

ARTH 1306 History of Art II Spring 2019

Course Information

Course Title: History of World Art II
Course prefix and number: ARTH 1306-001
Course meeting location: Quinn Hall 212
Course meeting times: MW 1:30-2:50 pm

Instructor Contact Information

Instructor's name: **Anne Perry**
Instructor's office #: FFA 354
Instructor's office hours: Mondays and Wednesdays 11:30-1:00
Instructor's phone #: 747-8744

Instructor's Email: aperry@utep.edu (best way to reach me)

Required text: Gardner's Art Through the Ages: The Western Perspective, Vol. II, 15th Edition, by Fred S. Kleiner ISBN13: 978-1-305-64505-9

- Available as ebook or paperback rental at: <http://www.cengagebrain.com>
- Available as paperback to rent/purchase at the UTEP Student Bookstore

Required Course Materials: A spiral bound notebook or recording device.
Tablets and laptops are not to be used during lectures.

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 art in several parts of the world 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, economical, 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.

Graduate Credit

Graduate students may enroll in this course; however, they will be expected to complete additional work in order to receive graduate credit. See the instructor during the first week to discuss requirements.

Course Format

Course material will be presented in a lecture format, with digitized images. This is a technology-enhanced course: students will utilize the online environment, Blackboard, to access lists of required works and the museum paper assignment, to review works for exams, and to view announcements and other communications from the instructor.

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. identify and evaluate the role of the artist and 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.
5. utilize enhanced communication and teamwork skills (developed through a group assignment).

Course Requirements

EXAMS (60% of course grade)

There will be three objective-type 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 slide identifications, multiple choice, true/false, and matching type questions that aim to assess each student's knowledge of lecture and textbook content. 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 final exam week, on Wednesday, May 15th. Everyone will take the third exam that day. **NO EXCEPTIONS.** Each exam is worth 20% of your final grade.

QUIZZES (20% of course grade)

Four quizzes will assess student engagement and comprehension of lecture material and provide feedback that will help students gauge their strengths and weaknesses before they take each exam. All quizzes require the student to identify artworks (artist's last name, title of work, style era) and answer questions based upon lecture content. The dates of these quizzes appear in the course calendar; do not schedule appointments or other activities on these days.

MUSEUM PAPER (20% of course grade)

A museum paper will constitute the major writing assignment of this course. The museum paper assignment consists of two parts:

- 1) Groups of 3-5 students will collaboratively engage an assigned work of art in the El Paso Museum of Art. They will collectively assess an original painting on the basis of several assigned criteria, including style and content.
- 2) Then each student will independently write a 4-5 page interpretive paper in which they describe and analyze the same piece using relevant artistic vocabulary and comparison of art forms. **The student is expected to write the paper in their own words**, while utilizing the critical findings of their team, as well as information provided in lectures and the textbook.

The museum paper is not intended as a research assignment. Students may only reference class notes, the textbook and the label next to the painting with appropriate citations. No internet sources will be accepted. The object of this assignment is to develop analytical, critical and writing skills while enhancing competence in the areas of communication and teamwork. You will receive a subsequent handout on the assignment in the coming weeks. The paper is due in class on Wednesday, April 10th.

Blackboard

Blackboard is an online environment where you will review images for exams, receive messages from your instructor and view announcements. **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. Use the menu to access your syllabus and content (image reviews, exam study sheets), etc. **Locate computer labs on campus check at:** <http://admin.utep.edu/default.aspx?tabid=58049>

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 work
- 80% & below 90% = B** - above average work
- 70% & below 80% = C** - average work
- 60% & below 70% = D** - below average work; not passing
- Below 60% = F** - unsatisfactory work; not passing

IMPORTANT NOTE: ARTH 1306 is a core class. Students must earn a final average of at least 70 to pass this class. I do not offer extra credit. See me (bring your lecture notes) during office hours---WELL BEFORE THE SEMESTER ENDS--- if your performance on exams/quizzes is below average.

Course Policies

Attendance Policy:

A substantial portion of the material presented in lectures is not duplicated in your text, therefore your presence and full attention is required at every class meeting. Attendance will be taken at my discretion. An attendance sheet will circulate throughout the classroom. Make sure that you sign it.

More than 2 absences will result in the student's final grade being lowered by 5 percentage points. All students are required to attend class on time and to remain in class the entire time. Students who arrive late or leave early or do not appear to be actively engaged in the lecture will be recorded as absent. Students who cannot commit to consistent, punctual and active attendance should take the class at another time.

Information missed during an absence is the sole responsibility of the student. Ask a fellow classmate about the material you missed and borrow their lecture notes.

Classroom Etiquette:

Cell phone use, including text messaging, is not allowed in this class. Use of laptops during class time is prohibited. You may record the lectures.

Food and beverages are not allowed in this classroom. Do not bring these items with you to class.

All students are required to take notes during the lecture. Persistent disruptive behavior, including cell phone use, text messaging, eating or drinking, chatting with others during the lecture, as well as arriving late or leaving early, are unacceptable behaviors, and may result in disciplinary action conducted through the Office of Student Conduct and Conflict Resolution.

Exam/Quiz Etiquette:

Students are required to be in their seats during the exam or quiz, 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-up Exams/Quizzes

Make-up exams/quizzes are only granted when in accordance with the criteria stated below and by arrangement and approval of the instructor. Makeups for the first two exams and quizzes will be given during the instructor's office hours; they may or may not follow the format used for regularly scheduled exams. **No makeups will be given for the final exam. No exceptions.**

A student making a request for a makeup exam or quiz must meet one of the following criteria:

Student missed exam/quiz due to his/her serious illness. **The makeup request must be accompanied by a doctor's note.**

Student is absent due to a death in the immediate family. A note from a parent or guardian that explains your absence is required.

Email Etiquette:

The following are NOT appropriate reasons for communicating with the instructor by email:

- To request extra credit or to negotiate final grade changes.
- To find out what you missed during an absence. Phone/email/text a classmate and borrow lecture notes when you return to class.
- To ask which chapters will be covered on exams, exam dates, etc. This information is included in your syllabus and is announced in class.

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 1300 is a grade-based course and is not available for audit or pass/fail options.

PLAGIARISM/ACADEMIC DISHONESTY STATEMENT

Cheating/Plagiarism: Cheating is unethical and not acceptable. Plagiarism is using information or original wording in a paper without giving credit to the source of that information or wording; it is also not acceptable. Do not submit work under your name that you did not do yourself. You may not submit work for this class that you did for another class. If you are found to be cheating or plagiarizing, you will be subject to disciplinary action, per UTEP catalog policy. Refer to <http://www.utep.edu/dos/acadintg.htm> for further information.

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 weeks 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 Support Services in the East Union Bldg., Room 106, within the first two weeks of classes. The Center for Accommodations and Support Services can also be reached by:

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

Phone: (915) 747-5148 voice or TTY

Fax: (915) 747-8712

E-Mail: cass@utep.edu

Course Calendar

WEEK 1 (1/21-1/23)

(W/23) FIRST CLASS MEETING

Introduction to ARTH 1306; Syllabus Review

Homework: Purchase Textbook and notebook; Read Introduction & Chapter 14 in text

WEEK 2 (1/28-1/30)

(M) Late Medieval Italian Art: Painting and Sculpture in Italy 1200-1400

(W) Late Medieval Italian Art continued

Homework: Read Chapter 15 in text

WEEK 3 (2/4-2/6)

(M) Art of 15th-Century Northern Europe

Homework: Read Chapter 16 in text; Watch Khan Academy video presentation of Sluter's *Well of Moses*; Visit site: "Closer to Van Eyck: rediscovering the Ghent Altarpiece."
(Web links for both are available in Blackboard Content)

(W) Art of 15th-Century Northern Europe continued

Homework: Study for Quiz

WEEK 4 (2/11-2/13)

(M) Early Renaissance Art in Italy, 1400-1500

Homework: Study for Quiz 1

(W) QUIZ Late Medieval Italian through Early Renaissance sculpture (List 1: works 1-19)

Early Renaissance Art in Italy continued

Homework: Read Chapter 17 pp. 503-512

WEEK 5 (2/18-2/20) ** STUDY FOR EXAM 1 THIS WEEK **

(M) High Renaissance Art in Italy, 1500-1525: Leonardo and Raphael

Homework: Read Chapter 17 pp. 513-526

(W) High and Late Renaissance in Italy: Michelangelo

Homework: Study for Exam 1

WEEK 6 (2/25-2/27)

(M) **EXAM 1 for A-L Late Medieval Italian through High & Late Renaissance to p. 526 (All of List 1)**

Homework: Read Chapter 17 pp. 527-537

(W) **EXAM 1 for M-Z Late Medieval Italian through High & Late Renaissance to p. 526 (All of List 1)**

Homework: Read Chapter 17 pp. 527-537

WEEK 7 (3/4-3/6)

(M) High and Late Renaissance in Venice

Homework: Read Chapter 17 pp. 538-543

(W) Mannerism in Italy

Homework: Read Chapter 18

WEEK 8 (3/11-3/13)

(M) Art of 16th-Century Northern Europe and Spain

Homework: Read Chapter 19 to p. 600

(W) Baroque Art of Italy; Formation of Collaborative Groups/Paper Assignment

Homework: Study for Quiz

WEEK 9 (3/18-3/22)

SPRING BREAK – NO CLASSES

WEEK 10 (3/25-3/27)

(M) Baroque Art of Italy

Homework: Read Chapter 19 pp. 601-609; Study for Quiz 2

(W) **QUIZ Venetian Renaissance through 16th-Century Northern Europe and Spain (List 2: works 1-15)**

Baroque Art of Spain

Homework: Read Chapter 20 to p. 616

WEEK 11 (4/1-4/3)

(M) Baroque Art of Flanders

Homework: Read Chapter 20 pp. 616-629; Study for Quiz 3

(W) Baroque Art of the Dutch Republic/Holland

QUIZ Baroque Art of Italy, Spain and Flanders (List 2: works 16-34)

Homework: Read Chapter 20 pp. 630-636

(F/5) **COURSE DROP DEADLINE – last day to drop a course with a “W”**

WEEK 12 (4/8-4/10)

(M) Baroque Art of the Dutch Republic; Baroque Art of France

Homework: Read Chapter 21 to p. 650; Study for Exam 2

(W/10) **PAPER DUE IN CLASS**

Rococo Art

Homework: Study for Exam 2

WEEK 13 (4/15-4/17)

(M) **EXAM 2 for M-Z Venetian Renaissance through the Baroque (All of List 2)**

Homework: Read Chapter 21 pp. 651-671

(W) **EXAM 2 for A-L Venetian Renaissance through the Baroque (All of List 2)**

Homework: Read Chapter 21 pp. 651-671

WEEK 14 (4/22-4/24)

- (M) The “Naturalist” Impulse in 18th-century Art
Neoclassicism
Homework: Read Chapter 22 pp. 673-693
- (W) Neoclassicism and Romanticism
Homework: Read Chapter 22 pp. 695-719

WEEK 15 (4/29-5/1)

- (M) Realism; 19th-Century Architecture and Photography
Homework: Read Chapter 23 to p. 741 and pp. 752-759
- (W) Impressionism and Post-Impressionism
Homework: Read Chapter 24 pp. 761-774; Study for Quiz 4

WEEK 16 (5/6-5/8) ** STUDY FOR FINAL EXAM THIS WEEK **

- (M) **QUIZ Rococo through Impressionism (List 3: works 1-34)**
Expressionism and Cubism
Homework: Read Chapter 24 pp. 778-783; 789-792; 801-807
- (W) Futurism; Dada and Surrealism
Homework: Study for Final Exam
- (F/8) DEAD DAY – NO CLASSES**

**FINAL EXAM FOR THIS COURSE is WEDNESDAY, May 15th
Rococo through Surrealism (All of List 3)**

A-L @ 4:00 pm

M-Z @ 5:30 pm

Regular classroom

ARTH 1306 – TAKING NOTES

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 multi-tasking (looking, listening, writing) to be a bit 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

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.

ITALIAN LATE MEDIEVAL (1200-1400)

- 1) Nicola **Pisano**, *The Annunciation, Nativity, Adoration of the Shepherds*, relief panel, Baptistery 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

15TH-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

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

16TH- CENTURY NORTHERN EUROPEAN

- 10) Matthias **Grünwald**, *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

16TH- 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

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) Balthasar **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 18TH-CENTURY

- 5) Jean-Baptiste-Simeon **Chardin**, *Saying Grace*, 1740, Oil on canvas
TERM: Denis Diderot(18th-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