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ART 232-01, History of Western Art II, Spring 2011

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Art 232: History of Western Art II
Rhodes College, Spring 2011
417 Clough, MWF: 9:00-9:50
CRN: 21120

David McCarthy
414 Clough, Ext. 3663
Office Hours: MW:
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 within 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 and/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. Students are not expected to have had any previous experience with art history. Art 232 is a lecture course with some classroom discussion. It carries F3 and F5 credit.

TEXTBOOKS

Sylvan Barnet. A Short Guide to Writing About Art, 9th edition. New York: Longman, 2008. (Recommended)

Fred S. Kleiner. Gardner's Art Through the Ages, 13th edition. Belmont, CA: Wadsworth/Thomson, 2009.

REQUIREMENTS

Regular attendance and participation in class. Students are allowed no more than three 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.

Six examinations. Students are responsible for ALL material presented in class AND for the material covered in the assigned sections of 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.

Three papers:

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

A one-page research proposal with one page of bibliography attached.

A six page paper on the same work of art that you selected for your visual analysis. With this paper 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 endnotes 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 without prior approval for extension.

The visual analysis may be revised and resubmitted, once, after consultation with me. The revision is due one week after the initial paper's return.

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: six essay questions--10% 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?" 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. 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.

YOU MAY NOT USE BOOKS, ARTICLES, OR ANY ONLINE SOURCES IN THE WRITING OF THIS PAPER.

When you turn in your paper, please append a good color image of the work. If you cannot secure a color copy, 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

This short paper will help you to identify the topic of your research, and should be considered an early draft of your introductory paragraph for the six-page paper due near the end of the semester. A good proposal will introduce the historical question you wish to pursue in your research paper and offer a preliminary thesis that you will attempt to prove. With this proposal you must submit a bibliography.

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 within the broader social, political, cultural, and intellectual environment in 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.

Because this is a research paper you must submit copies of any images discussed in the text. You must also include endnotes and a bibliography.

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."¹

If you are unclear about plagiarism, please see me before you turn in the paper.

Plagiarized papers are treated as incomplete assignments. The result is automatic failure in the course and an investigation by the Honor Council.

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.

WRITING A COLLEGE PAPER

S.Y.A.D.² 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.

¹www.rhodes.edu/images/content/CampusLife/Honor_Constitution.pdf

²I borrow this sage advice from the Pulitzer Prize-winning author Richard Rhodes. See his book How to Write: Advice and Reflections (New York: HarperCollins, 1995), 1-14.

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 tone do 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 (<http://www.aaa.si.edu/>). 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. If you must quote someone in your text, then by all means tell your reader who is speaking and why: "as the noted Warhol scholar [] remarks in her monograph, ''"

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.

ENDNOTES 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.

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, and your children, 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, for this and all of your writing, is to put a glide in your readers' stride and a dip in their hip so they'll climb on board your rocket ship.³

VOCABULARY

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)

Plan
Axis
Arch
Column
Post and Lintel
Loggia
Pilaster
Latin Cross
Longitudinal plan
Greek Cross
Rusticate
Transept
Portico
Lantern

Bas relief
In situ
Humanism

Chiaroscuro

Aerial (Atmospheric) perspective
Foreshortening
Sfumato
Anamorphic image

Fresco
Predella

Symbol
Terribilita
Triptych
Allegory
Deposition.
Vanitas

Facade
Module
Arcade
Colonnade
Trabeated
Order
Pier
Basilica
Nave
Central plan
Ashlar masonry
Crossing
Pediment
Martyrium

³This is how legendary 1960s New York DJ Frankie "Hollywood" Crocker would introduce the latest dance hit. The funk band Parliament later appropriated the line, changing "rocket ship" to "mother ship."

Baroque
Coextensive space.
Closed form
Staffage
repoussoir

Council of Trent
Genre
Oil
Diderot
Rococo

Lessing
Winckelmann
Etching
Romanticism
Odalisque

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

Abstract
Bauhaus
Pilotis
Cantilever
Action painting

Classicism
Tenebroso
Open form
local color

Baldacchino
Still Life
Impasto
Salon
Fête Galante

Pregnant Moment
Neoclassicism

Plein Air
Associationism

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

Nonobjective
International Style
Curtain Wall
Reinforced Concrete
Appropriation

IMAGE LIST

Most of these images are reproduced in your textbook. All are available on line.

Nicola Pisano, Pisa Baptistery Pulpit, 1260, marble, 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 baptistery, Florence, 1401-2, bronze, Ren.

Ghiberti, Sacrifice of Isaac, competition for east doors of the baptistery, Florence, 1401-2, bronze, Ren.

Ghiberti, Gates of Paradise, East doors of baptistery, 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. 1420s-50s, 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.

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).

Limbourg Brothers, Les Très Riches Heures du Duc de Berry, 1413-1416, ink on vellum, N. Ren.

Robert Campin, Merode Altarpiece, c. 1425-28, 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, oil on wood, N. Ren.

Rogier van der Weyden, Escorial Deposition, c. 1435, oil on wood, N. 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.

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 canvas, 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.
 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.
 Bronzino, The Exposure of Luxury, c. 1546, oil on wood, Mannerist.
 Bramante, St. Peter's, 1505, Rome, High Ren (plan and facade).
 Michelangelo, St. Peter's, 1546-64, Rome, Mannerist (plan and exterior).
 Michelangelo, Capitoline Hill (the Campidoglio), Rome, designed, c. 1537, Mannerist.
 Andrea Palladio, Villa Rotunda, near Vicenza, c. 1566-1570, Ren.
 Hugo van der Goes, Portinari Altarpiece, c. 1476, tempera and 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.
 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, Contarelli Chapel, San Luigi dei Francesi, Rome, 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.

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. Philip, 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 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, 1835-50, 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.

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.

WEEK 1 Reading: Gardner's Art Through the Ages, "Introduction", and pp. 497-516.

January 12 Introduction

January 14 Early Renaissance

WEEK 2 Reading: Gardner's, pp. 541-67.

January 17 Martin Luther King Day Observance

January 19 Early Renaissance

January 21 Early Renaissance

WEEK 3 Reading: Gardner's, pp. 519-33.

January 24 Early Renaissance

January 26 Art in the North

January 28 Review

WEEK 4 Reading: Gardner's, pp. 567-604.

January 31 EXAMINATION

February 2 High Renaissance

VISUAL ANALYSIS TOPIC DUE

February 4 High Renaissance

WEEK 5 Reading: Gardner's, pp. 604-43.

February 7 High Renaissance

February 9 High Renaissance

February 11 Art in the North

WEEK 6

February 14 Mannerism

VISUAL ANALYSIS DUE

February 16 Review

February 18 EXAMINATION

WEEK 7 Reading: Gardner's, pp. 649-665.

February 21 Italian Baroque

February 23 Italian Baroque

February 25 Italian Baroque

RESEARCH TOPIC DUE

WEEK 8 Reading: Gardner's, pp. 665-701.

February 28 Northern Baroque

March 2 Northern Baroque

March 4 Spanish Baroque

WEEK 9 Reading: Gardner's, pp. 751-57.

March 7 French Baroque and Rococo

March 9 Review

March 11 EXAMINATION

WEEK 10 Reading: Gardner's, pp. 757-98.

March 21 Neoclassicism

March 23 Neoclassicism

March 25 Romanticism

WEEK 11

March 28 Romanticism

March 30 Review

April 1 EXAMINATION

WEEK 12 Reading: Gardner's, pp. 798-810, 814-45.

April 4 Realism

April 6 Impressionism

April 8 Post-Impressionism

WEEK 13 Reading: Gardner's, pp. 909-53.

April 11 Expressionism

April 13 Cubism

RESEARCH PAPER DUE

April 15 Surrealism

WEEK 14

April 18 Modern Architecture

April 20 Modern Architecture

April 22 Easter Recess

WEEK 15 Reading: Gardner's, pp. 810-13, 846-50, 953-1024.

April 25 Modernism in the United States

April 27 Review

April 29 URCAS

EXAMINATION: Wednesday, May 4th, 8:30 a.m., 417 Clough