

Art 150: Introduction to the Visual Arts  
Rhodes College, Spring 2003  
3663  
417 Clough, MWF 11:30-12:30  
2:00-  
appointment.

David McCarthy  
414 Clough, Ext.

Office Hours: MWF  
4:00, and by

### COURSE OBJECTIVES AND DESCRIPTION

The objectives of the course are as follows: (1) to provide students with a comprehensive, theoretical introduction to the visual arts; (2) to develop skills of visual analysis; (3) to examine various media used by artists; (4) to introduce students to methods of interpretation; and (5) to develop skills in writing about art. Throughout the course we will keep in mind the following two statements: Pierre Auguste Renoir's reminder that, "to practice an art, you must begin with the ABCs of that art;" and E.H. Gombrich's insight that, "the form of representation cannot be divorced from its purpose and the requirements of the society in which the given language gains currency."

Among the themes and issues we will examine are the following: balance, shape and form, space, color, conventions, signs and symbols, representation, reception, and interpretation. To do this we will look at many different types of art produced in several historical epochs and conceived in a variety of media. Whenever possible we will examine original art objects.

Art 150 is a foundation course that serves as an introduction for further work in studio art and art history. A three-hour course, Art 150 satisfies the fine arts requirement. Enrollment is limited to first- and second-year students who are not expected to have had any previous experience with either studio or art history. Art 150 is a lecture course with a considerable amount of classroom discussion.

### TEXTBOOKS

Duane Preble, Sarah Preble, and Patrick Frank. Artforms: An Introduction to the Visual Arts. 7th ed. New York: Longman, 2002.

Sylvan Barnet. A Short Guide to Writing About Art. 7th ed. New York: Longman, 2003.

### REQUIREMENTS

Regular attendance and participation in classroom lectures and discussions, public lectures, and field trips. Students are allowed no more than three unexcused absences. With each additional hour of 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. Special readings are on reserve in the library.

Five quizzes.

Two examinations involving: definition of terms, application of terms and ideas taken from readings, lectures, and class discussions.

Students are responsible for all material presented in class and in the readings. The final examination is not cumulative, although students are expected to draw on previous information if it will help in answering the question.

Makeup examinations are rarely given.

Five papers of about two pages each on specific images and issues covered in the class. Papers exceeding specified limits will be returned for editing.

All papers must be typed, double-spaced, and numbered. Sign your name on the back of the second page.

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

Late papers are not accepted.

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

### HONOR CODE

Remember that whenever you use another person's words or ideas, 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, date, and page number in a footnote or endnote. In the Department of Art we follow the rules outlined in The Chicago Manual of Style. Whenever you use another person's ideas, you must acknowledge this in the same way. If you paraphrase another person's writing without proper acknowledgement, for instance by copying the structure and organization of an essay or an entry in an encyclopedia, this too is an act of 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 as to what constitutes plagiarism, please see me before you turn in your final draft.

### GRADING OF WRITING ASSIGNMENTS

Your grade for each writing assignment will depend on several factors. First, you must demonstrate sufficient mastery of the terms and ideas we examine in class and in our readings. To do this, you must apply these terms correctly to the work you

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<sup>1</sup> Rhodes College Calendar and Student Handbook 2002—2003 (Memphis: Rhodes College, 2002), p. 57.

investigate. Second, the skill with which you organize and write your essay will affect your grade. I expect clearly and concisely written papers. Pay attention to spelling, punctuation, and grammar. In this course, an “A” paper will include a clear statement of purpose in the introduction, an analysis of appropriate details/data arranged in clear relation to your thesis, coherent paragraphs with clear transitions, correct spelling, punctuation and grammar, and a conclusion that goes beyond simple summarization to suggest why and how your study is important. Deficiencies in any of these areas will bring your grade down. Do not turn in a 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.

## GRADING

Grading is designed to measure the success of each student’s understanding and assimilation of the materials presented in the course. I grade for improvement.

The examinations are worth 40% of your final grade (20% each), the papers 25% (5% each), the quizzes 25% (5% each), and class participation 10%.

## VOCABULARY

visual form + subject matter = expressive content

medium (media)

Looking and seeing                      Perception and awareness

Representational                      Abstract                      Nonobjective

architecture

plan, module, facade, fenestration, ashlar masonry, load-bearing walls, mass, volume

post and lintel or post and beam (trabeated) used by Greeks: stone, platform, column, colonnade, roof, order (Doric or Ionic), cella, portico, pediment

Arch used by Romans: stone and/or concrete, arcade, voussoir, keystone, lateral thrust, buttress, centering, relieving arch, barrel vault, groin vault, dome

Pointed arch used by Gothic builders: stone, ribbed vaulting, flying buttress, skeletal structure, pier, nave, transept, apse

Cantilever used by modern builders: skeletal structure, pier, reinforced concrete, steel, glass, curtain wall (opposite of load-bearing wall), steel-frame construction

Sculpture

modeling (additive process): armature, plaster, plasticine, clay, terra cotta  
casting: metal, wax, plaster, mold, lost wax process  
carving (subtractive process): stone, wood, plaster  
constructing: any materials  
open/closed relief (bas-relief and high relief) freestanding  
found object  
collage (2-D) assemblage (3-D)  
installation site-specific

Graphic arts: plate, proof, edition  
Intaglio: etching, engraving, and drypoint  
relief  
lithography, silkscreen

Photography: camera obscura, camera lucida, lens, shutter, aperture  
straight, manipulated, montage

painting: pigment, binder, support, gesso, impasto, transparent, opaque  
Water: fresco, buon fresco, tempera, water color, gouache  
Oil  
Encaustic  
Acrylic

drawing  
sketch, study, cartoon

visual form  
law of simplicity

composition

line (object, hatch, contour, outline)  
contour rivalry

implied line  
linear vs. painterly

shape (geometric and organic)  
axis (axes)  
subdivision  
isomorphism

structural skeleton  
gestalt  
grouping (according to similarity)

plane

picture plane

actual space  
figure/ground  
convexity/concavity  
overlapping  
transparency/opacity or transparent/opaque  
deformation  
value

virtual space  
frame  
truncation  
foreshortening  
mass/volume

linear perspective  
vanishing point  
horizon line  
orthogonals  
gradients of: size, saturation, sharpness, texture, hue

aerial perspective  
focal point  
vantage point  
size diminution

value  
highlights (through tinting)

chiaroscuro  
shadows (through shading)

color/hue  
local color  
intensity, purity, saturation  
primary, secondary, tertiary hue  
subtractive color (red, yellow, blue)  
analogous color  
after image

achromatic or neutral  
cool/warm  
complementary hue  
additive color (red, green, blue)  
monochromatic  
retinal fatigue

composition/design  
induced structure  
symmetry  
unity/variety  
visual weight  
emphasis  
subordination  
size  
contrast  
format

balance  
perceptual induction  
asymmetry  
pattern  
intrinsic interest  
focal point  
isolation  
scale and proportion  
rhythm  
hierarchical scale

Tribal Art: ritualistic, therapeutic, magical, apotropaic.

Style (language)  
naturalism  
invention/imitation  
schema and schemata (pl)  
mental set  
expectation/observation

Mimesis (imitation)  
realism  
making/matching  
convention  
horizon of expectation  
adapted stereotype

Iconography  
primary or natural subject matter (factual meaning and expressional meaning)  
secondary or conventional subject matter  
intrinsic meaning

Iconology  
allegory  
personification, attribute  
archetype

symbol  
conventional symbol  
personal symbol  
imputed symbol

semiotics  
sign (signifier and signified)  
referent  
iconic  
indexical  
symbolic  
synchronic  
synecdoche  
beautiful                      picturesque  
representation  
creation vs. representation  
maker--representation--beholder  
paradigm  
production and consumption  
“no representation without taxation”

interpretant

diachronic  
metonymy  
sublime

reflection vs. representation

practice  
discourse

sex, sexuality, gender  
pornography and obscenity  
Naked vs. Nude or Actual vs. Ideal

subject/object  
scopophilia (voyeurism)  
gaze: sadism/narcissism/masochism

self/other  
ego and libido  
fetish

Freud:  
castration  
penis

Lacan:  
lack  
phallus

unconscious

Symbolic (language)  
Real (unobtainable immediacy)  
Imaginary (realm where immediacy

is

restored through fantasy and

projection)

Mirror Stage  
eye/I

taste  
“taste of sense”  
pleasure of the senses  
quality

culture  
“taste of reflection”  
pure pleasure

beauty

grotesque

## WEEK 1

Jan. 15 Introduction.

Jan. 17 What is Art?  
Reading: Artforms, pp. 1—37.

## WEEK 2

Jan. 20 Martin Luther King Day.

Jan. 22 Media and techniques: architecture.  
Reading: Artforms, 229—54.

Jan. 24 Media and techniques: architecture.

QUIZ.

## WEEK 3

Jan. 27 Media and techniques: sculpture.  
Reading: Artforms, 193—211.

Jan. 29 Media and techniques: sculpture.

Jan. 31 Media and techniques: drawing and the graphic arts.  
Reading: Artforms, 111—25, 139—52.

## WEEK 4

Reading: Barnet, A Short Guide to Writing About Art, pp. 1—114 (as needed).

Feb. 3 Media and techniques: painting.  
Reading: Artforms, 126—38; and John Berger, “Chapter Five” in Ways of Seeing (copies on reserve in library).

Feb. 5 Media and techniques: photography.

Reading: Artforms, 153—82; and Abigail Solomon-Godeau, “Who Is Speaking Thus?: Some Questions about Documentary Photography,” in Photography at the Dock (on reserve).

Feb. 7 Field trip.

PAPER.

#### WEEK 5

Feb. 10 Form: Line.  
Reading: Artforms, 39—44.

Feb. 12 Form: Shape and Mass.  
Reading: Artforms, 44—48.

Feb. 14 Form: Space and Depth.  
Reading: Artforms, 49—56.

QUIZ.

#### WEEK 6

Feb. 17 Form: Space and Depth.

Feb. 19 Form: Light and Tone (Value).  
Reading: Artforms, 60—62.  
View film in class: Robert Weine, Cabinet of Dr. Caligari (1919).

Feb. 21 Form: Color.  
Reading: Artforms, 62—68.

PAPER.

#### WEEK 7

Feb. 24 Principles of Design.  
Reading: Artforms, 72—90.

Feb. 26 Principles of Design.

Feb. 28 Review.

#### WEEK 8



March 3 EXAMINATION.

March 5 Form as meaning: Soviet Film.  
View film in class: Sergei Eisenstein, Battleship Potemkin (1925).

March 7 Form as Meaning: African tribal art.

### WEEK 9

March 17 Style.  
Reading: Meyer Schapiro, "Style," in Theory and Philosophy of Art (on reserve).

March 19 Naturalism.  
Reading: E.H. Gombrich, "Psychology and the Riddle of Style," and "Truth and the Stereotype," in Art and Illusion (on reserve).

March 21 Iconography and Iconology.  
Reading: Erwin Panofsky, "Iconography and Iconology: An Introduction to the Study of Renaissance Art," in Meaning in the Visual Arts (on reserve).

PAPER.

### WEEK 10

March 24 Art as language: Symbols.  
Reading: Sigmund Freud, "Chapter Four," in Leonardo da Vinci (on reserve)

March 26 Art as language: Signs.  
Reading: Roland Barthes, "The World of Wrestling," and "Photography and Electoral Appeal," in Mythologies (on reserve)

EVENING OF MARCH 27<sup>TH</sup>. PUBLIC LECTURE BY MARK ANTLIFF AND PATRICIA LEIGHTEN.

March 28 Art as language: the problem with flags,

QUIZ.

### WEEK 11

March 31 Semiotics and Architecture: Rhodes College.

- April 2 Making artists.  
Reading: Linda Nochlin, "Why Have There Been No Great Women Artists?," in Women, Art, and Power (on reserve).
- April 4 Representation.  
Reading: W.J.T. Mitchell, "Representation," in Critical Terms for Literary Study (on reserve).

PAPER.

WEEK 12

- April 7 Representation and the Body.  
Reading: Lynda Nead, "Theorizing the Female Nude," in The Female Nude (on reserve).
- April 9 Representation in popular culture: film.  
Reading: Luara Mulvey, "Visual Pleasure and Narrative Cinema," in Visual and Other Pleasures (on reserve).

Millionaire View excerpts of film in class: Jean Negulesco, How to Marry a (1953).

QUIZ.

- April 11 Field trip.

WEEK 13

- April 14 Representation and otherness.  
Reading: bell hooks, "Representing the Black Male Body," in Art on My Mind (on reserve).

- April 16 Representation of artists.

PAPER.

- April 18 Easter recess.

WEEK 14

- April 21 Taste and social difference.  
Reading: Pierre Bourdieu, from Distinction: A Social Critique of the Judgement of Taste; and Komar and Melamid, "Painting by Numbers: The Search for a People's Art," in The Nation (on reserve).

April 23 Taste and Democracy.  
Reading: Alexis de Tocqueville, “In What Spirit the Americans Cultivate the Arts” and “Why the Americans Raise Some Insignificant Monuments and Others That are Very Grand,” from Democracy in America (on reserve).

April 25 Beauty.

QUIZ.

WEEK 15

April 28 The Grotesque.

April 30 Thinking About Contemporary Art.

May 2 Review.

FINAL EXAMINATION: Tuesday, 6 May, 1:00-3:30 p.m.. 417 Clough.

Art 232: History of Western Art II  
Rhodes College, Spring 2003  
417 Clough, TTH 2:40-4:10

David McCarthy  
414 Clough, Ext.  
3663  
Office Hours:  
MWF: 2:00-4:00  
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 the 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

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

Fred S. Kleiner, Christin J. Mamiya, and Richard G. Tansey. Gardner's Art Through the Ages, 11th edition. New York: Harcourt Brace, 2001.

### REQUIREMENTS

Regular attendance and participation in class. Students are allowed no more than three unexcused absences. With each additional hour or 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 involving:

Definition of terms.

Short essay with identifications.

Long essay.

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 not cumulative, although students are expected to draw on previous information if it will help in answering the question.

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.

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

The first part of your writing assignment for this course is to write a two-page, visual analysis of one image. Keep in mind that a visual analysis is not a description of an image. It is a detailed examination of the formal structure of that image. You must focus your attention on the following elements (if applicable): line, shape, color, value, medium, brushstroke (which is affected by medium), and the illusion of space.

The following questions should help you to examine the image: What kind of lines do you find in the image: vertical, horizontal, diagonal, or curving? How do they contribute to the composition? Do the lines delineate shape? Are they contour lines, or simply decorative and abstract (meaning without reference to recognizable objects)? Is the central axis acknowledged? How is the structural skeleton used? What shapes do you find in the composition? Are these simple or complex shapes, geometric or organic? What is their compositional function? What colors are used, where do they appear, are certain colors repeated, is there a reason for this? Are the colors warm or cool? Warm colors include red, yellow, and orange. Cool colors include blue, green, and purple. Do the primary colors appear? What about complementary or subsidiary colors? What about value contrast? Value is measured on a scale from white to black. What about texture (looking at brushstroke will help you to determine the texture). Is the texture of the paint rough or smooth? Can you tell the artist used a paintbrush? Does the texture help to define space or shape? Is the entire surface of the image unified through texture? How is space produced? Remember, all space in an image is an illusion. How is the illusion of produced? Is the space shallow, moderate, or deep? Is chiaroscuro used to create the illusion of three-dimensional form? Is the overall composition simple or complex? Is the image balanced?

Whenever you make a general statement about an image, such as “the image is composed of warm colors,” back this up with an example: “the predominant color scheme is red.” Then say exactly where the red appears in the image. BE SPECIFIC.

You may not discuss the subject matter or the meaning of the image until your conclusion. Your attention should always be on the formal characteristics of the image.

Remember to introduce the image in a topic paragraph, making general statements about its appearance. Support your generalizations in the body of the text through specific references to the image. Conclude with a paragraph telling me what all this adds up to.

When you submit your paper, which should be typed, double-spaced and numbered, please attach a good, color photocopy reproduction of the image analyzed. If you wish, you may also mark up the photocopy (or photocopies), indicating lines, colors, shapes, and so on. I recommend your doing this because it will help you assess the construction of the image.

## RESEARCH PAPER

The second part of your writing assignment for this course is a five-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 to visually 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

Students are reminded to abide by the Rhodes College Honor Code in completing all assignments for this course. Plagiarism is defined as follows:

“Cheating includes plagiarism. Plagiarism is an act of academic dishonesty. A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgment. A student must give credit to the originality of others and acknowledge an indebtedness whenever he or she does any of the following:

1. Quotes another person's actual words, either oral or written.
2. Paraphrases another person's actual words, either oral or written.
3. Uses another person's idea, opinion, or theory.
4. Borrows facts, statistics, or other illustrative material unless the information is common knowledge.

It is the student's responsibility to consult the professor, an Honor Council member, or writing handbooks for procedure for properly acknowledging sources.”<sup>2</sup>

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<sup>2</sup> Rhodes College Calendar and Student Handbook 2002-2003 (Memphis: Rhodes College, 2003), p. 56.

## 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.

## 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

Facade  
Module  
Arcade  
Colonnade  
Order  
Pier  
Basilica  
Nave  
Central plan



Rusticate  
Transept  
Portico

Freestanding Sculpture  
Contrapposto  
Pietà

Naturalism  
Verisimilitude  
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

Ashlar masonry  
Crossing

Lantern  
Bas relief  
In situ

Chiaroscuro

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

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

Abstract  
Bauhaus  
Pilotis  
Cantilever  
Action painting  
Postmodernism

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

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 Ruisdael, 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 Vigée-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 Demoiselles d'Avignon, 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 National, 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.

WEEK 1 Reading: Gardner's Art Through the Ages, "Introduction" and  
pp. 534-40.

January 16 Introduction and Late Gothic

WEEK 2 Reading: Gardner's, pp. 540-57, 590-605, 611-20, 622-33.

January 21 Early Renaissance

January 23 Early Renaissance  
Reading: Pointon, History of Art, pp. 1-20.

WEEK 3 Reading: Gardner's, pp. 636-42, 645-56, 664-73..

January 28 High Renaissance

January 30 High Renaissance  
Reading: Pointon, History of Art, pp. 21-57.

WEEK 4 Reading: Gardner's, pp. 605-11, 620-22, 642-44, 658-64,  
673-87.

February 4 Mannerism

VISUAL ANALYSIS TOPIC DUE

February 6 Renaissance Architecture  
Reading: Pointon, History of Art, pp. 58-79.

WEEK 5 Reading: Gardner's, pp. 560-87, 690-717.

February 11 Northern Renaissance

February 13      Review  
Reading: Pointon, History of Art, pp. 80-101.

WEEK 6      Reading: Gardner's, pp. 720-41.

February 18      FIRST EXAMINATION

February 20      Italian Baroque  
Reading: Pointon, History of Art, pp. 102-122.

WEEK 7      Reading: Gardner's, pp. 746-66.

February 25      Baroque Architecture in Italy

VISUAL ANALYSIS DUE

February 27      Northern Baroque

RESEARCH TOPIC DUE

WEEK 8      Reading: Gardner's, pp. 741-46, 766-76, 780-86.

March 2      LECTURE: Christopher Reed, "Is a Calla Lily Ever Just a Calla Lily? Abstraction, Symbolism, and Sexual Identity."  
Memphis Brooks Museum of Art, Hohenberg Auditorium,  
2:00 p.m.

March 4      Spanish Baroque

March 6      French Baroque and Rococo

WEEK 9      Reading: Gardner's, pp. 836-59.

March 18      Neoclassicism

March 20      Neoclassicism

WEEK 10      Reading: Gardner's, pp. 859-87.

March 25      Romanticism

March 27      Review

EVENING LECTURE: Mark Antliff and Patricia Leighton.

WEEK 11

April 1                    SECOND EXAMINATION

April 3                    Realism and Impressionism

WEEK 12    Reading: Gardner's, pp 890-934, 1007-1011.

April 8                    Post-Impressionism and Expressionism

April 10                  Cubism and after

WEEK 13    Reading: Gardner's, pp. 1011-52.

April 15                  Modern Architecture

April 17                  Easter recess.

WEEK 14    Reading: Gardner's, pp. 934-39, 1152-1107.

April 22                  Modern Architecture

April 24                  Modernism in the United States

RESEARCH PAPER DUE

WEEK 15    Reading: Gardner's, pp. 1107-37.

April 29                  Undergraduate Research Symposium  
Art History papers, 417 Clough

May 1                      Contemporary Art.

THIRD EXAMINATION: Monday, 5 May, 1:00-3:30 p.m.. 417 Clough

Art 342: Modern Art II (European Art, 1870-1940)  
Rhodes College, Spring 2003  
417 Clough, TTH: 11:20-12:50

David McCarthy  
414 Clough, Ext.  
3663  
Office Hours: MWF:  
2:00-4:00, and by  
appointment.

### COURSE OBJECTIVES AND DESCRIPTION

The objectives of the course are as follows: (1) to enhance student knowledge of the major works, artists, and movements of European art from 1870 through 1940; (2) to integrate these works of art within the broader social and intellectual history of the period; and (3) to help students develop their skills in visual analysis, image identification, and historical interpretation.

Among the issues we will examine are the following: “primitivism,” the representation of women, the tension between modern art and mass culture, the attempt to combine radical politics with formal innovation, and the development of non-objective styles of painting. Movements discussed include symbolism, fauvism, cubism, futurism, dada, and surrealism.

Art 342 is the second course in a four-part sequence designed to trace the development of the visual arts in the West since the eighteenth century. Though the emphasis of the course is on the visual arts, the ideas examined are applicable to courses covering the same chronological period in film studies, history, languages, and philosophy. This is an intermediate level course with no prerequisites. It satisfies the fine arts requirement. Art 342 is a lecture course with discussion based on a variety of readings.

### TEXTBOOKS

Antliff, Mark, and Patricia Leighton. Cubism and Culture. New York: Thames and Hudson, 2001.

Chipp, Herschel B. Theories of Modern Art: A Source Book for Artists and Critics. Berkeley, California: University of California Press, 1968.

Fracina, Francis, and Jonathan Harris. Art in Modern Culture: An Anthology of Critical Texts. New York: HarperCollins, 1992.

### REQUIREMENTS

Attendance and participation in lectures and discussions. Students are allowed no more than two unexcused absences (the equivalent of three hours of class). With each additional hour of class missed, your grade will drop by 3.3% (for example, from a B to a B-).

Readings on the day they are assigned. Readings are divided between primary and secondary sources so that we will have access to what artists thought about their own work, and how historians and critics have subsequently interpreted it.

I will randomly call on a student to lead discussion on a particular reading. Be prepared.

Two examinations involving:

Slide comparisons (identification, iconography, formal vocabulary, historical context, art historical significance).

Unknowns.

Students are responsible for all material presented in class and in the readings. Slides for identification and discussion will, however, be selected from those artists and images analyzed at length in class. The second examination is not cumulative, although students are expected to draw on previous information if it will help in answering the question.

Makeup examinations are rarely given.

Four papers.

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

A one-page proposal presenting the question you wish to pursue in your research paper, as well as your preliminary answer to that question (your thesis). Attach a copy of your working bibliography to the proposal. This proposal should grow from your visual analysis.

A ten-page research paper incorporating a revised draft of your visual analysis, in which you will examine the meaning of the work in relation to broader historical, intellectual, and social issues. In addition to the ten pages of text, you must include a full bibliography, a list of illustrations, and photocopies of any work of art you discuss in your paper.

A revision of your third writing assignment. When you submit this paper, you must also include the proposal and ten-page draft that contain my comments.

Papers must be typed, double-spaced, numbered, and written according to the guidelines of the Chicago Manual of Style.

Late papers are not accepted.

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

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

### 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?

## PROPOSAL

The second part of your writing assignment is a one-page proposal in which you will present a brief overview of your proposed research on the same work of art used for the visual analysis. Here you should pose the question or questions you will pursue at greater length in your research paper. You must provide a thesis, a statement of the methodology you will use, and some indication of why your topic is important for our understanding of modern art. With this assignment you must turn in a bibliography of books and articles you plan to use in your research.

## RESEARCH PAPER

The third and fourth part of your writing assignment for this course is a ten-page, typed, double-spaced research paper incorporating a revised draft of your 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 to analyze an image visually, you should now place that image in a broader context. This means addressing the issues of subject matter, of expressive content (form and subject matter combined), and, most importantly, of meaning.

## 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. 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>3</sup> If you are unclear about plagiarism, please see me before you turn in the paper.

## GRADING OF WRITING ASSIGNMENTS

Your grade for each 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 passion 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.

## GRADING

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

Each exam is worth 20% of your final grade. The combined paper assignments are worth 50% (visual analysis 10%, proposal 5%, combined average of research papers 35%), and class participation 10%.

### \*SLIDE LIST

\*This is a partial list of what you will see in class. Most of the slides you will need to memorize are listed here; there may be a few additions and subtractions depending on the course of development the class takes.

Alfred Barr, "Development of Abstract Art," Museum of Modern Art, Cubism and Abstract Art exh., 1936.

Claude Monet, Terrace at Sainte-Adresse, 1867, Impressionism.

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<sup>3</sup> Rhodes College Calendar and Student Handbook 2002-2003 (Memphis: Rhodes College, 2002), p. 57.

\_\_\_\_\_, Boulevard des Capucines, 1873, Impressionism.  
\_\_\_\_\_, Two Haystacks, 1891, Impressionism.  
Édouard Manet, Bar at the Folies-Bergère, 1881-82, Impressionism.  
Edgar Degas, Women on a Cafe Terrace, c. 1877, Impressionism.  
Pierre-Auguste Renoir, Ball at the Moulin de la Galette, 1876, Impressionism.  
Berthe Morisot, The Harbor at Lorient, 1869, Impressionism.  
\_\_\_\_\_, The Cradle, 1872, Impressionism.  
Mary Cassatt, Woman in Black at the Opera, c. 1879, Impressionism.  
\_\_\_\_\_, Lady at Tea Table, 1885, Impressionism.  
Suzanne Valadon, Adam and Eve, 1909.  
\_\_\_\_\_, The Abandoned Doll, 1921.  
James Abbott McNeill Whistler, Nocturne in Blue and Gold: Old Battersea Bridge, 1872-75.  
Émil Bernard, Market in Brittany, 1888, Symbolism.  
Paul Gauguin, Self-Portrait: Les Misérables, 1888, Sym.  
\_\_\_\_\_, Vision After the Sermon (Jacob Wrestling the Angel), 1888, Sym.  
\_\_\_\_\_, Self-Portrait, 1889, Sym.  
\_\_\_\_\_, We Greet Thee Mary, c. 1891, Sym.  
\_\_\_\_\_, Spirit of the Dead Watching, 1892, Sym.  
Vincent van Gogh, The Potato Eaters, 1885, Sym.  
\_\_\_\_\_, Eugene Boch, 1888, Sym.  
\_\_\_\_\_, The Night Cafe, 1888, Sym.  
\_\_\_\_\_, Van Gogh's Bedroom in Arles, 1889, Sym.  
\_\_\_\_\_, Starry Night, 1889, Sym.  
Paul Cézanne, The Artist's Father, 1866.  
\_\_\_\_\_, Pastoral, c. 1870.  
\_\_\_\_\_, House of the Hanged Man, 1873.  
\_\_\_\_\_, The Bay from L'Estaque, 1886.  
\_\_\_\_\_, The Card Players, c. 1892.  
\_\_\_\_\_, Still Life with Plaster Cast of Cupid, c. 1895.  
\_\_\_\_\_, The Large Bathers, 1898-1905.  
\_\_\_\_\_, Mont Sainte-Victoire, 1904-6.  
Georges Seurat, Bathing at Asnières, 1883-84, Neo-Impressionism.  
\_\_\_\_\_, A Sunday Afternoon on the Island of la Grande Jatte, 1884-86, Neo-Imp.  
\_\_\_\_\_, The Eiffel Tower, 1889, Neo-Imp.  
Paul Signac, Portrait of Félix Fénéon in 1890, 1890, Neo-Imp.  
Maurice Denis, Homage to Cezanne, c. 1900, Nabis.  
Paul Sérusier, The Talisman, 1888, Nabis.  
Édouard Vuillard, Two Women by Lamplight, 1892, Nabis.  
Henri Matisse, Carmelina, 1903.  
\_\_\_\_\_, Luxe, Calme, et Volupté, 1904-5.  
\_\_\_\_\_, The Green Stripe, 1905, Fauvism.  
\_\_\_\_\_, Open Window, Collioure, 1905, Fauvism.  
\_\_\_\_\_, The Joy of Life, 1905-6, Fauvism.  
\_\_\_\_\_, The Dance, c. 1910.  
\_\_\_\_\_, The Red Studio, 1911.



\_\_\_\_\_, The Blue Window, c. 1913.  
André Derain, London Bridge, 1906, Fauvism.  
Maurice Vlaminck, Portrait of Derain, 1905, Fauvism.  
James Ensor, The Entry of Christ into Brussels in 1889, 1888, Expressionist.  
Edvard Munch, Evening on Karl Johann Street, 1892, Expressionist.  
\_\_\_\_\_, Dance of Life, 1899-1900, Expressionist.  
Ernst Ludwig Kirchner, The Street, 1907, Die Brücke.  
\_\_\_\_\_, Conflict, 1915, Die Brücke.  
\_\_\_\_\_, Self-Portrait as a Soldier, 1915, Die Brücke.  
Erich Heckel, Glassy Day, 1913, Die Brücke.  
\_\_\_\_\_, Male Portrait, 1919, Die Brücke.  
Emil Nolde, Last Supper 1909, Die Brücke.  
\_\_\_\_\_, Dancers with Candles, 1912, Die Brücke.  
\_\_\_\_\_, The Prophet, 1912, Die Brücke.  
Paula Modersohn-Becker, Self-Portrait with Necklace, 1906, Expressionist.  
Käthe Kollwitz, Death and the Mother, 1934, Expressionist.  
Gabriel Münter, Boating, 1910, Der Blaue Reiter.  
Wassily Kandinsky, Blue Mountain, 1908-9, Der Blaue Reiter.  
\_\_\_\_\_, Composition IV, 1911, Der Blaue Reiter.  
\_\_\_\_\_, Black Lines, 1913, Der Blaue Reiter.  
Franz Marc, Blue Horses, 1911, Der Blaue Reiter.  
Auguste Rodin, Gates of Hell, 1880-1917, Symbolist.  
\_\_\_\_\_, The Burghers of Calais, 1895, Symbolist.  
\_\_\_\_\_, Monument to Balzac, 1897, Symbolist.  
\_\_\_\_\_, Iris, Messenger of the Gods, 1890-91, Symbolist.  
Aristide Maillol, The Mediterranean, c. 1902-5, Symbolist.  
Constantin Brancusi, Sleep, 1908.  
\_\_\_\_\_, The Newborn, 1915.  
\_\_\_\_\_, Adam and Eve, 1916-21.  
Matisse, Decorative Figure, 1908.  
Derain, Crouching Man, 1907.  
Pablo Picasso, End of the Road, c. 1898.  
\_\_\_\_\_, Le Moulin de la Galette, 1900.  
\_\_\_\_\_, La Vie, 1903, Blue Period.  
\_\_\_\_\_, Family of Saltimbanques, 1905, Rose Period.  
\_\_\_\_\_, Self-Portrait, 1906.  
\_\_\_\_\_, Study for Les Demoiselles d'Avignon, 1907.  
\_\_\_\_\_, Les Demoiselles d'Avignon, 1907.  
\_\_\_\_\_, Woman with Pears, 1909, Analytic Cubism.  
\_\_\_\_\_, Girl with Mandolin, 1910, Analytic Cubism.  
\_\_\_\_\_, Still Life with Chair Caning, 1912, Synthetic Cubism.  
\_\_\_\_\_, Guitar, Sheet Music, and Wine Glass, 1912, Synthetic Cubism.  
\_\_\_\_\_, Guitar, 1912, Synthetic Cubism.  
\_\_\_\_\_, Glass of Absinthe, 1914, Synthetic Cubism.  
\_\_\_\_\_, Vive la France, 1914, Rococo Cubism.  
Georges Braque, Houses at L'Estaque, 1908, Analytic Cubism.

\_\_\_\_\_, La Roche Guyon, 1909, Analytic Cubism.  
\_\_\_\_\_, Violin and Palette, 1909-10, Analytic Cubism.  
\_\_\_\_\_, The Portuguese, 1911, Analytic Cubism.  
Juan Gris, The Open Window, Ravnong, 1915, Synthetic Cubism.  
Fernand Léger, Three Women, 1921.  
Jean Metzinger, Tea Time, 1911, Cubism.  
Frank Lloyd Wright, Design for a Prairie House, 1901.  
\_\_\_\_\_, Robie House, Chicago, IL, 1909, Prairie Style.  
\_\_\_\_\_, Falling Water, Bear Run, PA, 1936.  
Gerrit Rietveld, Schröder House, Utrecht, Netherlands, 1924, De Stijl.  
Walter Gropius and Adolf Meyer, Fagus Shoe Factory, Alfeld-an-der-Leine, Germany, 1911-16.  
Gropius, Bauhaus, Dessau Germany, 1925-26, International Style.  
Le Corbusier, Design for Maison Domino, 1915, International Style.  
\_\_\_\_\_, Villa Savoye, Poissy France, 1928-30, International Style.  
Robert Delaunay, Windows on the City, 1912, Orphism.  
\_\_\_\_\_, Simultaneous Contrasts: Sun and Moon, 1913, Orphism.  
Frantisek Kupka, Disks of Newton: Study for Fugue in Two Colors, 1912, Orphism.  
Luigi Russolo, Dynamism of an Automobile, 1911, Futurism.  
Umberto Boccioni, Dynamism of a Soccer Player, 1912, Futurism.  
\_\_\_\_\_, Development of a Bottle in Space, 1912, Futurism.  
\_\_\_\_\_, Unique Forms of Continuity in Space, 1912, Futurism.  
Giacomo Balla, Dynamism of a Dog on a Leash, 1912, Futurism.  
Gino Severini, The Armed Train, 1915, Futurism.  
Piet Mondrian, The Red Tree, 1908.  
\_\_\_\_\_, Composition with Red, Blue, and Yellow, 1930, de Stijl.  
Theo van Doesburg, Simultaneous Counter-Composition, 1929, de Stijl.  
Natalia Goncharova, Rayonism: Blue-Green Forest, 1913, Rayonism.  
Mikhail Larionov, Rayonist Composition: Domination of Red, 1912-12, Rayonism.  
Kasimir Malevich, The Knife Grinder, 1912, Cubo-Futurism.  
\_\_\_\_\_, Suprematist Composition: White on White, c. 1918, Suprematism.  
Naum Gabo, Head of a Woman, c. 1917-20, Russian Constructivism.  
Vladimir Tatlin, Corner Counter-Relief, 1914-15, Russian Constructivism.  
\_\_\_\_\_, Model for a Monument to the Third International, 1919-20, Russian Constructivism.  
El Lissitzky, Proun P23, No. 6, 1919, Russian Constructivism.  
\_\_\_\_\_, Beat the Whites with the Red Wedge, 1919, Russian Constructivism.  
\_\_\_\_\_, The Lenin Podium, 1924, Russian Constructivism.  
Aleksandor Rodchenko, Poster for Dziga Vertov, Cine-Eye, 1924, Russian Constructivism.  
Marcel Duchamp, Nude Descending a Staircase, No. 2, 1912, Dada.  
\_\_\_\_\_, The Large Glass: Bride Stripped Bare by her Bachelors Even, 1915-23, 1927, Dada.  
\_\_\_\_\_, Fountain, 1917, Dada.  
\_\_\_\_\_, L.H.O.O.Q., 1919, Dada.  
Francis Picabia, Amorous Parade, 1917, Dada.

\_\_\_\_\_, Still Life: Portrait of Cezanne, Renoir, Rembrandt, 1920, Dada.  
 Hans Jean Arp, Collage Arranged According to the Laws of Chance, 1916-17, Dada.  
 \_\_\_\_\_, Enak's Tears, 1917, Dada.  
 Hannah Höch, Cut with Kitchen Knife Through the Last Weimar Beer Belly Cultural Epoch, 1919, Dada.  
 George Grosz, Remember Uncle August, the Unhappy Inventor, 1919, Dada.  
 John Heartfield, Millions Stand Behind Him, 1932, Dada.  
 Giorgio de Chirico, Mystery and Melancholy of a Street, 1914.  
 Max Ernst, Here Everything is Still Floating, 1920, Dada.  
 \_\_\_\_\_, Two Children are Threatened by a Nightingale, 1924, Surrealism.  
 \_\_\_\_\_, Forest and Sun, 1925, Surrealism.  
 René Magritte, Pleasure, 1926, Surrealism.  
 \_\_\_\_\_, The Treason of Images, 1928-9, Surrealism.  
 André Masson, The Battle of Fishes, 1926, Surrealism.  
 Yves Tanguy, Mama, Papa is Wounded!, 1927, Surrealism.  
 Salvador Dali, The Persistence of Memory, 1931, Surrealism.  
 \_\_\_\_\_, The Invisible Man, 1929-33, Surrealism.  
 \_\_\_\_\_, Soft Construction with Boiled Beans: Premonition of Civil War, 1936, Surrealism.  
 Joan Miró, The Harlequin's Carnival, 1924-25, Surrealism.  
 \_\_\_\_\_, Birth of the World, 1925, Surrealism.  
 \_\_\_\_\_, Head of a Woman, 1938, Surrealism.  
 Frida Kahlo, The Two Fridas, 1939, Surrealism.  
 \_\_\_\_\_, The Broken Column, 1944, Surrealism.  
 Alberto Giacometti, Suspended Ball, 1930-31, Surrealism.  
 \_\_\_\_\_, Woman with her Throat Cut, 1932, Surrealism.  
 Meret Oppenheim, Fur-Lined Teacup, 1936, Surrealism.  
 Joseph Cornell, Hotel Bon Port, 1954, Surrealism.  
 Otto Dix, Parents of the Artist, 1921, Die Neue Sachlichkeit.  
 Max Beckmann, the Temptation of St. Anthony, 1936-37, Die Neue Sachlichkeit.  
 Pablo Picasso, The Studio, 1927-28, Synthetic Cubism.  
 \_\_\_\_\_, Girl Before Mirror, 1932, Synthetic Cubism.  
 \_\_\_\_\_, Minotauromachy, 1935.  
 \_\_\_\_\_, Guernica, 1937.

## WEEK 1

January 16

Introduction: Codifying the Modernist Canon in the 1930s.

## WEEK 2

January 21 Themes in Impressionism, pt. 1.  
Reading: Frascina and Harris, Stephen F. Eisenman, "The Intransigent Artist or How the Impressionists Got Their Name," 189-98.

January 23 Themes in Impressionism, pt. 2.  
Reading: Frascina and Harris, Griselda Pollock, "Modernity and the Spaces of Femininity, 121-35.

### WEEK 3

January 28 The Crisis of 1884: The end of Impressionism and the rise of Symbolism.  
Reading: Chipp, Paul Gauguin, "Self-Portrait, Les Miserables" and "Manao Tupapau," 67-69; "Primitivism," 83-84; and G.-Albert Aurier, from "Symbolism in Painting: Paul Gauguin," 89-93.

### VISUAL ANALYSIS TOPIC DUE.

January 30 Symbolism continued.  
Reading: Chipp, Vincent van Gogh, "Expressive Color," 34-35; "The Night Cafe," 36-37; and "The Bedroom," 40-41.

### WEEK 4

February 4 Cézanne.  
Reading: Chipp, Paul Cézanne, "Painting from Nature," 16; "The cylinder, the sphere, the cone," 18-19; and "Nature the basis of his art," 23.

Writing a visual analysis.

February 6 Neo-Impressionism.

QUIZ.

### WEEK 5

February 11 The Nabis and early Matisse.  
Reading: Chipp, Maurice Denis, "from 'Definition of Neotraditionism'," 94-100.

Reading: Frascina and Harris, Raymond Williams, "When Was Modernism?," 23-27; and Peter Bürger, "On the Problem of the Autonomy of Art in Bourgeois Society," 51-63.

February 13

Fauvism.

Reading: Chipp, Henri Matisse, "Notes of a Painter," 130-37; and Maurice Vlaminck, "Prefatory Letter," 144-45.

VISUAL ANALYSIS DUE.

#### WEEK 6

February 18

Expressionism, part 1.

Reading: Chipp, James Ensor, "The Beach at Ostende," 109-110; Edvard Munch, "Art and Nature," 114-115; and Emil Nolde, "Jahre der Kämpfe," 146-51.

Researching and writing the history of art.

February 20

Expressionism, part 2.

Reading: Chipp, Wassily Kandinsky, "The Effect of Color," 152-55.

#### WEEK 7

February 25

Experiments in Sculpture.

PROPOSAL DUE.

February 27

Review.

#### WEEK 8

March 2

PUBLIC LECTURE: Christopher Reed, "Is a Calla Lily Ever Just a Calla Lily? Abstraction, Symbolism, and Sexual Identity." Memphis Brooks Museum of Art, Hohenberg Auditorium, 2:00 p.m.

March 4

FIRST EXAMINATION.

March 6

Picasso to 1907.

Reading: Frascina and Harris, Hal Foster, "The 'Primitive' Unconscious of Modern Art," 199-209.

#### WEEK 9

March 18                    The Advent of Cubism.  
Reading: Chipp, Guillaume Apollinaire, "Les Peintres Cubistes,"  
221-35.

ROLLING DEADLINE FOR RESEARCH PAPERS BEGINS.

March 20                    Cubism.  
Reading: Chipp, Albert Gleizes and Jean Metzinger, "from  
Cubism," 207-16.

Reading: Antliff and Leighten, Cubism and Culture.

WEEK 10

March 25                    Parallel Developments in Architecture.

March 27                    DISCUSSION: class discussion with Professors Mark Antliff and  
Patricia Leighten concerning their book, Cubism and Culture.

EVENING LECTURE: Mark Antliff and Patricia Leighten.

WEEK 11

April 1                      The Aftermath of Cubism, Part 1: The Dynamism of Modern Life.  
Reading: Chipp, Robert Delaunay, "letter to August Macke," 317-  
18; and F. T. Marinetti, "The Foundation and Manifesto of  
Futurism," 284-89.

April 3                      The Aftermath of Cubism, Part 2: Utopian Fantasies.  
Reading: Chipp, Piet Mondrian, "Natural Reality and Abstract  
Reality," 321-23; and Kasimir Malevich, "Suprematism," 341-  
46.

WEEK 12

April 8                      Constructivism.

April 10                    Dada.  
Reading: Chipp, "Dada Slogans, Berlin, 1919," 376.  
Reading: Frascina and Harris, Walter Benjamin, "The Work of  
Art in the Age of Mechanical Reproduction," 297-307.

WEEK 13

April 15                    Surrealist Painting.

Reading: Chipp, André Breton, "What is Surrealism?," 410-17;  
and Max Ernst, "On Frottage," 428-30.

Reading: Frascina and Harris, Laura Mulvey and Peter Wollen,  
"Frida Kahlo and Tina Modotti," 145-59.

April 17 Easter Recess

WEEK 14

April 22 Germany Between the Wars.  
Reading: Chipp, Max Beckmann, "On My Painting," 187-192; and  
Adolf Hitler, "speech inaugurating the Great Exhibition of German  
Art 1937," 474-83.

April 24 Picasso Between the Wars.  
Reading: Chipp, Picasso, "statement about the artist as a political  
being," and "conversation on Guernica as recorded by Jerome  
Seckler, 1945," 487-89.  
Reading: Frascina and Harris, Rosalind Krauss, "In the Name of  
Picasso," 210-21.

WEEK 15

April 29 Undergraduate Research Symposium.  
Art History papers, 417 Clough.

RESEARCH PAPERS DUE.

May 1 Review.

SECOND EXAMINATION: Saturday, 10 May, 1:00—3:30 p.m. 417 Clough