

AP ART HISTORY EXAM
REVIEW

I. ANCIENT NEAR EAST

A. Mesopotamia

1. Sumerian city-states

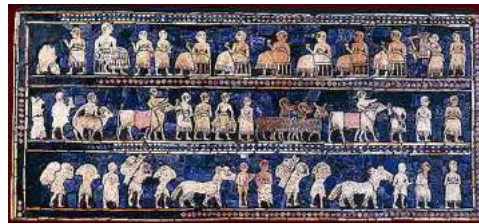
2. Votive Figures

- Devotional purpose, placed in temple as surrogate supplicants
- Represent ordinary Sumerians



3. Standard of Ur

- REGISTERS – horizontal bands that help organize a narrative work of art
- HIERARCHICAL SCALE
- Peace side – Ur at peace, plenty of economic activity, royal banquet in upper register



- War side – war chariots pulled by onagers (wild asses) ride over enemies while naked prisoners are marched before the leader of Ur



4. Ziggurats – temple platforms

- Mudbricks



5. Stele of Naram-Sin

- STELE – large upright stone marker of something of importance often decorated with relief sculpture
- Shows a famous Mesopotamian king striding up a mountain and conquering his enemies
- Horned helmet symbolizes his divinity



B. Assyrians

1. Lived in fortress like cities (Dur-Sharrukin)
2. Reliefs of war scenes decorated the palace



3. Reliefs of lion hunting scenes representing the king's ritual hunts also decorated the palace ex. Dying Lioness



4. Lamassu – human headed, winged-bulls acted as guardians for the palace against evil spirits



C. Hittites

1. People from modern-day Turkey
2. Lion's Gate, Boghazkoy, Turkey ca. 1400 BCE (G-44)

D. Babylonians

1. Ishtar Gate was the main entrance to Babylon,
 - dedicated to the goddess Ishtar
 - animals represent other deities
 - blue and gold glazed bricks that project out like relief sculpture



E. Persians

1. Large royal palace at Persepolis, former capital of Persian Empire (G-50)
 - Late 6th – 5th centuries BCE
 - Relief of larger than life sized figures with traditional Near Eastern stylizations (partial profile, frontal eye, long curly beards)



2. APADANA – royal audience hall of a Persian Palace

- 60 feet high and 217 feet square
- 36 colossal columns
- Audience of thousands could have fit inside



II. ANCIENT EGYPT

A. PALETTE OF NARMER

1. Predynastic
2. Carved in bas relief
3. arranged in registers
4. Hierarchical scale shows status
5. commemorates political unification by conquest
6. It is one of the first identifiable recordings of a historical event in art



B. PYRAMIDS

1. Old Kingdom
2. First form was mastabas
3. Then IMHOTEP (history's first known architect) invented the Stepped Pyramid of Djoser
4. Great Pyramid of Giza – Monumental expression of a pharaoh's power and the Egyptian belief in the afterlife



C. STATUE OF KHAFRE (CHEFREN)

1. Alternate dwelling place for pharaoh's ka
2. Kept in pharaoh's mortuary temple
3. Carved in diorite to last for eternity
4. Rigid regal pose, flawless body



D. SEATED SCRIBE

1. Ca. 2500 BCE
2. Old Kingdom scribe
3. Found in his mastaba
4. More naturalistic appearance because he is not as important as a pharaoh



E. ROCK-CUT TOMBS

1. Pyramids were phased out during Middle Kingdom
2. Pharaohs and nobles were buried in tombs cut into cliffs



F. TEMPLE OF HATSHEPSUT

1. New Kingdom
2. Designed by Senmut
3. Mortuary temple of first great female monarch in history
4. Complex does NOT include a pyramid
5. Form of temple reflects its natural surroundings
6. Statues of Hatshepsut show her in various guises – female, male, sphinxes – found vandalized



G. RAMSES

1. Ca. 1200 BCE
2. Colossal rock-cut temple
3. Four colossal images of Ramses
4. Interior has statue columns of Ramses



H. TEMPLE AT LUXOR

1. PYLON – sloping towers or gateways that are the entrance to an Egyptian temple
2. Hypostyle hall – a hall with a roof supported by rows of columns
 - Post-and-lintel support
 - Included small clerestory windows – windows in upper part of a wall



I. AKHENATON AND NEFERTITI

1. New Kingdom
2. AKHENATON was a reforming pharaoh and an iconoclast who went against traditional Egyptian religion
3. New AMARNA style – a more curvilinear approach to the human form. Standard Egyptian canon for pharaohs and their family was relaxed (more interaction among family members, more relaxed positions)



4. Relief of Akhenaton and Nefertiti



5. Bust of Nefertiti



Body of Nefertiti



Queen Tiye

J. TOMB ART

1. Paintings in tombs were intended to show what ka would do during the afterlife both as the person's responsibility and for leisure
2. Egyptian canon followed for important figures but relaxed more for servants (Hierarchical scale used)
3. Fowling scene from Nebamun's tomb



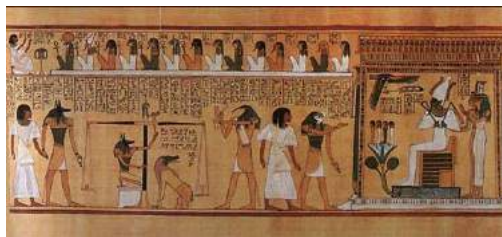
K. TREASURES OF KING TUT

1. Discovered in 1922 by Howard Carter
2. Death mask utilized the technique of REPOUSSE
3. Art work associated with King Tut shows the influence of the earlier Amarna style



L. BOOK OF THE DEAD

1. Book of pictures and spells to guide soul through afterlife
2. Last judgment of Hu-Nefer shows him being brought before Osiris, god of the underworld
3. Painting onto papyrus



III. AEGEAN ART

A. Cycladic art

1. Abstract, highly schematized forms
2. Most Cycladic statues depict women
3. Men are typically shown playing an instrument
4. Made out of marble – plentiful in Aegean



B. MINOAN ART

1. PALACE AT KNOSSOS

- Discovered by Sir Arthur Evans on the island of Crete
- Sophisticate palace with bulging red columns
- Labyrinthine rooms
- Includes first frescoes in art history



2. MINOAN FRESCOES

- First surviving frescoes in art history
- Depict a peaceful people who went about daily activities, performed religious ceremonies, and enjoyed the sea



3. HARVESTER VASE

- Oldest surviving example of Minoan relief sculpture
- Study of human anatomy
- Celebration of the harvest



4. SNAKE GODDESS

Unlike Mesopotamia and Egypt, Crete had no temples nor monumental statues of gods or kings

- Snake goddess may be a deity
- Anthropomorphic deity – fashioned in a human image
- Holds snakes in each hand



5. OCTOPUS VASE

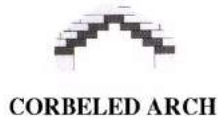
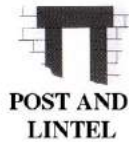
- Shows Minoan predilection for naturalistic scenes
- Peaceful society



C. MYCENAEAN ART

1. Citadel (walled city) of Mycenae

- Discovered by Heinrich Schliemann
- First use of CORBELLED ARCHES



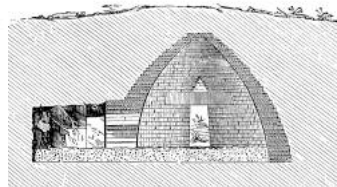
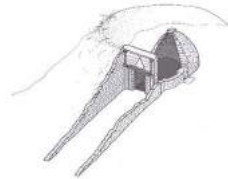
- Cyclopean masonry



- LION'S GATE – monumental entrance into city of Mycenae, two colossal lions perched in relieving triangle



- Tholos – Mycenaean tombs



- Treasury of Atreus – tholos that contained treasures of Mycenaean kings



- Repousse mask of Mycenaean king – made from gold



IV. ANCIENT GREECE

A. GEOMETRIC PERIOD (9th – 8th centuries BCE)

1. Geometric amphora from Dipylon Cemetery

- Abstract geometric forms that repeat
- Used as a grave marker
- Divided into registers
- Depicts a funeral procession for a warrior possibly



B. ARCHAIC PERIOD (6th century BCE)

1. “New York” Kouros (6th century BCE)

- Youthful male figure
- First example of nudity in monumental statuary
- Egyptian influence (foot striding forward)
- Stylized hair
- Used as a grave marker for a young man



2. Kore – youthful female figure

- Wear clothing usually a peplos or chiton
- Use of “archaic smile” which gives it a greater sense of naturalism



3. VASES (Pottery)

- Only source of surviving Greek paintings from ancient times
- Often depicts myths, the Iliad, or athletic events
- Black figure – black figures with red backgrounds, details are incised with a stylus, ex. Achilles and Ajax playing the dice game
- Red figure – red figures with black backgrounds, details painted on with a brush, ex. Hercules wrestling Antaios by Euphronios



6TH CENTURY
BLACK FIGURE VASE



5TH CENTURY
RED FIGURE VASE



C. CLASSICAL PERIOD (5th – 4th century BCE)

1. When: 450 BCE – mid 5th century was a highpoint for Greek art
2. Where: Athens was the center of the arts and architecture
3. Appearance of Classical statues can be summarized by the acronym HAIR
 - Heroic
 - Aloof
 - Idealized
 - Restrained
4. Kritios Boy – Early Classical, first to demonstrate CONTRAPPOSTO – relaxed natural stance



5. Warriors of Riace

- Possibly by Polykleitos
- Contrapposto
- Heroic wars
- Nudity was acceptable because Greeks believed in anthropomorphic gods
- Discovered while diving off the coast of Riace, Italy
- Demonstrates how Classical Greek statues were cast in bronze



6. Doryphoros

- Sculpted by Polykleitos
- Originally called Canon
- Represents a heroic warrior (once held a spear – Doryphoros – “spear-bearer”)
- Stands in contrapposto
- Demonstrates chiastic balance of body parts



7. Aphrodite of Knidos

- Sculpted by Praxiteles
- First monumental statue of female nude
- Part of temple dedicated to Aphrodite



8. Apoxyomenos

- Sculpted by Lysippos
- Shows an athlete after a workout cleaning himself
- Late Classical



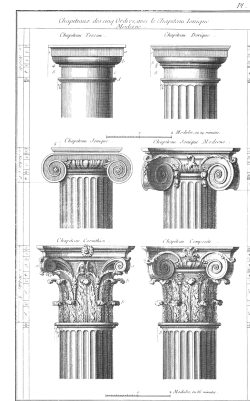
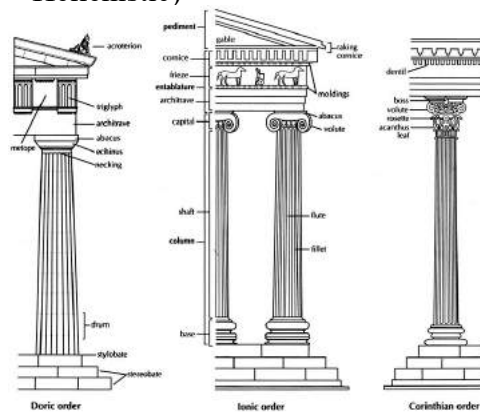


9. Grave steles
 - Markers for people who died
 - Stele of Hegeso – young aristocratic woman shown with her servant and her dowry
 - Stele of a young hunter – nude young man with his dog, his aged father appears very upset at the loss of his son
 - Classical qualities still prevail – calm, restrained emotion, young male figures are nude

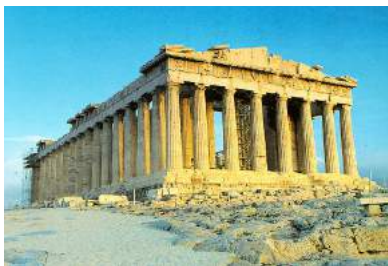
D. CLASSICAL ARCHITECTURE



1. After defeating Persians, Athens was on a high note and sponsored great architecture
2. Acropolis – religious center of Athens
3. Greek temples housed a cult statue of a god or goddess
4. Classical orders –
 - Doric
 - Ionic
 - Corinthian (not as popular during Classical period, more popular during Hellenistic)



5. Parthenon
 - Mid-5th century BCE
 - Designed by Iktinos and Kallikrates
 - Doric style temple
 - A series of visual refinements that makes the temple appear more beautiful (curved lines and tilted columns)
 - Contains an interior Ionic frieze (continuous frieze) of the Panathenaic Procession
 - Phidias – great Classical sculptor – created the statue of Athena for the inside of the Parthenon and was in charge of the sculptural program for the entire temple (all the pediment and frieze sculptures)



6. Greek Theater at Epidauros
 - Built gracefully into a hillside
 - Perfect harmony and balance
 - Used for the performance of plays during the days of the Dionysos festival
 - Circular area was the ORCHESTRA (place for dancing)
 - THEATRON – place for seeing – the seats
 - Wedge-shaped sections – CUNEI
 - SKENE – the backdrop behind the orchestra



E. HELLENISTIC (3rd and 2nd centuries BCE)

1. Where: Pergamon – present-day Turkey – becomes center of the arts in the Mediterranean
2. When: Begins after the death of Alexander the Great 323 BCE

3. KEY CHARACTERISTICS

- Everyday people
- Expresses emotion
- Expressionism – designed to elicit emotional response from viewer
- Erotic (sometimes)

4. Boxer

- Shows his age and weariness
- Scars from years of fighting
- Cast in bronze



5. Old Woman

- On way to festival of Dionysos with basket of offerings
- Wrinkled, hunched over



6. Demonsthenes

- Sad looking thin older man
- Famous Athenian who warned Athens to prepare because of the threat of the Macedonians
- Athens did not heed his warnings and was crushed by Philip of Macedon and his son Alexander



7. Venus de Milo



8. ALTAR OF ZEUS at Pergamon

- Dedicated to Zeus
- Commemorates the defeat of the Gauls, who attempted to invade Pergamon
- Colossal frieze around the base of the altar depicts the GIGANTOMACHY – the epic battle between the Olympic Gods and the Titans – Olympic gods won
- Famous scene – Athena defeating Alkyoneos – dramatic, expressionistic scene



9. Dying Gaul



10. Gallic chieftain

- Has killed his wife and is killing himself
- Preserves his honor rather than surrender to the Greeks
- Noble quality of Greek enemies – enhances the reputation of the Greeks for defeating them



11. Laocoon and sons

- Attributed to Hagesandros, Athanodoros, and Polydorus of Rhodes
- Shows intense emotion and suffering
- Depicts the death of a Trojan priest and his sons



V. ETRUSCAN ART

A. KEY POINTS



1. The high point of Etruscan art was contemporary with ARCHAIC Greek art – note the “archaic smile” and stylized hair of Etruscan figures
2. contained roofline statuary. The buildings do not exist today exist through models, which were based on written account by Vitruvius

B. Statue of Apulu (Apollo)

1. Made of terracotta
2. Decorated roof of Etruscan temple
3. Similarities to kouros but where clothing and it more stylized



C. Husband and wife sarcophagus from Cerveteri

1. Much Etruscan art discovered in necropolises – large cemeteries
2. Shows higher status of Etruscan women
3. Contains their ashes
4. Made of terracotta



D. Capitoline Wolf

1. Caste in bronze
2. One of the most memorable portrayals of an animal in the history of art
3. According to the legend, the wolf nursed Romulus and Remus after they were abandoned as infants



E. Chimera

1. Like the Lamassu from Assyria and mushushu from the Ishtar Gate, the Chimera is a composite creature.
2. Lion’s head and body, serpent’s tail, and a goat’s head growing out of the left side



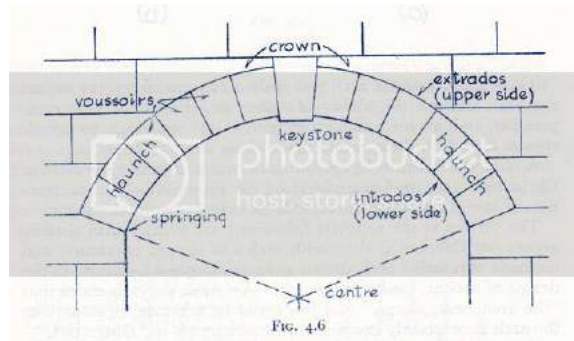
VI. ROMAN ART AND ARCHITECTURE

A. AQUEDUCTS

1. Pont-du-Gard aqueduct, Nimes France



- Shows imperial aspiration of the Rome, wanted to connect all its territory with aqueducts for water transportation
- Shows ability of Rome to impose its will on nature and transport water from a natural source many miles away
- A symbol of Rome – conveys its power to other people in the region
- Uses a series of arches, which are made from wedge-shaped stones called VOISSOIRS. VOISSOIRS are supported by a SPRINGING stone and held together by a KEYSTONE in the center.



B. ROMAN BUSTS

1. Portrait busts of patricians

- Aristocratic families kept portraits busts of deceased family members
- Busts based off wax death masks
- Carried out during funeral processions
- Veristic – very truthful qualities, unidealized realism, even unflattering features – conveys age and experience
- Gravitas – serious expression – Romans had a sense of duty



C. POMPEII AND HERCULANEUM



1. Two Roman resort cities buried during the eruption of Mount Vesuvius 79 CE
2. Being covered in ash preserved many artifacts of each city
3. Discovery of these cities in the 18th century inspired the Neoclassical period as well as augmenting the Grand Tour (trip to visit various sites in Italy and Greece)
4. Roman villas
 - Atrium – welcoming room with a impluvium – water collection pool in the center of the room
5. Floors decorated with mosaics
 - BATTLE OF ISSUS – ALEXANDER MOSAIC – decorated a home in Pompeii
 - Depicts Alexander’s victory over the Persians
 - Shows the influence of Hellenistic Greek painting (does not exist anymore) on Roman art – a mosaic representation of a famous Greek painting



6. Walls decorated with frescoes
 - First style – simulated marble



- Second style – illusion of a three-dimensional space ex. Villa of the Mysteries



- Third style – fantastical wispy architectural motifs



- Fourth style – a combination of all the styles



- STILL-LIFE WITH PEACHES AND VASE OF WATER – Fourth style, discovered in Herculaneum, shows Roman interest in light, shadow, observing nature and recording it

D. ART TO GLORIFY EMPERORS

1. Augustus Primaporta



2. ARA PACIS – Altar of Peace



- Altar dedicated to Caesar Augustus defeating the enemies of Rome and beginning the Pax Romana
- Propaganda piece that conveys Augustus' social and political agenda
- 1. Scene of Aeneas sacrificing – ancestor of Augustus who was the son of Venus – shows Augustus divine lineage
- 2. Scene of Tellus (Mother Earth) with boys on her lap, peaceful animals recline, a vase pours forth water, grain grows around bountifully – Augustus has brought peace and prosperity to the Roman Empire
- 3. Scene of Imperial procession – family and court of Augustus walk in a procession holding their children by the hands – social message about parenting



Scene of Aeneas sacrificing



Scene of Tellus



Scene of Imperial procession

3. Colosseum

- Amphitheater
- Used for mass entertainment and spectacles (gladiator contests)
- Ascending orders of columns and extensive use of arches– would influence Renaissance buildings (Rucellai Palace by Alberti)
- Commissioned by Emperor Vespasian – a way of giving back to the people after the wicked reign of Nero (remember Nero's Domus Aurea – Golden House built after the great fire in Rome)



4. ARCH OF TITUS

- Commemorates Titus' sacking of Jerusalem in 70 CE and his triumph afterwards
- Acts as a historical document of the event





5. TRAJAN'S COLUMN AND MARKET PLACE

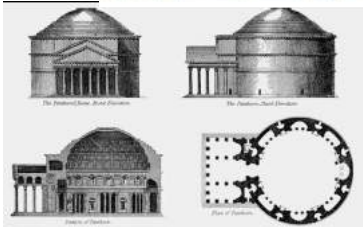


- Markets of Trajan – first mall of the time period
- Makes extensive use of Roman vaulting technology – barrel vaults and groin vaults
- Designed by Apollodorus of Damascus
- Trajan's Column is a part of the area
- Contains a 625-foot frieze depicting Trajan's four military campaigns against the Dacians
- Trajan was seen as one of the greatest Roman emperors

6. PANTHEON



- One of the most influential buildings of all time
- Commissioned by Hadrian during the 2nd century
- Made extensive use of CONCRETE – six different mixtures from heavy mixture at bottom to light mixture at the top of the dome
- A rotunda – a dome resting on a drum (cylinder)
- An oculus – light but also represents the all-seeing eye of Jupiter as the sun passed throughout the day
- Niches on the side walls intended for statues of Roman deities
- Thick concrete and block piers support the sides of the drum and hold up the dome
- Coffered ceiling – recessed panels that are decorative, one contained bronze stars – made the dome's interior look like the vault of heaven
- A PORTICO – a porch supported by columns, contains an entablature and a pediment
- Influenced the cupola of the Duomo in Florence by Brunelleschi, Palladio's Villa Rotunda, and Jefferson's Monticello among many other buildings



7. EQUESTRIAN STATUE OF MARCUS AURELIUS



- Only Roman equestrian statue to survive because mistakenly believed to be Constantine – first Roman emperor to embrace Christianity
- Marcus Aurelius was one of the last good Roman emperors
- May be giving a gesture of mercy toward a barbarian that was once under his horse's hoof
- Cast in bronze
- Influential on Renaissance art – Donatello's Equestrian Statue of Gattamelata – Donatello spent time in Rome and would have seen Marcus Aurelius. Also Verrocchio's Equestrian Statue of Colleoni

8. BATHS OF CARACALLA



- Caracalla was a famous Soldier-Emperor – unstable time in Late Roman Empire
- Created the largest baths of the Roman empire
- Supported by FENESTRATE GROIN VAULTS – groin vaults that allow spaces in the side walls for windows
- Multi-purpose leisure complex
- Extensive use of concrete and blocks





9. TETRARCHS

- Late Roman period
- Four Roman emperors, including Diocletian
- Made from porphyry
- Depicts the Roman leaders and anonymous and equal rulers
- Reveals the troubles of the later Empire

10. CONSTANTINE

- Defeated two rivals after Diocletian retired to unify the Roman Empire
- Arch of Constantine – in Rome, influential on Renaissance art such as Perugino's Delivery of the Keys of the Kingdom to Saint Peter as well as buildings such as Alberti's Sant Andrea in Mantua, borrowed pieces from the arches of the Good Emperors – Trajan, Hadrian, and Marcus Aurelius



- Colossal head of Constantine – part of a colossal statue of Constantine that was placed in the Basilica Nova – large basilica (city office building and courthouse), depicts Constantine as eternally youthful and ever vigilant (large eyes) over his empire, similarities to appearances of Jupiter
- Remember that the Roman basilica will be the form that early Christian churches will take
- Build's Old Saint Peter's Basilica

VII. EARLY CHRISTIAN AND BYZANTINE ART

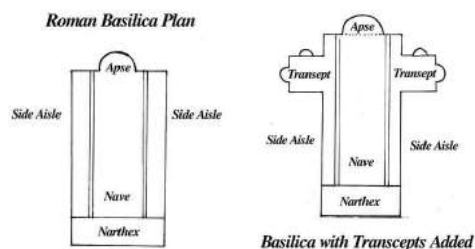
A. CATACOMBS

1. Underground burial complex used by early Christians
2. Used for religious ceremonies and as places to bury the dead
3. Art features painting of Christ as the Good Shepherd
 - Simplified figural form
 - Communicates message
 - Christ resembles a Roman



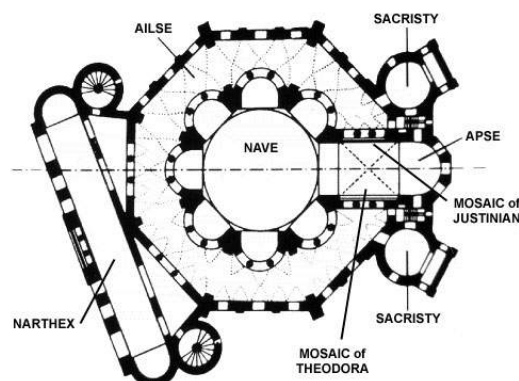
B. OLD SAINT PETER'S (G-310)

1. Built by Constantine on the site where St. Peter is believed to be buried
2. Fulfills Christ's statement to Peter – "Thou art Peter and upon this rock I will build my church."
3. Built as a BASILICA
 - Narthex – an entrance porch of a church
 - Nave – long central hall where the congregation sits
 - Transept – cross arm placed at right angle to the nave
 - Apse – semicircular projection at the end of the nave
 - Clerestory – windows in the upper part of a wall
 - Side aisles
 - Timber roof
4. Directions
 - Altar and choir are in the EAST
 - Statue of Christ faces the WEST
 - Congregation faces EAST during the service and WEST as they leave the basilica
5. Torn down by Pope Julius II in 1506



C. CENTRAL PLAN CHURCHES

1. Circular shape inspired by Greek tholos (round tombs) and by the Pantheon in Rome
2. Major church form for Byzantine Empire
3. In the West, central plan was typically used as a MAUSOLEUM or a BAPTISTERY



D. MOSAICS

1. Often decorate early Christian and Byzantine churches
2. Early Christian mosaics are still depicted with naturalism characteristic of classical art (sense of depth, shading, full-figured bodies in different positions)
3. Byzantine mosaics changed in appearance to reflect greater spirituality and communicate the message (Flat, Floating, Frontal, and Gold backgrounds to represent spiritual world) =FFFG



E. SARCOPHAGI

1. Large stone coffins
2. Became popular as Christianity began to become popular
3. SARCOPHAGUS OF JUNIUS BASSUS



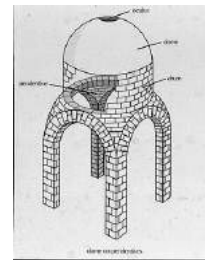
- Early Christian, 4th century CE
 - Roman who became a Christian
 - Shows a blend of Christian subject matter (Christ seated on throne in center niche upper register and shown triumphantly entering Jerusalem in central niche lower register) with classical features (Classical style architecture and more Romanized appearance of Christ)
4. Crucifixion scenes are very rare in early Christian art.

F. EMPEROR JUSTINIAN

1. Undertook massive rebuilding program
2. Built HAGIA SOPHIA



- Constantinople
- Architects were Athemius and Isidorus
- Spiritual lighthouse to guide the faithful to the world's greatest Christian city
- Dome rises 180 feet above the ground
- Seems to rest on a halo of light
- Uses PENDENTIVES – concave triangular supports – to support the dome and open up space below
- Turned into a mosque in 1453 by Ottoman Turks



3. Built SAN VITALE

- Built during the reign of Justinian (527-565 CE)
- Centrally planned church
- Apse decorated with MOSAICS
- Contains famous mosaics of Justinian and his wife Theodora



G. TRANSFIGURATION OF JESUS



1. Famous mosaic from SAINT CATHERINE'S MONASTERY, SINAI, EGYPT
2. Byzantine aesthetic – Flat, Floating, Frontal, and Golden background
3. Depicts when Jesus went to the top of a mountain and was transfigured (his appearance turned to a bright light) and Moses and Elijah appeared by his side
4. Jesus brought Peter, John, and James who recoil in fear in the lower portion of the mosaic
5. Figures cast no shadows even though they are bathed in light
6. The Transfiguration does not represent the real world but a mystical vision – typical of Byzantine mosaics
7. Found in the APSE of the church

H. ICONS AND ICONOCLASM



1. Early Byzantine icons were painted in ENCAUSTIC – pigment mixed with melted wax and applied while hot
2. ICONOCLASM – 8th – 9th centuries – destruction of religious images
3. Post-iconoclasm – icons began to be produced again and put on display on a screen in the front of Byzantine churches
4. Later Byzantine icons were painted in TEMPERA – pigment mixed with egg yolks

VIII. ISLAMIC ART

A. ISLAM AND IMAGES

1. Islam discouraged the making of images that might be worshipped as idols
2. Koran and mosques do NOT contain representations of human figures – NO statues or portraits of figures (human or animal)

B. CALLIGRAPHY AND ARABESQUES

1. Calligraphy – beautiful handwriting with verses from the Koran. Sometimes, Islamic calligraphy is written in KUFIC – a very official writing style

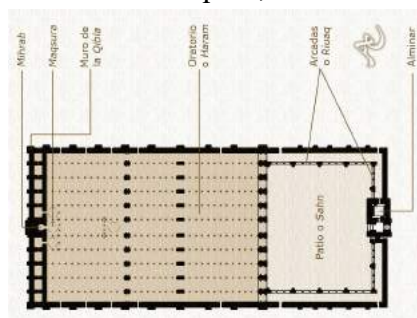


2. Arabesques – flowing, intricate geometric and floral pattern



C. Plan of a mosque

1. Minarets – towers for the call to prayer
2. Forecourt – courtyard for communal gathering
3. Hypostyle Hall – prayer for communal gathering and prayer
4. Qibla – wall that faces toward Mecca, allows faithful to know in which direction to pray
5. Mihrab – decorative niche in qibla; filled with calligraphy that acts as a page from the Koran



D. Ottoman Architecture

1. Ottomans conquered the Byzantine Empire, replaced them in the region and made Istanbul (formerly Constantinople) their capital.
2. Converted Hagia Sophia into a mosque – added four minarets at the corners
3. Influenced by Byzantine central plan architecture and applied it to mosques.
4. Sinan – greatest Ottoman architect. Designed central plan mosques

E. Taj Mahal

1. Built in India during reign of Shah Jahan – famous Mughal sultan
2. Built as a MAUSOLEUM or tomb
3. Perfectly symmetrical from the outside
4. Meant to honor a Mughal queen, built by her bereaved husband
5. Mughals were Muslims so Taj Mahal has elements of Islamic architecture (minarets at corners)
6. NOT A MOSQUE! A tomb



IX. EARLY MIDDLE AGES – ART OF WARRIOR LORDS, HIBERNO-SAXON, CAROLINGIAN, AND OTTONIAN

A. ART OF WARRIOR LORDS

1. Also called the ANIMAL STYLE
2. Small and portable works of art – time a great migration of tribes across Europe
3. Sutton-Hoo purse cover

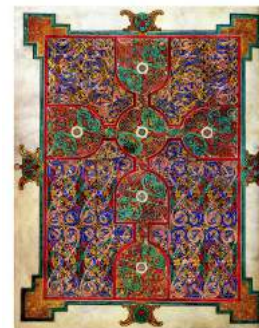


4. Frankish fibula
5. Highly decorative – CLOISSONNE – use of small metal strips, soldered onto a metal plate, spaces filled in with jewels and enamel
6. Abstract, intertwined animal motifs – hence name ANIMAL STYLE

B. HIBERNO-SAXON ART

1. CARPET PAGE FROM LINDISFARNE GOSPELS

- Famous example of HIBERNO-SAXON (meaning Irish – Saxon) art
- Created in a SCRIPTORIA (writing workshop) at the Lindisfarne Monastery located on a remote island off England's northeast coast
- A manuscript containing the Word of God was looked upon as a sacred object whose beauty should reflect the importance of its contents.
- Called a CARPET PAGE because its full page decoration resembles a beautiful carpet
- Created in 700 CE or beginning of 8th century
- Dense INTERLACE designs
- Abstract animal imagery





2. TETRAMORPHS

- Gospel writers (Matthew, Mark, Luke, and John) often depicted as animals in Hiberno-Saxon illuminated manuscripts



3. BOOK OF KELLS

- Famous example of a Hiberno-Saxon illuminated manuscript
- Chi-Rho-Iota page – initials for Christ
- Boasts an unprecedented number of full-page illuminations including carpet pages

C. CAROLINGIAN ART (800s)

1. CHARLEMAGNE

- Rule of the Franks from 768-814 –
- Crowned Holy Roman Emperor
- Sponsored a revival of learning throughout Europe
- Wanted to revive the glory of the Roman Empire

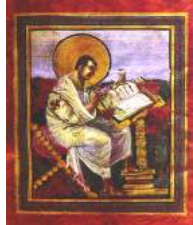


2. JEWELLED BOOK COVERS

- Revived learning and books
- Made using cloisonne
- Contained illuminated pages
- Spread of ILLUMINATED MANUSCRIPTS – an important part of the Carolingian period

3. SAINT MATTHEW WRITING HIS GOSPEL

- Two versions:
- Coronation Gospels – Charlemagne's personal Gospels – classical calm Saint Matthew – resembles classical philosopher with a toga, sense of depth, good shading, Roman furniture



- Ebbo Gospels – highly energized use of line, steep background plane, his hair stands on end as he feverishly writes his gospel



- Two different versions of same theme show how popular ILLUMINATED MANUSCRIPTS were during the Carolingian period.

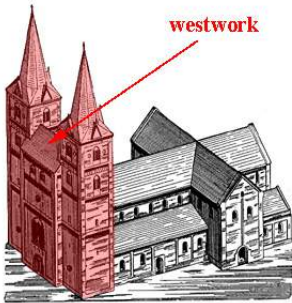
4. PALATINE CHAPEL

- Charlemagne's personal chapel at his palace at Aachen (his capital city)
- Resembles SAN VITALE, RAVENNA – central plan building, Charlemagne spent more time at Ravenna than Rome – closer connection
- Interior of chapel reflects Charlemagne's desire to revive the glory of the Roman empire – domed ceiling, extensive use of round arches, Corinthian columns
- Shows Charlemagne's emphasis on Christianity – ideal social order – mosaic of God on the ceiling, second level for Charlemagne and his nobles, lowest level for commoners attending church services



5. WESTWORKS

- Carolingian architecture promoted the BASILICA as the best form for Western European churches
- WESTWORK – large western façade of a church. Notice the plain exterior – no monumental sculpture



6. SAINT GALL MONASTERY

- Charlemagne sponsored the spread of monasteries
- Ideal monastic community
- Basilica church
- Cloister – courtyard for prayer and meditation
- Refectory – dining hall for monks
- Hospital
- Library



D. OTTONIAN ART (900s or 10th century)

1. Ottonian Revival - Germany

- The Ottonian Revival took place because of the leadership of Otto I, II, and Otto III
- Took over leadership of Central Europe after period of instability after the death of Charlemagne
- Carrying on the tradition of reviving the glory of the Roman empire
- Ottonian leaders established diplomatic connections through the marriage of Otto II to the Byzantine princess Theophanu, who acted as regent after the death of husband because her son (Otto III was too young to rule). Ottonian art exhibits similarities to Byzantine art.

2. OTTONIAN ARCHITECTURE

- Carried on the tradition of Carolingian architecture with the use of the basilica as the main church form as well as large WESTWORKS for the western facades of those churches

3. SAINT MICHAEL'S AT HILDESHEIM

- Built by Bishop Bernward
- Part of Saint Michael's Monastery at Hildesheim
- Unusual design for a church – double transept and entrance narthex on the side aisle



4. BRONZE DOORS at SAINT MICHAEL'S at Hildesheim

- Commissioned by Bishop Bernward in or about 1015 – early 11th century
- May be inspired by carved wooden doors Bernward saw in a church in Rome
- Doors are 16 feet high and contain 16 scenes – 8 scenes on each side
- The left door depicts scenes from the Book of Genesis while the right door depicts scenes from the life of Christ
- Scenes are paired so that the left scene prefigures the right scene
- The sin of Adam and Eve (left door 3 from the top) prefigures the Crucifixion of Christ (right door 3 from the top)
- Doors were cast in bronze using the lost-wax casting process



5. COLUMN WITH RELIEFS ILLUSTRATING THE LIFE OF CHRIST

- Commissioned by Bishop Bernward
- Compare to Trajan's Column – spiraling frieze but instead of military campaigns like Trajan's Column, Ottonian bronze column contains 24 episodes from the life of Christ
- Cast in bronze, 12 feet 6 inches tall
- 11th century



6. ARCHBISHOP GERO'S CRUCIFIX

- Shows a life-size wooden sculpture of Christ, painted and gilded with gold
- Gold crucifix and clothing demonstrate the influence Byzantine art
- Focuses on Christ's suffering
- Functions as a reliquary – a holy container – compartment in the back of Christ's head holds the bread for the Eucharist (Holy Communion – remembering how Christ shed his blood for sinners symbolized in Christ's Last Supper with the apostles)
- Gero's Crucifix is thus a monumental reminder of Christ's suffering during church services as well as assisting in celebrating the Eucharist



7. OTTONIAN ILLUMINATED MANUSCRIPTS

- Carries on the tradition of the spread of illuminated manuscripts from the Carolingian period
- Often contain golden backgrounds – similarity to Byzantine art
- Unrealistic, flat looking images – still medieval art

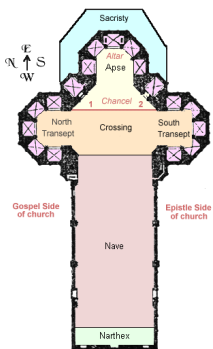


X. ROMANESQUE ART

A. ROMANESQUE

1. 11th – 12th centuries CE or around 1100 CE
2. Connected with massive amounts of pilgrimages occurring in Europe (people were expecting the end of the world and the Last Judgment)
3. People visited various churches to see RELICS
4. Roman qualities in the architecture
 - Reappearance of monumental sculpture on the exterior of buildings
 - Round arches
 - Stone barrel and groin vaults in the naves and side aisles
 - Thick walls and sturdy construction

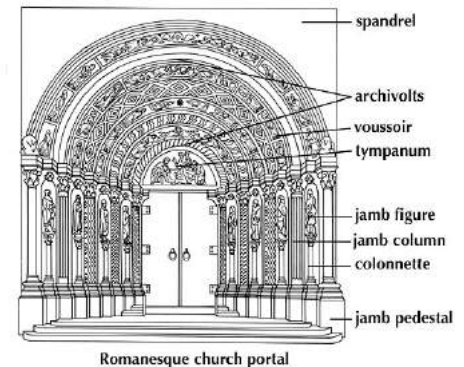
B. PILGRIMAGE CHURCHES



1. Contain relics and reliquaries
2. Cruciform shape to the churches (basilica-style)
3. AMBULATORY added around the apse – extra walkway for pilgrims so that they do not disrupt daily mass
 - Relics and reliquaries put on display in RADIATING CHAPELS that radiate around the AMBULATORY
4. Choir (section of church past the CROSSING SQUARE) is located toward the EAST
5. CROSSING SQUARE
 - Where the nave and transept intersect
 - Used as the unit of measurement for the rest of the church (size of NAVE BAYS and SIDE-AISLE BAYS) based on the size of the crossing square.

C. ROMANESQUE PORTAL

1. For an excellent diagram see Gardner 463
2. Jambs – sides of the portal
3. Lintel – horizontal band above the doors supported by the jambs
 - Sculptures on Romanesque style lintels often resemble EARLY CHRISTIAN SARCOPHAGI!
4. Tympanum – semicircular lunette over the lintel. TYMPANUM is to a church as the PEDIMENT is to a classical temple
5. Archivolts – ornamental bands surround the pediment
6. Trumeau – vertical, stone separating the doors
7. NOTE – ALL PARTS OF THE ROMANESQUE PORTAL COULD CONTAIN RELIEF SCULPTURE BUT THE TYMPANUM WAS USUALLY THE FOCAL POINT



8. Excellent examples of tympanums on G-462, 464, and 465
9. The Mission of the Apostles, La Madaleine at Vezelay
10. Last Judgment, Sainte-Foy church
11. Last Judgment, Saint-Lazare at Autun



- Rare example of a signed work of Romanesque art
- GISLEBERTUS signed part of the tympanum



D. SAINT-SERNIN, Toulouse, France

1. Cruciform shape
2. Thick walls with small windows
3. Built in 1100
4. BARREL-VAULTED nave with transverse arches supported by compound piers
5. A pilgrimage church on the way to SANTIAGO DE COMPOSTELA, Romanesque church in Spain that was usually the final destination of pilgrimage routes in Europe



E. CATHEDRAL COMPLEX AT PISA

1. The Leaning Tower – it is really a bell-tower or CAMPANILE
2. Romanesque Cathedral
 - Extensive use of round arches and columns
3. Baptistery
 - Central plan
 - Lower level is Romanesque
 - Upper portion contains Gothic tracery and GABLES – triangular sloping designs



Complex



Baptistery



Cathedral

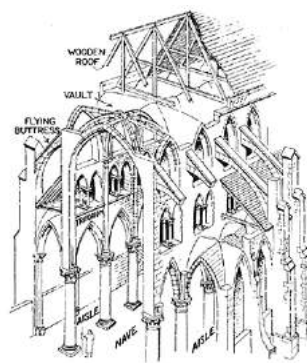


Leaning Tower!!

XI. GOTHIC ART

A. Key Features

1. Abbot Suger – “height and light”
 - Light – represents the divine light of God, inspires the faithful, prefigures the Heavenly Jerusalem
 - Height – soaring verticality, reaching up to the heavens making the faithful aspire to reach heaven
 - Put his ideas into practice in the ambulatory of Saint-Denis (G-481)
2. Architectural innovations
 - Flying buttresses
 - Pointed arches
 - Stained glass windows
 - Ribbed vaults



B. SOARING VERTICALITY at AMIENS (G – 494)

1. The High Gothic package
2. Soaring verticality
 - Chartres' nave is 118 feet high
 - Amiens' nave is 144 feet high
3. Narrow nave – which gives the feeling of even greater height
4. Skeletal stone frame – made possible by exterior buttressing
5. Light floods in from huge clerestory windows
6. Four-part ribbed vaults



C. RAYONNANT STYLE at SAINTE-CHAPELLE

1. Small, reliquary chapel built by Louis IX during the High Gothic period
2. $\frac{3}{4}$ of the wall surface is made of stained-glass windows
3. Light pours through making the chapel “radiant” hence the RADIANT or RAYONNANT STYLE



D. LATE FRENCH GOTHIC

1. Called the FLAMBOYANT STYLE (flame-like) because the ornamentation is so pointed and dramatic that it resembles flames
 - Ex. Saint-Maclou, Rouen, France (G-499)



E. GOTHIC IN ENGLAND (G- 507-511)



1. Early English Gothic: Salisbury Cathedral (G-507)
 - Longer nave than Chartres Cathedral, French Gothic
 - Lower nave height (about 80 feet high from floor to the vaulting)
 - Square apse
 - Park-like setting

2. Decorated or Perpendicular Style (G-508)

- Taller (more perpendicular) – but still not as tall as the French Gothic churches
- Ex. Choir of Gloucester Cathedral
- Note the emphasis on the large vertical stained glass windows in the choir that project from the floor to the vaulting
- Called Decorated because the vaulting is very ornamental and designed to mask the true vaults that actually support the roof
- Chapel of Henry VII – note the use of FAN VAULTS



F. EVOLUTION OF GOTHIC SCULPTURE

1. Long and linear at first – jambs of Chartres – Royal Portal, closely attached to the architecture (the jamb columns)
2. Becomes more independent of the background architecture – projects out further in high relief – almost in the round
 - Annunciation and Visitation statues from jambs of Reims’ central portal
 - Visitation (Mary and Elizabeth) appear to have more Roman features and seem to stand in contrapposto
3. Influence of Romans portrait busts and statues can start to be seen
4. Gothic S-curve – method of adding greater naturalism into the human form, not CONTRAPPOSTO quite yet



- Virgin of Jeanne d’Evreux – reliquary sculpture demonstrates the Gothic S-curve
- Virgin of Paris – demonstrates Gothic S-curve
- Note that Gothic S-curve increases naturalism but Mary’s body form is concealed beneath her massive robe (a sign that Renaissance has not yet arrived)

G. GERMAN GOTHIC

1. Death of the Virgin
 - Tympanum of a church
 - Demonstrates greater interest in emotion
2. German Gothic pieta
 - Exaggerated sense of suffering
3. Cologne Cathedral



XII. FROM GOTHIC TO RENAISSANCE: PRECURSORS OF THE RENAISSANCE – Artists that demonstrated a glimpse of the Renaissance to come

A. Italo-Byzantine Style

1. During the 13th and 14th centuries (1200s-1300s), many Italian painters imitated qualities of Byzantine art – Flat, Floating, Frontal, and Golden background – symbolizing the glory of heaven
2. Also called MANIERA GRECA
3. Used for altarpieces – purpose inspiring devotion in the faithful
4. Lack of human emotion and expression

B. PISANO’S PULPIT at PISA (Late 1200s or late 13th century)

1. Nicola Pisano carved a marble pulpit for the Baptistery of the Pisa Cathedral Complex
2. Details of the panels demonstrate that Pisano was influenced by Roman sculpture
 - Mary is depicted as full figured and reclines naturalistically like figures on Roman and Early Christian sarcophagi
3. Pisano’s Pulpit at Pisa influenced other “precursors of the Renaissance” such as Giotto



C. DUCCIO'S MAESTA

1. Altarpiece painted for Siena Cathedral (Remember that Siena was a rival of Florence)
2. Painted around 1310 or early 14th century
3. Painted in TEMPERA on wooden panel and composed of many panels
 - PREDELLA – base of the altarpiece filled with additional scenes of the life of the Virgin
4. Main panel represents the Virgin enthroned in majesty (Maesta) as Queen of Heaven
5. Mary is surrounded by patron saints of Siena
6. Painting demonstrates strong Byzantine influence
 - Golden background
 - Formal figures
7. Signs of the NEW NATURALISM
 - Softened the usual Byzantine hard body outlines
 - More realistic poses – not all figures are frontal
 - Drapery falls and curves loosely
 - Better use of shading and light



D. GIOTTO

1. Painted a fresco cycle on the walls of the Arena Chapel in Padua in 1305-1306 or early 14th century
2. A contemporary of Duccio
3. Paintings portray scenes from the lives of Mary and Christ. Arena Chapel also includes a Last Judgment fresco on the western wall.
4. Giotto was the first painter to master modeling human form in a three-dimensional space
5. Giotto drew real figures with body weight occupying real space
6. Giotto drew figures that show real human emotion



E. LORENZETTI BROTHERS

1. Effects of Good and Bad Government
 - Painted in Palazzo Pubblico of Siena
 - Mid-1300s
2. Palazzo Pubblico
 - Town hall of Siena
 - Bell tower or campanile is late Gothic in style
 - Tower also functioned as a watchtower against enemies



F. SIMONE MARTINI

1. Martini is seen as the painter who began the International Style
 - Elaborate costuming, very detailed
 - Vibrant colors
 - Splendid processions of aristocratic figures even in religious paintings
2. Annunciation altarpiece
 - Painted in tempera
 - Demonstrates qualities of International Style
 - Elaborate costuming and golden decorations



G. LIMBOURG BROTHERS

1. Northern European painters
2. Qualities of International Style
3. Painted the Very Sumptuous Book of Hours of the Duke of Berry
 - Book of Hours is a book of prayers to be said daily
 - Contains the Office of the Blessed Virgin, the most important prayer of the day
 - Contains many illuminations (paintings)
 - Calendar pages – demonstrate activities of the aristocracy and peasants of the Duke of Berry's land doing activities associated with the seasons and different months of the year
 - Zodiac signs painted at the top of each calendar page
 - Signs of great naturalism – better shading, figures cast shadows on the ground, better sense of human proportions, sense of recession space



H. CLAUS SLUTER'S WELL OF MOSES

1. Part of a well for a Carthusian monastery
2. Contained a group of figures for a Crucifixion above the base
3. Moses, David, and other Old Testament figures (prophets) decorate the base
4. Elements of greater naturalism (Beard of Moses, wrinkles in his face show his age, and the folds in his robe are well-carved) but does not focus on his body (demonstrates Northern European qualities) – different from Michelangelo's High Renaissance Moses for Julius II's Tomb



XIII. EARLY RENAISSANCE IN FLORENCE (15th century)

A. Ghiberti's SACRIFICE OF ISAAC



1. Submitted as competition panel for the prestigious commission to carve the eastern doors of the Florence Baptistery
2. Note the Gothic S-curve in Abraham's body
3. Now note Isaac – first truly classicizing nude since antiquity – demonstrates increasing interest in HUMANISM – study of classical culture

B. GATES OF PARADISE



1. Eastern doors of the Florence Baptistery are known as "Gates of Paradise"
2. Cast in bronze with gilding by Ghiberti
3. Ghiberti achieved Renaissance qualities with a sense of depth/recessional space as well as greater interest in the human form
 - Varies size of figures to convey sense of depth
 - Varies the level of relief from high to low to show depth
4. Uses Medieval narrative technique of continuous narration – same figure shown several times in the panel

C. DONATELLO



1. Versatile sculptor who created works in bronze, marble, and wood
2. Sculpture of David is first free-standing nude since antiquity
 - Intended to decorate Medici courtyard
 - Shows influence of Roman sculpture such as works by Praxiteles
 - Shows the rise of humanism in Florence
 - Revives contrapposto

3. Equestrian statue of Gattamelata is the first large equestrian statue since antiquity
 - Gattamelata was a warlord of Venice (condottiere)
 - References back to the Equestrian statue of Marcus Aurelius



4. Statues for Or San Michele in Florence
 - Saint Mark
 - Saint George
 - Figures exhibit greater naturalism, idealized body types, and stand in contrapposto



5. Habbukuk or "Il Zuccone" – Pumpkin Head
 - Old Testament prophet
 - Intended to be viewed from below – place with other statues on part of the campanile for Florence Cathedral
 - Carved in marble

D. MASACCIO

1. Contemporary of Donatello
2. First painter to use linear perspective in his frescoes
 - ORTHOGONALS – imaginary diagonal lines that converge on a single vanishing point on the horizon line
 - Shows greater sense of depth
 - Renaissance artists sought to portray the illusion of a 3-D world on a 2-D space
 - Brunelleschi discovered the rules of linear perspective
 - Alberti wrote the rules of linear perspective in one of his books on painting
3. Painted Brancacci Chapel which has scenes from life of St. Peter – Tribute Money



4. Painted Adam and Eve expelled from Paradise in Brancacci Chapel
 - Shows influence of classical Roman sculpture
 - Idealized bodies of Adam and Eve
 - Figures cast shadows on the ground, greater naturalism
 - Express genuine emotion – sadness and embarrassment as they are banished from Eden because of Original Sin
 - Notice the use of the arch – reference to Roman architecture also creates a sense of depth in the painting



5. Painted Holy Trinity
 - Father, Son, Holy Spirit
 - Figures arranged in a series of triangles – pyramid configuration demonstrates Renaissance interest in balance and symmetry
 - Great example of linear perspective – coffered barrel vault recedes into distance behind God the Father – Vasari called the painting a “hole in the wall”
 - Mary and John the Apostle at the sides of the cross
 - Jesus is idealized, body based on classical sculpture, Masaccio demonstrates great knowledge of human anatomy
 - Donors/patrons of the fresco depicted at the sides to show their piety
 - Memento Mori – skeleton at the bottom of the fresco reminds us about the inevitability of death

E. PERUGINO'S DELIVERY OF THE KEYS OF THE KINGDOM TO SAINT PETER

1. Fresco in the Sistine Chapel
2. Late 1400s
3. Conveys the power of the popes – St. Peter viewed as first pope, Christ hands him the keys to heaven
4. Demonstrates the rise of Rome as the new center of the arts
5. Great use of linear perspective – interested in creating the illusion of space
6. Use of classical architecture in the background
 - Central planned building in back
 - Triumphal arches that resemble the Arch of Constantine
7. Perugino was Raphael's teacher



F. BRUNELLESCHI

1. Discovered the rules for linear perspective
2. Great Renaissance architect
3. Designed the CUPOLA (dome) for the DUOMO (Florence Cathedral)
 - Upper part of CUPOLA is called a LANTERN
4. His Renaissance designs abandon Gothic features and bring back Roman style architecture with round arches, columns, and coffered ceilings.
 - Ex. Santo Spirito Church
5. Based his designs on mathematical relationships (Renaissance architects brought back classical ideas of reason and logic in design)



G. ALBERTI

1. Great Renaissance architect who wrote books on painting, sculpture, and architecture
 - Wrote the rules of linear perspective and how art should create the illusion of a three-dimensional world on a 2-D space.
 - Masaccio was the first artist to use the principles of linear perspective in painting
2. Sant Andrea Church in Mantua, Italy
 - Commissioned by Ludovico Gonzaga
 - Façade resembles a triumphal arch with pilasters and arch supporting a PEDIMENT – triangular space above the entablature of temple
 - Use of COLOSSAL or GIANT order pilasters
 - Facades height and width are equal
 - Interior coffered barrel vault may have been inspired by the ruined Basilica Nova of Constantine in Rome



XIV. HIGH RENAISSANCE (Early 16th century)

A. Rome and Venice become centers of the arts

1. Florence declined in importance at the end of the 15th century
 - Medici fell from power
2. Popes become major art patrons
3. Pope Julius II summons great artists and architects to Rome to work for the Church and his own ambition
4. Venice was a major center of commerce in northern Italy. Would be the first Italian city to embrace oil painting.
 - Oil painting started to be used widely in 15th century Flanders. Flemish painters then shared the technique with Italian artists.
 - Venetian Renaissance painting is known for its expressive use of color.

B. ISABELLA D'ESTE



1. Famous female patron of arts during the Renaissance period
2. Remember Titian's portrait of her
 - Isabella wanted to be shown as a young woman although she may have been in her 60s at the time
 - Titian showed her as an assertive, cultured, beautiful, and powerful woman

C. BRAMANTE

1. Key High Renaissance architect
2. Designed the Tempietto in Rome
 - Dedicated to site where St. Peter was crucified upside down
 - Commissioned by Ferdinand and Isabella of Spain
 - Central plan
 - Resemblance to classical architecture – columns, entablature, dome
 - Influence of Greek tholos
 - Influence of Vitruvius, ancient Roman architect
3. Worked on New Saint Peter's
 - Conceived design as a series of circles and squares – perfect shapes
 - Commissioned by Pope Julius II
 - Based on Vitruvian concepts of architecture – ideal proportions of a building should be based on proportions of a well-built man



D. VENETIAN RENAISSANCE

1. Venice is well-known as the first Italian city to embrace the new medium of oil painting
2. Rich use of color
3. Sensuous themes
4. GIORGIONE
 - Famous for his pastoral (outdoor) scenes such as PASTORAL SYMPHONY



- Sensual imagery – recumbent nudes such as SLEEPING VENUS



5. TITIAN



- One of the greatest painters of Venice
- Famous for portraits of famous leaders (kings, queens, nobles, and popes) ex. Isabella d'Este
- Made great use of color in his paintings
- ASSUMPTION OF THE VIRGIN – altarpiece showing Virgin Mary rising up to Heaven to meet God the Father; Titian used a “color pyramid” of red clothing to unite the figures of the lower scene with the upper scene



- MADONNA OF THE PESARO FAMILY – altarpiece that commemorates Jacopo Pesaro’s defeat of Ottoman fleet of ships
- Madonna of Pesaro Family shows a SACRA CONVERSAZIONE – a collection of saints from different time periods conversing (Saint Peter is on the steps, Saint Francis is off to the side)
- Jacopo Pesaro is kneeling on one side while his male family members kneel on the other
- Architecture in background is used to show depth
- Diagonal composition creates balance in painting as well as drawing attention up to Virgin Mary and baby Jesus



- VENUS OF URBINO – famous recumbent nude painted by Titian
- Very naturalistic depiction of the female nude. Shows sensuous qualities of Venetian art. Color used to enhance sensuality (color red on the bed). Titian understood human proportions and used chiaroscuro to gently model her form.

XV. MANNERISM

A. Time Period: Mid-16th century or mid-1500s

B. Basic Characteristics

1. Figura Serpentinata
2. Lack of central focus
3. Elongated figures
4. Unusual light sources

C. Key Artists

1. Pontormo – Descent from the Cross
2. Bronzino
3. Tintoretto – Venetian Mannerist
4. Veronese – Venetian Mannerist
5. GIOVANNI DA BOLOGNA

- Mannerist sculptor
- Spiraling compositions
- Figura serpentinata
- Erotic qualities
- Rape of the Sabine Women



D. Madonna of the Long Neck

1. Painted by Parmigianino
2. Accentuated neck and long body proportions
3. Composition lacks balance (difference from Renaissance)
4. Jesus and Mary are positioned in figura serpentinata



E. Portrait of a Young Man

1. Painted by Bronzino
2. Bronzino also painted Venus, Cupid, Folly, and Time
3. Young Man stands in figura serpentinata
4. Cultured and elegant – accentuated long fingers and slender body



F. Tintoretto

1. Venetian Mannerist painter
2. Influenced El Greco
3. Painted a famous Last Supper



XVI. NORTHERN RENAISSANCE

A. Time Period: 15th – 16th centuries in Northern Europe

B. Key Characteristics

1. Early use of oil painting
2. Tremendous detail
3. Holding onto Gothic style human proportions
 - Do not show interest in classical body-types based on Roman statues
4. Use of symbolism disguised as everyday objects
 - White lilies in an Annunciation scene: represents the Virgin's purity

C. Key artists

1. Jan van Eyck (15th century)

- Flemish
- Ghent Altarpiece – amazing polyptych related to the Christian story (Annunciation scene with the donors at the bottom when it's closed)
- Arnolfini Marriage portrait – interest in portraiture, Italian merchant and his wife living in Northern Europe, intricate detail, hidden symbolism



• Man with a Red Turban



2. Other key artists of Flanders:

- Rogier van der Weyden (The Deposition)



- Hugo van der Goes (spent time in Italy, Portinari Altarpiece)



3. ROBERT CAMPIN (AKA MASTER OF FLEMALLE)

- Flemish
- MERODE ALTARPIECE
- Triptych
- Oil painting
- Tremendous detail
- Subject is the Annunciation
- Donors shown on left wing of triptych
- During the time in which the Merode Altarpiece was painted, patronage shifted from ecclesiastical (church) to private donors.
- Purpose: devotional



4. ALBRECHT DURER

- FALL OF MAN
- Durer is best known as a graphic artist (printmaker)
- Engraving – enabled an artist to make multiple copies of a work
- Durer was a German
- Durer was the first Northern Renaissance artist to fully absorb the innovations of the Italian Renaissance
- Ideal human forms of Adam and Eve are based on classical models Durer studied during his trips to Italy
- Durer’s distinctive signature is a Renaissance trademark
- Detailed forest is clearly Northern Renaissance
- KNIGHT, DEATH, AND THE DEVIL – another engraving based on an epistle (letter) of Paul to one of the early Christian churches (“put on the whole armor of God” metaphorically speaking about the Christian walk)



XVII. ITALIAN, SPANISH, AND FLEMISH BAROQUE

A. Time period: 17th century or 1600s

B. Basic characteristics

1. Catholic Church is main patron of the arts
 - Concerned about spread of Protestantism in Northern Europe
 - Catholic Church is trying to draw back believers
 - Send out Jesuit missionaries (founded by Ignatius Loyola)
2. Dramatic art and architecture
 - Must-see attractions
3. Most dramatic point of a story, climactic moment
4. Baroque architecture has **UNDULATING SURFACES**

C. KEY ARTISTS AND ARCHITECTS

1. CARAVAGGIO

- Used **TENEBRISM** including a spotlight effect on the focal point of the story
- Use of everyday people as models
- Most dramatic moments of a story
- Calling of Saint Matthew
- The Deposition



2. ARTEMESIA GENTILESCHI

- Originally taught by father who was a **CARAVAGGISTI**
- She is known as a **CARAVAGGISTA**
- Difficult experiences in early life influence her work
- Judith and Holofernes paintings



3. BERNINI

- Great Baroque sculptor
 - a. Apollo and Daphne
 - b. David
 - c. Pluto and Proserpina



- Early work for Cardinal Borghese – recognized Bernini’s talents
- Most dramatic moments of a story
- Sculpture is spiraling and twisting and interacts with space
- Multi-media sculpture ECSTASY OF SAINT TERESA
 - a. Created in the Cornaro Chapel in Rome
 - b. Dramatic and inspiring story of a famous Carmelite nun’s religious experience with an angel
 - c. Sculpted in marble with bronze beams projecting in various directions
 - d. Hidden window behind Baroque style pediment brings light into the composition
- Bernini worked on New St. Peter’s
- Bronze baldacchino – canopy under the crossing of St. Peter’s



- Throne of St. Peter – ornately decorated sculpture that includes St. Peter’s chair when he was bishop of Rome
- Designed the long colonnades that frame St. Peter’s Square in front of the church – represent the welcoming arms of the church



4. BORROMINI

- Famous Italian Baroque architect
- San Carlo alle Quattro Fontane
- Surfaces of his buildings UNDULATE or curve in and out
- Makes use of unusual shapes – OVALS
- Buildings have carved out surfaces which catch the sunlight and cast shadows – similar to tenebrism used in painting



5. SPANISH BAROQUE

- Intended to glorify the Catholic Church
- Used by the King of Spain Philip IV to glorify his reign
- Zurbaran, Ribera, and Velazquez

6. DIEGO VELAZQUEZ



- Court painter to Philip IV
- Famous for his portraits
- WATER SELLER OF SEVILLE – a genre scene, shows influence of CARAVAGGIO



- LAS MENINAS – amazing painting that shows great proportions, amazing detail in textures, elevates that status of the artist, and has complex spatial relationships (the ways the figures are laid out on different planes in the painting)

- recumbent nude known as the ROKEBY VENUS



- Portrait of Pope Innocent X



7. PETER PAUL RUBENS

- Famous Flemish Baroque painter
- Painted landscapes, portraits, mythological, and historical paintings
- Created a series of paintings for MARIE DE'MEDICI, who became the Queen of France
 - Arrival of Marie De'Medici at Marseilles
- Known for his expressive use of COLOR over line
- Followers of Rubens are called RUBENISTES



XVIII. DUTCH BAROQUE (THE GOLDEN AGE OF DUTCH PAINTING)

A. Basic Characteristics

1. United Provinces of the Netherlands – Dutch Netherlands
2. Protestants – little amount of religious painting
 - Churches are white-washed and devoid of religious paintings unlike Italian Baroque churches that have amazing ceiling frescoes
3. Middle-class merchants
4. Proud of their land – won independence from Spain, reclaimed land from the sea by building dykes

B. Basic painting styles

1. Genre scenes – everyday life Ex. Jan Steen's FEAST OF SAINT NICHOLAS



2. Landscapes – JACOB VAN RUISDAEL – beautiful landscapes of Haarlem



3. Still-life – Willem Claesz Heda, often include VANITAS imagery – reminders of the TRANSIENCE OF LIFE (skulls, half-empty glasses)
 - Compare to Still-life with Peaches and Glass Jar from Herculaneum (Fourth Style Pompeian fresco)
 - Compare to AUDREY FLACK'S VANITIES OF LIFE or MARILYN – 20th century Superrealist still-life painter



4. RACHEL RUYSCH

- Famous for very realistic paintings of flowers



5. Portraits

- Group or individual portraits of Dutch middle-class
- Want to be portrayed as serious Calvinists
- FRANS HALS (Jolly Topper, Laughing Cavalier, Bohemian, the Jester)



Barewalls.com



- JUDITH LEYSTER (Judith Leyster's Self-Portrait)
- Try to reveal human personality

C. REMBRANDT

1. Great portrait painter of Amsterdam
2. Painted scenes from the Bible for private patrons (not meant for churches)
3. Dramatic use of light – influence of CARAVAGGIO
4. Tragedies (losses of mother, wife, and three children within a ten-year period) and bankruptcy
5. Famous for SELF-PORTRAITS that chronicle his life Ex. Self-Portrait at Age 63 – shows that he hasn't given up



6. Aristotle Contemplating the Bust of Homer

7. Also famous for his ETCHINGS (printing method that involves creating a design on a wax-covered metal plate and allowing acid from an acid bath to burn or ETCH the design into the plate) Ex. Christ Healing the Sick



D. VERMEER

1. Famous for his quiet scenes of domestic interiors
 - Usually showing one female or a couple people inside a home (possibly his studio)
 - Amazing amount of detail and realism
 - May have used a CAMERA OBSCURA to enhance the realism of his painting
 - VIEW OF DELFT – one of the best city/landscapes of all time, amazing detail



- THE MILKMAID



Girl with the Pearl Earring

- GIRL WITH THE GUITAR



XIX. FRENCH BAROQUE AND ROCOCO (late 17th century – early 18th century aka late 1600s into mid-1700s)

A. LOUIS XIV

1. Greatest patron of the arts of his time; helps to make France become center of the art world
 - Would be center of art world for next 250 years until World War II
 - After 1945, NYC becomes center of the art world
2. Commissioned the building of Versailles, a former hunting lodge turned into an opulent palace



- Example of French Classical style
- Ornate décor on the inside – Baroque ceiling frescoes, use of mirrors, gilded designs
- Famous for the Hall of Mirrors designed by Mansart (for mirrors) and Le Brun

3. Subject of much art work



- Bernini's Bust of Louis XIV – great example of Baroque sculpture that makes Louis appear youthful, powerful, and intrepid

- Rigaud's Portrait of Louis XIV – shows Louis as an all-powerful ruler, who is the state of France (sword of Charlemagne on his belt, wears dramatic ermine hair fleur-de-lis cape – symbol of France, huge column in the back represents Louis)



4. Established the Royal Academy of Painting and Sculpture in Paris to set standards for French art as well as the Prix de Rome (influential for later Neoclassical artists)

B. NICOLAS POUSSIN

1. Establishes the French Academic style of painting
2. Spent time in Italy
3. Believed in painting in the “grand manner”
 - Grand historical themes, religious scenes, or great mythological scenes set in idealized settings
4. Emphasized use of LINE over color (meaning he believed that paintings should be highly finished)
5. Followers of POUSSIN were called POUSSINISTES
 - A lively debate developed in the 17th century between the POUSSINISTES and RUBENISTES regarding what makes the best paintings – LINE or COLOR
6. Disgusted by the work of artists who painted lower scenes like Caravaggio
7. His ideas set the foundations for what was taught in the Royal Academy of Painting and Sculpture in Paris



Assumption of the Virgin



Burial of Phocion



Et in Arcadia Ego

C. CLAUDE LORRAINE

1. Famous for his idyllic (idealized) landscapes
2. Spent time in Italy – his landscapes reflect the natural landscapes around Rome
3. LORRAINE painted LANDSCAPES
 - Jacob Van Ruisdael was a DUTCH landscape painter
 - Paul Cezanne was a POST-IMPRESSIONIST (Late 19th century) who painted landscapes of Mont Sainte-Victoire



Erminia and Shepherds



Landscape with merchants



Landscape with shepherds

D. ROCOCO (First half of 18th century) – NOBLES AT PLAY!

1. Basic facts
 - Becomes popular after death of Louis XIV (1715)
 - Popular in France and Spain
 - Nobles move back to Paris and become the main patrons of art
 - Light-hearted and frivolous works of art
 - Use of pastels – light colored paints
2. WATTEAU
 - FETE GALANTES – outdoor festive gatherings of the aristocracy



Pilgrimage to Cythera

3. BOUCHER – Cupid a Captive



4. FRAGONARD – The Swing



5. CLODION – Nymph and Satyr

- Playful mythological subject matter
- Terracotta
- Rococo penchant for small decorative works to adorn the home (catering to the tastes of French aristocrats)



XX. TASTE FOR THE NATURAL

A. Rococo dies out

1. Seen as too frivolous
2. Tastes change with the rise of the educated French BOURGEOISIE – middle-class – doctors, lawyers, business-people
3. Influenced by ideas of the ENLIGHTENMENT – 18th century



- Writings of the philosophe Jean-Jacques Rousseau – who championed the natural goodness of the common man who has not be corrupted by power and riches
- Jean-Antoine Houdon's Portrait of Voltaire – famous French philosophe who talked about the liberties people should have
- JOSEPH WRIGHT OF DERBY'S LECTURE AT THE ORRERY – shows a scientist giving a lesson to an English family



B. ELISABETH VIGEE-LEBRUN

1. Famous female portrait artist who also painted self-portraits



2. Painted naturalistic portraits of Marie-Antoinette, Queen of France in second-half of the 18th century



3. Classmate of ADELAIDE-LABILLE GUIARD (Self-Portrait with Two Pupils)



C. ENGLISH NATURALISTIC PAINTINGS

1. WILLIAM HOGARTH

- Father of English painting
- Painted satires of the lives of the nobles (Marriage a la Mode series) – created engravings to accompany the paintings – sold in newspapers



2. THOMAS GAINSBOROUGH

- Great English portrait painter
- Influenced by the work of the Flemish Baroque painter Anthony van Dyck who did portraits of King Charles I
- Naturalistic, informal portraits in idyllic country settings



Blue Boy



3. SIR JOSHUA REYNOLDS

- First president of the British Royal Academy
- Famous for portraits of distinguished figures of his time
Ex. Lord Heathfield – hero of Gibraltar



D. BENJAMIN WEST

1. American painter who moved to England
 - Best artistic opportunities were in Europe
2. Becomes second president of British Royal Academy, worked with Sir Joshua Reynolds
3. The Death of General Wolfe



- A grand historical painting about the Seven Years War (aka French and Indian War)
- Dramatic lighting on General Wolfe, who is idealized, clings to life until he knows his soldiers have one
- Depiction of General Wolfe resembles Deposition scenes
- Shows various stages of the Battle of Quebec
- Native American included to show the location of the battle in America

XXI. NEOCLASSICAL (late 18th – early 19th centuries aka Late 1700s into early 1800s)

A. Basic facts

1. Works of art are designed to be morally uplifting, inspire people to sacrifice themselves for the state or the greater good
2. Heavy influence of classical art of Greece and Rome
 - Discovery of Pompeii and Herculaneum 1748
 - Many people were making the GRAND TOUR
 - Body types are realistic but also idealized with muscles
 - Figures depicted as classical characters or with classical values

B. ANGELICA KAUFFMAN

1. Knew Sir Joshua Reynolds and was a part of the British Royal Academy
2. Cornelia Presenting her Children as Her Treasures aka Mother of the Gracchi
 - 18th century
 - Neoclassical
 - Idea of sacrificing self-interests for the family
 - Higher values
 - Similarity to the work of JACQUES-LOUIS DAVID



3. Painting of the Eruption of Mount Vesuvius

- Shows Pliny the Younger who wrote about the event
- Shows influence that the discovery of Pompeii had on Neoclassical art



C. JACQUES-LOUIS DAVID

1. Greatest painter of the Neoclassical period

2. OATH OF THE HORATII

- Painting based on an ancient Roman play
- Balanced and symmetrical composition
- Classical architecture – round arches
- Idealized bodies
- Dramatic depiction of sacrificing self-interest for the good of the state



3. Involved in the French Revolution

- Member of the National Convention
- Painted DEATH OF MARAT – story of a famous French revolutionary who sacrificed himself for the sake of the people
- Death of Marat exhibits similarities to Deposition scenes as well as Michelangelo's Pieta (David spent time in Rome and saw it)



4. Became painter to Napoleon at the end of the French Revolution

- NAPOLEON is the most frequently depicted figure of his time
- Coronation of Napoleon – dramatic depiction of the event painted on a grand scale
- Early 19th century
- Shows Napoleons generals, family members, and members of the church hierarchy (pope and cardinals)
- Setting – Notre-Dame cathedral in Paris



D. ANTONIO CANOVA (early 1800s)

1. Neoclassical sculptor from Italy

- Highly finished works with beautiful human proportions
- Mythological themes – reflects interest in classicism
- Cupid and Psyche



- Pauline Borghese as Venus (sister of Napoleon reclining nude on a couch)





E. JEAN-ANTOINE HOUDON (Late 1700s or late 18th century)

1. Neoclassical sculptor
2. Famous for his portraits of distinguished figures of his time (Voltaire, Jefferson)
3. George Washington
 - Washington shown standing in contrapposto; the sculpture is detailed and has a highly finished appearance
 - Dressed as a general but appears like a country gentleman
 - Bundle of rods are a Roman symbol but their number, 13, represents the number of original states
 - Plow behind Washington demonstrates peace in the United States and is also a reference to the great Roman general Cincinnatus who answered the call of duty



F. INGRES

1. Famous pupil of David and champion of Neoclassicism well into the 19th century – carrying on the French Classical tradition going back the age of Poussin
2. Ingres spent many years in Italy and embraced classical values in art
 - His favorite painter was Raphael
3. GRAND ODALISQUE
 - Early 19th century
 - Famous recumbent nude
 - Elongated back and twisted pose show the influence of Mannerist painting such as work by Parmigianino
 - Highly finished work of art
 - Romantic qualities – exotic subject matter – an odalisque was a woman who lived in the sultan's harem in Turkey – she wears a turban, has a peacock feather fan, and pipe for smoking hashish



4. APOTHEOSIS OF HOMER
 - Homer – creator of Iliad and Odyssey – classical Greek subject matter, Homer inspired many great minds through the centuries
 - Apotheosis – crowning moment of Homer – winged fame is ready to crown him with laurel
 - Pyramidal configuration – similarities to Renaissance art
 - Resemblance to Raphael's School of Athens
 - Highly finished painting that is very detailed – qualities of Neoclassicism
 - Classical architecture in background – Ionic style temple
 - Collection of greatest writers, thinkers, and artists of all time – people who inspired Ingres as well



5. PRINCESSE DE BROGLIE
 - Mid-18th century – shows how Ingres continued to work in the classical tradition – great realism, idealizes the sitter, highly finished work of art
 - In the Met (woman with the blue dress)
 - Painted this as photography was becoming more popular – a challenge to portrait painting
 - Ingres was one of the last great realistic portrait painters
 - His painting showed textures better and showed color which photography could not but more time consuming



G. NEOCLASSICAL ARCHITECTURE

1. Inspired by Roman architecture – especially the Pantheon
2. Work of Palladio – His Four Books of Architecture and Villa Rotonda were very inspiration to Neoclassical architecture
3. Chiswick House



- 18th century home designed by Lord Burlington
- Located in Bath, England
- Resemblance to Villa Rotonda by Palladio and Roman Pantheon
- Demonstrated classical values of balance and symmetry

4. Monticello



- 18th century home designed by and lived in by Thomas Jefferson
- Jefferson believed that Neoclassical architecture was the best style of architecture for the newly formed United States of America
- Ancient Athens – birthplace of democracy
- Ancient Roman Republic – had a Senate and valued self-sacrifice for the state
- Jefferson applied characteristics of the Pantheon and Villa Rotonda in his home.
- A portico, a central dome, symmetry, and a logical plan
- Neoclassical in America was also called the FEDERAL STYLE

XXII. ROMANTIC ART (First Half of 1800s)

A. CHARACTERISTICS OF ROMANTICISM

1. P-I-N-E – The acronym that helps you recall the values of Romantics
2. PAST – Medieval legends and Gothic style architecture
3. INNER MIND AND IMAGINATION – the world beyond the use of reason; Romantics rejected reason
4. NATURE – contemplating the beauty and power of nature; nature doesn't follow the use of reason
5. EXOTIC/EMOTION – Romantics liked exotic locations such as Morocco, Turkey, and India; Romantics valued emotion and feeling over reason
6. Romanticism was a reaction over the rationality and order of the Neoclassical period

B. HENRY FUSELI – THE NIGHTMARE

1. Late 1700s – early Romantic
2. Interest in human psychology and the SUBCONSCIOUS
3. Subject – Gothic folklore about how an incubus visits a young woman during the night and torments her with nightmares



C. GERICAULT'S RAFT OF THE MEDUSA

1. Reaction to an incident in which common people were abandoned at sea while their ship sank
 - Ship captained by an inept captain who received his job due to his government connections
2. Dramatic use of light – similar to Baroque
 - Can also be considered a interlocking, diagonal composition
3. Pyramidal compositions – “pyramid of despair” to the left, “pyramid of hope” to the right
4. Gericault studied cadavers in morgue to understand corpses better
5. Built a model of the Raft of the Medusa in his studio
6. Romantic concept of people struggling against the odds and struggling against the brutality of nature
7. Painting was a political statement against the government



D. DELACROIX

1. Greatest painter of French Romantic artists
2. Rival of Ingres
 - Ingres stressed the use of line, orderly compositions, and highly finished painting
 - Delacroix was the champion of color, his brushwork is more highly visible, conveys a feeling of emotion and passion
3. Paintings convey emotion and passion
4. LIBERTY LEADING THE PEOPLE



- Story of 1830 Revolution – people of Paris stormed the streets and attempted to overthrow the government
- Revolution brutally suppressed
- Liberty – bare-breasted leading the people with her musket and tri-color revolutionary flag
- Characters wear different hats – shows that many classes involved in the revolution – a popular revolution
- Dramatic use of color and movement
- Chaos of the scene is very Romantic

5. DEATH OF SARDANAPALUS

- Story of the death of the last Assyrian king because of the invasion of the Persians
- Written about in a 19th century poem by Lord Byron
- Orders his entire harem killed and all his prized possessions destroyed; he commits suicide by drinking poison
- Dramatic story that emphasized passion and emotion
- Dramatic diagonal composition that is united by the color red
- Shows Romantic interest in the exotic (Middle East)



E. FRIEDRICH

1. Best known German Romantic painter
2. Famous for his introspective landscapes
 - Shows solitary figures from behind contemplating the awesomeness and unspoiled qualities of nature
3. WANDERER ABOVE A SEA OF MIST



F. CONSTABLE AND TURNER

1. Two English landscape painters who focused on the beauty of nature
2. Constable painted charming landscapes of the English countryside
3. Turner painted scenes demonstrating the awesome power of nature
 - Famous for seascapes
 - Emphasis on color and brushwork – painterly qualities
 - Considered to be one of the first abstract painters
 - His work may have inspired later Expressionism
 - THE SLAVE SHIP



G. ROMANTIC SCULPTURE

1. BARYE, JAGUAR DEVOURING A HARE
 - Emphasizes dramatic power and brutality of nature
 - Defies the use of reason; acts on instinct
2. FRANCOIS RUDE'S LA MARSELLAISE
 - Placed on the Arc de' Triomphe in Paris
 - Based on an incident of fighting against the odds during the French Revolution – a small group of poor soldiers from Marseilles in southern France were leaving to defend France against invaders
 - Neoclassical qualities – heroic nudity, classical armor, winged figure
 - Romantic qualities – fighting against the odds, composition is chaotic and full of energy – lacks Neoclassical sense of order



H. FRANCISCO DE GOYA

1. Started out as a Rococo painter
 - Self-employed
2. Became court painter to the King of Spain Charles IV
 - Charles IV and His Family
3. Tragic events in his life (deafness, the invasion of Napoleon's soldiers during the Peninsular War, being rejected as a royal painter after the Peninsular War by the new king) made his work become darker and more emotional
4. The Third of May 1808
 - Based on event from the Peninsular War in which French soldiers executed 1000 Spanish rebels in Madrid including priests, women, and children
 - Figure in the center resembles Christ – martyr figure
 - Violent scene that emphasized emotion - Romantic
 - Emphasis on use of color – Goya's brushwork is very visible



5. Etchings
 - Goya did two major series of etchings – Los Caprichos and The Disasters of War
 - Etchings are dark and deal with human emotion
 - THE SLEEP OF REASON PRODUCES MONSTERS – etching from Los Caprichos



6. The Black Paintings

- Paintings Goya painted on the walls of his farmhouse, where he became a recluse
- Called Black Paintings because of their dark subject matter – violence, witchcraft, madness
- SATURN DEVOURING HIS CHILDREN – macabre scene of violence and gore based on classical mythology



I. HUDSON RIVER SCHOOL (second half of 19th century)

1. Painted idyllic landscapes starting at the Hudson River Valley and extending through the American West
 - Usually shows a dramatic light on the landscape to show how God sanctions Manifest Destiny
2. Very realistic and highly finished
3. Associated with the concept of Manifest Destiny
4. Thomas Coles' The Oxbow



5. Albert Bierstadt's paintings of the Rocky Mountains and Sierra Nevada Mountains



6. Frederic Edwin Church's Twilight in the Wilderness



XXIII. REALISM: SHOW ME AN ANGEL AND I'LL PAINT ONE (ca. 1850)

A. BASIC CHARACTERISTICS

1. Focus on real people from everyday life – workers, peasants, family members
2. Use of muted earthy colors to simulate real life
3. Influenced by earlier artists who painted pictures of everyday people and scenes
 - Pieter Brueghel the Elder – 1500s painted pictures of people doing daily activities in the Netherlands Ex. Hunters in the Snow



- Louis Le Nain – 17th century French painter who painted pictures of peasants Ex. Family of Peasants



- Chardin – Mid 18th century French painter (A Taste for the Natural) who painted peaceful scenes of middle-class life Ex. Grace at the Table

B. COURBET

1. Wrote the Realist Manifesto
2. Painted pictures of his home region Ornans
 - Liked to paint pictures of peasants and worker in the countryside
 - BURIAL AT ORNANS – Funeral of a common person, used family members as models
 - a. Put all people – priests, community, members, and family in a straight line – emphasized concept of equality
 - b. Painted 60 life-sized figures on a canvas 10 feet by 22 feet long – criticized because only grand history paintings and religious paintings could have canvases this big
 - c. Courbet was making a statement about real people of his time – they're important and worthy of being depicted in art



3. Several works rejected from the Salon of 1855, so Courbet held his own one man art show and called it the Pavilion of Realism
4. Painted STONEBREAKERS – to average workers breaking stones and laying them down as a roadway, ragged clothing, muted colors, the seriousness of real life
5. His work shows the influence of DUTCH BAROQUE ART (portraits of middle-class people and genre painting) by painters like Rembrandt and Hals



C. DAUMIER

1. Painted Third-Class Carriage
2. Famous for his lithographs of political cartoons and satires of French society
 - Louis Philippe as Gargantua – got Daumier thrown in jail for six months



3. Daumier's lithographs were intended for the popular press
 - Rue Transnonain – tragic scene of a family executed by the police in their apartment



D. ROSA BONHEUR

1. Famous for her realistic paintings of animals
2. Very modern lady for her times – wore men's trousers and smoked cigars
3. One of the greatest French painters who eventually won the Legion of Honor
4. THE HORSE FAIR (at the Met!)
 - Disguised herself as a man to get close to the horse fair



E. MANET

1. Realist painter
2. Inspired the Impressionists
3. LUNCHEON IN THE GRASS
 - Composition is based on Giorgione's Pastoral Symphony
 - But Manet's woman is naked and is looking at us
 - Rejected by the official Salon
 - Shown at the Salon des Refuses 1863



4. OLYMPIA

- Recumbent nude figure
- But she is in front of the picture plane and she is clearly NOT a goddess
- Highly criticized for Manet's painting technique (Olympia's skin is not fully modeled with chiaroscuro) and because of the subject matter (dark-skinned servant with a nude white woman)
- Manet's model resembles a prostitute (flower in her hair, necklace, high-heel shoes); servant is bringing her flowers possibly from a man
- Compare to Titian's Venus of Urbino
- Compare to Ingres' Grande Odalisque (Ingres' Grande Odalisque was also highly criticized)



F. PRE-RAPHAELITES (19TH CENTURY)

1. Group of English Realist painters
2. Rejected the subject matter of the French Realists – working-class, peasants, and exploitation by government
3. Painters influenced by literature – Shakespeare Ex. Ophelia by Millais
4. Very realistic painting technique but scenes resemble Lord of the Rings – fantasy world in the forest



XXIV. PHOTOGRAPHY (19th century)

A. Early photography

1. Called DAGUERROTYPES (French technique) or COLOTYPES (British technique)
2. Posed an interesting dilemma for painters – photography was accurate and faster but has shortcomings
 - Could not show color and texture as well as painting
3. Some painters like Ingres used photography to help them with their paintings
4. Other painters felt threatened by photography
5. Cameras continued to develop until they were more portable and could be used to capture events such as wars as well as travelling

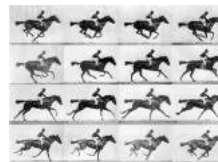
B. NADAR

1. Famous portrait photographer in France
2. Portrait of Sarah Bernhardt (famous actress) _____
3. Portrait of Delacroix (Romantic painter) _____



C. EADWEARD MUYBRIDGE

1. Sequential motion photography
 - Racing horse



D. TIMOTHY O'SULLIVAN AND MATTHEW BRADY

1. Civil War photographers
2. Civil War was not the first war photographed – Crimean War (early 1850s)

XXV. IMPRESSIONISM (1870s – 1880s)

A. Basic Characteristics

1. Capturing a moment in time, a slice of life
2. Interested in the fleeting effects of light on color
 - As soon as light changes, so will the colors
3. Short, choppy brushstrokes – Impressionists had to work quickly to capture the moment
4. Avoided the use of black, absence of color
 - Monet said black punched a hole in the canvas
5. Paintings have images that are cropped off at the edges
 - Gives the feeling of a moment in time
6. Interested in showing Parisian bourgeoisie (middle-class)
7. Scenes of cafes and moulins (dance halls) and leisure activities of Parisian middle-class
8. Influenced by Japanese woodblock prints
9. Eight independent Impressionist exhibitions
 - Impressionists were criticized by the traditional, academic French painters
10. Technology helped drive the movement
 - Photography decreased the interest in realistic painting to a certain extent
 - Trains – allowed Impressionists to get out of Paris for the day and go to the countryside to paint

B. Famous Impressionists

1. Monet – Waterlilies, outdoor scenes, seascapes, grain stacks,



- Rouen Cathedral – same scene done at different times of day with different light



2. Renoir – outdoor paintings, scenes of Parisian middle-class, a slice of life, portraits of Parisian middle-class, dance scene,



La Loge

A Girl with a Watering Can

- La Moulin de la Galette



Dance at Bougival

3. Gustave Caillebotte – Impressionist painter who also funded the Impressionist Exhibitions, painted Paris: A Rainy Day

- Middle-class slice of life
- Cropped edges
- Effects of light on street and clothing on a rainy day



4. Pissarro – scenes of Parisian life



*The Stage Coach
at Louveciennes*

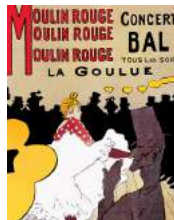


*Peasant Girl
Drinking her
Coffee*

5. Degas – scenes of dancers and women alone, diagonal compositions – reflect interest in Japanese prints



6. Toulouse Lautrec – similar to Degas, night café scenes, seedy side of Parisian society, elevated the status of poster art



7. Mary Cassatt

- American Impressionist
- Mentored by Degas
- Intimate scenes of women and children – did not go to the cafes like the male Impressionists



The Bath The Letter

8. Berthe Morisot

- Female Impressionist
- Outdoor scenes of women with children or rowing on the Seine River



XXVI. POST-IMPRESSIONISM (1890s)

A. Basic Characteristics

1. Influenced by Impressionism
2. Dissatisfied with Impressionism
 - Too interested in capturing a moment in time
 - Thought Impressionists were slaves to the natural world – only painted what they saw
 - Impressionists' use of short choppy brushstrokes created paintings that looked disintegrated – Where's the use of line? Where is the solid use of color?

B. Key artists

1. Seurat

- Pointillism or divisionism
- Applying pure dabs/dots of color to the canvas and letting the viewer's eye optically mix the pigments
- Influenced by the French chemist Michel-Eugene Chevreul and his ideas on color theory
- A Sunday on the Grande Jatte – Seurat painted a middle-class scene of leisure, a Sunday on an island in the Seine River



- So dedicated to depicting color theory, Seurat painted his own friend that includes dabs of complimentary colors to the colors used in the scene

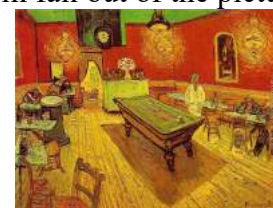
2. Paul Gauguin

- Influenced by primitive cultures (rural society, folk tales, and islands in the South Pacific)
- Famous for moving to Tahiti and then the Marquesas Islands in pursuit of artistic inspiration
- Used flat planes of color and interesting compositions to express his feeling and his vision of what he saw – not a slave to natural world
- Vision after the Sermon (Jacob Wrestling the Angel) – expresses spiritual vision of simple peasant women after they heard a sermon
- Famous for his paintings of Tahitian women and culture



3. Vincent Van Gogh

- Used color and brushstrokes to express his feelings about life
- Looked at natural objects but presented his vision of those objects
- Dealt with serious depression – use of color reflects his moods – yellow – happy, blue – more serious
- Night Café – café in Arles that Van Gogh was not a good place, used jarring color contrasts of green and red to shock viewer and make it look eerie, depressed drunkards, a man with a prostitute in the background, and a lonely man – steep diagonal composition, pool table looks like it will fall out of the picture plane – also expresses negative feelings about the place



4. Paul Cezanne



- Wanted to capture the underlying structures of objects and nature
- Many paintings of Mont Sainte-Victoire in rural France – Cezanne painted landscapes like the famous French painter Lorraine
- Wanted to restore the use of shape and color to art (similar to Seurat – a more scientific approach to painting)
- Still-life painting – many paintings of baskets of fruit on a table, lines do not line up, Cezanne presented multiple-viewpoints of objects – trying to express their place in space
- Paintings of Cezanne influenced the Cubists like Picasso and Braque



XXVII. SYMBOLISM (1890s)

A. Basic Characteristics

1. Occurring at the same time as Post-Impressionism
2. Influenced by the work of Gauguin – exotic themes and visionary paintings (Vision after the Sermon)
3. Symbolists want to paint their inner visions
4. Paintings do not look realistic and seem to represent a world of fantasy



B. Famous artists

1. Henri Rousseau – Sleeping Gypsy



2. Odillon Redon – The Cyclops



3. Gustave Moreau – Jupiter and Semele



XXVIII. 19TH CENTURY ARCHITECTURE

A. Key points

1. Early part of century dominated by revivalist movements
2. New materials change architecture
 - Proliferation of glass
 - Cast-iron
3. Use of CAST-IRON becomes a major feature in 19th century architecture
4. Some 19th century architects hesitant to reveal that they use these materials, hide them under revivalist architectural features
5. Growth of cities will result in building taller buildings
6. Use of new materials makes these buildings popular
 - New office buildings still contain references to earlier architectural styles – Romanesque and classical

B. Revival movements

1. Neoclassicism

- Chiswick House



- Monticello



2. Neo-Gothic

- Strawberry Hill



- Houses of Parliament
- Trinity Church in NYC



3. Neo-Romanesque

- Mashall-Field Department Store by H.H. Richardson



4. Neo-Baroque

- Paris Opera House – dramatic architecture



C. HOUSES OF PARLIAMENT – Neo-Gothic

1. Built during the 19th century after former Parliament building burnt down
2. Designed to look Gothic
 - Recalled England's Gothic past – Magna Carta and the foundation of English Parliament
3. Rational order and composition



D. JOHN NASH'S ROYAL PAVILION

1. Royal summer palace for royal family
2. Brighton, England
3. Called "Indian Gothic"
 - Resembles Taj Majal in India
 - Onion-shaped domes
 - Minarets – associated with Islamic architecture in India
 - Pointed arches – Islamic and Gothic influence
 - Architectural screens resemble mosques
4. Shows the influence of Romantic interest in the exotic
 - British imperialism in India
5. Contains elements of rationality seen in Chiswick House and Parliament



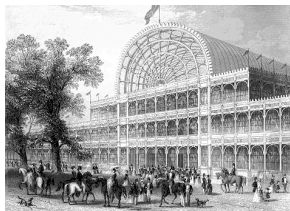
E. HENRI LABROUSTE'S LIBRARY

1. Bibliotheque Sainte-Genevieve
 - Cast-iron skeleton blended with Renaissance style
 - Reading room contains two barrel vaults separated by an arcade
 - Round arches supported the barrel vaults, arcade comprised of Corinthian columns



F. CRYSTAL PALACE

1. Designed by Joseph Paxton who designed greenhouses before
2. First building that did not attempt to hide the use of metal and glass
3. Built in six months for the Great Exhibition of 1851 held in London
 - Demonstrated new technologies and world cultures
4. Used pre-fabricated parts
5. Able to be disassembled quickly and moved
6. Influential on later architecture



G. EIFFEL TOWER

1. Designed by Gustave Eiffel (who also designed the interior armature of the Statue of Liberty)
2. Extensive use of cast-iron
3. Tallest structure in the world at that time (984 feet)
4. Built for the centennial of the beginning of the French Revolution (Storming of the Bastille 1889)
5. France was holding a great exhibition and the Eiffel Tower was going to be a main attraction. It would demonstrate the advancement of 19th century civilization.



XXIX. CUBISM (1905 - 1915)

A. Key characteristics

1. Influenced by the work of Cezanne
 - Interest in structure
 - Multiple viewpoints
2. Focus on examining line and shape
3. Use of fragmented forms and multiple-views of objects
4. Flat, jagged shapes – like a piece of broken glass
5. Rearranging compositions to explore shape

B. Analytic Cubism

1. Paintings and drawings that explore shape



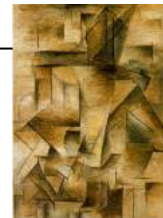
C. Synthetic Cubism

1. Collage Cubism



D. PICASSO

1. Blue Period – early in his career, struggling artist, paintings have a bluish hue and elongated features – influence of El Greco
2. Rose Period – after Blue Period, career begins to improve, falls in love, pictures of circus performers
3. PORTRAIT OF GERTRUDE STEIN
 - Beginning of Cubist qualities – head has a more geometric shape
 - Influence of Iberian prehistoric sculpture as well as African masks
 - Gertrude Stein was an important patron of early 20th century artists – recognizes Picasso's talent and introduces him to more patrons
4. LES DEMOISELLES D'AVIGNON
 - Painting of five nude prostitutes from red-light district of Paris
 - Revolutionary painting – never before did an artist do this to the human form
 - Flat planes – no sense of recessional space, depth, perspective, or chiaroscuro for the bodies
 - Multiple-viewpoints – figures bodies seen from different angles
 - Influence of African masks
 - Begins Picasso's movement toward Analytic Cubism
5. GUITAR PLAYER
 - Analytic Cubism
 - Use of muted earth colors – emphasis is on geometric shapes and multiple viewpoints
6. STILL-LIFE WITH CHAIR CANING
 - Synthetic Cubism
 - Incorporates oil cloth, chair caning, and rope
 - Stays with emphasis on shape and multiple viewpoints
7. GEORGES BRAQUE
 - Important collaborator with Picasso in developing Analytic and Synthetic Cubism
 - His work is sometimes indistinguishable from Picasso's during the early Cubist period





8. PICASSO'S MACHETTE FOR A GUITAR

- Example of Cubist sculpture
- Stays with basic geometric shapes
- Multiple planes to view the guitar
- Explores space and different types of line (solid parts of guitar with guitar strings)

9. GUERNICA (1937)

- A political work of art
- Event from the Spanish Civil War – the brutal bombing of a town with many civilians
- Many injured and killed including women and children
- Picasso used Cubist fragmented forms, basic black, white, and gray – seriousness of the event, and symbolism (a horse, a broken sword, a bull, and a lamp) to convey his outrage and expose the event, used a pyramid composition for dramatic effect
- Painted this for Paris Exposition of 1937 – wanted a worldwide audience to know what happened at Guernica during the Spanish Civil War



10. CUBIST SCULPTURE

- Lipchitz, Bather, 1917



- Aleksandr Archipenko, Woman Combing Her Hair, 1915, explores the uses of shape as well as NEGATIVE SPACE or MASSES AND VOIDS

- Julio Gonzalez, Woman Combing Her Hair



XXX. FAUVISM

A. Key characteristics

1. Arbitrary use of color – based on artists feelings and self-expression
2. Non-representational color – freed color from its descriptive qualities as seen in nature
3. Influenced the Post-Impressionists Gauguin and Van Gogh who used color to express their feelings
4. SALON D' AUTOMNE of 1905 – show in which the Fauves first appeared, given the name “fauve” (wild beast) as an insult because of their brutal use of color

B. Key Artists

1. Matisse



- Woman with a Hat
- The Dance



2. Derain



London Bridge



Big Ben



The Dance

XXXI. GERMAN EXPRESSIONISM (1910-1915)

A. Key Characteristics

1. Expressive use of color
2. Expressive use of shape
 - Human figures and animals are often a little distorted

B. Two Key Movements

1. Die Brucke – The Bridge



- Movement wanted to bridge the distance between Germany's Gothic past and traditional Medieval art forms and the 20th century
- Kirchner was main Die Brucke painter
- Disillusioned by life in the city – feelings of alienation
- Street, Dresden – depressing view of the city, invades the picture plane, garish use of contrasting colors

2. Der Blaue Reiter – The Blue Rider



- Paintings convey feelings about spirituality
- Franz Marc – colors express feelings and concepts about life and spirituality
 - a. Marc was famous for his paintings of blue horse, yellow cow, and Fate of the Animals (painted right before outbreak of World War I)

- Vassily Kandinsky – first European artist to paint full nonrepresentational paintings
 - a. Colors and lines represent musical concepts and spirituality beyond the real world



C. Post-War German Expressionism

1. World War I had a dramatic effect on Germany (many died, hyperinflation, blamed for causing the war)
2. Max Beckmann



- World War I veteran
- Paintings show various mix forms of people, symbols, and colors
- Experiences during the war and from other parts of his life
- Expressive use of line and shape



XXXII. FUTURISM (1915)

A. Key Characteristics

1. Italian art movement
2. Futurist Manifesto declared the aims of their movement
3. Rejection and destruction of classical and Renaissance art
4. Want art that expresses the future of Western civilization
 - Interest in modern technology
 - Speed and motion
5. Exhibits elements of the following art styles:
 - Cubism – fragmented forms
 - Fauvism – arbitrary use of color
 - Sequential motion photography
6. Paintings and sculpture show dynamics of movement of people, animals, and machines

B. Key artists

1. Boccioni –

- Dynamics of a Soccer Player



- Unique Forms of Continuity in Space



2. Balla – Dynamics of a Dog on a Leash



3. Severini – Armored Train

- New technology
- Approach of world war
- Guns and trains
- Expresses movement – lines of force



XXXIII. RUSSIAN CONSTRUCTIVISM

A. Key Characteristics

1. Similarities to Futurism

B. TATLIN'S MONUMENT TO THE THIRD INTERNATIONAL

1. Would be double the size of Empire State Building
2. Expresses new order
3. Use of new materials to create an industrial image – glass and steel
4. Reflects Communist goals for a new order – get rid of bourgeois art



C. Stalin ended the Russian Constructivist movement

1. Wanted to restore social realistic art that gloried Russian workers
2. Vera Mukhina's Worker and the Collective Farm Girl
 - 1937
 - Stainless steel
 - Idealized the proletariat
 - Created for the Paris Exposition of 1937



XXXIV. SOCIAL REALISTS, PRECISIONISM, and REGIONALISM IN AMERICA

A. ARMORY SHOW of 1913

1. New York City
2. American public's first exposure to European modern art
3. Americans were aghast, still used to realistic style painting
4. Brancusi's Bird in Space – modern abstract sculpture with organic qualities



5. Duchamp's Nude Descending a Staircase

- climactic work at the Armory Show of 1913
- An explosion at a shingle factory! Cried one American critic
- Influence of Cubism and sequential motion photography

B. SOCIAL REALISM (First half of 1900s in America)

1. Realistic scenes of everyday society using traditional art methods
 - Sense of depth and perspective
 - Chiaroscuro and interest in human proportions
 - Not always highly finished

2. Key Artists

- John Sloan



Recruiting at Union Square

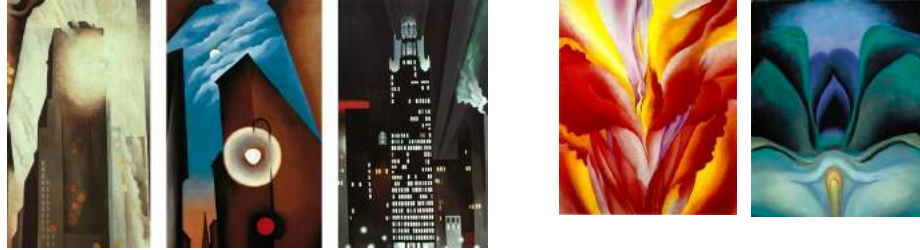


- George Bellows
- Edward Hopper (1930s) The Nighthawks



C. PRECISIONISM

1. Industrialized America in 1920s
2. Basic lines and shapes – streamlines and modern view of America, bordering on abstract art
3. Georgia O’Keeffe’s cityscapes
 - Also known for paintings of enlarged flowers



4. Charles Demuth



D. REGIONALISM

1. Scenes of more rural regions of the United States during the 1920s and 1930s
2. Dorothea Lange
 - Famous for her photography of rural poor during the Great Depression
 - Migrant Mother



3. Thomas Hart Benton
 - paintings of Missouri and Mississippi river life and country folk



4. Grant Wood
 - American Gothic
 - a. a farmer and his daughter standing in front of their farmhouse



XXXV. ART BETWEEN THE WARS (1917 – 1945): DADA AND SURREALISM

A. DADA

1. A reaction to the chaos of World War I
2. For the Dada movement, the destructive results of World War I demonstrated that there was no divine order and that life didn't make sense, so why should art?
3. Dada – the name was chosen by opening a French dictionary randomly to the D section and choosing “dada,” which is a rocking horse.
4. Key characteristics:
 - Absurdity – reflects the Dada feelings about the world
 - Chance
 - Irreverent – challenging the belief structure and institutions of European society
5. Techniques:



- Collage
- READY-MADE – a sculpture made of already manufactured parts but arranged in a new configuration
- Photomontage – a collage of photographs

XXXVI. ORGANIC SCULPTURE



LATER 20th -21st CENTURY ART (1945 – PRESENT)

1. BASIC POINTS

- a. New York City becomes center of art world (result of WWII)
- b. Emphasis on art's formal qualities (use of line, shape, color, composition, texture) – called **FORMALISM**
- c. Art becomes more abstract although there are some representational movements (Pop art, Superrealism, Political art)
- d. Later 20th century artists also addressed issues such as war, commercialism, racism, and sexism and used different techniques and imagery appropriate for the issue (ex. Faith Ringgold's patchwork quilts as a traditional art form for African-American women)



2. EXISTENTIALIST ART (Late 1940s)

- a. WWII made people question human existence and the existence of God
- b. Philosophers believed that there was no divine order and humans were left to struggle through their existence without any absolutes in the universe
- c. Francis Bacon's *Painting*
 - Response to World War II
 - Images of carnage
 - Face and umbrella may represent famous WWII figures
- d. Alberto Giacometti's *Man Pointing*



3. ABSTRACT EXPRESSIONISM (1950s)

- a. Expresses deep inner feelings and emotions about self, surroundings, and universe
- b. Gestural abstraction (Pollock, Krasner, De Kooning) – emphasis on brushwork
- c. Pollock – *Lavender Mist*



- d. Lee Krasner (Pollock's wife) – fellow Abstract Expressionist, helped Pollock a great deal with his career

- e. De Kooning – *Woman I*

- Influenced by smiles in advertisements
- Brutal brushwork



- f. Chromatic abstraction – emphasis on blocks of color to express feelings

- g. Rothko – Color fields

- h. Newmann – Monochromatic canvases with “zips”



4. ASSEMBLAGE (1950s)

- a. Sculpture using everyday objects in new configurations, using objects found on the streets
- b. Emphasis on formal interconnections of objects (similar shapes, similar colors)
- c. Robert Rauschenberg, Combines



- d. Louise Nevelson, *Tropical Garden II*



5. POST-PAINTERLY ABSTRACTION (1950s – 1960s)

- a. Abstract qualities in paintings without any emotion and feeling
- b. Color and line are emphasized without personal expressive qualities
- c. Ellsworth Kelly, *Red Blue Green*



- d. Frank Stella, *Mas o Menos*, “pin-stripe” style paintings



6. DAVID SMITH, CUBI series (1960s)

- a. Uses cantilevers
- b. Influenced Minimalism
- c. Stainless steel, reflective qualities (placed outside), textured (wire-brushed surface)



7. MINIMALISM (1960s-1970s)

- a. Sculpture
- b. Pure geometric forms
- c. Interested in formal qualities of shape
- d. Donald Judd's Boxes



- e. Tony Smith



- f. Maya Lin's Vietnam Veterans Memorial (1980s)



8. POP ART (1960s)

- a. Art based on popular culture
- b. Familiar imagery taken from advertisements and mass media arranged in innovative compositions
- c. Using famous figures, celebrities (Elvis, Marilyn Monroe, Jackie Kennedy)
- d. Recognizable form of art – getting away from abstraction
- e. Popular products (Campbell's soup, Coca-Cola, Brillo)
- f. Jasper Johns – precursor of Pop Art, American flags, Balantine Ale cans, faces, bulls-eye paintings



- g. RICHARD HAMILTON – *Just What Is It That Makes Today's Homes So Different, So Appealing*



- British Pop artist
- Images of popular products – Hoover vacuum cleaner, Ford car emblem, Tootsie-Pop, dime-Romance comic book, movie billboards outside window
- Images of popular figures – Charles Atlas – famous bodybuilder, pin-up queen
- Just like Giotto was a precursor of the Renaissance, Hamilton's *Just What Is It...* was a precursor of Pop Art

- h. Andy Warhol – multiple-images, silkscreen printing technique, Campbell's soup cans



- i. Roy Lichtenstein – comic book style paintings, use of benday dots (simulating a printmaking method), melodramatic scenes with words



- j. Claes Oldenburg – Pop art sculptor, enlarged sculptures of everyday objects and food items, early in career – soft, stuffed vinyl objects (ex. Soft toilet, large pieces of cake), later career – enlarged metal sculptures of everyday objects and food items



9. SUPERREALISM (1960s – 1970s)

- a. Also called Photo-Realism
- b. Paintings that look like photographs, use of airbrush to minimize outlines making it extra realistic
- c. Chuck Close portraits



- d. Audrey Flack – modern-day VANITAS still-life paintings



- e. Duane Hanson – Superrealist sculptor – sculptures of everyday people, shows the banality of American life



- f. George Segal – casts (molds) of real human bodies using plaster



10. EARTH ART/ SITE-SPECIFIC ART (1960s – 1970s)

- a. Art that is removed from the museum – art can exist anywhere
- b. Art carries on a dialogue with the site chosen
- c. Site-specific – cannot be removed from the site or it will lose meaning
- d. Robert Smithson – *Spiral Jetty*



- e. Nancy Holt – *Sun Tunnels*



- f. Richard Serra – *Tilted Arc*



- g. Christo and Jeanne-Claude – wrapping technique, use of fabrics to wrap up objects, pink islands in Biscayne Bay, Florida, *The Gates* (NYC) (2004)

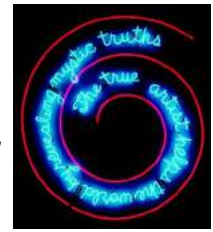


11. CONCEPTUAL ART(1960s)

- Expresses a concept or idea that lays beneath the actual object
- Idea or concept is more important than the object itself
- Joseph Kosuth's *One and Three Chairs*

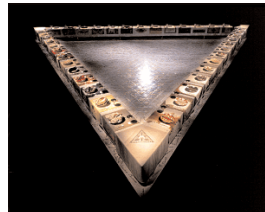


- Bruce Nauman's *The True Artist Helps the World by Revealing Mystic Truths*



12. FEMINIST ART (1970s – 1980s)

- Challenges the male-dominated political establishment
- References to the way women have been objectified by Western art through the centuries
- Elevating the status of women and recognizing their achievements
- JUDY CHICAGO's *THE DINNER PARTY*
 - 1970s
 - Used traditional female arts – china painting, stitchery as well as the traditional female domain of a dinner party
 - Plates contain abstract imagery referring to female private parts
 - Dinner settings for 39 women (13 on each side) who are “honored guests” including Hatshepsut, Georgia O’Keeffe, Native American Sacagawea, Susan B. Anthony
 - A female Last Supper but with 13 (number of women in a witches’ coven)
 - Triangle is the shape for the Mother Goddess or Sacred Feminine (Da Vinci Code)
 - 999 other important women written on the white tiles on the base, laid foundation for “invited guests”



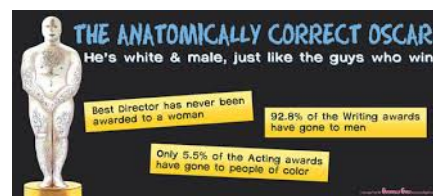
- Cindy Sherman

- Photographs of herself with props exposing stereotypical roles of women and making fun of them



- Guerrilla Girls

- “The (self-proclaimed) Conscience of the Art World”
- Group of female arts who kept anonymity – wear gorilla masks
- Use guerilla tactics such as surprise performances, appearances, and posters
- Created billboard-like works of art with words that challenged male-dominated and racist society



g. Barbara Kruger

- Appropriated images from other periods (classical female statues, classical beauty) and superimposed big block letters to make viewers think
- Your Gaze Hits the Side of My Face



h. Faith Ringgold

- African-American artist
- Examined racial and gender issues associated with being an African American women
- *Who's Afraid of Aunt Jemima?* – Example of how Ringgold used fabric and patch-work quilts as medium



13. INSTALLATIONS (1980s-1990s)

- a. Creating an artistic environment in a room or gallery
- b. Involves using multimedia and many different materials to create the environment and draw the viewer in
- c. *Public Enemy* by David Hammons



African American Flag