

AP ART HISTORY REVIEW: Ancient to the 21st Century

Part I: Ancient Art

I. ANCIENT NEAR EAST

a. Mesopotamia

i. Standard of Ur

1. Registers – horizontal bands that help organize a narrative work of art
2. Hierarchical scale used to show status
3. Peace side – Ur at peace, vibrant economy, royal banquet
4. War side – chariots ride over enemies; captive prisoners

ii. Ziggurats – Temple platforms built with mud bricks

iii. Victory Stele of Naram-Sin

1. Stele- large upright stone marker using relief sculpture to commemorate an important person and event

iv. Code of Hammurabi stele

1. Milestone in legal history
2. Upper portion contains a bas relief depicting Hammurabi receiving laws from the sun god Shamash

b. Assyrians

i. Relief panels

1. decorated the walls of Assyrian palaces
2. Often narrative depicting war scenes and lion hunts
3. Dying Lioness is a low relief panel showing the ruler's skill as a fearless hunter. Assurbanipal as Gilgamesh.

ii. Lamassu

1. Winged bulls with human heads
2. Guardian figures that protected the palace from evil spirits

c. Babylonians

i. Babylon featured the Ishtar Gate

ii. Ishtar Gate was the main entrance to Babylon

1. Dedicated to the god Ishtar
2. Blue and gold glazed bricks projected out like relief sculpture

II. ANCIENT EGYPT

a. Palette of Narmer

- i. Commemorated the unification of Egypt
- ii. Organized into registers
- iii. Carved in bas relief
- iv. Used hierarchical scale

b. Stepped Pyramid of Djoser

- i. Designed by Imhotep, history's first named architect
 - ii. Used a series of layered mastabas
 - iii. A mortuary tomb, not a temple
 - iv. Built to protect the mummified King and his possessions
 - v. Used engaged or attached columns; first appearance of stone columns in the history of architecture.
 - c. Great Pyramids at Giza
 - i. Built during the old Kingdom
 - ii. Monumental expression of the pharaoh's power and the Egyptian belief in the after life
 - d. Statue of Khafre
 - i. Alternate dwelling for a pharaoh's ka
 - ii. Carved in diorite to last for eternity
 - iii. Rigid pose, flawless body
 - e. Seated Scribe
 - i. Old Kingdom scribe – ca. 2500 BCE
 - ii. More naturalistic appearance signifies lower status
 - f. Mortuary Temple of Hatshepsut
 - i. New Kingdom temple designed by Senmut
 - ii. Mortuary temple of the first great female monarch in history
 - iii. Complex does not include a pyramid
 - iv. Form of temple reflects its natural surrounding
 - g. Temple at Luxor
 - i. Temple featured a pylon front with sloping towers
 - ii. Enormous hypostyle hall with a roof supported by rows of columns. Included small clerestory windows.
 - h. Akhenaten, Nefertiti, and the Amarna Style
 - i. Amarna Style – a naturalistic approach to Egyptian art
 - 1. Curvilinear human forms
 - 2. Standard rigid Egyptian canon for pharaohs was modified. Amarna style featured greater interaction among family and more relaxed positions.
 - ii. Bust of Nefertiti personifies the Amarna Style
 - i. Treasure of Tutankhamen
 - i. Discovered in the Valley of the Kings by Howard Carter in 1922
 - ii. Included gold coffinettes to house the pharaoh's vital organs

III. AEGEAN ART

- a. Cycladic Art
 - i. Abstract forms

	<ul style="list-style-type: none"> ii. Most depict women iii. Men are typically shown playing musical instrument iv. Made out of marble <ul style="list-style-type: none"> b. Palace of Knossos <ul style="list-style-type: none"> i. On island of Crete ii. Includes the first frescoes in art history iii. Frescoes depicted a peaceful people c. Minoan Art <ul style="list-style-type: none"> i. Snake Goddess <ul style="list-style-type: none"> 1. Unlike Mesopotamia and Egypt, Crete had no temples or monumental statues of gods and kings 2. Snake goddess may be a deity ii. Marine style octopus jar <ul style="list-style-type: none"> 1. Show Minoan desire for naturalistic scenes of sea life d. Mycenaean Art <ul style="list-style-type: none"> i. Citadel – walled city of Mycenae <ul style="list-style-type: none"> 1. May be Troy; discovered by Schliemann 2. First use of corbelled arches; cyclopean masonry ii. Lion's Gate <ul style="list-style-type: none"> 1. Monumental entrance into city of Mycenae 2. Two colossal lions perched in a relieving triangle iii. Tholos – Mycenaean tombs <ul style="list-style-type: none"> 1. Treasury of Atreus – tholos contained golden treasures of Mycenaean kings 2. Golden death masks made using repoussé <p>IV. ANICENT GREECE</p> <ul style="list-style-type: none"> a. Geometric Period (9th-8th centuries BCE) <ul style="list-style-type: none"> i. Geometric amphora from Dipylon Cemetery <ul style="list-style-type: none"> 1. Repeating abstract geometric forms 2. Depict a funeral procession; used as a grave marker b. Archaic Period (6th century BCE) <ul style="list-style-type: none"> i. Metropolitan Koros (6th century BCE) <ul style="list-style-type: none"> 1. Youthful male figure used as a grave marker 2. first example of nudity in monumental statuary 3. Egyptian influence seen in rigid stance ii. Kore <ul style="list-style-type: none"> 1. Freestanding, draped female figure 2. Archaic smile gives a greater sense of naturalism
--	--

iii. Vases (pottery)

1. only examples of ancient Greek paintings
2. Often depicts myths, athletic events and scenes from Homer
3. Black figure vases- details incised with a stylus
4. Red figure vases – details painted on with a brush

c. Classical Period: Sculpture (5th – 4th century BCE)

i. Key characteristics (HAIR acronym)

1. Heroic – portraits of gods, heroines and victorious athletes
2. Aloof – distance from everyday life
3. Idealized – perfect bodies
4. Restrained – serene, no display of emotion

ii. Kritios Boy – Early classical

1. First statue to use contrapposto – a weight shift, relaxed natural stance

iii. Warriors of Riace – possibly by Polykleitos

1. Two heroic nude warriors standing in contrapposto
2. Demonstrates how Classical Greek statues were cast in bronze using lost wax process

iv. Doryphoros (Spear bearer) by Polykleitos

1. Originally called the Canon
2. Represents a model of harmonious human proportions
3. Stands in contrapposto
4. Demonstrates chiastic balance of body parts

v. Aphrodite of Knidos

1. Sculpted by Praxiteles
2. First monumental statue of nude female

d. Classical Period: Architecture

i. The Parthenon (mid- 5th century BCE)

1. Designed by Iktinos and Kallikrates
2. Doric style temple that housed a cult statue of Athena carved by Phidias
3. Includes a series of refinements that makes the temple appear more beautiful (curved lines and tilted columns)
4. Contains an interior Ionic continuous frieze of the Festival Procession
5. Renowned for its balance, harmony and proportion

ii. Erechthion

1. Ionic temple located on the Acropolis
2. Include caryatids- female statues that function as columns

iii. Greek Theater at Epidaurus

1. Built gracefully into a hillside

2. Perfect harmony and balance
3. Used for the performance of plays

e. Hellenistic Art (3rd and 2nd centuries BCE)

i. Key Characteristics

1. Depictions of everyday people
2. Sculptures are expressionistic – designed to elicit an emotional response from the viewer

ii. Seated Boxer

1. Shows age, weariness and scars
2. Cast in bronze

iii. Laocoon and His Sons

1. Sculpted by artists from Rhodes
2. Recalls the death of Trojan priest who warned the Trojans not to accept the horse left behind by the Greeks.

iv. Altar of Zeus at Pergamon

1. Commemorates the defeat of the Gauls
2. Colossal frieze around the base of the altar depicts the battle between the Olympic gods and the Titan

v. Dying Gaul

1. Depicts Greek enemy experiencing those of death
2. Showing the noble quality of enemies enhances the reputation of Greeks for defeating them

V. ETRUSCAN ART

a. Key points

- i. Etruscan art was contemporary with Archaic Greek art
- ii. Etruscan temples contained roofline statuary

b. Statue of Apulu (Apollo)

- i. Decorated roof of an Etruscan temple
- ii. Similar to kouros but wears clothing and is more stylized

c. Terracotta sarcophagus of Husband and Wife Cerveteri

- i. Show the higher status of Etruscan women
- ii. Much Etruscan art discovered in large cemeteries

d. Bronze Capitoline Wolf

- i. Memorable portrayal of an animal
- ii. According to legend, the wolf nursed Romulus and Remus, the founders of Rome

VI. ROMAN ART AND ARCHITECTURE

a. Aqueducts (Pont-du-Gard Aqueduct)

- i. Manifestation of Roman power and engineering skill
 - ii. Uses a series of arches made from wedge-shaped stones called voussoirs.
 - iii. Voussoirs are supported by a springing stone and held together by a keystone in the center
- b. Portrait Busts
- i. Derived from death masks of patricians
 - ii. Publicly viewed during funeral processions
 - iii. Veristic or very realistic. Unlike Classical Greek portraits, Roman's used realism to convey age and therefore experience.
 - iv. Busts visually expressed gravitas – a serious sense of duty
- c. Pompeii and Herculaneum
- i. Buried during the eruption of Mount Vesuvius 79 CE
 - ii. Discovery in the 18th century inspired Neoclassical art
 - iii. Vesting these cities part of the Grand Tour
 - iv. Design of Roman villas or country homes
 - 1. Atrium – welcoming room
 - 2. Impluvium – collected water
 - 3. Often decorated with floor mosaics and wall frescoes
 - v. Alexander Mosaic
 - 1. Depicts Alexander's victory over the Persians
 - 2. Shows the influence of Hellenistic painting over Roman art
 - vi. Wall Frescoes
 - 1. First style – simulated marble (faux)
 - 2. Second style – illusion of 3 dimensional space
 - 3. Third style – fantastical wispy architectural motifs
 - 4. Fourth style – a combination of all the styles
- d. Imperial Art
- i. Augustus Prima porta
 - 1. Portrays Augustus as a victorious general
 - 2. Resembles Doryphoros – heroic and idealized
 - 3. Image of Cupid – reference to Augustus' divine lineage
 - ii. Ara Pacis Augustae – Altar of Peace
 - 1. Example of how Romans used art as propaganda. Conveys Augustus social and political agenda.
 - 2. Augustus has brought peace and prosperity to the empire
 - iii. Colosseum
 - 1. Amphitheater-seating goes all the way around. Note the contrast with the semi-circular Greek theater.
 - 2. Used for mass entertainment and spectacles.

3. Ascending orders of columns-Tuscan, Doric, Ionic, Corinthian – influenced Renaissance architects
- iv. Arch of Titus
 1. Commemorates Titus sacking of Jerusalem in 70 CE and his triumphant march down Rome
 2. Relief panel depicts Roman soldiers carrying a menorah taken from the Temple in Jerusalem.
- v. Trajan's Column and Market Place
 1. Market makes extensive use of Roman vaulting technology-barrel vaults and groin vaults
 2. Trajan's Column contains a 625 foot frieze depicting victorious military campaigns against the Dacians
- vi. Pantheon
 1. Commissioned by Hadrian in the 2nd century
 2. Made extensive use of concrete
 3. Basic plan is a rotunda (dome) resting on a drum (cylinder)
 4. An oculus allowed light to enter while also symbolizing the all seeing eye of Jupiter
 5. Coffered ceiling-decorated recessed panels
 6. A portico or porch supported by columns
 7. Influenced Brunelleschi's Duomo in Florence, Palladio's Villa Rotunda and Jefferson's Monticello
- vii. Equestrian Statue of Marcus Aurelius
 1. Only Roman Equestrian statue to survive. Mistakenly believed to be Constantine, the first Christian emperor.
 2. Cast in bronze
 3. Influenced Donatello's Equestrian Statue of Gattamelata
- viii. Portraits of the four tetrarchs
 1. Late Roman period; made of porphyry
 2. Depicts Roman leaders as anonymous and equal leaders
 3. Reveals the troubles of the later Empire
- ix. Constantine
 1. Arch of Constantine: borrowed pieces from the arches of other emperors; influenced Renaissance architects
 2. Colossal head of Constantine: depicts Constantine as eternally youthful and ever vigilant; resembles Jupiter
 3. Old Saint Peter's Basilica: built by Constantine; will influence the form of early Christian churches

Part II: Medieval Art

I. EARLY CHRISTIAN ART

a. Catacombs

- i. Underground burial complexes used by early Christians
- ii. Art features paintings of Christ as the Good Shepherd

b. Old Saint Peter's Basilica

i. Parts of the basilica

1. Narthex-entrance porch of church
2. Nave-lone central hall where the congregation sits
3. Transept-cross arm placed at right angle to the nave
4. Apse-semi-circular projection at the end of the nave
5. Clerestory-windows in the upper part of a wall
6. Timber roof

ii. Directions

1. Altar and choir are in the east
2. Statue of Christ behind the altar faces the west
3. Worshippers face east during the service; west as they exit.

c. Central Plan Churches

- i. Circular shape inspired by Greek tholos (round tombs) and by the Pantheon in Rome.
- ii. Major church form for Byzantine Empire
- iii. In the West, central plan was typically used for mausoleums and baptisteries

d. Mosaics

- i. Often decorate the apse in early Christian churches
- ii. Early Christian mosaics retain elements of classical naturalism- sense of depth, shading, full figured bodies

e. Sarcophagus of Junius Bassus (4th Century CE)

- i. Stone coffin of prominent Roman convert
- ii. Shows a blend of Christian subject matter (Christ triumphantly entering Jerusalem)with classical features (classical columns)

II. BYZANTINE ART

a. Hagia Sophia

- i. Architects Athemius and Isidorus
- ii. Dome rises 180 feet above ground yet seems to rest on a halo of light
- iii. Uses pendentives –concave triangular supports – to support the dome and open up space below
- iv. Turned into a mosque by the Ottoman Turks in 1453

b. San Vitale - Ravenna

- i. Centrally planned church

- ii. Apse decorated with mosaics that illustrate the Byzantine aesthetic-flat, floating, frontal and gold backgrounds to represent the spiritual world.
 - iii. Contains famous mosaics of Justinian and his wife Theodora
- c. Transfiguration of Jesus (Monastery of St. Catherine)
 - i. Byzantine aesthetic-flat, floating, frontal, gold
 - ii. Figures cast no shadows even when bathed in light
 - iii. Represents a mythical vision, not the real world
 - d. Icons and Iconoclasm
 - i. Early Byzantine icons were painted in encaustic-pigments mixed with melted wax and applied when hot
 - ii. Iconoclasm(8th and 9th centuries)- destruction of religious images
 - iii. Later Byzantine icons were painted in tempera-pigments mixed with egg yolks
 - e. Barberini Ivory
 - i. Ivory devotional piece
 - ii. This work is an example of how ivory was used in small Byzantine works of art.

III. ISLAMIC ART

- a. Islam and Images
 - i. Prohibited making images that might be worshipped as idols
 - ii. Mosques do not contain representations of human figures
- b. Calligraphy and Arabesques
 - i. Calligraphy-beautiful handwriting.
 - ii. Arabesques-, flowing, intricate geometric and floral patterns
- c. Plan of a mosque
 - i. Minarets-towers for the call to prayer
 - ii. Hypostyle Hall-for communal gathering and prayer
 - iii. Qibla-wall facing toward Mecca
 - iv. Mihrab-decorative niche in qibla; wall filled with calligraphy that acts as a page from the Koran
- d. Taj Mahal
 - i. Built as a mausoleum or tomb by Mughal ruler Shah Jahan
 - ii. Perfectly symmetrical from the outside

IV. EARLY MEDIEVAL ART

- a. Art of the Warrior Lords
 - i. Also called the Animal Style because of the abstract animal imagery
 - ii. Small portable works of art
 - iii. Sutton Hoo purse cover is a famous example
 - iv. Use of cloisonné-small metal strips with spaces filled with jewels and enamel

- b. Hiberno-Saxon Art
 - i. Carpet page-Lindesfarne Gospels (early 8th century)
 - 1. Created in a writing workshop (scriptoria)
 - 2. Beautiful manuscript to reflect the beauty of Word of God
 - 3. Carpet page – full page decorations resemble a carpet
 - 4. Dense interlace designs and abstract animal imagery
 - ii. Book of Kells
 - 1. Renowned HSaxon illuminated manuscript
 - 2. Chi-Rho-Iota page- Greek initials for Christ
- c. Carolingian Art (800s)
 - i. Jeweled Book Covers
 - 1. Artist used cloisonné' to create elaborate book covers
 - 2. illuminated manuscripts are a hallmark of this period
 - ii. St. Matthew Writing His Gospel
 - 1. In Coronation Gospels: Resembles a classically calm philosopher dressed in a toga
 - 2. In Ebbo Gospels: highly energized use of line
 - iii. Palatine Chapel
 - 1. Charlemagne's personal chapel in Aachen (present day Germany)
 - 2. Central planned modeled after San Vitale in Ravenna
 - 3. Charlemagne attempted to revive the glory of Rome – domed ceiling, round arches, Corinthian columns
 - 4. Imagery reinforced ideal Christian social order-mosaic of God on ceiling, second level for Charlemagne and his nobles, lowest level for commoners
 - iv. Westworks
 - 1. Carolingian architecture promoted the basilica s the best form for western churches
 - 2. Westwork-western façade of a church; plain exterior
- d. Ottonian Art
 - i. Otto III
 - 1. Gospel book of Otto shows emperor enthroned, holding symbols of authority
 - 2. Overlapping figures resemble Justinian mosaic in Ravenna
 - ii. St. Michael's at Hildesheim and Bishop Bernward
 - 1. Unusual design includes double transept and entrance narthex on the side aisle
 - 2. Bronze doors commissioned by Berward. Left door: Genesis. Right door: life of Christ. Read from left to right.
 - 3. Berward commissioned a bronze column with scenes from the life of Christ. Inspired by Trajan's Column

- iii. Gero's Crucifix
 - 1. Commissioned by Archbishop Gero in Ottonian style.
 - 2. Life size wooden sculpture. Depicts Christ's suffering
 - 3. Gold crucifix and clothing – influence of Byzantine art
 - 4. Functioned as a reliquary or holy container
- iv. Illuminated Manuscripts
 - 1. Continue Carolingian tradition of ill. Manuscripts
 - 2. Byzantine influence – gold backgrounds and flat figures

V. ROMANESQUE ART (1000-1200)

- a. Characteristics of Romanesque architecture
 - i. Monumental sculpture on the exterior of buildings
 - ii. Round arches
 - iii. Stone barrel and groin vaults in the nave and side aisles
 - iv. Thick walls and sturdy construction
- b. Pilgrimage Churches
 - i. Cruciform shape
 - ii. Ambulatory added around the apse so pilgrims could view relics but not disturb services
 - iii. Sacred relics and reliquiaries put on display in radiating chapels
 - iv. Crossing square- place where the nave and transept intersect
 - 1. Used as a unit of measurement for the rest of the church
 - 2. Nave and side-aisle bays are a fraction of the size of the crossing square
- c. Elements of the Portal
 - i. Jambs- sides of the portal
 - ii. Lintel-horizontal band above the doors supported by jambs
 - iii. Tympanum-semicircular space over the lintel, the focal point of portal
 - iv. Archivolts-ornamental bands framing the tympanum
 - v. Trumeau-vertical stone separating the doors
- d. Last Judgment, Saint Lazare at Autun
 - i. Tympanum contains a rare signed work by Gislebertus
- e. Saint Sernin Basilica, France, 1100 CE
 - i. Cruciform church with thick walls and small windows
 - ii. Barrel vaulted nave supported by compound piers
- f. Cathedral Complex at Pisa
 - i. Leaning Tower- bell tower or campanile
 - ii. Romanesque cathedral rounded arches and columns
 - iii. Baptistery – central plan; Romanesque lower level; Gothic upper level as seen in Gothic tracery and gables

VI. GOTHIC ART

a. Key Features

i. Abbot Suger- "height and light"

1. Light – represents the divine light of God, inspires the faithful and prefigures the Heavenly Jerusalem
2. Height-soaring verticality; reaching up to the heavens inspiring the faithful to aspire to reach heaven
3. Ideas first implemented at Saint Denis

ii. Major architectural features

1. Flying buttresses
2. pointed arches
3. Stained glass windows
4. Ribbed vaults

b. Rayonnant Style at Saint Chapelle

- i. Small reliquary chapel built by Louis IX
- ii. Stained glass windows comprise three quarters of the wall surface
- iii. Light pours through making the chapel "radiant" or Rayonnant

c. Lat French Gothic

- i. Called the Flamboyant style
- ii. Pointed and dramatic ornamentation resembles flames

d. Gothic Sculpture

- i. Long, linear and attached to the architecture – Chartres
- ii. Gradually became more independent of architecture
 1. Annunciation and Visitation statues at Reim
 2. Visitation statues seem to stand in contrapposto
- iii. Gothic S-Curve- greater realism but not full contrapposto
 1. Example: Virgin of Paris
 2. Form usually concealed by clothing

e. German Gothic

- i. Greater interest in emotion and conveying a sense of suffering
- ii. Strasbourg tympanum-sad portrayal of Mary's death

Part 3: Renaissance Art

I. Precursors of the Renaissance

a. Italo-Byzantine Style

- i. Used for altarpieces – purpose to inspire devotion

ii. Lack of real human emotion and expression

b. Pisano's Pulpit at Pisa (late 13th century)

- i. Influenced by Roman sculpture
- ii. Mary reclines naturalistically and is full figured
- iii. Influenced Giotto and other "precursors of the Renaissance".

c. Cimabue

- i. His work shows greater spatial depth than in Byzantine art
- ii. Teacher of Giotto

d. Duccio's Maesta

- i. Altarpiece Siena Cathedral
- ii. Used egg tempera on wood
- iii. Predella – base of altarpiece contains scenes of Mary's life
- iv. Main panel: Mary as Queen of Heaven, surrounded by saints of Siena
- v. Byzantine influence- gold background, formal arrangement
- vi. New naturalism
 - 1. softened the hard Byzantine outlines on figures
 - 2. more realistic poses
 - 3. Improved modeling with light and shadow

e. Giotto and the Arena Chapel

- i. Depicts scenes from the life of Mary and Jesus
- ii. First painter to master modeling the human form; see Lamentation
- iii. Real people in real space expressing real emotions

f. Simone Martini and the International Style

- i. Elaborate, detailed and very colorful costumes
- ii. Splendid procession of aristocrats even in religious paintings

g. Limbourg Brothers

- i. Qualities of International Style
- ii. Duc de Berry Book: Les Tres Riches Heures
 - 1. A book of hours is a book of daily prayers
 - 2. Calendar paintings depict aristocrats and peasants performing activities associated with different months
 - 3. Shows greater naturalism than Gothic painting-better shading, figures cast shadows on ground, better sense of human proportion, sense of space

II. EARLY RENAISSANCE ART

a. Sacrifice of Isaac by Ghiberti

- i. Competition panel for the eastern doors of Florence Baptistery
- ii. Gothic S-curve in Abraham's body
- iii. Isaac-first truly classicizing nude since antiquity

iv. Demonstrates interest in humanism-study of classical culture

b. Gates of Paradise by Ghiberti

- i. Eastern doors of the baptistery of San Giovanni in Florence
- ii. Cast in bronze with gilding
- iii. Created with a sense of depth by varying the size of figures and by varying the level of relief from high to low as we move back in space
- iv. Used continuous narrative-same figures shown several times in a panel

c. Key works by Donatello

i. David

1. first free standing nude since antiquity
2. shows the rise of humanism in Florence
3. Revived the use of contrapposto

ii. Saint Mark and Saint George at San Michele, Florence

1. greater naturalism, idealized body parts and contrapposto
2. significant advancement from Gothic cathedral sculpture

d. Linear Perspective

- i. Creates a 3-d space on 2-d surface
- ii. Brunelleschi discovered the rules of perspective
- iii. Alberti wrote and published rules on perspective

e. Key Works by Masaccio

i. Tribute Money

1. Uses both linear and aerial perspective
2. Skillful use of chiaroscuro to convincingly model human form
3. Uses continuous narrative-St. Peter shown three times

ii. Holy Trinity

1. Great example of linear perspective
2. Jesus idealized, based on classical sculpture
3. Memento mori-reminds us the inevitability of death
4. Donors are depicted on each side

f. Perugino, Christ Delivering the Keys of the Kingdom to St. Peter

- i. Fresco in Sistine Chapel
- ii. Explains and justifies the power of the popes
- iii. Famous for its linear perspective
- iv. Classical architecture in background

g. Pallaiuolo, Battle of the Ten Nudes

- i. Engraving showing human figures in motion
- ii. Bodies are depicted as if without skin

- h. Brunelleschi
 - i. Discovered the rules of linear perspective
 - ii. Design the dome for Florence Cathedral
 - iii. Revives Roman style architecture with round arches, columns and coffered ceilings
 - iv. Designs based on mathematical relationships
- i. Alberti
 - i. Wrote out rules of linear perspective
- III. HIGH RENAISSANCE
 - a. Key points
 - i. Rome becomes the center of the arts
 - ii. Florence declined in importance as the Medici fell from power
 - iii. Led by Pope Julius II the popes became major art patrons
 - b. Leonardo da Vinci
 - i. Mona Lisa
 - 1. oil painting of a woman in 3/4s pose
 - 2. Sfumato-smokey effect
 - 3. Demonstrates understanding of human anatomy, effects of light, shadow on perspective
 - ii. Fetus in the Womb
 - 1. In Leonardo's Notebooks
 - 2. Show Leonardo's interest in human anatomy
 - 3. Details based on dissection of human cadaver
 - iii. Last Supper
 - 1. Painted in a refectory (monastic dining hall)
 - 2. Intended to capture the intensity of the human soul
 - 3. Experimental paint caused work to deteriorate
 - 4. Uses linear perspective – orthogonals converge on Christ
 - 5. Compare to Castagno's Last Supper
 - c. Michelangelo
 - i. The Pieta
 - 1. Glorifies the idealized Virgin
 - 2. Beauty, technique and composition exemplify Renaissance
 - ii. David
 - 1. Symbol of Florence, defeats enemies
 - 2. Intended for town square; conveys civic pride
 - 3. Idealized nude demonstrates interest in human anatomy and humanism
 - iii. Slave Figures

1. partially finished figures
2. Figures appear to struggle, convey pent up energy

iv. Sistine Chapel Frescoes

1. Commissioned by Pope Julius II
2. Muscular figures and dynamic poses
3. Last Judgment fresco on wall behind altar

v. Campidoglio

1. Site of former cultural center of ancient Rome
2. Innovative design – trapezoid and oval – popular during Baroque era
3. Equestrian statue of Marcus Aurelius focal point of design

d. Raphael

- i. Famous for paintings for Madonna and Child
- ii. School of Athens
 1. Painted in part of papal library
 2. Interest in humanism-portrays Greek and Roman scientists, philosophers and mathematicians.
 3. Combines idealized human forms, linear perspective and classical references.

e. Isabella d'Este

- i. Famous female patron
- ii. Awarded commissions to Leonard and Titian

f. Bramante

- i. Renaissance architect who revitalized use of the central plan
- ii. Tempietto
 1. Dedicated to site where St. Peter was crucified
 2. Central plan shows influence of Greek tholos
 3. Classical elements – columns, entablature, and dome
- iii. New St. Peter's
 1. Received commission
 2. Design used a series of circles and squares-perfect shapes

g. Venice during the High Renaissance

- i. Major commercial and artistic center
- ii. First Italian city to embrace new medium of oil paint
- iii. Paintings know for rich colors and sensuous themes

h. Giorgione

- i. Famous for pastoral scenes such as Pastoral Symphony
- ii. Sensual images such as Sleeping Venus

- i. Titian
 - i. Renowned for use of color and portraits of famous leaders
 - ii. Assumption of the Virgin
 - 1. Altarpiece showing Virgin rising up to heaven
 - 2. Uses a color triangle to unite the figures
 - iii. Madonna of Pesaro Family
 - 1. Depicts a sacred conversation, a collection of saints from different time periods
 - 2. Columns in background show space and depth
 - 3. Diagonal composition shows balance
 - iv. Venus of Urbino
 - 1. Displays sensuous qualities of Venetian art
 - 2. Naturalistic human proportions
 - j. MANNERISM
 - i. Basic characteristics
 - 1. Figures shown in twisted positions
 - 2. Lack of central focus – different from Renaissance which valued balance, order and rational compositions
 - 3. Elongated figures
 - 4. Unusual light sources
 - ii. Key painters
 - 1. Pontormo-Descent from the Cross
 - 2. Tintoretto-Last Supper
 - iii. Giovanni da Bologna – Abduction of the Sabine Women
 - 1. figures are arranged in spiral composition
- IV. NORTHERN RENAISSANCE (15TH & 16TH CENTURIES IN NORTHERN EUROPE)
- a. Key Characteristics
 - i. Early use of oil painting
 - ii. Meticulous detail – infinite
 - iii. Elongated human proportions; no interest in classical forms
 - iv. Use of symbolism disguised as everyday objects
 - b. Flemish Masters
 - i. Jan van Eyck
 - 1. Ghent Altarpiece- polyptych relating a Christian story
 - 2. Arnolfini Marriage – intricate detail, hidden symbolism
 - ii. Rogier van der Weyden – The Deposition
 - iii. Robert Campin – Merode Altarpiece
 - 1. Triptych with devotional purpose
 - 2. Oil painting with exquisite detail, hidden symbolism
 - 3. Central panel depicts Annunciation

4. Patronage shifts to private donors

c. Albrecht Durer

i. Background

1. Multi-talented German artist – watercolor and oil
2. Best known as a graphic artist (printmaker)
3. Engraving enabled artist to make multiple copies
4. First North. Renaissance artist to fully absorb the innovations of the Italian Renaissance
5. Also influenced by the Protestant Reformation

ii. Fall of Man (engraving)

1. Ideal human forms of Adam and Eve based on classical models Durer studied in Italy
2. Durer sought to elevate the status of Northern artists
3. Detailed forest is filled with hidden symbols

d. Hans Holbein

- i. German artist who became court painter for Henry VIII.
- ii. Paintings exhibit a synthesis of Renaissance qualities

Part 4: Baroque Art

I. BAROQUE ART

a. Role of Catholic Church

- i. Main patron of the arts
- ii. Church is concerned about the spread of Protestantism
- iii. New “must-see” artistic innovations that will attract worshippers

b. Basic Characteristics

- i. Dramatic – focus on the climatic moment of a story
- ii. Architecture has undulating surfaces that curve in and out

II. ITALIAN BAROQUE

a. Caravaggio

i. Characteristic innovations

1. Known for his dramatic paintings of climatic moments
2. Tenebrism – beam of light spotlights key figures against a dark background
3. Use of everyday people as models

ii. Calling of St. Matthew

1. Shaft of light adds to the drama

b. Artemisia Gentileschi

- i. Known as Caravaggista or follower of Caravaggio
- ii. Contemporary of Dutch artist Judith Lyster

iii. Known for series of Judith and Holofernes paintings

c. Bernini

i. Key points

1. Greatest Baroque sculptor
2. Focuses on a story's most dramatic moments

ii. David, Apollo and Daphne

1. Works depict spiraling forms that interact with space

iii. New St. Peter's

1. Bronze baldacchino – canopy under church crossing space
2. Throne of St. Peter – symbolizes the power of the pope
3. Long colonnade in St. Peter's square- represent welcoming arms of the church

iv. Ecstasy of St. Teresa

1. Dramatic story of a famous nun's religious experience
2. Sculpted in marble with projecting bronze beams
3. Use of sculpture and light creates multimedia effect

d. Borromini

i. Famous Italian Baroque architect

1. San Carlo alle Quattro Fontane
 - a. Surface of building seems to undulate
 - b. Makes use of innovative shape-oval
 - c. Carved out surfaces catch sunlight and cast shadows – similar to tenebrism used in painting

III. SPANISH BAROQUE

a. Key Characteristics

- i. Intended to glorify the Catholic Church
- ii. Used by Philip IV to glorify his reign

b. Diego Velazquez

- i. Court painter of Philip IV
- ii. Water Seller of Seville
 1. A genre scene
 2. Shows influence of Caravaggio both in tenebrism and use of everyday people
- iii. Las Meninas
 1. Innovative portrait of royal family
 2. Sophisticated understanding of spatial relationships-the ways figures are laid out in different planes and different amount of detail
 3. Elevates the status of artist by placing himself in painting

IV. FLEMISH BAROQUE

a. Peter Paul Rubens

- i. Prolific and successful artist who painted landscapes, portraits, mythological, and historical paintings
- ii. Marie de' Medici was important patron
- iii. Elevation of the Cross
 1. Major altarpiece-triptych
 2. Dynamic Baroque composition-dramatic
 3. Influence of Michelangelo seen in muscular figures
- iv. Known for expressive use of color over line
- v. Followers known as Rubenistes

b. Anthony Van Dyck

- i. Flemish painter who studied under Rubens
- ii. Court painter by King Charles I of England
- iii. Created series of portraits of Charles
- iv. Major influence on development of English painting

V. THE GOLDEN AGE OF DUTCH PAINTING- DUTCH BAROQUE

a. Basic Characteristics

- i. Primary patrons were middle class Protestant merchants
- ii. Churches have little or no religious art
- iii. Dutch have great pride in their land – genre painting

b. Basic Painting Styles

- i. Genre scenes of everyday life- example, Jan Steen
- ii. Landscapes-for example, Jacob Van Ruisdal
- iii. Still life
 1. Often include Vanitas, images that depict wealth and pride
 2. Reminders of temporary nature of life (half empty vases, skulls)
 3. Compare Still Life with Peaches from Herculaneum with Flack's Vanities of Life
 4. Still life of flowers by Rachel Ruysch
 5. Portraits – for example Franz Hals and Judith Leyster
 - a. Wanted to be portrayed as serious Calvinists
 - b. Individual and especially group portraits
 - c. Tried to reveal human personality

c. Rembrandt

- i. Dramatic use of light shows influence of Caravaggio
- ii. Famous for self portraits that chronicle his life
- iii. Famous for etchings – ex. Christ Healing the Sick
- iv. Night Watch – innovative group portrait

d. Vermeer

- i. Famous for quiet scenes of domestic interiors
- ii. Usually depicts solitary female inside a home
- iii. Renowned for his careful realism, detail and soft light
- iv. May have used a camera obscura to enhance realism

VI. FRENCH ART, 1661-1770

a. Louis XIV and Versailles

- i. Louis XIV as art patron
 - 1. Made France center of art world
 - 2. Established Royal Academy of Painting and Sculpture to set standards for French art
- ii. The Versailles Palace
 - 1. Define example of French Classical style
 - 2. Chief architects- Louis Le Vau and Jules Mansart
 - 3. Ornate interior décor including Baroque ceilings
 - 4. Bernini's Bust of Louis XIV-fine example of Baroque sculpture
 - 5. Rigaud's Portrait of Louis XIV depicts Louis as an all powerful ruler

b. Nicholas Poussin

- i. Established the French Academic style of painting
- ii. Believed in painting in the "grand manner"-grand historical themes, religious scene and great mythological scenes
- iii. Emphasized use of line over color
- iv. Followers were called Poussinistes

c. Claude Lorraine

- i. Famous for his idealized landscapes
- ii. Part of landscape tradition that includes Ruisdael and Cezanne

d. ROCOCO

- i. Basic characteristics
 - 1. Becomes popular after the death of Louis XIV in 1715
 - 2. Lighthearted-"Nobles at Play"
 - 3. Use of pastel colors, light colored paints
- ii. Leading artists
 - 1. Watteau- fete galante-outdoor festival gatherings
 - 2. Boucher-playfully erotic – Cupid a Captive
 - 3. Fragonard – lighthearted themes- The Swing
 - 4. Clodion-small decorative works-Nymph and Satyr

Part 5: Nineteenth Century Art

I. NEOCLASSICAL ART (LATE 18TH, EARLY 19TH CENTURY)

a. Basic Characteristics

- i. Morally uplifting, inspire sacrifice for the state
- ii. Discovery of Pompeii sparked renewed interest in classical art
- iii. Figures depicted as classical characters with classical virtues

b. Angelica Kauffman

- i. Mother of the Gracchi- depicts classical ideal of sacrificing self-interests for the family

c. Jacques-Louis David

- i. Most prominent French Neoclassical painter
- ii. Oath of the Horatii
 - 1. Balanced and symmetrical composition
 - 2. Classical architecture-round arches
 - 3. Idealized bodies resemble classical sculpture
 - 4. Illustrates ideal of self sacrifice for the state
- iii. Death of Marat
 - 1. Marat sacrificed his life for the sake of the people
 - 2. Note similarity to Michelangelo's Pieta

d. Napoleon

- i. Most frequently depicted figure of his time
- ii. Coronation of Napoleon, Napoleon Crossing the Alps by J.L. David

e. Neoclassical Sculptors

- i. Jean Antoine Houdon
 - 1. Portrayed distinguished figures of his time
 - 2. Famous for portrait of Voltaire, connects him to classical themes
 - 3. Portrait of Washington uses contrapposto and a mix of Roman and American symbols
- ii. Antonia Canova
 - 1. Mythological themes reflect interest in classicism
 - 2. Pauline Borghese as Venus – Napoleon's sister as a reclining idealized, classical nude

f. Ingres

- i. Key points
 - 1. Champion of Neoclassicism
 - 2. Strongly influenced by the work of Raphael
- ii. Grand Odalisque
 - 1. Mannerist elements-elongated back and twisted pose
 - 2. Romantic elements-exotic subject matter

g. Neoclassical Architecture

- i. Inspired by Roman architecture-especially the Pantheon

- ii. Monticello – 18th century by Thomas Jefferson
 - 1. Jefferson believed that Neoclassicism was the best style for the new American republic
 - 2. Neoclassicism in American is also called the Federal Style
 - 3. Influence of the Pantheon

II. ROMANTIC ART

a. Key characteristics

- i. Past-medieval legends and Gothic architecture
- ii. Rejects reason – uses imagination
- iii. Beauty and power of nature
- iv. Feeling is more important than reason
- v. Exotic locations
- vi. Reaction against Neoclassical order

b. Henri Fuseli – The Nightmare

- i. Shows early interest in human psychology
- ii. Subject taken from Gothic folklore

c. Gericault – Raft of the Medusa

- i. Emotional response to a tragedy caused by inept leaders
- ii. Dramatic tension and use of light influenced by Baroque
- iii. Pyramid compositions- pyramid of despair on the left; pyramid of hope on the right, also interlocking diagonals

d. Delacroix

i. Key points

- 1. Renowned French Romantic painter
- 2. Favored color over line; emotion over reason

ii. Liberty Leading the People

- 1. Depicts an event from the Revolution of 1830
- 2. Dramatic use of color and movement

e. Caspar Friedrich

- i. Best known German Romantic painter
- ii. Subject: small solitary figures in large dramatic landscape

f. Francisco de Goya

i. Key points

- 1. Was a Rococo painter
- 2. Became court painter to Charles IV, King of Spain
- 3. Tragic events – deafness, French invasion-made his work darker

ii. *The Third of May 1808*

- 1. Figure in center resembles Christ-martyr figure

2. Violent scene with emotion- Romantic
3. Emphasis on the use of color-visible brushwork

iii. Etchings

1. Two major series – Los Caprichos and Disasters of War
2. The etchings are dark and deal with human emotions

iv. Black Paintings

1. Painted on the walls of his farmhouse
2. Dark subject matter-violence, witchcraft, madness
3. Saturn Devouring his Children- macabre

III. REALISM

a. Key points

- i. Began in the mid-1800s
- ii. Real people-workers, peasants, family members
- iii. Muted tones to represent real life
- iv. Influenced by earlier artists
 1. Pieter Brueghel-scenes depicting peasant life
 2. Louis Le Nain-depicted peasant families
 3. Chardin-peaceful scenes of middle-class life

b. Gustave Courbet

i. Key points

1. Author of the Realist Manifesto
2. Proclaimed: Show me an angel and I will paint one.
3. Held a one man art show called the Pavilion of Realism

ii. *Burial at Ornans*

1. Funeral of common people set in Courbet's hometown
2. Real people are important and worthy of grand art

iii. *Stonebreakers*

1. Even workers are worthy of being depicted in art
2. Muted colors convey the seriousness of real life

c. Daumier

- i. Famous for political lithographs that satirized French society
- ii. Grouped with Realists because of his interest in common people
- iii. *Louis Philippe as Gargantua*-depicted the French ruler as an insatiable giant feeding on the masses
- iv. *Rue Transnonain*-Tragic scene of a family executed by the police in their apartment

d. Rosa Bonheur

- i. Famous for painting realistic animals

ii. *Horse Fair*-realistic depiction of horses, buyers and sellers

e. Edouard Manet

i. Key Points

1. Early painting have realistic qualities but later paintings include Impressionistic qualities
2. Challenged French conventions, inspired Impressionists

ii. *Luncheon on the Grass*

1. Revolutionary- nude woman with 2 men in picnic setting
2. Traditional elements-based on Giorgione's Pastoral Symphony and Raphael's Judgment of Paris
3. Central figure nude and looking at viewer
4. Rejected by the Salon and displayed at the Salon des Refuses of 1863

iii. *Olympia*

1. Relaxing nude
2. Olympia looking directly at viewer; not reclining but confrontational
3. Critics hated the work, especially technique

f. Pre-Raphaelite Brotherhood

- i. Group of English Realist painters from mid 19th century
- ii. Rejected the subject of the French Realists
- iii. Subject matter based on literature, famous fictional stories
- iv. Realistic paintings but scenes resemble a fantasy world

g. Photography

i. Key points

1. Early photographs were called daguerreotypes
2. A new medium to rival painting
3. Ingres and Degas used photography as an aid
4. Most painters felt threatened
5. Civil War photos

ii. Nadar

1. Famous French portrait photographer
2. Pioneer in aerial photography

iii. Eadweard Muybridge

1. Pioneer in sequential motion photography
2. Technique influenced later artists such as Duchamp

h. Winslow Homer

- i. American painter who popularized watercolors
- ii. Famous for seascapes and Civil War scenes

IV. IMPRESSIONISM

a. Basic characteristics

- i. Captured a moment in time, slice of life
- ii. Interested in fleeting effects of light on color
- iii. Used short, choppy brushstrokes to capture a moment
- iv. Avoided use of black
- v. Cropped at edges to imitate photography
- vi. Depicted leisure activities of Parisian bourgeoisie
- vii. Influenced by Japanese woodblock prints
- viii. Criticized by traditional academic painters

b. Key artists

- i. Monet-series of paintings showing a subject at various times
- ii. Renoir-portraits and slices of French life
- iii. Degas-dancers, horse races and portraits
- iv. Lautrec- garish colors, elevates the status of poster art
- v. Cassatt-American Impressionist, mentored by Degas
- vi. Morisot- female French Impressionist

V. POST IMPRESSIONISM – 1890S

a. Basic characteristics

- i. Influenced by, but dissatisfied with Impressionism
- ii. Impressionists were too tied to natural world-only painted what they saw
- iii. Wanted to restore line and solid colors

b. Key artists

i. Seurat

1. Pioneer of pointillism
2. Theory of optical mixing of color
3. Most famous work- A Sunday on the Grande Jatte

ii. Paul Gauguin

1. Rejected artistic traditions of Western civilization
2. Influenced by “primitive” cultures-Tahiti
3. Used flat planes of color to express feelings

iii. Vincent van Gogh

1. Used color and brushstrokes to express his feelings
2. Color reflects moods-for example, yellow is happy
3. Influenced the Expressionists

- iv. Paul Cezanne
 - 1. Capture the underlying structure of objects and nature
 - 2. Restore formal elements: the use of color and shape
 - 3. Series of paintings of Mont Sainte-Victoire
 - 4. Renowned for still life paintings of fruit
 - 5. Presented multiple viewpoints of objects to express their place in space; influenced Cubists

VI. SYMBOLISM

a. Key points

i. Basic characteristics

- 1. Influenced by the work of Gauguin-exotic themes
- 2. Want to point their inner visions
- 3. Not realistic; represent a world of fantasy

ii. Key artists

- 1. Henri Rousseau-Sleeping Gypsy
- 2. Odilon Redon- The Cyclops
- 3. Gustave Moreau-Jupiter and Semele

VII. NINETEENTH CENTURY ARCHITECTURE

a. Key points

- i. Early 19th century dominated by revivalist movements-Neoclassical and Neo-Gothic
- ii. Glass and cast iron change architecture
- iii. New materials make early skyscrapers possible
- iv. New buildings contain references to earlier styles

b. Revival Movements

- i. Neoclassicism- Monticello
- ii. Neo-Gothic-Houses of Parliament
- iii. Neo-Romanesque-Marshall Field Department Store
- iv. Neo-Baroque-Paris Opera House

c. Eiffel Tower by Gustave Eiffel

- i. Extensive use of cast iron
- ii. Entrance to the 1889 Paris Exposition

d. Louis Sullivan

- i. America's first modern architect
- ii. Taught that form follows function
- iii. His designs are the precursors of skyscrapers

Part 6: 20th Century Art

I. CUBISM

a. Key Characteristics

- i. Influenced by Cezanne's work on structure and form
- ii. Employed fragmented forms and multiple viewpoints
- iii. Flat, jagged shapes-like a piece of broken glass
- iv. Rearranged compositions to explore shape
- v. Analytic Cubism-explore shape
- vi. Synthetic Cubism-collage cubism
- vii. Had a major influence on 20th Century art

b. Picasso

- i. Les Demoiselles de Avignon
 1. Flat planes-no sense of depth or chiaroscuro
 2. Multiple viewpoints
 3. Note of influence of African masks and Iberian statues
 4. Begins Picasso's movement toward Analytic Cubism
- ii. Still Life with Chair Caning
 1. Synthetic Cubism
 2. Incorporates collage materials, rope and oil cloth
- iii. Guernica
 1. Painted to protest an atrocity during the Spanish Civil War
 2. Used fragmented forms and basic color scheme of black, white and grey to convey horror of the atrocity
 3. Used a pyramid composition for dramatic effect

c. Braque

- i. Collaborated with Picasso in the development of Analytic and Synthetic Cubism

d. Cubist Sculpture

- i. Picasso – Machete for a Guitar
- ii. Archipenko- Woman Combing her Hair

II. FAUVISM

a. Key characteristics

- i. First appeared at the Salon d'Automne in 1905
- ii. Non-representational color to express feelings
- iii. Influenced by Gauguin and Van Gogh

b. Key Artists

- i. Matisse- Woman with a Hat; Red Room, The Dance

ii. Derain- series of paintings depicting London

III. GERMAN EXPRESSIONISM

a. Key Characteristics

- i. Expressive use of color and shape
- ii. Two key movements- Die Brucke (The Bridge) and Der Blaue Reiter (The Blue Rider)
 1. Die Brucke - bridge the distance between Germany's traditional art forms and the new 20th century art.
 2. Der Blaue Rider – painters convey feelings about life and spirituality

b. Key Artists

- i. Ernst Kirchner
 1. Disillusioned – expresses feeling of alienation
 2. crazy and intense use of colors – Street, Dresden
- ii. Max Beckmann
 1. Disillusioned – emphasized the horrors of war
 2. contorted figures, similar to German Renaissance
 3. Best known for a series of symbolic triptychs
- iii. Franz Marc
 1. Paintings of animals
 2. Colors express deeper emotional states
- iv. Vassily Kandinsky
 1. First European artist to paint non-representational works
 2. Colors and lines represent musical concepts
 3. Called his paintings improvisations and compositions

IV. FUTURISM

a. Key characteristics

- i. Italian art movement
- ii. Rejects classical and Renaissance art
- iii. Primary interest – modern technology, speed, motion
- iv. Exhibits elements of the following art styles
 1. Cubism –fragmented forms
 2. Fauvism-arbitrary use of colors
 3. Sequential motion photography

b. Key Artists

- i. Boccioni-Unique Forms of Continuity in Space
- ii. Balla-Dynamics of a Dog on a Leash
- iii. Severini-Armored Train

V. AMERICAN ART

- a. Amory Show, 1913
 - i. American public's first exposure to modern art
 - ii. Duchamp's *Nude Descending a Staircase* was the most controversial and misunderstood work. Show the influence of Cubism and sequential photography
- b. Social Realism
 - i. Realistic scenes of everyday life using traditional methods
 - ii. Edward Hopper's *Nighthawks* – loneliness of modern life
- c. Alfred Stieglitz
 - i. Exhibited avant-garde art in his 291 gallery
 - ii. Photographed contemporary life without altering the images, such as *The Steerage*; black and white images, no color
- d. Precisionism
 - i. Portray industrialized America in the 1920s
 - ii. Basic lines and streamlined shapes
 - iii. Georgia O'Keefe's cityscapes
- e. Regionalism
 - i. Rural scenes during the 1920s and 1930s
 - ii. Dorothea Lange-famous Depression photographer
 - iii. Thomas Hart Benton-paintings of Mid-West country folk
 - iv. Grant Wood – *American Gothic*
- f. African American Artists
 - i. Jacob Lawrence – *The Migration of the Negro* series
 - ii. Romare Bearden-best known for collages
 - iii. Aaron Douglas-key member of the Harlem Renaissance

VI. ART BETWEEN THE WARS, 1917 – 1945

- a. Dada
 - i. Key characteristics
 - 1. Absurdity – life doesn't make sense, so why should art?
 - 2. Chance – life is random
 - 3. Irreverence – challenge cherished beliefs and institutions
 - ii. Key techniques
 - 1. Ready-made – sculpture from existing manufactured parts
 - 2. Photomontage – collection of photographs
 - iii. Key artists
 - 1. Hoch – *Cut with a Kitchen Knife*
 - 2. Duchamp - *Fountain*
 - 3. Arp – *Collage Arranged According to the Laws of Chance*

b. Surrealism

i. Key characteristics

1. Depicts the world of the unconscious mind; dreams
2. Influenced by Bosch, Gauguin and the Symbolists
3. Odd juxtaposition of recognizable objects
4. Unusual objects and symbols that express the artist's inner mind and question reality

ii. Key artists

1. Giorgio de Chirico – proto-Surrealist; eerie scenes
2. Dali- Realistic figures, idiosyncratic symbols
3. Magritte – unusual combinations of recognizable objects
4. Miro – used biomorphic shapes
5. Meret Oppenheim- Fur lined tea cup – make real what could be imagined
6. Frida Kahlo-series of biographical self portraits; wife of Mexican muralist Diego Rivera

c. Sculpture

i. Brancusi

1. Abstract work intended to capture subject's essence
2. Bird in Space is most famous work

ii. Barbara Hepworth

1. Modernist English sculptor
2. Major innovator in the use of negative space

iii. Sir Henry Moore

1. Major use of organic curves and negative space
2. Abstract reclining female nudes
3. Works have monumental quality

iv. Alexander Calder

1. Mobiles – moving sculptures suspended from ceiling
2. Simplified organic forms
3. Similar to Miro's biomorphic paintings

VII. LATER 20TH – 21ST CENTURY ART (1945 – PRESENT)

a. Basic points

- i. New York City replaced Paris as center of Western art
- ii. Emphasis on art's formal qualities-line, color, shape, texture
- iii. Artists address contemporary issues-war, racism, sexism
- iv. Artists match imagery and technique with an issue
 1. Faith Ringgold's patchwork quilts
 2. Hans Haacke's installations

b. Existentialist Art (late 1940s)

- i. Philosophers question human existence; no divine order; humans left to struggle with now absolutes in the universe
 - ii. Alberto Giacometti-thin, wiry figures, living in isolation
- c. Abstract Expressionism (1950s)
- i. Expresses deep inner feelings-self, surroundings, universe
 - ii. Gestural abstraction-emphasis upon brushwork
 - 1. Jackson Pollack- Lavender Mist
 - 2. De Kooning-Woman I; brutal brushwork
 - iii. Chromatic abstraction-blocks of color to express feeling
 - iv. Rothko-color fields
 - v. Newman-monochromatic canvases with zips-think lines used in the composition
- d. Post-Painterly Abstraction or Hard Edge(1950s-1960s)
- i. Abstract qualities without any emotion and feeling
 - ii. Color and line; no personal expressive qualities
 - iii. Ellsworth Kelly- Red Blue Green
 - iv. Frank Stella- pin stripe style paintings
 - v. Helen Frankenthaler-color staining paintings
- e. Assemblage
- i. Sculpture using everyday objects in new configurations
 - ii. Emphasis on formal interconnections of objects
 - iii. Robert Rauschenberg-Combines
 - iv. Louise Nevelson-Tropical Garden II
- f. Minimalism (1960s-1970s)
- i. Key characteristics
 - 1. Use of pure geometric shapes
 - 2. Sculpture as a medium; sculptural equivalent of Hard Edge
 - ii. Key figures
 - 1. David Smith – Cubi series influenced Minimalism
 - 2. Donald Judd-series of boxes
 - 3. Maya Lin- Vietnam Veterans Memorial
- g. Pop Art
- i. Key characteristics
 - 1. At based on familiar images from popular culture
 - 2. Recognizable images-celebrities, consumer products
 - ii. Key precursors
 - 1. Jasper Johns – precursor of Pop Art; use of American flag image
 - 2. Richard Hamilton-Just What is it That Makes Today's Homes so Different, So Appealing?

iii. Key Figures

1. Andy Warhol- multiple images of the same object; prints are called silk-screens
2. Roy Lichtenstein-comic book style; use of benday dots
3. Claes Oldenburg-pop art sculptor; enlarged sculptures of everyday objects and food items

h. Superrealism or Photorealism (1960s – 1970s)

- i. Paintings that look like photographs
- ii. Chuck Close-enlarged portraits of himself and friends
- iii. Audrey Flack-contemporary vanitas still life paintings
- iv. Duane Hanson-sculptures of everyday people; banality of life

i. Earth Art or Environmental Art

i. Key characteristics

1. Art removed from museum; art can exist anywhere
2. Art carries on a dialogue with the chosen site
3. Will lose meaning if removed from chosen site

ii. Key figures

1. Robert Smithson- Spiral Jetty
2. Nancy Holt- Sun Tunnels
3. Richard Serra- Tilted Arc

j. Conceptual Art (1960s)

- i. Expresses concept or idea that lays beneath the actual object
- ii. Idea or concept is more important than the object itself
- iii. Kosuth- One and Three Chairs
- iv. Christo – wrapping technique

k. Feminist Art (1970s-1980s)

i. Key characteristics

1. Challenges male-dominated political establishment
2. References to the way woman have been objectified
3. Recognize achievements of women

ii. Key figures

1. Judy Chicago- The Dinner Party (installations)
2. Cindy Sherman-photographs of herself exposing stereotypical roles of women
3. Barbara Kruger-appropriated images from other periods; designed to make viewers consider gender issues
4. Faith Ringgold-examines racial and gender issues; uses fabric and quilts as medium.

VIII. TWENTIETH CENTURY ARCHITECTURE

- a. Frank Lloyd Wright
 - i. Organic relationship between the structure and the site
 - ii. Hearth should be the core of a house
 - iii. Extensive use of cantilevered balconies and roofs
 - iv. Most famous homes-Robie House and Fallingwater

- b. Art Nouveau
 - i. Extensive use of plant-like imagery

 - ii. Casa Mila by Antonio Gaudi
 - 1. Influenced by cliff and sands of Spanish coast
 - 2. Undulating façade, use of plant-like designs

- c. De Stijl
 - i. Key characteristics
 - 1. Developed in Holland in 1920s
 - 2. Sleek appearance devoid of embellishment
 - 3. Flat planes, basic geometric shapes, straight lines
 - 4. Efficient designs; functional furniture

 - ii. Schroder House by Gerrit Rietveld
 - 1. Use of basic shapes and colors-rectangles, primary colors
 - 2. Similar to Mondrian paintings

- d. The Bauhaus
 - i. Key points
 - 1. School of art and architecture from 1919-1933
 - 2. Taught modern concepts of design
 - 3. Curriculum combined art, crafts and architecture
 - 4. Principles taught at Bauhaus inspired International Style

 - ii. The Shop Block
 - 1. Famous section of the Bauhaus
 - 2. Example of modern architecture
 - 3. Extensive use of windows to provide natural light and air
 - 4. Moveable interior walls; flexible space

- e. The International Style
 - i. Key points
 - 1. Based upon Mies van der Rohe's principle: "Less is more."
 - 2. Architecture should be practical and functional; no unnecessary exterior decoration
 - 3. Use modern materials and support methods-glass, steel, and cantilevers

ii. Key architects

1. Le Corbusier-Villa Savoye; home should be a “machine for living;” basic geometric shapes and flat planes. Notre Dame du Haut
2. Mies van der Rohe and Philip Johnson-Seagram Building

f. Post-Modern Architecture (1980s)

i. Key points

1. Critical of Modernist architecture; too impersonal and sterile-“Less is a bore”
2. Architecture should consider an area’s history and diversity
3. Very eclectic-borrows from a number of styles

ii. Key examples

1. Pompidou Center by Piano and Rogers-exposes the structures interior supports
2. Portland Building by Michael Graves-uses different shapes, colors, and materials on building’s surface
3. AT&T Building by Philip Johnson-combines elements of International Style (sleek lines; efficient use of space, minimal surface decoration) with such classical elements as large round arch and pediment

g. Deconstructivist Architecture

i. Key points

1. Emphasizes the instability of life and society-no universal concepts and ideas
2. Uses unique forms, harsh angles, and new materials to create unstable designs that shock the viewer

ii. Guggenheim Museum in Bilbao, Spain, by Frank Gehry

1. Titanium surface-light, strong, highly reflective
2. Futurist appearance-swooping, sharp angles
3. Asymmetrical composition-lacks balance and order associated with Modernism.

NOTES: