

# Rhodes College Digital Archives - DLynx

## ART 232-01, History of Western Art II, Spring 2008

Item Type	Syllabus
Authors	McCarthy, David
Publisher	Memphis, Tenn. : Rhodes College
Rights	Rhodes College owns the rights to the archival digital images in this repository. Images are made available for educational use only and may not be used for any non-educational or commercial purpose. Approved educational uses include private research and scholarship, teaching, and student projects. Original copies of the minutes are stored in the College
Download date	2026-03-15 20:19:29
Link to Item	<a href="http://hdl.handle.net/10267/1467">http://hdl.handle.net/10267/1467</a>

Art 232: History of Western Art II  
Rhodes College, Spring 2008  
417 Clough, TTH: 3:30-4:45  
CRN: 28255

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 with the broader social and intellectual history of their respective period; and (3) to help students develop the visual and analytical skills needed for further study in the history of art.

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

Art 232 is the second half of a survey designed to introduce students to the history of Western art from its beginnings in the prehistoric period to the twenty-first century. 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.

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

### REQUIREMENTS

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

Readings on the day they are assigned.

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

Makeup examinations are rarely given.

Two papers:

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

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

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

Late papers are not accepted without prior approval for extension.

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

All other papers may be revised and resubmitted for a better grade.

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

## GRADING

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

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

## VISUAL ANALYSIS

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

As the art historian Sylvan Barnet notes, visual analysis is not the same thing as description. Whereas a description answers the question, "What does x look like?," a visual analysis answers the somewhat

awkward question, “How does x look?,” or better yet, “How does x mean?” To answer this question, you will have to resort to some description, but keep in mind that you must subordinate this to your analysis, which helps explain how and to what end your subject looks the way it does. Think of your essay as an argument that you wish to win. To do this you must advance a thesis and defend it.

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

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

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

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

## RESEARCH PAPER

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

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

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

## HONOR CODE

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

## GRADING

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

## VOCABULARY

History  
Canon  
Fine art  
Commodity  
Historiography  
Marxism

Past  
  
Visual culture  
Patronage  
Historical context  
Feminism

---

<sup>1</sup> Rhodes College Student Handbook 2007-2008.

Psychoanalysis

Latent

Movement

Precedent

Monograph

Plan

Axis

Arch

Column

Loggia

Pilaster

Latin Cross

Longitudinal plan

Greek Cross

Rusticate

Transept

Portico

Lantern

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.

Manifest

School

Influence

Catalogue raisonné

Facade

Module

Arcade

Colonnade

Order

Pier

Basilica

Nave

Central plan

Ashlar masonry

Crossing

Pediment

Bas relief

In situ

Chiaroscuro

Aerial perspective

Foreshortening

Sfumato

Anamorphic image

Fresco

Predella

Symbol

Terribilita

Triptych

Allegory

Deposition.

Vanitas

Classicism

Tenebroso

Closed form

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

Postmodernism

Open form

Baldacchino

Still Life

Impasto

Salon

Fête Galante

Pregnant Moment

Neoclassicism

Lithography

Plein Air

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

### 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.

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. 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.

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 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.

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.

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, 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.

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.

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.

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. Bartholomew, c. 1639, oil/canvas, Baroque.  
 Francisco de Zurbarán, St. Francis in Meditation, c. 1639, oil/canvas, Baroque.  
 Velázquez, Infante Don Carlos, 1625-6, oil/canvas, Baroque.  
 Velázquez, Juan de Pareja, 1649-50, oil/canvas, Baroque.  
 Velázquez, Las Meninas, 1656, oil/canvas, Baroque.  
 Poussin, Landscape with the Funeral of Phocion, 1648, oil/canvas, Baroque.  
 Claude Lorrain, A Pastoral Landscape, c. 1630S, oil/canvas, Baroque.  
 Mansart, Le Brun, Le Notre, Le Vau, Versailles, 1662-1710, all media, Baroque (facade, plan, Galerie des Glaces).  
 Germain Boffrand, Salon de la Princess, Hôtel de Soubise, Paris, 1735-40, glass, mirror, plaster, Rococo.  
 Antoine Watteau, Return from Cythera, 1717-19, oil, Rococo.  
 Boucher, Blonde Odalisque, 1752, oil, Rococo.  
 Fragonard, The Swing, 1766, oil, Rococo.  
 Chardin, Return from Market, 1739. oil.  
 Elizabeth Vigee-Lebrun, Lady Folding a Letter, 1784, oil.  
 Angelica Kaufmann, Cornelia, Mother of the Gracchi, 1785, oil, Neoclassicism.  
 David, Oath of the Horatii, 1784, oil, Neoclassicism.  
 David, Death of Marat, 1793, oil, Neoclassicism.  
 David, Napoleon at St. Bernard, 1801, oil, Neoclassicism.  
 David, Madame Recamier, 1800, oil, Neoclassicism.  
 Benjamin West, Agrippina Landing at Brundisium with the Ashes of Germanicus, 1768, oil, Neoclassicism.  
 Benjamin West, Death of Wolfe, 1770, oil, Grand Manner.  
 John Trumbull, The Declaration of Independence, 1786-97, oil, Grand Manner.  
 Horatio Greenough, George Washington, 1832-41, marble, Neoclassicism.  
 Thomas Jefferson, Monticello, Charlottesville, VA, 1770-1806, brick and wood, Neoclassicism (plan and facade).  
 Thomas Jefferson, U. of Virginia, Charlottesville, VA, 1809-25, brick and wood, Neoclassicism (plan and facade).  
 Antoine Jean Gros, Pest House at Jaffa, 1804, oil, Romanticism.  
 Girodet, Burial of Atala, 1808, oil, Romanticism.  
 Gericault, Charging Chasseur, 1812, oil, Romanticism.  
 Gericault, Raft of the Medusa, 1818-19, oil, Romanticism.  
 Gericault, Portrait of a Kleptomaniac, c. 1822, oil, Romanticism.  
 Delacroix, The Barque of Dante, 1822, oil, Romanticism.  
 Delacroix, Scenes from the Massacre at Chios, 1824, oil, Romanticism.  
 Delacroix, Liberty on the Barricades, 1830, oil, Romanticism.  
 Delacroix, Women of Algiers, 1834, oil, Romanticism.  
 Ingres, La Grande Odalisque, 1814, oil, Romanticism.

Ingres, Comtesse D'Haussonville, 1845, oil, Romanticism.  
 Goya, The Sleep of Reason Produces Monsters, 1799, etching, Romanticism.  
 Goya, The Family of Charles IV, 1800, oil, Romanticism.  
 Goya, Third of May, 1808, 1814, oil, Romanticism.  
 Goya, Saturn Devouring His Children, 1820-23, oil, Romanticism.  
 Caspar David Friedrich, Cross in the Mountains, 1808, oil, Romanticism.  
 Constable, Haywain, 1819-21, oil, Romanticism.  
 Turner, Falls of the Rhine at Schaffhausen, 1806, oil, Romanticism.  
 Turner, Rain, Steam, Speed, 1844, oil, Romanticism.  
 Thomas Cole, The Oxbow, 1836, oil, Romanticism.  
 Daumier, Rue Transnonain, 1834, lithograph, Realism.  
 Millet, Gleaners, 1857, oil, Realism.  
 Courbet, Stonebreakers, 1850, oil, Realism.  
 Courbet, Painter's Studio: A Real Allegory Summing Up Seven Years of My Life as an Artist, 1854-55, oil, Realism.  
 Manet, Le Déjeuner sur l'herbe, 1863, oil, Realism.  
 Manet, Olympia, 1863, oil, Realism.  
 Manet, Bar at the Folies-Bergère, 1882, Realism.  
 Monet, Bridge Over the Seine at Argenteuil, 1874, oil, Impressionism.  
 Renoir, Le Moulin de la Galette, 1876, oil, Impressionism.  
 Degas, The Millinery Shop, ca. 1882-86, oil, Impressionism.  
 Seurat, Sunday Afternoon on the Island of La Grande Jatte, 1884-86, oil, Post-Impressionism.  
 Cézanne, Bay from l'Estaque, c. 1886, oil, Post-Impressionism.  
 Cézanne, Still Life with Plaster Cast of Cupid, c. 1894, oil, Post-Impressionism.  
 Gauguin, Vision After the Sermon, 1888, oil, Post-Impressionism.  
 Gauguin, Spirit of the Dead Watching, 1892, oil, Post-Impressionism.  
 Van Gogh, The Night Cafe, 1888, oil, Post-Impressionism.  
 van Gogh, Starry Night, 1889, oil, Post-Impressionism.  
 Matisse, The Joy of Life, 1905-6, oil, Fauvism.  
 Nolde, Last Supper, 1909, oil, Expressionism.  
 Kandinsky, Black Lines, 1913, oil, Expressionism.  
 Picasso, Les 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.

## WRITING A COLLEGE PAPER

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

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

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

Make an OUTLINE before you start writing.

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

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

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

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

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

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

Avoid OVERSTATEMENT, GENERALIZATION, and VAGUE language.

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

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

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

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

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

January 10 Introduction

WEEK 2 Reading: Gardner's, pp. 527-42, 573-87, 592-98, 609-610.  
JURY DUTY: CLASS MAY BE RESCHEDULED.

January 15 Early Renaissance

January 17 Early Renaissance

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

January 22 High Renaissance

January 24 High Renaissance  
Reading: Barnet, A Short Guide, pp. 1-35.

VISUAL ANALYSIS TOPIC DUE

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

January 29 Mannerism

January 31 Renaissance Architecture  
Reading: Barnet, A Short Guide, pp. 113-34.

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

February 5 Northern Renaissance

VISUAL ANALYSIS DUE

February 7 Review

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

February 12 FIRST EXAMINATION

February 14 Italian Baroque  
Reading: Barnet, A Short Guide, pp. 36-46.

- WEEK 7 Reading: Gardner's, pp. 689-699, 713-732.
- February 19 Baroque Architecture in Italy
- RESEARCH TOPIC DUE
- February 21 Northern Baroque  
Reading: Barnett, A Short Guide, pp. 220-245.
- WEEK 8 Reading: Gardner's, pp. 708-713, 732-741, 797-804.
- February 26 Spanish Baroque
- February 28 French Baroque and Rococo
- WEEK 9 Reading: Gardner's, pp. 814-824.
- March 11 Neoclassicism
- March 13 Neoclassicism
- WEEK 10 Reading: Gardner's, pp. 824-843.
- March 18 Romanticism
- March 20 Easter break.
- WEEK 11 Reading: Gardner's, pp. 846-879.
- March 25 Review.
- March 27 SECOND EXAMINATION
- WEEK 12 Reading: Gardner's, pp. 879-897, 961-1007, 1020-1023.
- April 1 Realism and Impressionism  
Reading: Barnett, A Short Guide, pp. 266-306.
- April 3 Post-Impressionism and Expressionism
- WEEK 13 Reading: Gardner's, pp. 843-845, 897-900, 1007-1018.
- April 8 Cubism and after

April 10                    Modern Architecture

RESEARCH PAPER DUE

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

April 15                    Modern Architecture

April 17                    Modernism in the United States

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

April 22                    Contemporary Art

April 24                    Contemporary Art

THIRD EXAMINATION: Friday, 2 May, 1:00 p.m., 417 Clough