

# ARTH 1306 • HISTORY OF ART II • SUMMER I, 2018

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## **Course Information**

Course Title: History of Art II  
Course prefix and number: ARTH 1306-001; CRN 33014  
Course meeting location: FFA 458  
Course meeting times: MTWR 9:20-11:50

## **Required Course Materials**

Text: Gardner's Art Through the Ages: The Western Perspective (Fifteenth Edition), VOLUME II by Fred S. Kleiner. Available @ the UTEP Bookstore or @ the publisher, cengagebrain.com. A spiral bound notebook or recording device. Computers are not to be used during lectures.

## **Instructor Contact Information**

Instructor's name: **Anne Perry**  
Instructor's office #: FFA 354  
Instructor's office hours: By appointment  
Instructor's phone #: 747-8744  
Instructor's Email: [aperry@utep.edu](mailto:aperry@utep.edu) (by far the best way to reach me)

## **Instructor Introduction**

Professor Perry has a long-standing passion for the visual arts. She studied art history at the University of New Mexico, where she received her M. A. in Pre-Columbian art. She has taught a variety of art history courses and Art Appreciation at the University of Nebraska-Lincoln and here at UTEP. She and her husband and daughter have lived in El Paso for many years.

## **Course Description**

This survey lecture course, as a continuation of ARTH 1305, is designed to expose the student to major works of western art over a broad span of history from c. 1300 to the present. Our interests will turn to the artist, the creator of the work; style, the characteristics of a work peculiar to its time, culture, place, and creator; technique, or how the work was made; as well as iconography, or the study of meaning, symbolism and messages carried in a work of art. We will look at the visual arts – painting, sculpture, and architecture – in many different contexts: religious, political, economic and social. The course demonstrates how the production of art and architecture is linked to climate and geography (the natural world) and governmental, religious, and philosophical systems (the social and cultural world).

## **Course Prerequisites**

There are no prerequisites for enrollment in this course.

## **Course Format**

Course material will be presented in a lecture format, utilizing visual support in the form of digitized images. Supplementary materials, including works you are required to know for exams, are available on Blackboard. This is a technology- enhanced course, and will require the completion of web-based assignments at home or in computer labs on campus.

## **Course Learning Outcomes**

Upon successful completion of this course students will be able to:

1. use artistic terminology and concepts as they apply to works of art.
2. evaluate the role of the artist and the role of art within societal and historical contexts.
3. categorically distinguish works of art within a historical or stylistic framework.
4. describe, analyze, and compare works of art through written responses.

# Course Requirements

## Exams (75% of course grade)

There will be three exams given in this course. All exams will include questions that require the student to refer to an image or pair of images, as well as questions that do not refer to slides. Tests may include image identifications (by artist, title of the work and style era), multiple choice, true/false, fill in blanks or matching type questions. Dates for these exams appear in the following course calendar. Any changes for the first two exams will be announced in class. The third (final) exam for this course will be given during our scheduled exam day, Monday, July 9<sup>th</sup> at 10:00 am in our regular classroom. **NO EXCEPTIONS!**

## Museum Visit & Written Assignment (25% of course grade)

Students will independently visit the El Paso Museum of Art where they will engage the work: *Christ with Symbols of the Passion*, by Lavinia Fontana, executed in 1576. Then each student will write a 4-page paper in which they consider the work as an example of Mannerist style. The paper is due in class on Monday, July 2<sup>nd</sup> and is worth 25% of your grade for this course.

## Blackboard

Some course content and all required images will be delivered via Blackboard. To access Blackboard: Go to <https://my.utep.edu> and log in. Your login is your e-mail id and your password is your e-mail password. If you do not have an id and password, call the Helpdesk at 747-5257. You **MUST** have a UTEP email ID to access Blackboard.

Once you are in the **My.Utep** space, you can find the link to Blackboard near the top of the webpage. Click on the BLACKBOARD link. All of your courses will appear on the Blackboard homepage. Click on ours to enter. Click on Course Content in left menu to access images for exams. Powerpoints with required images are arranged in files categorized by exam number.

## Grading Standards and Criteria

Evaluation of student performance for this course is done in the following manner:

All grades are calculated using percentages and converted into letter grades according to the following scale:

**90% & above = A** - excellent  
**80% & below 90% = B** - above average  
**70% & below 80% = C** - average  
**BELOW 70% = NOT PASSING**

**IMPORTANT NOTE: A final average below 70 is NOT a passing grade in this core course. If you fail to perform at a passing level you will be required to repeat the class, at added expense to you. I do not offer extra credit for this course; please do not request extra credit to boost your final grade.**

## Course Policies

### **Attendance Policy:**

A substantial portion of the material presented in lectures is not duplicated in your text, therefore your presence and participation is required at every class meeting, for the full duration of the class. You must be present from 9:20 to 11:50 am to be counted present for the day. International bridge traffic and highway construction in town are facts of life and are not

acceptable reasons for arriving late to class. Absences due to doctor/dental visits or childcare issues are not excused; please plan accordingly.

An absence will result in your final grade being lowered by 5 percentage points. Students who cannot commit to consistent, punctual and active attendance should take the class at another time.

**Classroom Etiquette:**

Cell phone and recreational computer use during class time are prohibited. Students are expected to be fully engaged in the lecture material, taking notes on lecture content, and participating in class discussions. Please be respectful of your classmates and instructor, as well as our environment. Food and drink are allowed in class, but keep in mind that each of us is responsible for maintaining cleanliness in our learning space; if items are left on the classroom floor, eating and drinking privileges will be suspended.

**Exam Etiquette:**

Students are required to be in their seats during the exam, with phones and all other devices switched off. Study materials must be placed in backpacks. There will be no talking or communication of any kind between students for any reason. Providing answers for a classmate or seeking help from another student, especially by looking at their exam answers, is cheating. Academic dishonesty hurts all of us, and it will not be tolerated in this class. If you are observed to be cheating on a quiz or exam, you will receive a zero for that assignment and you will be subject to disciplinary action through the Office of Student Life as per UTEP catalog policy. Refer to <http://www.utep.edu/dos/acadintg.htm> for further information.

**Policy for Make-ups**

In the unlikely event that a student is absent from a class and misses an exam, their request for a make-up must be accompanied by a doctor's note. **Under no circumstances will makeups be given for the final exam. No exceptions.**

**Incompletes, Withdrawals, Pass/Fail Policies**

Incompletes or I grades will be considered for students completing satisfactory or better work and having serious legitimate situations beyond their control requiring additional time to complete the course requirements. All I grades are given at the discretion of the instructor and the approval of the Department chair. Students hold the full responsibility for withdrawing from this course if that procedure is elected. Withdrawals must be completed on or before the final date to drop a course with a W. Students missing this deadline will be issued a grade for their performance in the course. Art 1306 is a grade-based course and is not available for audit or pass/fail options.

**DISABILITIES STATEMENT**

**Disabilities:** I will make any reasonable accommodations for students with limitations due to disabilities, including learning disabilities. Please see me personally before or after class in the first two days or make an appointment, to discuss any special needs you might have. If you have a documented disability and require specific accommodations, you will need to contact the Center for Accommodations and Student Support Services in the East Union Bldg., Room 106 The CASS Office can also be reached in the following ways:

Web: <http://www.utep.edu/cass>

Phone: (915) 747-5148 voice or TTY

E-Mail: [cass@utep.edu](mailto:cass@utep.edu)

# COURSE CALENDAR

## **WEEK 1 (6/11-6/14)**

- (M) **First class meeting:** Introduction to ARTH 1306  
Late Medieval Italian Art: Painting and Sculpture in Italy 1200-1400  
Homework: *Purchase Textbook and spiral notebook; Read Introduction, esp. xxx to xxxiii, Chapters 14 (Late Medieval Italy) and 15 (Late Medieval and Early Renaissance Northern Europe)*
- (T) Late Medieval Italian Art continued  
Art of 15<sup>th</sup>-Century Northern Europe  
Homework: *Read Chapter 16 (The Renaissance in Quattrocento Italy)*
- (W) Art of 15<sup>th</sup>-Century Northern Europe continued  
Early Renaissance Art in Italy, 1400-1500  
Homework: *Read Chapter 17 (Renaissance and Mannerism in Cinquecento Italy) pp. 503-512*
- (R) Early Renaissance Art continued  
High Renaissance Art in Italy, 1500-1525: Leonardo and Raphael  
Homework: *Read Chapter 17 pp. 513-526; Study for Exam 1*

## **WEEK 2 (6/18-6/21)**

- (M) High and Late Renaissance in Italy: Michelangelo  
Homework: *Study for Exam 1; Read Chapter 17 pp. 527-537*
- (T) **EXAM 1 (Italian Late Medieval through High & Late Renaissance in Italy to p. 526)**  
  
High and Late Renaissance in Venice  
Homework: *Read Chapter 17 pp. 538-543 and Chapter 18 (High Renaissance and Mannerism in Northern Europe and Spain)*
- (W) Mannerism in Italy  
Art of 16<sup>th</sup>-Century Northern Europe and Spain  
Homework: *Read Chapter 19 (The Baroque in Italy and Spain) to p. 600*
- (R) Baroque Art of Italy  
Homework: *Read Chapter 19 pp. 601-609; Chapter 20 (The Baroque in Northern Europe) to p. 616; Students should visit EPMA (HOURS: Thursday 9-9; Tuesday, Wednesday, Friday and Saturday 9-5; Sunday noon-5; Closed Monday)*

## **WEEK 3 (6/25-6/28)**

**Course drop deadline is Friday, 6/29**

- (M) Baroque Art of Spain  
Baroque Art of Flanders  
Homework: *Read Chapter 20 pp. 616-636; Study for Exam 2*
- (T) Baroque Art of the Dutch Republic  
Baroque Art of France  
Homework: *Read Chapter 21 (Rococo to Neoclassicism: The 18<sup>th</sup> Century in Europe and America) to p. 650; Study for Exam 2*

(W) **EXAM 2 (Venetian Renaissance through Baroque)**

Rococo in France and Germany

Homework: *Read Chapter pp. 651-671; Chapter 22 (Romanticism, Realism, Photography: Europe and America, 1800 to 1870) to p. 706*

(R) "Natural Art" in France, England and Italy

Neoclassicism in Europe and America

Romanticism in Europe

Homework: *Read Chapter 22 pp. 695-719; Chapter 23 to p. 732; Finish Written Assignment*

**WEEK 4 (7/2-7/5)**

(M) **Written Assignment Due in class @ 9:20**

Realism in France and North America

Architecture and Photography in Europe and North America

Impressionism in France

Homework: *Read Chapter 23 pp. 732-741 and 752-759*

(T) Impressionism continued

Post-Impressionism in France

Late 19<sup>th</sup>-Century Architecture in Europe and North America

Homework: *Read Chapter 24 (Modernism in Europe and America, 1900-1945) pp. 761-783 and 802-807*

(W) **NO CLASS – FOURTH OF JULY HOLIDAY**

(R) Expressionism and Cubism

Europe and America, 1900-1945: Futurism, Dada and Surrealism

Homework: *Study for Final Exam*

**(M/9) FINAL EXAM (Rococo through Surrealism)**

**10:00-12:45, regular classroom**

## ARTH 1306 – TAKING NOTES

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Taking very thorough notes on the material presented in lectures is crucial to your successful performance in this course. Record information that I provide about each work that you are responsible for (keep your list of required works handy during each and every lecture). Get the name of the artwork, the artist's name, and the style period, and perhaps a quick sketch of the image, sculpture or building. If any special terminology is introduced during my discussion of the artwork, make sure you get both term and definition recorded. Note how the term specifically relates to the artwork: is it the medium in which the piece was made (for example *buon fresco* or engraving)? Is the artwork an example of a specific type of object that the term names (example: Duccio's *Maestà* is a *polyptych*---an altarpiece containing many panels)? Often the patron or individual who commissioned the artwork will be discussed, as well as its original location and function; this information is important too, as it helps us reconstruct the **original context** in which the piece was created. We couldn't possibly understand the Italian Renaissance without knowing the details of the powerful Medici family in Florence, Italy, and the incredible impact of this family upon Renaissance art.

Art historians are not only concerned with the history of a single work of art, but also with tracing the history of style and technology. When I discuss the specific features of a particular style, such as Baroque, Rococo, Impressionism or Expressionism, be sure to record those features in your lecture notes. Note too the characteristics of art movements, in which artworks may look quite different but are concerned with similar subjects, etc. If I speak at length about technical innovations, such as chiaroscuro and linear perspective during the Early Renaissance in Italy, or the Pointillist painting technique of the Post-Impressionist artist, Georges Seurat, get this information in your notes!

Iconography is a particular concern of art historians, who document specific themes, subjects and symbols that we refer to as the content of a work of art. It might surprise you to learn that the artist begins with an idea or concept, and the formal, physical properties of a piece come next. Studying various themes and subjects and charting change in their formal representation through time gives us insight into the subtleties of cultural and individual beliefs. Pay careful attention to our class discussions of symbols and their meaning in specific works of art; I often point out particular symbols that I would like you to know.

Complex questions on exams will test your knowledge of specific works that we discuss in depth during lectures. The more thorough your notes, the better.

If you find the multi-tasking required of you (looking, listening, writing) to be overwhelming, **record the lectures** with your phone or a small digital recording device placed on the podium at the beginning of the lecture.

## PERRY ART HISTORY 1306 REQUIRED WORKS FOR EXAM 1

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You must be able to identify each work listed by artist's name, title of the work, and style period, as well as location, if underlined. Learn all terms. You must be able to answer questions about each work based upon lecture content and assigned reading in your text. Know all terms.

### **ITALIAN LATE MEDIEVAL (1200-1400)**

- 1) Nicola **Pisano**, *The Annunciation, Nativity, Adoration of the Shepherds*, relief panel, Baptistry pulpit, Pisa, Italy, 1259-1260, Marble  
TERM: Hierarchical scale, Classical
- 2) **Cimabue**, *Madonna Enthroned with Angels and Prophets*, c. 1280-1290, Tempera and gold leaf on wood  
TERMS: Byzantine, Cennino Cennini, tempera, bole, punching
- 3) **Giotto** di Bondone, *Lamentation*, Cappella Scrovegni, Padua, Italy, c. 1305, Fresco  
TERMS: *buon fresco*, *giornata*, Passion of Christ, Lamentation, *Pietà*, directional line
- 4a & 4b) **Duccio** Di Buoninsegna, *Virgin and Child Enthroned with Saints*, **Maestà** Altarpiece Siena Cathedral, Siena, Italy, 1308-11, Tempera and gold leaf on wood, (Reconstruction and Central panel]  
TERMS: polyptych; predella
- 5a & 5b) Ambrogio **Lorenzetti**, *Peaceful City and Peaceful Country* from *Effects of Good Government in the City and in the Country*, Sala della Pace, Palazzo Pubblico, Siena, Italy, 1338-1339, fresco

### **15<sup>TH</sup>-CENTURY NORTHERN EUROPEAN**

- 6) Claus **Sluter**, *Well of Moses*, 1395-1406, stone, Chartreuse de Champmol, Dijon, France
- 7) Robert **Campin** (Master of Flémalle), *Mérode Altarpiece* (open), *The Annunciation* (center panel), c. 1425-1428, Oil on wood
- 8) Jan **van Eyck**, *Ghent Altarpiece* (open), Saint Bavo Cathedral, Ghent, Belgium, completed 1432, Oil on wood
- 9) Jan **van Eyck**, *Giovanni Arnolfini and His Bride*, 1434, oil on wood  
TERMS: glaze, glazing, iconography, Panofsky
- 10) Rogier **van der Weyden**, *Deposition*, circa 1435, Oil on wood panel
- 11) Hans **Memling**, *Saint John Altarpiece*, Hospitaal Sint Jan, Bruges, Belgium, 1479, oil on wood  
TERM: *sacra conversazione*
- 12) **Limbourg Brothers**, *January*, from *Les Tres Riches Heures du Duc de Berry*, 1416  
TERMS: Illuminated manuscript, book of hours
- 13) **Limbourg Brothers**, *February*, from *Les Tres Riches Heures du Duc de Berry*, 1416
- 14) Martin **Schongauer**, *St. Anthony Tormented by Demons*, circa 1490, Engraving

### **EARLY RENAISSANCE: ITALY (1400-1500)**

- 15) Filippo **Brunelleschi**, *Sacrifice of Isaac*, competition panel for east doors, baptistry of Florence Cathedral, Florence, Italy, 1401-1402, Gilded bronze relief
- 16) Lorenzo **Ghiberti**, *Sacrifice of Isaac*, competition panel for east doors, baptistry of Florence Cathedral, Florence, Italy, 1401-1402, Gilded bronze relief
- 17) **Ghiberti**, *Gates of Paradise*, east doors, Baptistry, Florence, 1425-452, gilded bronze, Modern copy c. 1980
- 18) **Ghiberti**, *Isaac and His Sons* from *Gates of Paradise*, east doors, Baptistry, Florence, Gilded bronze relief, 1425-1452  
TERM: Linear perspective, Classical Antiquity
- 19) **Donatello**, *David*, 1440-60, Bronze
- 20) **Masaccio**, *Tribute Money*, Brancacci Chapel, Santa Maria del Carmine, Florence, c. 1427, Fresco  
TERM: Chiaroscuro, Atmospheric perspective
- 21) **Masaccio**, *Holy Trinity*, Santa Maria Novella, Florence, c. 1428, Fresco
- 22) Sandro **Botticelli**, *Birth of Venus*, c. 1482, Tempera on canvas  
TERM: *Venus pudica*
- 23) **Perugino**, *Christ Delivering the Keys of the Kingdom to Saint Peter*, Sistine Chapel, Vatican, Rome, 1481-1483, fresco
- 24) Filippo **Brunelleschi**, *Dome of Florence Cathedral*, 1420-36 [Exterior and Interior]
- 25) **Michelozzo** di Bartolommeo, Palazzo Medici-Riccardi, Florence, Italy, begun 1445  
TERMS: rustication, ashlar masonry

### **HIGH RENAISSANCE: ITALY (1500-1525)**

- 26) **Leonardo** da Vinci, *Last Supper*, 1495-1498, Oil and tempera on plaster
- 27) **Leonardo** da Vinci, *Mona Lisa*, c. 1503-1505, Oil on wood;  
TERM: *Sfumato*
- 28) **Raphael**, *Philosophy (School of Athens)*, Stanza della Segnatura, Vatican Palace, Rome, Italy, 1509-1511, Fresco
- 29) **Michelangelo** Buonarroti, *Pieta*, 1498-99, Marble
- 30) **Michelangelo** Buonarroti, *David*, 1501-1504, Marble
- 31a & b) **Michelangelo** Buonarroti, *Sistine Chapel Ceiling*, detail of *Creation of Adam*, Vatican City, Rome, 1508-1512, Fresco
- 33) **Michelangelo**, Plan for Saint Peter's, Vatican City, Rome, Italy, 1546, **Late Renaissance**  
TERMS: Old St. Peter's; Latin Cross Plan; Central Plan



## PERRY ART HISTORY 1306 REQUIRED WORKS FOR EXAM 2

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You must be able to identify each work listed by artist's name, title of the work, and style period, as well as location, if underlined. Learn all terms. You must be able to answer questions about each work based upon lecture content and assigned reading in your text.

### VENETIAN RENAISSANCE: 1500-1575

- 1) **Giorgione** da Castelfranco (and/or Titian), *Pastoral Symphony*, c. 1508-1510, Oil on canvas  
TERM: Fête Champêtre
- 2) **Titian**, *Venus of Urbino*, 1538, Oil on canvas
- 3) **Titian**, *Meeting of Bacchus and Ariadne*, from the Palazzo Ducale, Ferrara, Italy, 1522-23,  
Oil on canvas TERM: Laocoön
- 4) Andrea **Palladio**, Villa Rotonda (formerly Villa Capra), near Vicenza, Italy, c. 1566-1570  
TERMS: Vitruvius, Pantheon

### MANNERISM: 1525-1600

- 5) **Michelangelo** Buonarroti, *Last Judgment*, 1534-1541, Fresco on the altar wall of the Sistine Chapel, Vatican City, Rome, Italy  
TERMS: Reformation; Counter-Reformation; Council of Trent 1545-63
- 6) Jacopo da **Pontormo**, *Descent from the Cross*, Capponi Chapel, Sta. Felicita, Florence, Italy, 1525-1528, Oil on wood
- 7) **Parmigianino**, *Madonna with the Long Neck*, 1535, Oil on wood
- 8) **Rosso** Fiorentino, *Dead Christ with Angels*, 1524-27, Oil on panel
- 9) **Tintoretto**, *Last Supper*, 1594, Oil on canvas

### 16<sup>TH</sup>- CENTURY NORTHERN EUROPEAN

- 10) Matthias **Grünewald**, *Isenheim Altarpiece* (closed), *Crucifixion* (center panel), chapel of the Hospital of Saint Anthony, Isenheim, Germany, c. 1510-1515, Oil on panel
- 11) Albrecht **Dürer**, *Knight, Death, and the Devil*, 1513, Engraving
- 12) Hieronymous **Bosch**, *Garden of Earthly Delights*, *Creation of Eve* (left wing), *Garden of Earthly Delights* (center panel), *Hell* (right wing), 1505-1510, Oil on wood
- 13) Pieter **Aertsen**, *Butcher's Stall*, 1551, Oil on wood
- 14) Pieter **Bruegel** the Elder, *Hunters in the Snow*, 1565, Oil on wood

### 16<sup>TH</sup>- CENTURY SPANISH

- 15) **El Greco**, *Burial of Count Orgaz*, Church of Santo Tomé, Toledo, Spain, 1586. O/c  
TERM: Deesis

## BAROQUE IN ITALY & SPAIN: 1600-1700

### ITALIAN:

- 16) Carlo **Maderno**, Plan for Saint Peter's Basilica, Vatican City, Rome, 1607  
TERM: Latin Cross plan
- 17) Saint Peter's, Vatican City, Rome, Italy, 1506-1666; Façade designed by Carlo **Maderno**, 1606-12; Piazza designed by Gianlorenzo **Bernini**, 1656-67
- 18) Gianlorenzo **Bernini**, *Baldacchino*, Saint Peter's, Vatican City, Rome, Italy, 1624-1633, Gilded bronze, marble
- 19) Gianlorenzo **Bernini**, *David*, 1623, Marble
- 20) Gianlorenzo **Bernini**, *Apollo and Daphne*, 1622-1625, marble
- 21) Gianlorenzo **Bernini**, *Ecstasy of Saint Teresa*, Cornaro Chapel, Santa Maria della Vittoria, Rome, 1645-1652, Marble
- 22a & b) **Bernini**, Saint Peter's Square (*Piazza San Pietro*), with *Colonnade*, Vatican City, 1656-67
- 23) Francesco **Borromini**, *San Carlo alle Quattro Fontane*, Rome, Italy, 1665-1676
- 24) **Caravaggio**, *Conversion of Saint Paul*, Cerasi Chapel, Santa Maria del Popolo, Rome, 1601, o/c TERM: Tenebrism
- 25) **Caravaggio**, *Calling of St. Matthew*, c. 1597-1601, Contarelli Chapel, San Luigi dei Francesi, Rome, o/c
- 26) Artemesia **Gentileschi**, *Judith Slaying Holofernes*, c. 1614-1620, Oil on canvas
- 27) Fra Andrea **Pozzo**, *Glorification of Saint Ignatius*, ceiling fresco in the nave of Sant' Ignazio, Rome, Italy, 1691-1694

### SPANISH:

- 28) Francisco de **Zurbaran**, *Saint Serapion*, 1628, Oil on canvas
- 29) Diego **Velasquez**, *Water Carrier of Seville*, c. 1619, Oil on canvas  
TERM: Bodegón
- 30) Diego **Velazquez**, *Las Meninas*, 1656, Oil on canvas

## **BAROQUE IN FLANDERS, HOLLAND & FRANCE: 1600-1700**

### **FLEMISH:**

- 31) Peter Paul **Rubens**, *Elevation of the Cross*, Antwerp Cathedral, Antwerp, 1610, O/p
- 32) Peter Paul **Rubens**, *Arrival of Marie de' Medici at Marseilles*, 1622-1625, Oil on canvas
- 33) Anthony **Van Dyck**, *Charles I Dismounted*, c. 1635, Oil on canvas
- 34) Clara **Peeters**, *Still Life with Flowers, Goblet, Dried Fruit, and Pretzels*, 1611, Oil on panel

### **DUTCH:**

- 35) Jan **Verspronck**, *Portrait of a Woman in an Armchair*, 1642-45, Oil on canvas
- 36) **Rembrandt** van Rijn, *The Company of Captain Frans Banning Cocq (Night Watch)*, 1642
- 37) **Rembrandt** van Rijn, *The Hundred Guilder Print*, 1647-49
- 38) Jan **Vermeer**, *The Letter*, 1666, Oil on canvas  
TERM: Genre scene
- 39) Jan **Vermeer**, *The Kitchen Maid*, 1658, Oil on canvas
- 40) Pieter **Claesz**, *Vanitas Still Life*, 1630s, Oil on panel  
TERM: *memento mori*
- 41) Willem **Heda**, *Still Life*, 1635
- 42) Jacob van **Ruisdael**, *View of Haarlem from the Dunes at Overveen*, c. 1670, Oil on canvas

### **FRENCH:**

- 43) Louis **Le Vau** and Jules **Hardouin Mansart**, *Garden façade, Palace of Versailles*, France, 1669-85
- 44) Jules **Hardouin-Mansart** and Charles **Le Brun**, *Galerie des Glaces (Hall of Mirrors), Palace of Versailles*
- 45) Nicolas **Poussin**, *Burial of Phocion*, 1648, Oil on canvas

## PERRY ART HISTORY 1306 REQUIRED WORKS FOR EXAM 3

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You must be able to identify each work listed by artist's name, title of the work, and style period, as well as location, if underlined. Learn all terms. You must be able to answer questions about each work based upon lecture content and assigned reading in your text.

### **ROCOCO: 1700-1780**

- 1) Germain **Boffrand**, Salon de la Princesse, Hotel de Soubise, Paris, France, 1737-1740  
TERM: *Salon* (intimate, fashionable and intellectual gathering)
- 2) Balthsar **Neumann**, Interior, Vierzehnheiligen, Germany, 1743-1772
- 3) Antoine **Watteau**, *Pilgrimage to Cythera*, 1717-1719, oil on canvas  
TERMS: Fête galante ( amorous festival); putti (fat, naked male babies, sometimes winged)
- 4) Jean-Honoré **Fragonard**, *The Swing*, 1766, oil on canvas

### **"NATURAL ART" OF THE 18<sup>TH</sup>-CENTURY**

- 5) Jean-Baptiste-Simeon **Chardin**, *Saying Grace*, 1740, Oil on canvas  
TERM: Denis Diderot(18<sup>th</sup>-century French philosopher, art critic)
- 6) Jean-Baptiste **Greuze**, *Village Bride*, 1761, Oil on canvas
- 7) Elisabeth **Vigée-LeBrun**, *Self-portrait*, 1790, Oil on canvas
- 8) Thomas **Gainsborough**, *Mrs. Richard Brinsley Sheridan*, 1787, Oil on canvas
- 9) William **Hogarth**, *Breakfast Scene*, from *Marriage a la Mode*, c. 1745, oil on canvas
- 10) Antonio **Canaletto**, *Riva degli Schiavoni, Venice*, c. 1735-40, Oil on canvas  
TERMS: Veduta (Plural: vedute): scenic view(s); The Grand Tour

### **NEOCLASSICISM: 1780-1815**

- 11) Jacques-Louis **David**, *Oath of the Horatii*, 1784, oil on canvas
- 12) Jacques-Louis **David**, *The Death of Marat*, 1793, oil on canvas
- 13) Antonio **Canova**, *Pauline Borghese as Venus*, 1808, marble
- 14) Pierre **Vignon**, Church of La Madeleine, Paris, France, 1807-1842  
TERM: Maison Carée
- 15) Richard **Boyle** and William **Kent**, Chiswick House, near London, England, begun 1725.
- 16) Thomas **Jefferson**, Monticello, Charlottesville, Virginia, 1770-84
- 17) Thomas **Jefferson**, *Rotunda, Neoclassical Pavilions and Colonnades*, UVA, 1822-26, 1973-76

### **ROMANTICISM: 1780-1860**

- 18) Jean-Auguste-Dominique **Ingres**, *Grande Odalisque*, 1814, Oil on canvas
- 19) Henry **Fuseli**, *The Nightmare*, 1781, Oil on canvas
- 20) Francisco **Goya**, *The Third of May, 1808*, 1814, Oil on canvas
- 21) Eugène **Delacroix**, *Death of Sardanapalus*, 1826, Oil on canvas

### **REALISM: 1848-1860**

- 22) Gustave **Courbet**, *The Stone Breakers*, 1849, oil on canvas
- 23) Jean-François **Millet**, *The Gleaners*, 1857, oil on canvas
- 24) Honoré **Daumier**, *Rue Transnonain*, 1834, lithograph
- 25) Honoré **Daumier**, *Third Class Carriage*, 1862, oil on canvas
- 26) Edouard **Manet**, *Le Déjeuner sur l'Herbe (Luncheon on the Grass)*, 1863, oil on canvas
- 27) Henry Ossawa **Tanner**, *The Thankful Poor*, 1894, oil on canvas
- 28) Edmonia **Lewis**, *Forever Free*, 1867, marble

### **Photography and Architecture: 19th-century**

- 29) Louis-Jacques-Mandé **Daguerre**, *Still Life in Studio*, 1837, Daguerrotype
- 30) Joseph **Paxton**, *Crystal Palace*, London, detail of a color lithograph by Martinet, c. 1862

### **IMPRESSIONISM: 1860-1900**

- 31) Claude **Monet**, *Impression: Sunrise*, 1872, Oil on canvas
- 32) Claude **Monet**, *Rouen Cathedral: The Portal (in Sun)*, 1894, Oil on canvas  
TERM: Au plein air (outdoors, on location)
- 33) Pierre-Auguste **Renoir**, *Le Moulin de la Galette*, 1876. Oil on canvas
- 34) Edgar **Degas**, *The Tub*, 1886, Pastel

### **POST-IMPRESSIONISM: 1880-1900**

- 35) Georges **Seurat**, *A Sunday Afternoon on La Grande Jatte*, 1884-1886, oil on canvas  
TERM: Pointillism
- 36) Vincent **van Gogh**, *Starry Night*, 1889, oil on canvas
- 37) Paul **Gauguin**, *The Vision after the Sermon, or Jacob Wrestling with the Angel*, 1888,  
oil on canvas
- 38) Paul **Cézanne**, *Mont Sainte-Victoire*, 1902-1904, oil on canvas
- 39) Henri de **Toulouse-Lautrec**, *Jane Avril*, 1893, Color lithograph  
TERM: Poster art

### **ARCHITECTURE: 1880-1900**

- 40) Alexandre-Gustave **Eiffel**, Eiffel Tower, Paris, cast-iron construction, 1889
- 41) Louis Henry **Sullivan**, Guaranty Building, Buffalo, steel-frame, terra cotta, 1894-96

### **EXPRESSIONISM: 1905-1920**

- 42) Henri **Matisse**, *Red Room (Harmony in Red)*, Oil on canvas  
TERMS: *Les Fauves*; Fauvism; Avante-garde; abstract
- 43) Emil **Nolde**, *Saint Mary of Egypt among Sinners*, Left panel of a triptych, Oil on canvas  
TERMS: German Expressionism; *Die Brücke*

### **CUBISM: 1905-1920**

- 44) Pablo **Picasso**, *Les Femmes d'Alger (O.J. Version O)*, Oil on canvas
- 45) Georges **Braque**, *The Portuguese*, Oil on canvas  
TERM: Analytic Cubism

### **FUTURISM: 1905-1920**

- 46) Umberto **Boccioni**, *Unique Forms of Continuity in Space*, Cast Bronze

### **DADA: 1915-1940**

- 47) Marcel **Duchamp**, *Fountain*, (Original version produced 1917), Readymade, Glazed china,  
Black paint  
TERM: Readymade

### **SURREALISM: 1915-1940**

- 48) Salvador **Dalí**, *The Persistence of Memory*, Oil on canvas  
TERM: André Breton