



上海财经大学

Shanghai University of Finance & Economics

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## Shanghai University of Finance & Economics

### 2020 Summer Program

### ART 200 Renaissance to Modern Art in West

### Course Outline

**Term: June 1 – June 26, 2020**

**Class Hours: 8:00-9:50 (Monday through Friday)**

**Course Code: ART 101**

**Instructor: Professor Michelle Facos**

**Home Institution: Indiana University-Bloomington**

**Office Hours: TBA**

**Email: [mfacos@indiana.edu](mailto:mfacos@indiana.edu)**

**Credit: 4**

**Class Hours:** This course will have 52 class hours, including 32 lecture hours, professor 8 office hours, 8-hour TA discussion sessions, 4-hour review sessions.

#### **Description**

This course surveys painting and sculpture in Europe and North America from the 14<sup>th</sup> century to the late 20<sup>th</sup> century. The emphasis is two-fold:

- 1) recognize visual characteristics of various period styles and individual artist styles through the study of major monuments,
- 2) utilize works of art to better understand the social, cultural, and economic realities of various historical eras.

#### **Overall Goals and Expectations**

- learn stylistic, technical, and thematic characteristics of major artists and art historical periods,
- learn the vocabulary and methods of art historians engaged with Western art,
- improve analytical and critical thinking skills.

**There is no textbook; we use mainly [smarthistory.org](http://smarthistory.org), a project initiated by two art historians, Beth Harris and Steven Zucker, and funded by Khan Academy.**



## **Attendance**

You are required to attend lectures, although you will not receive credit toward your final grade for doing so. It is especially important to attend because lectures contain most of the information on which you will be tested (on quizzes). It is a very good idea to attend and take extensive notes because it is impossible to remember everything said in class.

## **Devices**

Use of electronic devices in class is discouraged because people learn better when they are not distracted and because notes that you write by hand (take lots of them) are remembered MUCH better than notes that are typed. There is a lot of scientific evidence to support this. It is permissible to record lectures.

## **Project (20 points)**

Described in a separate file.

## **Quizzes (3 x 20 points)**

There will be 4 non-cumulative quizzes. The lowest grade of the 4 quiz grades will be dropped.

## **Final Exam (20 points)**

2 Comparisons. Compare 2 works of art. The list of available comparisons will be given at the beginning of Week 3.

## **Extra Credit – none**

**Grading: A=90-100%, B=80-89%, C=70-79%, D=60-69%, F=below 60%**

## **Studying**

- Breaking up and spacing out study time over days or weeks can substantially boost how much of the material students retain, and for longer, compared to lumping everything into a single, nose-to-the-grindstone session.
- Varying the studying environment — by hitting the books in, say, a cafe or garden rather than only hunkering down in the library, or even by listening to different background music — can help reinforce and sharpen the memory of what you learn.
- A 15-minute break to go for a walk or check on social media isn't necessarily wasteful procrastination. Distractions and interruptions can allow for mental "incubation" and flashes of insight — but only if you've been working at a problem for a while and get stuck, according to a 2009 research study.
- Quizzing oneself on new material, such as by reciting it aloud from memory or trying to tell a friend about it, is a far more powerful way to master information than just re-reading it, according to research by Henry Roediger III and Jeffrey Karpicke.



## READINGS & SYLLABUS

### 1.1 Introduction: About this Course/Christianity basics and Italy: from 'Middle' Ages to Early Renaissance

Duccio, *Maesta*, 13<sup>th</sup> century, Siena

Giotto, *Arena Chapel*, 13<sup>th</sup> century, Padua

-Nativity

Ghiberti, *Sacrifice of Isaac*, 14<sup>th</sup> century, Florence

Brunelleschi, *Sacrifice of Isaac*, 14<sup>th</sup> century, Florence

#### TERMS:

lost wax casting process, high relief, low relief, 1-point perspective, in-the-round, baptistry, Madonna, foreshortening, tempera, fresco, continuous narration, Scrovegni, Sacrifice of Isaac, altarpiece, panel, commission, Roman Catholic(icism), Orthodox Christian, Protestant, Lutheran, Jesus-Christ, (Virgin) Mary-Mother of God-Madonna, Annunciation, Nativity, Crucifixion, Last Supper, Hebrew Bible-Old Testament, Christian Bible-New Testament, Pope, Baptism

#### Course materials:

<https://smarthistory.org/duccio-maesta/>

<https://smarthistory.org/giotto-arena-scrovegni-chapel/>

<https://smarthistory.org/giotto-arena-scrovegni-chapel-part-1-of-4/>

<https://smarthistory.org/giotto-arena-scrovegni-chapel-part-2-of-4/>

<https://smarthistory.org/filippo-brunelleschi-and-lorenzo-ghiberti-sacrifice-of-isaac/>

<https://smarthistory.org/lorenzo-ghiberti-gates-of-paradise-east-doors-of-the-florence-baptistry/>

<https://smarthistory.org/brunelleschi-dome-of-the-cathedral-of-florence/>

<https://smarthistory.org/lost-wax/>

<https://smarthistory.org/masaccio-the-tribute-money-in-the-brancacci-chapel/>

#### Additional (non-required) materials:

Film: "The Italian Renaissance".

<https://www.youtube.com/watch?v=Uhd-uwFonog>

### 1.2 Italy: the 15<sup>th</sup> Century (Early Renaissance)

Ghiberti, *Gates of Paradise: Meeting of Solomon and Sheba*, Baptistry of Florence Cathedral, bronze

Brunelleschi, *Florence Cathedral dome*

Masaccio, *Tribute Money in Brancacci Chapel* of Santa Maria del Carmine, Florence, fresco

Fra Angelico, *Annunciation* in Convent of San Marco, Florence, fresco

Botticelli, *Birth of Venus* (Florence), tempera on wood

Donatello, *David* (Florence), bronze

Alberti, *Sant'Andrea*, Mantua

#### TERMS:



contrapposto, temple front (pediment, pilasters, Corinthian capitals), basilica plan, barrel vault

**Course materials:**

<https://smarthistory.org/fra-angelico-the-annunciation-c-1438-47/>

<https://smarthistory.org/sandro-botticelli-the-birth-of-venus/>

<https://smarthistory.org/linear-perspective-interactive/>

<https://smarthistory.org/donatello-david/>

<https://smarthistory.org/alberti-santandrea-in-mantua/>

### 1.3 Italy: 16th century (High Renaissance)

Raphael, *School of Athens*, Vatican, Rome, fresco

Raphael, *Madonna of the Goldfinch* (Rome), oil on canvas

Leonardo (da Vinci), *Last Supper*, Santa Maria della Grazie, Milan, fresco

Michelangelo, *David* (Florence), marble

Michelangelo, Sistine Chapel Ceiling, Vatican, Rome, fresco

-*Creation of Adam*

Titian, *Pastoral Concert* (Venice), oil on canvas

**TERMS:**

oil (painting), Pope Julius II (Medici)

**Course materials:**

<https://smarthistory.org/raphael-school-of-athens/>

<https://smarthistory.org/raphael-madonna-of-the-goldfinch/>

<https://smarthistory.org/leonardo-last-supper/>

<https://smarthistory.org/michelangelo-david/>

<https://smarthistory.org/michelangelo-ceiling-of-the-sistine-chapel/>

<https://smarthistory.org/titian-pastoral-concert/>

### 1.4 Northern Europe (Renaissance), 15th-16th centuries

Limbourg Brothers (France), *Très Riches Heures of the Duc du Berry*, 15th century, tempera on vellum

-*February*

Robert Campin (Netherlandish), *Merode Altarpiece*, 15th century, oil on wood

Jan van Eyck (Netherlandish), *Ghent Altarpiece*, 15th century, oil on wood

Jan van Eyck (Netherlandish), *Arnolfini Portrait*, 15th century, oil on wood

Rogier van der Weyden (Flemish), *Deposition*, 15th century, oil on wood

Bosch (Netherlandish), *Garden of Earthly Delights*, 16th century, oil on wood

Breughel the Elder (Netherlandish), *Dutch Proverbs*, 16th century, oil on canvas

Dürer (German), *Melancholia*, 16th century, engraving (print)

Grünwald (German), *Isenheim Altarpiece*, 16th century, oil on wood

Holbein (German), *Henry VIII*, 16th century, oil on canvas

**TERMS:**

illuminated manuscript; vellum, triptych, polyptych, Adam and Eve, St. John the Baptist,



panel

painting, Flanders, tempera paint, oil paint, allegory, Netherlands, Martin Luther, Reformation, 9 5 Theses, Crucifixion, wing, portrait

### Course materials:

<https://smarthistory.org/limbourg-brothers-tres-riches-heures-du-duc-de-berry/>

<https://smarthistory.org/robert-campin-merode-altarpiece/>

<https://smarthistory.org/van-eyck-the-ghent-altarpiece/>

<https://smarthistory.org/jan-van-eyck-the-arnolfini-portrait/>

<https://smarthistory.org/arnolfini-pregnancy/>

<https://smarthistory.org/rogier-van-der-weyden-deposition/>

<https://smarthistory.org/bosch-the-garden-of-earthly-delights/>

<https://smarthistory.org/pieter-bruegel-the-elder-the-dutch-proverbs/>

<https://smarthistory.org/decoding-art-durers-melencolia-i/>

<https://smarthistory.org/grunewald-isenheim-altarpiece/>

<https://smarthistory.org/hans-holbein-the-younger-the-ambassadors/>

### QUIZ 1 REVIEW

## 2.1 Baroque Art (17<sup>th</sup> century)

### Italy & Spain (south of the Alps)

Caravaggio (Italy), *Deposition*, oil on canvas

Bernini (Italy), *David*, marble

Artemisia Gentileschi (Italy), *Judith Slaying Holofernes*, oil on canvas

Velazquez (Spain), *Las Meninas*, oil on canvas

Borromini (Italy), *San Carlo alle Quattro Fontane*, Rome

### Northern Europe (north of Alps)

Rembrandt (Dutch), *Night Watch*

Ruisdael, (Dutch) *View of Haarlem*

Vermeer (Dutch), *The Art of Painting*

Rubens (Flemish), *Medici Cycle: Arrival of Marie de' Medici at Marseilles*

Poussin (French), *Landscape with St. John*

le Vau, le Nôtre, & le Brun (French), *Versailles*

-*Hall of Mirrors*

-*Grand Canal*

### TERMS:

tenebrism, classical landscape formula

### Course materials:

<https://smarthistory.org/caravaggio-deposition/>

<https://smarthistory.org/bernini-david-2/>

<https://smarthistory.org/diego-velazquez-las-meninas/>

<https://smarthistory.org/gentileschi-judith-slaying-holofernes/>

<https://smarthistory.org/borromini-san-carlo-alle-quattro-fontane/>

<https://smarthistory.org/rembrandt-the-night-watch/>





<https://smarthistory.org/peter-paul-rubens-arrival-or-disembarkation-of-marie-de-medici-at-marseilles/>

<https://smarthistory.org/nicolas-poussin-landscape-with-saint-john-on-patmos/>

<https://smarthistory.org/ruisdael-view-of-haarlem/>

<https://smarthistory.org/johannes-vermeer-the-art-of-painting/>

<https://smarthistory.org/chateau-de-versailles/>

## QUIZ 1

### 2.2 Rococo and Enlightenment (18<sup>th</sup> century)

#### **Rococo**

Watteau (French), *Pilgrimage to Cythera*

Fragonard, (French) *The Swing*

Boucher (French), *Venus Consoling Love*

Hogarth (English), *Marriage a la Mode; Tête a Tête*

Zimmermann, (German) *Wiesekirche, Bavaria*

#### **Enlightenment**

Greuze (French), *The Village Bride*, oil on canvas

Elizabeth Vigée-Lebrun (French), *Marie Antoinette and Her Children*, oil on canvas

Wright of Derby (English), *Experiment: Bird in an Air Pump*, oil on canvas

West (American), *Death of General Wolfe*, oil on canvas

Houdon (French), *George Washington*, marble

#### **TERMS:**

aristocra(t/cy/tic); nobility; Louis XV; Mme de Pompadour ; Jean-Jacques Rousseau; empirical; bourgeois(ie); 7 Years' War; French Revolution; Bastille; Louis XVI; Marie Antoinette

#### **Course materials:**

<https://smarthistory.org/antoine-watteau-pilgrimage-to-cythera/>

<https://smarthistory.org/jean-honore-fragonard-the-swing/>

<https://smarthistory.org/boucher-madame-de-pompadour/>

<https://smarthistory.org/a-beginners-guide-to-rococo-art/>

<https://smarthistory.org/william-hogarth-marriage-a-la-mode/>

<https://whc.unesco.org/en/list/271>

<https://smarthistory.org/jean-baptiste-greuze-the-village-bride/>

<http://www.19thcenturyart-facos.com/artwork/death-general-wolfe>

<http://www.19thcenturyart-facos.com/artwork/experiment-bird-air-pump>

<https://smarthistory.org/houdon-george-washington/>

<https://smarthistory.org/benjamin-west-the-death-of-general-wolfe/>

Facos-1 (pdf)

### 2.3 Neoclassicism, the 'Discovery' of Antiquity, and the era of Napoleon (1760-1815)

Vien (French), *Seller of Cupids*, 1760s, oil on canvas

West (American), *Agrippina with the Ashes of Germanicus*, 1760s, oil on canvas



David (French), *Oath of the Horatii*, 1780s, oil on canvas

David (French), *Napoleon Crossing the Alps*, 1800s, oil on canvas

Canova (Italian), *Napoleon as Mars the Peacemaker*, 1800s, oil on canvas

## TERMS:

Congress of Vienna, equestrian portrait, heroic nudity, French Revolution (1789-1800)

## Course materials:

Vien (pdf)

<https://smarthistory.org/jacques-louis-david-oath-of-the-horatii/>

Facos-2 (pdf)

<http://www.19thcenturyart-facos.com/artwork/oath-horatii>

<http://www.19thcenturyart-facos.com/artwork/agrippina-landing-brundisium-ashes-germanicus>

<https://smarthistory.org/jacques-louis-david-napoleon-crossing-the-alps/>

## 2.4 Romanticism (late 18-early/mid-19th century)

Goya (Spanish), *House of the Deaf Man: Saturn Devouring One of His Sons*, 1820s, oil on canvas

Gericault (French), *Raft of the Medusa*, 1810s, oil on canvas

Ingres, (French) *Grande Odalisque*, 1810s, oil on canvas

Delacroix (French), *Liberty Leading the People*, 1830s, oil on canvas

Rude (French), *La Marseillaise*, 1830s, stone

Friedrich (German), *Abbey in the Oak Forest*, 1810s, oil on canvas

Turner (English), *Snowstorm: Hannibal and His Army Crossing the Alps* 1810s, oil on canvas

Cole, (American) *The Oxbow*, 1830s, oil on canvas

## Course materials:

Facos-3 (pdf)

<https://smarthistory.org/goya-saturn-devouring-one-of-his-sons/>

<https://smarthistory.org/theodore-gericault-raft-of-the-medusa/>

<https://smarthistory.org/delacroix-liberty-leading-the-people/>

<https://smarthistory.org/orientalism-2/>

<https://smarthistory.org/between-neoclassicism-and-romanticism-ingres-la-grande-odalisque-2/>

<https://smarthistory.org/painting-colonial-culture-ingress-la-grande-odalisque/>

<https://smarthistory.org/painting-colonial-culture-ingress-la-grande-odalisque/>

<https://smarthistory.org/rude-la-marseillaise/>

<https://smarthistory.org/caspar-david-friedrich-abbey-in-the-oak-forest/>

<http://www.19thcenturyart-facos.com/artwork/raft-medusa>

<http://www.19thcenturyart-facos.com/artwork/liberty-leading-people>

<http://www.19thcenturyart-facos.com/artwork/snow-storm-hannibal-and-his-army-crossing-alps>

<http://www.19thcenturyart-facos.com/artwork/snow-storm-hannibal-and-his-army-crossing-alps>

<https://smarthistory.org/cole-the-oxbow/>

## QUIZ 2 REVIEW



### 3.1 Realism (19<sup>th</sup> century)

Daumier (French), *Rue Transnoinan*, 1830s, lithograph (print)

Courbet (French), *Burial at Ornans*, 1850s, oil on canvas

Millet (French), *The Angelus*, 1850s, oil on canvas

Manet (French), *Dejeuner sur l'herbe*, 1860s, oil on canvas

Hunt (English), *The Awakening Conscience*, 1850s, oil on canvas

Eakins (American), *The Gross Clinic*, 1870s, oil on canvas

Repin (Russian), *Religious Procession*, 1880s, oil on canvas

**TERMS:** Barbizon, Karl Marx, 1848 Revolution, Salon des refuses, Wanderers, lithography, Senefelder

#### Course materials:

<https://smarthistory.org/gustave-courbet-a-burial-at-ornans/>

<https://smarthistory.org/jean-francois-millet-langelus/>

<https://smarthistory.org/hunt-the-awakening-conscience/>

<https://smarthistory.org/edouard-manet-le-dejeuner-sur-lherbe-luncheon-on-the-grass/>

<https://smarthistory.org/ilya-repin-krestny-khod-religious-procession-in-kursk-gubernia/>

<http://www.19thcenturyart-facos.com/artwork/burial-ornans>

<http://www.19thcenturyart-facos.com/artwork/awakening-conscience-0>

<http://www.19thcenturyart-facos.com/artwork/rue-transnonain-15-april-1834>

<https://smarthistory.org/eakins-the-gross-clinic/>

### QUIZ 2

### 3.2 Impressionism (1870s-1890s)

#### Impressionism

Degas (French), *Absinthe*, 1870s, oil on canvas

Renoir (French), *Dance at the Moulin de la Galette*, 1870s, oil on canvas

Caillebotte (French), *Paris Street, Rainy Day*, 1870s, oil on canvas

Monet (French), *Gare St. Lazare*, 1870s, oil on canvas

Morisot (French), *The Cradle*, 1870s, oil on canvas

Liebermann (German), *Bathing Boys*, 1890s, oil on canvas

#### **TERMS:**

Haussmannization; Napoleon III; sketch; Charles Baudelaire – ‘painter of modern life’

#### Course materials:

Facos-4 (pdf)

<http://www.19thcenturyart-facos.com/artwork/absinthe>

<https://smarthistory.org/auguste-renoir-moulin-de-la-galette/>

<https://smarthistory.org/gustave-caillebotte-paris-street-rainy-day/>

<https://smarthistory.org/monet-the-gare-saint-lazare/>

<http://www.19thcenturyart-facos.com/artwork/dance-moulin-de-la-galette>

<http://www.19thcenturyart-facos.com/artwork/paris-street-rainy-day>





<https://smarthistory.org/morisot-cradle/>

### 3.3 Post-Impressionism, Symbolism, Art Nouveau

#### **Post Impressionism (1880s-1910s)**

Seurat (French), *Sunday Afternoon on the Island of the Grande Jatte*, 1880s, oil on canvas

van Gogh (Dutch), *Starry Night*, 1880s, oil on canvas

Gauguin (French), *Where do we come from? What are we? Where are we going*, 1890s, oil on canvas

Cezanne (French), *The Large Bathers*, 1900s, oil on canvas

Rodin, (French) *Burghers of Calais*, 1880s, bronze

#### **Symbolism (1885-1910)**

Böcklin (Swiss), *Self-Portrait with Death Playing the Fiddle*, 1870s, oil on canvas

Munch (Norwegian), *The Scream*, 1890s, oil on canvas

Odilon Redon (French), *Marsh Flower*, from *Homage to Goya*, 1880s, lithograph (print)

Gustave Klimt (Austrian), *The Kiss*, 1900s, oil and gold leaf on canvas

Franz Stuck (German), *Sin*, 1890s, oil on canvas

Khnopff (Belgian), *"I Lock the Door Upon Myself"*, 1890s, oil on canvas

#### **Art Nouveau (1890-1910)**

Guimard, *Metro entrance*, Paris, 1890s

Sullivan, *Carson, Pirie, Scott Building*, 1890s, Chicago

#### **TERMS:**

anarchism, divisionism-neoimpressionism-pointillism; Sigmund Freud, synaesthesia, Edgar Alan Poe, Decadence, glazed brick

#### **Course materials:**

Facos-5 (pdf)

<https://smarthistory.org/georges-seurat-a-sunday-on-la-grande-jatte-1884/>

<https://smarthistory.org/paul-cezanne-the-large-bathers/>

[https://smarthistory.org/gauguin-where-do-we-come-from-what-are-we-where-are-we-](https://smarthistory.org/gauguin-where-do-we-come-from-what-are-we-where-are-we-going/)

[going/](https://smarthistory.org/gauguin-where-do-we-come-from-what-are-we-where-are-we-going/)

<https://smarthistory.org/van-gogh-the-starry-night/>

<https://smarthistory.org/rodin-the-burghers-of-calais-2/>

Facos-6 (pdf)

<https://smarthistory.org/arnold-bocklin-self-portrait-with-death-playing-the-fiddle/>

<https://smarthistory.org/munch-the-scream/>

<https://smarthistory.org/gustav-klimt-the-kiss/>

<https://smarthistory.org/franz-von-stuck-the-sin/>

<https://smarthistory.org/khnopff-i-lock-my-door-upon-myself/>

<http://www.19thcenturyart-facos.com/artwork/scream>

<http://www.19thcenturyart-facos.com/artwork/i-lock-my-door-upon-myself>

<https://smarthistory.org/hector-guimard-cite-entrance-metropolitain-paris/>

<https://smarthistory.org/sullivan-carson-pirie-scott-building/>



### 3.3 Expressionism, Futurism, Suprematism, Constructivism

#### Expressionism

Matisse (French ; Fauvism), *Bonheur de Vivre*, 1900s, oil on canvas  
Kandinsky (Russian; Blue Rider - Munich), *Improvisation 28*, 1910s, oil on canvas  
Kirchner (German; The Bridge - Berlin), *Street Berlin*, oil on canvas

#### Cubism (France)

Braque (French), *The Portuguese*, 1910s, oil on canvas  
Picasso (Spanish), *Absinthe Glass*, 1910s, mixed media (painted bronze)

#### Futurism (Italy)

Boccioni, *Unique Forms of Continuity in Space*, 1910s

#### Suprematism (1910s)

Malevich (Russian), *White on White*, oil on canvas

#### Constructivism (Russia/Netherlands/Germany, 1910s-1930s)

Vladimir Tatlin (Russian), *Corner Construction*, mixed media, 1920s  
Piet Mondrian (Dutch), *Composition No. 2, with Red and Blue*, 1910s, oil on canvas

**TERMS:** Die Brücke (The Bridge); Kandinsky, *On the Spiritual in Art*; Fauvism; non-objective versus abstract; analytic Cubism; synthetic Cubism; collage; mixed media; assemblage; avant garde; WYSIWYG

<https://smarthistory.org/matisse-bonheur-de-vivre/>

<https://smarthistory.org/kandinsky-improvisation-28-second-version/>

<https://smarthistory.org/kirchner-street-dresden/>

<https://smarthistory.org/braque-the-portuguese/>

<https://smarthistory.org/picasso-guitar/>

<https://smarthistory.org/umberto-boccioni-unique-forms-of-continuity-in-space/>

### 3.4 Dada, Surrealism, Bauhaus

#### Dada (1910-30)

Marcel Duchamp (French), *Fountain*  
Hannah Hoch (German), *Cut with the Kitchen Knife*, collage

#### Surrealism (1930-50)

Rene Magritte (French), *Treachery of Images*, oil on canvas  
Salvador Dali (Spanish), *Persistence of Memory*, oil on canvas  
Joan Miro (Spanish), *Harlequin's Carnival*, oil on canvas  
Alexander Calder (American), *Mobile*, painted steel  
Oppenheim (Swiss), *Object*, mixed media (fur, teacup and saucer)

#### Other

Brancusi (Romanian), *Bird in Space*, 1910s  
Wright (American), *Falling Water*, 1930s

**TERMS:** Readymade; conceptual art; de Stijl; Bauhaus; Walter Gropius; biomorphic Surrealism; verisitic Surrealism; mobile; stabile; Andre Breton, *Surrealist*

*Manifesto*

**Course materials:**



<https://smarthistory.org/marcel-duchamp-fountain/>

<https://smarthistory.org/introduction-to-dada/>

<https://smarthistory.org/hannah-hoch-cut-with-the-kitchen-knife-dada-through-the-last-weimar-beer-belly-cultural-epoch-of-germany/>

<https://smarthistory.org/malevich-white/>

<https://smarthistory.org/piet-mondrian-composition-no-ii-with-red-and-blue/>

<https://smarthistory.org/constantin-brancusi-bird-in-space/>

<https://smarthistory.org/frank-lloyd-wright-fallingwater/>

<https://smarthistory.org/salvador-dali-the-persistence-of-memory/>

<https://smarthistory.org/rene-magritte-the-treachery-of-images-ceci-nest-pas-une-pipe/>

<https://smarthistory.org/alexander-calder-mobile/>

<https://smarthistory.org/surrealism-intro/>

<https://smarthistory.org/meret-oppenheim-object-fur-covered-cup-saucer-and-spoon/>

## QUIZ 3 REVIEW

### 4.1 Abstract Expressionism & Proto Pop (1945-1965)

Hofmann, (German) *Gate*, oil on canvas

Pollock (American), *Number 1*, oil on canvas

Rothko (American), *Orange*, oil on canvas

David Smith (American), *Hudson River Landscape*, steel

Johns (American), *Bronze Beer Cans*, painted bronze

Rauschenberg (American), *Bed*, mixed media, found objects

#### TERMS:

New York School; action painting; drip technique; Peggy Guggenheim

#### Course materials:

<https://smarthistory.org/the-painting-techniques-of-jackson-pollock/>

<https://smarthistory.org/why-is-that-important-looking-at-jackson-pollock/>

<https://smarthistory.org/the-case-for-mark-rothko/>

<https://smarthistory.org/rothko-orange/>

<https://smarthistory.org/robert-rauschenberg-bed/>

## QUIZ 3

### 4.2 Pop Art & Minimalism (1955-1970s)

#### Pop

Andy Warhol, (American) *Campbell's Soup Cans*, oil on canvas

Roy Lichtenstein (American), *Drowning Girl*, oil on canvas

Claes Oldenburg (Swedish-American), *Floor Cake*, mixed media (paper, canvas, acrylic paint)

#### Minimalism

Donald Judd (American), *Untitled*, galvanized iron

Richard Serra (American), *Tilted Arc*, formerly New York, steel

#### TERMS:

'real' space



## Course materials:

<https://smarthistory.org/pop-art/>

<https://smarthistory.org/warhol-coca-cola2/>

<https://smarthistory.org/why-is-this-art-andy-warhol-campbells-soup-cans/>

<https://smarthistory.org/claes-oldenburg-floor-cake/>

<https://smarthistory.org/an-introduction-to-minimalism/>

<https://smarthistory.org/donald-judd-untitled/>

<https://smarthistory.org/richard-serra-tilted-arc/>

## 4.3 Recent Trends: Earth Art, Happenings, Site Specific Art, and Performance

### Earth Art (1960-1975)

Robert Smithson, *Spiral Jetty*, Great Salt Lake

Walter de Maria, *Earth Room*, New York City

Ana Mendieta, "Silueta" Series

### Happenings (1960-1975)

Jean Tinguely, *Hommage to New York*, MoMA (Museum of Modern Art, New York), mixed media

### Site Specific Art (1980-present)

Maya Lin, *Vietnam Veterans' Memorial*, Washington, D.C., 1980s

Christo, *Wrapped Reichstag*, Berlin, 1990s

### Performance

Chris Burden, *Shoot*, 1970s

Marina Abramovic, *The Artist is Present*, 2010s

## TERMS:

ecosophy- Arne Naess; Allan Kaparow

## Course materials:

<https://smarthistory.org/robert-smithson-spiral-jetty/>

<https://smarthistory.org/talking-chaos-with-roland-wetzel/>

<https://smarthistory.org/marina-abramovic-the-artist-is-present/>

<http://www.christojeanneclaude.net/projects/wrapped-reichstag#.Ug4Dx2R4ZUs%20%20%20%20%20http://vimeo.com/72711715>

## QUIZ 4 REVIEW

## 4.4 QUIZ 4 (20 points) and FINAL EXAM (20 points)

## PROJECTS DUE

## Appendix

## WESTERN ART: RENAISSANCE TO NOW PROJECT

The PROJECT is a notebook that you will make that will show the history of art from the



Renaissance period to today (Week 1a ppt has a sample page).

Your PROJECT will have 10 pages. At the top of each page will be printed the period style of the artwork. There are 24 period styles to choose from, but you only have to choose 10 for your project.

Below it there will be a picture of an artwork (painting or sculpture) that is an excellent example of the period style. It *cannot* be an artwork that is discussed in class (see SYLLABUS).

Below the picture you will identify the object with a caption: artist (if it is known), title, date, location, and medium. (Medium is the material of which the artwork is made.)

Below the identifying caption, you will explain in detail (150-200 words) why this artwork is an excellent example of this period style. The reasons may include: form, design, subject, meaning, purpose.

PROJECT BOOKS will be graded according to the following criteria: completeness (0-5 points), well-chosen image (0-5 points), good description (0-5 points).

### PERIOD STYLES

Italian Renaissance	Impressionism
Northern Renaissance	Symbolism
High Renaissance (Italy only)	Expressionism or Fauvism
Southern Baroque (Spain, Italy)	Cubism
Northern Baroque	Dada
Enlightenment	Constructivism
Rococo	Surrealism
Neoclassicism	Abstract Expressionism
Romanticism	Proto-Pop
Realism	Pop Art
Post-Impressionism	Minimalism
Performance/Happening	Earth Art