.  
 van Gogh, Starry Night, 1889, oil, Post-Impressionism.  
 Matisse, The Joy of Life, 1905-6, oil, Fauvism.  
 Nolde, Last Supper, 1909, oil, Expressionism.  
 Kandinsky, Black Lines, 1913, oil, Expressionism.  
 Picasso, Les Femmes d'Alger (O.J. Version O), 1907, oil.  
 Picasso, Girl with Mandolin, 1910, oil, Cubism.  
 Picasso, Still Life with Chair Caning, 1912, oil and collage, Cubism.  
 Picasso, Guitar, 1912, sheet metal and wire, Cubism.  
 Picasso, Guernica, 1937, oil, Cubism.  
 Braque, The Portuguese, 1911, oil, Cubism.  
 Mondrian, Composition with Blue, Red, Yellow, 1930, oil, De Stijl.  
 Malevich, Suprematist Composition: White on White, c. 1918, oil, Suprematism.  
 Tatlin, Monument to the Third International, 1920, mixed media, Russian Constructivism.  
 Marcel Duchamp, Fountain, 1917, porcelain, Dada.  
 Duchamp, L.H.O.O.Q., 1919, ink on paper, Dada.  
 Max Ernst, Two Children Are Threatened by a Nightingale, 1924, mixed media, Surrealism.

Joan Miro, Birth of the World, 1925, oil, Surrealism.

Abraham Darby and Thomas Pritchard, Iron bridge at Coalbrookdale, 1776-1779.

Barry and Pugin, Houses of Parliament, London, stone and wood, Gothic Revival.

Paxton, Crystal Palace, London, 1850-51, iron and glass.

Eiffel, Eiffel Tower, Paris, 1889, wrought iron.

H.H. Richardson, Marshall Field Warehouse, Chicago, 1885-87, stone.

Sullivan, Wainwright Building, St. Louis, 1890-91, stone and steel.

Frank Lloyd Wright, Robie House, Chicago, 1907-9, brick, steel, glass, reinforced concrete, Prairie Style.

Gerrit Rietveld, Schröder House, Utrecht, Netherlands, 1924, reinforced concrete, glass, steel, International Style.

Walter Gropius, Bauhaus, Dessau, Germany, 1925-26, reinforced concrete, glass, steel, International Style.

Le Corbusier, Villa Savoye, Poissy-sur-Seine, France, 1929, reinforced concrete, glass, steel, International Style.

Le Corbusier, Notre Dame du Haut, Ronchamp, France, 1951-55, reinforced concrete, glass, steel, International Style.

Mies van der Rohe, Seagram Building, New York, 1956-58, reinforced concrete, glass, steel, International Style.

Philip Johnson and John Burgee, AT&T Building, New York, 1978-84, reinforced concrete, glass, steel, masonry, Postmodernism.

Jackson Pollock, Number 1, 1948, oil and enamel on canvas, Abstract Expressionism.

Barnett Newman, Vir, Heroicus, Sublimis, 1950-51, oil on canvas, Abstract Expressionism.

Frank Stella, Marriage of Reason and Squalor, 1959, oil on canvas, Minimalism.

Donald Judd, Untitled, 1966, steel, Minimalism.

Eva Hesse, Hang Up, 1966, Process.

Robert Smithson, Spiral Jetty, 1970, stone and earth, process (Earth Art).

Richard Hamilton, Just What Is It That Makes Today's Homes So Different, So Appealing?, 1956, collage, Pop Art.

Jasper Johns, Target with Plaster Casts, assemblage, 1955.

Robert Rauschenberg, Monogram, assemblage, 1959.

Peter Blake, On the Balcony, 1955-57, oil on canvas, Pop Art.

Andy Warhol, Marilyn Diptych, 1962, silkscreen on canvas, Pop Art.

Roy Lichtenstein, Drowning Girl, 1963, oil on canvas, Pop Art.

Jean Michel Basquiat, Horn Players, 1983, oil on canvas, Postmodernism.

Judy Chicago, The Dinner Party, 1979, mixed media, Postmodernism.

Cindy Sherman, Untitled Film Still No. 6, 1977, photograph, Postmodernism.

Fred Wilson, Mining the Museum: Silver Vessels and Slave Shackles, 1992, mixed media, Postmodernism.  
David Hammons, Fly in the Sugar Bowl, 1993, mixed media, Postmodernism.

Advice for writers

S.Y.A.D. Writing takes time.

Take NOTES as you conduct your research. Remember to record accurately your sources: author, title, date, place of publication, and page numbers.

DOUBLE CHECK quotations for accuracy. You probably made a mistake in writing down the quote.

Make an OUTLINE before you start writing.

INTRODUCTION. Set up your argument in your first paragraph. What is your thesis? What is the tone you wish to project?

DOCUMENTATION. In the writing of art history, you must work with primary materials. Your most important evidence is the work of art (or works of art). Primary materials also include statements by the artist, preliminary studies, letters and diary entries. Many of these are already in published form. You can also find them in archives, such as the Archives of American Art. Reviews from the artist's life may count as primary evidence too. Historical studies are not primary evidence.

VOICE. Do not let other scholars speak for you. This means limiting how much you quote from secondary sources. If I want to know what Meyer Schapiro has to say about modernism, I will read his work.

TRANSITIONS. How do you get from one paragraph to the next?

TITLES of works of art are either underlined or *italicized*. Do not use "quotation marks" for titles.

NOTES AND BIBLIOGRAPHY should follow the format outlined in the CHICAGO MANUAL OF STYLE. All of this material is available for ready reference in Sylvan Barnet's *A Short Guide to Writing About Art*, which you are required to purchase for this course.

Avoid OVERSTATEMENT, GENERALIZATION, and VAGUE language.

REPETITION: cut it out. In a paper of less than twenty pages, you do not need to repeat things. When I get to the point that I cannot remember what a student said a page or two previously, I will retire. This will be long after you graduate.

CONCLUSIONS ARE NOT SUMMARIES. In this section of your paper you should point out what contribution your paper has made to the field of art history. Even at this stage of your training you should think about how your work will shape the field.

REVISION. Your paper will get better the more you revise.

STYLE. Pay attention to the craft of writing. Your goal, in relation to your readers, is to put a glide in their stride and a dip in their hip so they'll climb on board your rocket ship.

WEEK 1     Reading: Gardner's Art Through the Ages, "Introduction" and pp. 521-27.

January 12             Introduction and Late Gothic

WEEK 2     Reading: Gardner's, pp. 527-42, 573-87, 592-98, 609-610.

January 17             Early Renaissance

January 19             Early Renaissance  
Reading: Poinon, History of Art, pp. 1-20.

WEEK 3     Reading: Gardner's, pp. 613-618, 620-632, 638-647.

January 24             High Renaissance

January 26             High Renaissance  
Reading: Poinon, History of Art, pp. 21-57.

#### VISUAL ANALYSIS TOPIC DUE

WEEK 4     Reading: Gardner's, pp. 648-660, 587-92, 598-600, 603-605, 619-620, 632-638.

January 31             Mannerism

February 2             Renaissance Architecture  
Reading: Poinon, History of Art, pp. 58-79.

WEEK 5     Reading: Gardner's, pp. 545-69, 663-675, 682-684.

February 7             Northern Renaissance

#### VISUAL ANALYSIS DUE

February 9             Review

WEEK 6     Reading: Gardner's, pp. 699-708.

February 14             FIRST EXAMINATION

February 16             Italian Baroque  
Reading: Poinon, History of Art, pp. 80-101.



WEEK 7     Reading: Gardner's, pp. 689-699, 713-732.

February 21         Baroque Architecture in Italy

RESEARCH TOPIC DUE

February 23         Northern Baroque  
Reading: Poynton, History of Art, pp. 102-122.

WEEK 8     Reading: Gardner's, pp. 708-713, 732-741, 797-804.

February 28         Spanish Baroque

March 2               French Baroque and Rococo

WEEK 9     Reading: Gardner's, pp. 814-824.

March 7               Neoclassicism

March 9               Neoclassicism

WEEK 10   Reading: Gardner's, pp. 824-843.

March 21               Romanticism

March 23               Review

WEEK 11   Reading: Gardner's, pp. 846-879.

March 28               SECOND EXAMINATION

March 30               Realism and Impressionism

WEEK 12   Reading: Gardner's, pp. 879-897, 961-1007, 1020-1023.

April 4                 Post-Impressionism and Expressionism

April 6                 Cubism and after

WEEK 13   Reading: Gardner's, pp. 843-845, 897-900, 1007-1018.

April 11               Modern Architecture

RESEARCH PAPER DUE

April 13                Easter Recess.

WEEK 14    Reading: Gardner's, pp. 1023-1040.

April 18                Modern Architecture

April 20                Modernism in the United States

WEEK 15    Reading: Gardner's, pp. 1040-1090.

April 25                Contemporary Art

April 27                Contemporary Art.

THIRD EXAMINATION: Wednesday, 3 May, 1:00 p.m., 417 Clough

Art 232: Survey of Western Art II  
First Examination  
17 February 2004

Part I:	Short Essay	25 mins.	25 points
---------	-------------	----------	-----------

Identify each slide on the screen. Though produced at roughly the same time, these two renaissance paintings look very different. How and why is this so? Your answer must take into account regional traditions, concepts of naturalism, media, subject matter, and the illusion of space. Why do we identify these works with the renaissance, and is this fair?

Part II:	Vocabulary	20 mins.	25 points
----------	------------	----------	-----------

Choose five of the following terms and define them. Remember to cite a specific example (artist, title, date, medium, location [if known], and period style) to support your definition. Each definition is worth five points.

- |               |              |                  |
|---------------|--------------|------------------|
| 1. Patronage. | 2. Latent.   | 3. Greek cross.  |
| 4. Triptych.  | 5. Fresco.   | 6. Precedent.    |
| 7. In situ.   | 8. Basilica. | 9. Memento mori. |

Part III:	Essay	45 mins.	50 points
-----------	-------	----------	-----------

How can we describe church architecture in Italy in the 15<sup>th</sup> and 16<sup>th</sup> centuries, and how does it change? Your answer must take into account styles, plans, systems of proportion, materials, patrons, and precedents. Why were so many architects interested in the classical past? What was their attitude toward the past? What did they take from the past? How did they see themselves in relation to the past. Finally, by the middle of the 16<sup>th</sup> century, can we still talk about renaissance architecture? If not, what has happened?

Remember, your essay must be grounded in specific examples of church architecture.

Art 232: Survey of Western Art II  
Second Examination  
30 March 2004

Part I:	Short Essay	25 mins.	25 points
---------	-------------	----------	-----------

Identify each slide on the screen. Why did the United States embrace neoclassicism as its national style of art? In answering this question, you must address the sensibility, style, and subject matter of neoclassicism, and you must discuss its associations. Then, you should subject each of these works of art to a detailed analysis. What makes them neoclassical? Why was one deemed successful, and the other not. What might this tell us about government patronage in a democracy?

Part II:	Vocabulary	20 mins.	25 points
----------	------------	----------	-----------

Choose five of the following terms and define them. Remember to cite a specific example (artist, title, date, medium, location [if known], and period style) to support your definition. Each definition is worth five points.

- |                     |                       |                 |
|---------------------|-----------------------|-----------------|
| 1. Patronage.       | 2. Coextensive space. | 3. Baldacchino. |
| 4. Pregnant Moment. | 5. Plein Air.         | 6. Diderot.     |
| 7. Chiaroscuro.     | 8. Basilica.          | 9. Tenebroso.   |

Part III:	Essay	45 mins.	50 points
-----------	-------	----------	-----------

How did the Council of Trent affect European art in the 17<sup>th</sup> Century? To answer this question, you must first explain the Council of Trent, its historical origins and aims, as well as the rules it established for painting and for architecture. Then you must show how these rules are evident in at least two paintings and in two buildings. Be very specific. Finally, what might this tell us about Baroque naturalism in painting, and about the look of church architecture of the same age?

Art 232: Survey of Western Art II  
Third Examination  
3 May 2003

Part I:                      Short Essay    25 mins.                      25 points

Identify each slide on the screen. These two buildings represent the major approaches to architecture in the early 20<sup>th</sup> century. How and why is this so? Your answer must address materials, ground plans, systems of construction, and allusions. How are these buildings similar, how do they differ? What ideas from the 19th century do they extend and develop? Finally, what might this tell us about American and European approaches to modern design?

Part II:                      Vocabulary    20 mins.                      25 points

Choose five of the following terms and define them. Remember to cite a specific example (artist, title, date, medium, location [if known], and period style) to support your definition. Each definition is worth five points.

- |                |                    |                   |
|----------------|--------------------|-------------------|
| 1. Feminism.   | 2. Psychoanalysis. | 3. Cantilever     |
| 4. Collage.    | 5. Assemblage.     | 6. Baudelaire.    |
| 7. Ready made. | 8. Displacement.   | 9. Tableau objet. |

Part III:                      Essay    45 mins.                      50 points

Cubism might be understood as the movement that ended renaissance naturalism and opened the way for non-objectivity. How did Picasso and Braque accomplish this? To answer this question, you must first define renaissance naturalism and include one example of renaissance painting. Then, you must focus on work by Picasso and Braque, explaining how it is indebted to renaissance naturalism, how it also rejects that naturalism, and how this announces a new idea for western art. Your answer must include two examples of cubist painting and collage, as well as one example of cubist sculpture. Pay attention to subject matter, visual form, the illusion of space, the picture plane, and theories of painting. Why is cubism important for our understanding of modern art?