Introduction to the Visual Arts, ART 105, Spring 2004

Studies architecture, painting, and sculpture with emphasis on social and aesthetic considerations.

Instructed by Ralph Murrell Larmann
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Required text: Understanding Art, by Lois Fichner-Rathus

MOSAIC and EVALUATION PAPER:
The Mosaic will be a hands-on project to be completed that is related to the Byzantine mosaics of the Early Christian era. Subject matter will be provided and students must select a type of tesserae to execute the work. The page should be mounted on a stiff backing board and the tesserae can be attached with glue or similar material. The mosaic will be due February 23, 2004. The design was derived from this 6th Century original.
The Evaluation paper will be a subjective evaluation of a piece of art. Students should visit the Evansville Museum of Arts and Science and pick a work to write about. Then, using terminology and insight gained in the context of the course, write a 750 word evaluation of the formal and contextual attributes of the work. Additional research may be done on the artist or content of the work. Non-traditional writing formats will be accepted with permission of instructor. The mosaic and paper will be 100 points each and will account for 10% of the final semester grade. The Evaluation paper is due April 23, 2004.

EXAMS:
There will be four examinations during the semester. Each is worth 100 points and is 20% of the final semester grade. Anyone who arrives after the exam has been distributed will not be able to take the exam. Makeup exams and the times that they are to be administered are completely at the discretion of the instructor. There is no guarantee that a makeup will be given. To insure consideration for a makeup exam, contact the instructor within 24 hours before or after the scheduled exam.

QUIZZES:
10 point quizzes may be given on days when reading assignments are due. Quiz grades will be used to determine final grades when an
average falls on a borderline.

**GRADES:**
Final grades based on semester average.
100-91.0 = A, 90.9-90.0 = A-, 89.9-89.0 = B+, 88.9-83.0 = B, 82.9-80.0 = B-, 79.9-79.0 = C+, 78.9-73.0 = C, 72.9-70.0 = C-, 69.9-68.0 = D+, 67.9-60.0 = D, 59.9 and below = F

Class attendance is mandatory. Any unexcused absences in excess of 3 may result in a 10% semester grade reduction.

**COMPLETION OF ASSIGNMENTS:**
Late assignments will receive a one-letter grade reduction. No work submitted after the final exam will be considered. Unfinished work will not be accepted. All course work is expected to be finished and submitted for credit by the stated deadline.

**UE ACADEMIC HONOR CODE:**
I will neither give or receive unauthorized aid nor will I tolerate an environment which condones the use of unauthorized aid.

**ASSIGNMENT & EXAM SCHEDULE:**

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Mural at Aldersgate United Methodist
Ralph Murrell Larmann
painted by [UE Department of Art](http://faculty.evansville.edu/rl29/art105/sp04/index.html)
2003

STUDY GUIDES:

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These study guides contain information from lectures and from the text. Lectures and readings may contain additional material. They are not an alternative to reading the text or attending lectures and may not follow course material presented.
Chapter 1: What is Art?

Definitions of art.

Merriam Webster: Main Entry: art
Pronunciation: "rt
Function: noun
Etymology: Middle English, from Old French, from Latin art-, ars --
Date: 13th century

1. : skill acquired by experience, study, or observation
   "the art of making friends"
   plural : LIBERAL ARTS
   b archaic : LEARNING, SCHOLARSHIP
2. : an occupation requiring knowledge or skill "the art of
   organ building"
3. a : the conscious use of skill and creative imagination
   especially in the production of aesthetic objects; also : works so produced
   b (1) : FINE ARTS (2) : one of the fine arts (3) : a
   graphic art
4. a archaic : a skillful plan b : the quality or state of
   being artful
5. : decorative or illustrative elements in printed matter
   synonyms ART, SKILL, CUNNING, ARTIFICE,
   CRAFT mean the faculty of executing well what one
   has devised. ART implies a personal, unanalyzable
   creative power . SKILL stresses technical knowledge
   and proficiency "the skill of a glassblower".
   CUNNING suggests ingenuity and subtlety in
   devising, inventing, or executing "a mystery plotted
   with great cunning". ARTIFICE suggests technical
   skill especially in imitating things in nature "believed
   realism in film could be achieved only by artifice".
   CRAFT may imply expertness in workmanship "the
   craft of a master goldsmith".

Additional Definition: a work of art differs from other similar
objects because it exhibits greater than normal significance.
Andy Warhol
synthetic polymer and silkscreen ink on canvas
1962 (Pop Art)

The Dinner Party
Judy Chicago
painted porcelain and needlework
1974-79 (Feminist Post-modernism)

I and the Village
Marc Chagall
oil on canvas
1911 (Fantasy)

Introductory notations.
Images influence us and have for as long as art has existed

- The classroom we are sitting in was designed by those who understand how visual forms affect us.
- Colors such as blue or red have psychological influences on us. The color psychologist Faber Birren found that color affects us.
- Lines such as the vertical line of a column can influence the way we experience a place.

-Assumptions about art: "Talent" and "should look like something"

WHAT DOES ART DO?

- Art Creates Beauty
  Although the Mona Lisa is often considered a painting of ideal beauty, in the time it was created it was regarded highly for its fantastic background (aerial perspective), illusion of solidity in the figure (chiaroscuro), and the fact that it was the only painting that Leonardo would not sell.
  Orlan

- Art Enhances Our Environment
  Galla Placidia
  Dale Chihuly

- Art Reveals Truth
  The artists of the DeStijl movement, a 20th Century art movement centered in the Netherlands, were one of many groups who worked to achieve "honesty" in their artwork. Many artists of the Modern movement saw the illusionary art of the past as dishonest. The goal of most European artwork had been to "fool" the viewer. But the DeStijl painters created works that did not show recognizable images or infer depth. A good example of this is Piet Mondrian's Composition in Red, Blue, and Yellow.
  Two Fridas, by Frida Kahlo

- Art Immortalizes
  Andy Warhol saw commercialization and marketing as art forms in themselves. He set up his studio to be like
a factory (He called it the Art Factory) where he "manufactured" works just like any other product. He also realized that personalities were also products that could (and had) been marketed. He practiced his theories by marketing his own persona and those of other cultural icons like Marilyn Monroe and Elvis Presley.

- Art Expresses Religious Beliefs
  Symbolism is important in almost all religious art. A great example of this occurs in Romanesque and Gothic churches of the late Middle Ages. For example, the plan of the Church of Ste. Foy at Conques in France shows us a symbol that cannot be seen from any other vantage point except for directly above. The massive dome of the Hagia Sophia creates a sense of awe because of its massiveness.

- Art Expresses Fantasy
  Marc Chagall was a Russian-born French artist who used his work to recreate memories of his childhood. He often referred to his "storybook Russia" from which many of his images are derived.

- Art Stimulates the Intellect and Fires the Emotions
  Buckminster Fuller invented the geodesic dome. This gave rise to engineering on a number of scales. Architects use a series of tetrahedrons to create a perfect sphere that is structurally sound (like Epcot Center at Disney World). Scientists now have invented a manufactured molecule called a "Buckyball" which is based on this use of tetrahedrons to create a perfect and exceptionally strong manufactured molecule.

- Art Creates Order and Harmony
  The Greek mathematical ratio called the Golden Mean: The spiral of the nautilus shell decreases in size at a perfect 1:1.618 ratio. This ratio has been used by artists to create dynamic composition in artwork and architectural design since the time of the ancient Greeks.

- Art Expresses Chaos

- Art Records and Commemorates Experience
  Ford Madox Brown, The Last of England

- Art Reflects the Social and Cultural Context
  Edward Hopper and many of the American artists of
the 1930's and 1940's were interested in creating an identity that would buoy the American spirit during those times war and hardship. Hopper was loosely associated with the American Regionalist art movement. A group of artists who were interested in reflecting the strength and character of America.

- Art Protests Injustice and Raises Social Consciousness
  Guerrilla Girls
  Liberty Leading the People by Eugene Delacroix is a Romanticist work that implied a need for spontaneous revolution that he thought should be supported by all the classes of 19th Century France.

- Art Elevates the Commonplace
- Art Meets the Needs of the Artist

Chapter 2
Chapter 2: Visual Elements of Art

Line

- CHARACTERISTICS OF LINE

  measure is the length and width of a line

  expressive qualities of line is the individual character of a line

    - Lavender Mist by Jackson Pollock, enamels, 1954, detail.

  types of line

    - contour lines describe the surface and edge of a subject
    - actual line is a non-interrupted line
    - implied line is the creation of the illusion of a line

      Virgin of the Rocks by Leonardo da Vinci, c.1485,

- FUNCTIONS OF LINE

  - to outline and shape: this helps to simplify for a viewer
  - to create depth and texture: a good example of this is in the process of modeling. This work by Vincent Van Gogh shows a great deal of detail because the line describes the surface so well.
  - to suggest direction and movement: horizontal lines tend to communicate suggest stability and calm, vertical lines suggest strength and authority (architecture), and diagonal lines tend to represent movement. These characteristics can all be seen in Botticelli’s Birth of Venus.

Shape, Volume and Mass
SHAPE
- *biomorphic shape*: a shape that is naturalistic or organic
- *geometric*: a shape that is regular and predictable like this painting by Mondrian
- *amorphous*: not easily defined as organic or geometric
- *form*: refers to three-dimensional shapes
  This work by David Smith is a good example of a geometric form.
  The Guggenheim Museum, Bilbao, Spain, built in 1997 is a great example of organic form.
- *volume*: is related to amount of space a form uses
- *positive and negative shapes*: positive indicates filled space and negative indicates empty space.
  These work together to form figure-ground relationships.
- *figure-ground reversals*: create optical illusions that contradict our perceptions of positive-negative

MASS
- *actual mass*: has measurable volume and weight
- *implied mass*: the illusion of volume and weight

Light and Value

VALUE is the relative lightness or darkness of an art element
- **CHIAROSCURO** is a formula and pattern used to approximate light projected on a three-dimensional surface.

DESCRIPTIVE AND EXPRESSIVE PROPERTIES OF VALUE is the use of value to create an emotional message in a work of art.
by Pablo Picasso
oil on canvas
1907 (Cubism)

Guernica * Cubism * oil on canvas * 1937 * by Pablo Picasso

**Guernica**, 1937, oil on canvas, 11'6"x 25'6"
-painting memorializing first saturation bombing of a civilian area

Color

- **PSYCHOLOGICAL DIMENSIONS OF COLOR: HUE, VALUE, AND SATURATION**
  - *hue* refers to the general colors of the spectrum
  - *saturation* is the pure intensity of a color
  - *shades* are dark values of a color
  - *tints* are light values of a color

- **COMPLEMENTARY VERSUS ANALOGOUS COLORS**
  - *complementary colors* are colors which are opposite each other on the color wheel and dramatically different in wavelength
  - A good example of the use of color complements is in the 15th Century painting "The Arnolfini Wedding" by Jan Van Eyck
  - *primary colors* (red, yellow, and blue) are those that cannot be produced by mixing two other colors together
  - *secondary colors* (violet, orange, and green) are those that are produced when two primaries are mixed
  - *analogous colors* are those that are next to each other on the color wheel and share similar wavelengths

- **LOCAL VERSUS OPTICAL COLOR**
  - *local color* is the color that an object has in normal light
  - *optical color* is color produced through our visual perception

Haystack at Sunset Near Giverny by Clause Monet
oil on canvas
1891 (Impressionism)

The Night Cafe
by Vincent Van Gogh

Texture
ACTUAL TEXTURE is tactile it is more than visual information

VISUAL TEXTURE is the illusion of texture
  ○ trompe l'oeil is a method of art that is intended to create a realistic illusion of texture and depth in a work of art. The term means "fool the eye" in French.

SUBVERSIVE TEXTURE contradicts our past visual experience by using texture in ways that are unexpected. Both Birth of Venus, by Ralph Larmann and Object, by Meret Oppenheim are good examples of this.

Space

OVERLAPPING

RELATIVE SIZE AND LINEAR PERSPECTIVE
  ○ linear perspective is a mathematical system for organizing space in a convincing way. It is used in Piranesi's Drawbridge drawing

ATMOSPHERIC (AERIAL) PERSPECTIVE is a convention of art that was invented by Leonardo da Vinci for creating an illusion of depth by incorporating the natural effects of atmosphere.

Time and Motion

ACTUAL MOTION is live movement. A work of kinetic art like Alexander Calder's Untitled mobile in the East Wing of the National Gallery of Art in Washington D.C. displays actual motion when we see it in person.

IMPLIED MOTION AND TIME is a non-moving image that shows movement through the attributes present in the image. Good examples of this are found in Bernini's Apollo and Daphne

THE ILLUSION OF MOTION is what we experience when we see a movie or series of shapes that note a passage of time. A movie is a series of still frames that do not contain actual motion, but when shown in a time sequence, create an illusion of motion.
Chapter 3
Chapter 3: Principles of Design

Unity and Variety

- *unity* is the use of elements that have similarities in their visual elements
- *conceptual unity* uses similarity of ideas, rather than visual similarities to hold a design together

Balance

- ACTUAL BALANCE AND PICTORIAL BALANCE
  - *actual balance* is a state of stability in an object that has weight
  - *pictorial balance* refers to the state of visual stability created in a work of art. The Spearbearer by Polykleitos of Argos is a good example of both actual and pictorial balance.

- SYMMETRICAL BALANCE
  - *symmetrical balance* occurs when there is approximate symmetry in a work of art. Leonardo da Vinci’s sketchbook drawing of the Vitruvian Man is a good example of symmetrical balance.

- ASYMMETRICAL BALANCE
  - *asymmetrical balance* occurs when the visual weight of one side of a work is "heavier" than another

- HORIZONTAL, VERTICAL, AND RADIAL BALANCE
  - horizontal balance occurs when the right and left of a work have a great similarities.
  - *vertical balance* occurs when the top and bottom of a work of art have great similarities.
  - *radial balance* occurs when there are similar characteristics that exist equidistant from a center point.

- IMBALANCE is used by an artist to make a viewer uneasy with the image

Emphasis and Focal Point
Clothespin
Claes Oldenburg
Cor-Ten steel with stainless steel base
1976 (Pop Art)

The Parthenon
Acropolis, Athen, Greece
448-432 B. C.
architecture (Classical Greek)

- **emphasis** is the visual amplification of areas in a work to draw more of a viewer’s attention.
- **focal point** is one area that has been emphasized to a greater extent than others in a work. 
  [Leonardo da Vinci’s Last Supper](http://faculty.evansville.edu/rl29/art105/sp04/art105-3.html) uses linear perspective as a tool for creating a focal point in the center of the work.

**Rhythm**

- **rhythm** is the presence of orderly progressions in a work.
- **regular repetition** is the reuse of the same or similar elements to create a visual rhythm. Regualr repetition is evident in the [Great Mosque](http://faculty.evansville.edu/rl29/art105/sp04/art105-3.html) at Cordoba in Spain.

**Scale**

- **scale** is the relative size of an element compared to others like it.
  - HIERARCHICAL SCALING is the use of scale to show relative importance. Most Egyptian artwork relied heavily on this attribute of scale. An excellent example of this occurs in the [Palette of Narmer](http://faculty.evansville.edu/rl29/art105/sp04/art105-3.html). If you look at the work, the most important figures in the political and social order of ancient Egypt are shown larger than the ones of lesser social/political importance. Narmer is shown vanquishing his enemies who are shown as smaller in relative size.
  - DISTORTION OF SCALE is a process where the artist uses an unfamiliar scale on a familiar object or image. [Claes Oldenburg’s Clothespin](http://faculty.evansville.edu/rl29/art105/sp04/art105-3.html) is a great example of this. Oldenburg makes an everyday object seem important and even heroic by using large scale.

**Proportion**

- proportion is the comparative relationship between things.
  - CANON OF PROPORTIONS: "KEEPING THINGS
IN PROPORTION" is a set of rules that propose ideal proportion in common objects. The ancient Greek sculpture the Spearbearer uses such a canon of proportions.

- **THE GOLDEN MEAN**
  - *the golden mean or golden rectangle* is a set of ratios that are dependent on one another. Using the Golden Mean allows an artist to set up logical proportional relationships in a work of art or architecture. The Parthenon uses this proportional model. The Greeks found that the ratio of 1:1.618 occurred in nature and it reflected their philosophical belief that Man, a natural form, was also an ideal form.
  - root five rectangle is another ideal proportion that is derived from the ratio of 1:2.236 or the square root of five

- **THE SPIRAL** shows the attributes of the Golden Mean as it occurs in nature. The nautilus shell exhibits this ratio in its spiral shape and proportions.

Chapter 4
Chapter 4: Style, Form, and Content

Style

- **ART, CULTURE, AND CONTENT**
  - *style* is the distinctive handling of elements that is usually associated with one artist or movement. The artist Egon Schiele has a distinctive "scumbled" style in his works like the *Lovers II*.

- **REALISTIC ART**
  - *realism* is what we call art that has recognizable images that are done in a way that is like our visual experience of reality. Grant Wood's *American Gothic* looks like an image of reality.

- **REALISTIC VERSUS REPRESENTATIONAL ART**
  - *Pop art* was a movement of the 1960's that focused on showing a representation of our culture. Andy Warhol's *Four Marilyns* is a good example of representational Pop art.
  - *figurative art*, like representational art, is art that uses recognizable imagery even if it is distorted or "unreal.

- **EXPRESSIONISTIC ART**
  - *Expressionism* and other expressionistic art movements seek to communicate on an emotional level by using distortions of representational images. *is an excellent example of a work that gives up realism to better communicate an emotional state.*

- **ABSTRACT ART**
  - *abstract* means that the image has been dramatically changed so that there is little or no association to representational forms.
  - *nonobjective* is the term that defines works that have no association to representational imagery.
  - *psychic automatism* uses the subconscious mind to create imagery. Jackson Pollock used this process to create his large "*action paintings,"*
Form

- *form* refers to all the visual elements of a work of art
- *formalist criticism* is the process of evaluating a work of art based solely on the objective visual characteristics like the elements of art and the principles of design. Immanuel Kant was one of the leading proponents of this type of art criticism.

Content

- **LEVELS OF CONTENT**
  1. *subject matter* the idea or object being portrayed
  2. *elements and composition* the visual characteristics and their relationship to context.
  3. *underlying or symbolic meanings or themes* are associations that can be made based on information from context, subject, or form.

  During the French Revolution, art was used as a tool for communicating ideas about philosophical and political aims. In the *Oath of the Horatii* Jacques-Louis David is visually retelling a story of the ancient Roman Republic. In this image is a group of sons swearing to their father that they will defend Rome to the death. In David's time, there was a growing movement toward a democratic government and many believed that they had to be completely committed (like the Horatii) in order for it to succeed.

  The *Death of Marat* also by Jacques-Louis David retold the story of the murder of a pro-democracy writer who was a member of the same political party as David. David takes great care to portray this character as a martyr by making him look more like a Classical Greek sculpture in pose and the way he is painted.

  Mondrian's *Broadway Boogie Woogie* shows how a nonobjective work can also carry meaning and even emotion.
• ICONOGRAPHY
  is the study of themes and symbols in art. Jan Van Eyck's Arnolfini Wedding is a good example of a work which has many iconographic characteristics.

Elements for Informed Art Criticism

• FORM: descriptive analysis of the elements of art and the principles of design as they are used in a work of art.
• CONTEXT: information and background facts about the work, artist, period, and other related pieces of information.
• CONTENT: personal and subjective analysis of a work of art based on visual reaction, the artist's intention, or non-factual references that can be made using information from both its context and formal characteristics.

Chapter 5
Chapter 5: Drawing

Drawing Materials

- **DRY MEDIA**
  - *silverpoint* is the use of a silver to mar a surface. The silver tarnishes and the image becomes darker over time. Hatching and cross-hatching are traditionally used to create value.
  - *pencil* were originally lead, now most are graphite.
  - *charcoal* is a material that is made from burnt wood. Handmade charcoal for artists is still produced in traditional fashion. [Kathe Kollwitz's Self Portrait](http://faculty.evansville.edu/rl29/art105/sp04/art105-5.html) is an excellent example of a charcoal drawing.
  - *chalk and pastel* are drawing sticks that are composed of pigment and a binder (like gum arabic). [Michelangelo's Study for the Libyan Sibyl](http://faculty.evansville.edu/rl29/art105/sp04/art105-5.html) is an excellent example of a chalk drawing.
  - *crayon* is a material with pigment and a wax binder. Variations like Conté crayon have heavier amounts of pigment and are made for artists' use.

- **FLUID MEDIA**
  - *pen and ink* is the use of ink with a sharpened instrument.
  - *pen and wash* is the use of full and partially-diluted ink to create a drawing.
  - *brush and ink* is the use of ink with a brush.
  - *brush and wash* the use of black and diluted ink. This process was practiced in ancient China and Japan on silk. It can be seen in this [Japanese landscape by Sesshu](http://faculty.evansville.edu/rl29/art105/sp04/art105-5.html), from about 1495.

- **CARTOONS**
  The word cartoon is derived from the Italian "cartone" meaning paper. Practitioners of cartooning work to capture the essence of an image and simplify it. Often
times these are shown as caricatures. Honore Daumier, an early political cartoonist, printed a cartoon lampooning King Louis-Phillippe of France. In return, Louis put Daumier in jail for six months. In this satirical cartoon, Gargantua, Daumier shows King Louis-Phillipe as a ravenous monster who is devouring all of France's wealth, food, etc. to satisfy his own appetite.

Chapter 6
Chapter 6: Painting

Types of Painting

- FRESCO
  - *buon fresco* is the process of painting a water and pigment solution on a damp lime-plastered wall. Michelangelo's Sistine Ceiling was done in the *buon fresco* method. This meant that he had to begin and finish the area he was working on in one 24-hour period. After that the lime plaster has dried and will not accept pigment the same way. In Giotto's Lamentation we can see the areas that he worked in that one-day span.
  - *fresco secco* is the process of painting a water and pigment solution on a dry lime-plastered wall. The Mexican Muralists of the early 20th Century used this process. This work by Diego Rivera shows a finished fresco. The Mexican Muralists called this process *mezzo fresco* because they sometimes worked on both damp and dry plaster.

- ENCAUSTIC
  is a paint made of beeswax and pigment. Jasper Johns, a member of the Pop Art movement of the 1960's uses encaustic in his work.

- TEMPERA
  is a paint made form pigment and egg yolk. Albumen a chemical in the egg yolk provides a strong and durable vehicle for the pigment. Egg tempera dates back to the ancient Egyptian culture from which some paintings still survive. The Adoration of the Magi by Gentile da Fabriano, an Italian Renaissance painter, shows his unique use of tempera gilding. This work took stylistic characteristics from the North and from the Near East.

- OIL PAINT
  is a combination of an oil (usually linseed) and pigment. Many artists prefer oils because they have a great deal of flexibility, they dry very slowly, and have
a great deal of transparency.

- **glazes**: Transparency allows processes like glazing that depends on the transfer of light through the layers of oil. A great example of glaze painting lies in Jan Davidz. de Heem’s Vase of Flowers. De Heem worked in 17th Century Netherlands where he focused on still life as his main subject. The Flemish and Dutch painters were the first to introduce oil painting (said to be invented by Jan Van Eyck) because oil was a by-product of the textile industry that flourished from the 15th Century on.
- **impasto** is a process of applying thick paint to a canvas. Anselm Kiefer uses heavily applied paint combined with other materials, such as straw, to create evocative and expressive works.

- **ACRYLIC PAINT**
  is a plastic-like polymer that cleans up with water. This painting by Ralph Larmann uses acrylic glazes in the painting process.

- **WATERCOLOR**
  in contemporary art language refers to aquarelle.

- **SPRAY PAINT**
  has been used in one form or another since the Paleolithic period. Contemporary street and grafitti artists utilize spray paint and spray techniques.

**Mixed Media**

- artist Robert Rauschenberg uses a plurality of materials when he makes a work of art. In the work Bed Rauschenberg uses paint on bedding materials.
Chapter 6: Printmaking

Relief

- **WOODCUT**
  Woodcut is the process of cutting away parts of the surface of a wood block and then inking the remaining surface. The image is then transferred to paper using a press or other pressure. Emil Nolde's image *The Prophet* is a good example of a woodcut that shows the grain of the block. Hiroshige's *Sudden Shower on Ohashi Bridge* shows careful attention to detail and the woodblock is not evident.

- **WOOD ENGRAVING**
  is different from woodcut because a laminated wood surface is employed instead of a raw wood board.

- **LINOCUT**
  is a common method of printmaking that employs a soft rubbery material called linoleum. These types of printmaking blocks can be found in art supply and craft stores.

Intaglio

- **ENGRAVING**
  is a process that involves making clean cuts into a metal plate. When inked and wiped clean the residual ink (now down in the cut grooves) remains and is printed by pressing paper onto the surface with enough pressure to lift the ink from the grooves.

- **DRYPOINT**
  is a process that involves marring the surface of a metal plate so that ink will slip into the burrs created by a sharp metal tool. The print is made by wiping the excess ink from the plate, then using paper to pull the leftover ink from under the burrs. This type of printmaking has a limited life because the burrs will eventually be pushed down in the process of printing.

- **ETCHING**
  is a printmaking method that involves the use of acid to
marr the surface of a metal plate. The plate is prepared with an acid-resistant substance (like wax or asphaltum) then the artist scratches through the resist to bare the plate. When the image has been set, the plate is placed in an acid bath (usually nitric acid) wherein the bared metal areas will be corroded away by the acid. After the plate is cleaned, the plate is inked, wiped clean and printed. Rembrandt was an excellent practitioner of etching. In the 100 Guilder Print, Rembrandt uses this process to create an image that could be reproduced in a large quantity.

- **MEZZOTINT and AQUATINT**

  MEZZOTINT and AQUATINT are processes that involve marring the entire plate. Mezzotint uses a tool that creates burrs all over the plate which the artists later burnishes down to create the white areas. Aquatint involves using a resinous powder to mask the plate and utilizes an acid bath to control the image.

**Lithography** is a planographic printing process. The process uses water/oil resist to control where ink will appear on a surface. Originally, the process involved using a slab of limestone. This particular limestone is a water-loving or hydrophilic material. An image could be drawn on the surface with an oily crayon, etched with a nitric acid solution, then cleaned with kerosene. The clean stone would the be rewetted, inked (at this point the ink will only adhere to the areas where the oily crayon had been used) and printed. Honore Daumier was an excellent lithographer. His work *Rue Transonian* was published in the Parisian newspapers in the 19th Century.

**Serigraphy** also referred to as silk screen printing. The artist creates a stencil on a special screen then pushes the ink through the screen (usually with a squeegee) onto a surface.

**Monotype** is a printmaking method wherein the artist creates an image on a surface by using ink like paint on a surface, then printing the surface. This process yeilds only one print for each surface preparation.
Chapter 8: Imaging: Photography, Film, Video, and Digital Arts

Photography is the process of using light to create an image. An image is created when a light sensitive material is exposed for a limited time, then stabilized so that the image can be seen in daylight. Ansel Adams Alfred Stieglitz

- CAMERAS
  - *aperature* is the size of the opening that allows light in. Most cameras can set the aperture to many different sizes. This is called the *f-stop*.
  - *shutter speed* also helps to determine the length of exposure for the *film*

- FILM
  is often made of an emulsion containing silver halide salts. The image is made when this film is exposed to light. This results in a negative, which then must be used to transfer the image to a print, or finished photograph. Color film uses the primary colors in the photographic process.

- DIGITAL PHOTOGRAPHY
  uses electronic photosensitive chips to capture an image. All digital cameras use 256 values of gray at the core of their matrix. Each of those may be subdivided into a large array of colors depending on the number of *bits* or range of color.

- HISTORY OF PHOTOGRAPHY
  - *camera obscura* was literally a "dark box" that was large enough for an artist to get inside of. An image was projected on the back wall by opening a small pinhole in the front. Then the artist would use it to draw a scene.
  - *photosensitive surfaces* were first discovered by Heinrich Schulze in 1727 while he experimented with silver salts. In 1802, Thomas Wedgewood found that an image could be created on a piece of silver nitrate-soaked paper.
  - *heliography* was invented in 1826 by Joseph-
Nicéphore Niepce when he used bitumen and lavender oil to fix an image on a pewter plate.

- **daguerreotype** came out of a partnership between Niepce and Louis-Jacques-MandÉ Daguerre. Daguerre's innovation used a sheet of silver-plated copper to fix an image through the use of a camera obscura. Initially, daguerreotypes were limited because an exposure had to take place over a period of 5 to 40 minutes but the process was improved to the point where the image could be created in 30-60 seconds of exposure time.

- **negative** invented in 1839 by William Henry Fox Talbot who found that sensitized paper that had been coated with an emulsion could accept photographic images. He later developed the contact print from this discovery.

- **portraits** early portrait photographers included Nadar (Felix Tournachon).

- **photojournalism/photodocumentary** began during the American Civil War with a photographer named Matthew Brady who was hired by the U. S. government to chronicle the war. During the Great Depression, the photographer Dorothea Lange was hired to document the effects of the Depression through a project called the WPA (Works Projects Administration).

- **as an art form** photography was not immediately accepted as an art form, but through advancements in the aesthetic character, the medium has become accepted as a viable art form. The work of Sandy Skoglund and David Hockney shows us just how far photography has come as an art form.

**Cinematography**

- **VARIETIES OF CINEMATOGRAPHIC TECHNIQUES**

  *stroboscopic motion* is the illusion of motion created when a sequence of images are shown quickly.
Eadweard Muybridge first employed this technique using a tool called a zoogyroscope. Cinematographic techniques include Fixed Camera (where the camera is set on a certain point), Mobile Camera (the camera is moved to different vantage points), editing (a technique invented by D. W. Griffith where segments are subtracted and added to the film), color, animation and special effects.

- **VARIETIES OF CINEMATOGRAPHIC EXPERIENCE**
  
The varieties of ways that movies communicate to us include Propaganda, Satire, Social Commentary, Fantasy, and Symbolism.

**Video** Nam June Paik is a pioneer in video art. His sculptural video presentations look at pop culture and use elements from a wide variety of sources.

**Digital Art** Digital art has manifested itself in 3-D graphics and other computer-based applications. An example of a digitally-produced animation and a 3-D graphic.

Chapter 9
Chapter 9: Sculpture

Subtractive and Additive Types of Sculpture

- **CARVING**
  is a sculptural method that involves removing material from a larger form to create an image. An excellent example of a carved sculpture is the Spearbearer by Polykleitos of Argos.

- **MODELING**
  is a sculptural method that usually involves clay, but can be made of any plastic and pliable material that can be manipulated without adding or subtracting material.

- **CASTING**
  The ancient Greeks used the lost wax method of bronze sculpture. Edgar Degas' Little Dancer 14 Years Old is an excellent example of bronze lost wax sculpture.

- **CONSTRUCTION**
  Like Louise Nevelson's Sky Cathedral, a constructed work is one that is pieced together and can be added to or subtracted from in any combination.

Types of Materials

- **STONE SCULPTURE**
  one of the most durable materials, but not forgiving to the artist. The Venus of Willendorf is the oldest example of a work of art that we know of. It was done between 12,000-42,000 years ago.

- **WOOD SCULPTURE**
  like stone, ancient examples of wood sculpture exist, but it is less permanent, so fewer examples survive. Native American Artists often used wood as a medium for the creation of masks.

- **CLAY SCULPTURE**
  clay is pliable and can be fired into a permanent state. The ancient Etruscan artists used a clay material called terre cotta to fashion their sculptures.

- **METAL SCULPTURE**
  has a high tensile strength and can be made more...
pliable with the application of heat. The Italian Renaissance artist Ghiberti fashioned a series of relief sculptures in bronze that make up the doors of Florence baptistry.

Modern and Contemporary Materials and Methods

- **CONSTRUCTED SCULPTURE**
  the work is constructed from one or many different types of materials. The Pop Artist Claes Oldenburg constructed *Soft Toilet* from vinyl, kapok, cloth, and Plexiglas.

- **ASSEMBLAGE**
  this type of sculpture involves collecting existing units (found objects) and organizing the collection into visual compositions. *Louise Nevelson's Sky Cathedral* is a good example of an assemblage.

- **READYMADES**
  is a term first coined by *Marcel Duchamp* who created many of his works from objects that already existed in the world. Duchamp merely changed their function by reassociating them.

- **MIXED MEDIA**
  artists use a variety of materials and techniques with no intention of keeping the "purity" of the material characteristics. *Simon Rodia's Watts Towers* is a testament to mixed media sculpture, architecture and "outsider" art.

- **KINETIC SCULPTURE**
  is sculpture that involves actual movement. This movement can be initiated by environmental forces, the viewer, or some other source. *Alexander Calder* first pioneered kinetic sculpture with his invention of the mobile in the early 20th Century.

- **LIGHT SCULPTURE**
  is sculpture that is created through the articulation of light in an environment. *James Turrell* is a contemporary artist who investigates our perception using light.

- **EARTHWORKS**
  are works that involve changing the land with heavy equipment in order to create a sculptural form. The
artist Robert Smithson first used the term to describe his works.

- **RECENT SCULPTURE**
  Although it does not involve moving the earth, Christo's works use the landscape to create his sculptures. In *Running Fence* he uses cloth to articulate the contours of the California coast. *Surrounded Islands* also uses cloth to punctuate Miami's Biscayne Bay.
Chapter 10: Architecture

Stone Architecture

● POST-AND-LINTEL CONSTRUCTION
  is an architectural construction method that relies on the effect of gravity and spanning a short distance between two upright supports. It is one of the oldest methods of construction and Stonehenge uses this type of construction method as does the city of Machu Picchu in Peru. Of course, Greek temples like the Parthenon also used this method.

● ARCHES
  are an architectural innovation that we usually associate with the ancient Roman civilization. Arches are still used to create great spans as in the Gateway Arch in St. Louis.

● VAULTS
  are arches that have been extended into long open spaces. Barrel vaults create round curved ceilings and are central to the construction of Romanesque churches, whereas Gothic churches used pointed arches and Groin vaults in their construction. An excellent example of a building that used pointed arch construction is Amiens Cathedral in France.

● DOMES
  are hemispherically-shaped forms that are derived from the arch. One of the great domed buildings in the ancient world was the Pantheon in Rome. We can see how enormous the interior is in this photograph.

Wood Architecture

● POST AND BEAM CONSTRUCTION
  excellent examples of post and beam wood construction can be found in Japan. For example, the Nijo-Castle in Kyoto is an example of a wood and beam construction.

● TRUSSES
  are lengths of wood which are used in lieu of beams. Often they are used in architecture like that of the Nijo-Castle.

● BALLOON FRAMING
  is used in most post-WWII housing construction.

Cast Iron Architecture
Here's a drawing of the original "Palace" on location at the 1851 World's Fair to give you a sense of its size.
Cast Iron architecture was created for versatility and structural character. The **Eiffel Tower** is an excellent example of cast iron architecture.

### Steel Cage Architecture

- First used in the latter half of the 19th Century, this type of construction method led to the creation of the modern skyscraper and redesigned our urban environment. The **Wainwright Building** in St. Louis is one of the oldest steel cage skyscrapers still in existence. Stylistic change occurred in the early 20th Century with minimalist **Modern** architecture like that of **Ludwig Mies Van Der Rohe** who coined the phrase "less is more." By the late 20th Century architectural styles changed from a purist and minimalist attitude to an eclectic one. Postmodernist architects like **Michael Graves** began merging architectural methods and styles from the past to create a new style of architecture.

### Reinforced Concrete Architecture

- **Le Corbusier's Notre Dame du Haute at Ronchamp** is an excellent example of what can be done with reinforced concrete. Le Corbusier shows a great deal of freedom in shaping this building. Frank Lloyd Wright also uses the attributes of reinforced concrete to his advantage in **Fallingwater**, a house that is located on a stream in Bear Run, Pennsylvania.

### Steel Cable Architecture

- most examples of this occur in bridge architecture like the Brooklyn and Golden Gate Bridges.
Shell Architecture

- is common because it is useful and inexpensive. These structures are usually lightweight and less permanent than other traditional methods.

More on Postmodern Architecture

- Postmodern architectural ideas were articulated by Robert Venturi in his books *Learning from Las Vegas* and *Complexity and Contradiction in Architecture*. In these two texts Venturi speaks about the needs of community in a world dominated by automobiles. Architecture, to Venturi, needs to promote its interior function by expressing it in its exterior form. [Venturi House](http://faculty.evansville.edu/rl29/art105/sp04/art105-10.html) Frank Gehry exemplified Postmodern contradiction with his architectural design of his own [house](http://faculty.evansville.edu/rl29/art105/sp04/art105-10.html) in Santa Monica or the [Guggenheim Museum](http://faculty.evansville.edu/rl29/art105/sp04/art105-10.html) in Bilbao, Spain. An architect who influenced Postmodern style is Antonio Gaudi. His [Casa Battlo](http://faculty.evansville.edu/rl29/art105/sp04/art105-10.html) is often categorized as Expressionistic architecture. Other Postmodern styles include [High Tech](http://faculty.evansville.edu/rl29/art105/sp04/art105-10.html) and Vernacular architectural types. Vernacular architecture is taken from specific geographic historical contexts. [Seaside Florida Homes](http://faculty.evansville.edu/rl29/art105/sp04/art105-10.html) by Andres Duany and Elizabeth Plater-Zyberk.

Chapter 11
Chapter 11: Craft and Design

Ceramics

- METHODS OF WORKING WITH CLAY
  pinching, modeling, patting, rolling, coiling, and throwing on a potter's wheel are all ways to work with clay.
- THE POTTER'S WHEEL
  was invented around 4000 BCE in the Middle East and it allows an artist to create symmetrical round forms.
- GLAZING
  not to be confused with the glazing technique used in painting, glazing is the process of adding a coating to the fired ceramic object. In this process the piece is bisque fired then a slip mixture is applied to the surface and fired again. The surface becomes vitrified (non-porous) making it useful for holding liquids.
- TYPES OF CERAMICS
  - earthenware is usually a red, soft clay that is somewhat brittle and fires at a low temperature (@ 2000-2300 F). Terra cotta is an example of an earthenware.
  - stoneware is a stronger clay body that is fired at higher temperatures (@ 2300-2700 F). It is often used in pottery and sculptures.
  - porcelain is very hard, non-porous, and semi-opaque. It also fires at a high temperature (@ 2400-2500 F). Fine dinnerware and some sculpture are made from porcelain.

Glass

- TECHNIQUES OF WORKING WITH GLASS
  Glass is most often used in a molten form and worked using high heat. The molten glass is flexible enough that a trained craftsman can "blow" the glass to create a bulbous or spherical form.
- EXAMPLES OF GLASSWARE
  flint-glass is an ancient process of creating glass. The Portland Vase is a late Roman piece that uses this...
process. Cut glass and blown glass are also two processes used by glass artists. Dale Chihuly's Icicle Creek Chandelier is a blown glass piece that was constructed by a team of glass blowers in his Seattle studio.

Fiber Arts

- **WEAVING**
  The textile art of weaving is accomplished by using intertwining threads (warp and weft) usually by using a loom.
- **QUILTS**
  are traditionally sewn blankets that are made of pieced fabric. Faith Ringgold is a contemporary artist who uses the idea of the quilt to better communicate stories from her childhood as in Tar Beach.
- **BASKETRY**
  is a type of weaving traditionally using natural grasses, bark, or wood.

Metalwork and Jewelry

- Metalworking materials like brass, silver, and gold are often used in metal-fabricated objects. Benvenuto Cellini's Salt Cellar from the 16th Century is an example of metalwork using gold as the main medium.

Wood

- Processes for fashioning objects from wood include carving, burning, and turning the piece. Turning usually involves the use of lathe, or a tool which spins the wood while the artists carves away the surface with a chisel.

Design

- **GRAPHIC DESIGN**
  is the process of creating communicative artwork for print purposes. The use of logos and typography (the study of type) is integral to graphic design.
package design is the creation of 3-D design objects for packaging purposes.

posters are large printed graphics usually created using offset printing methods.

logos are a visual identity that a designer creates to identify a company, brand or idea.

- INDUSTRIAL DESIGN
  is the creation of physical products for the marketplace. Artists of the Bauhaus set standards for industrial design that still endure.

- WEB DESIGN
  are designs that are interactive and allow a viewer to access information via the World Wide Web. The UE Art Department Web Site is a good example of web design in action.

- URBAN DESIGN
  was practiced by the early Babylonians and the Incas. It is the process of designing the layout of urban areas for more organized living. One excellent example of Urban planning is the design of Washington, D.C. by Pierre-Charles L'Enfant

Chapter 12
Chapter 1: The Beginnings of Art

PALEOLITHIC, MESOLITHIC, and NEOLITHIC
- Paleolithic-40,000-10,000 BC
- Mesolithic-10,000-8000 BC
- Neolithic-8000-3000 BC

Paleolithic art
- First signs of Man appeared in Africa @ 2 million years ago. Tool use @ 1 million. Earliest examples of Western art appeared as glaciers retreated.

- Venus of Willendorf - carved limestone, c. 30,000-15,000 BC. Because of the importance of fertility, (infant mortality rates were high making it a necessity to have many children for survival) probably a fertility symbol. Done in the round versus in relief.

Cave Art (Lascaux)
- Murals at Lascaux. Normally, Paleolithic man did not portray humans in painting. Most are animals. Based on observation. Probably done by blowing pigment through a pipe.

Pigment - ground color used with a vehicle or binder on a support.

Cave art often uses the contours of the cave to define the form of the animal. Leon Battista Alberti, an Italian Renaissance aesthetician, believed that man first created images through association. The surface of the wall may have inferred the shape then the artist would "perfect" an image. The works at Lascaux seem to confirm Alberti's "image by accident" theory.

Mesolithic period
- Marked by a series of migrations with a movement toward agriculture and fishing. More interest in agriculture and more permanent communities.

Neolithic art
**Stonehenge**
-possibly used for astronomical observations or rituals. It is the earliest example of public art in N. Europe.

**Megaliths**
-menhirs-(long) single unhewn or slightly sculpted
dolmens-(table) two or more verticals with a horizontal
cromlechs-(circle) menhirs in a circle or semi-circle
(words taken from Celtic language)

**Post and Lintel Construction**
-two upright columns and one lintel cross-piece. Basic construction method from which other methods grew.

**The Ancient Near East in the Neolithic Era** (c. 7000-4500/4000 BC)
-transition from a hunter/gatherer society to an agrarian society.

**Jericho**
-Oldest known city-8500-7500 BC. Jericho skulls had replications of the deceased sculpted onto the skull. Ancestor-worship. residents of Jericho buried dead family members under floor of household.

**Ain Ghazal**
-A ceramic Neolithic site in Jordan. plastered skulls are also found here.

**Catal Huyuk**
-Deliberate city planning took place here. There were rooftop walkways/no streets. Preliterate society (no known language).
ANCIENT EGYPT
- Lasted about 2500 years, longer than the time from Christ's birth to today.
- began about 3000 BC when Narmer united Upper and Lower Egypt.
- Old Kingdom-2700-2100 BC
- Middle Kingdom-2100-1700 BC
- New Kingdom-1600-1000 BC
- 525 BC Persians conquered Egypt, 332 BC Alexander the Great

Palette of Narmer- ritual object, c. 2700 BC, slate
- Egyptian artistic conventions use a hierarchical order. 
either side or frontal views are used in Egyptian style for simplification and a "readable" orderly style.
- Narmer is in the center of the palette, and is largest figure.

Sculpture and Painting
- adhered to rigid sculptural conventions or canons (rules).
These rules, like the laws of Egypt had to be carefully followed by artists.

Writing
- hieroglyphics- picture writing that is not as abstract as cuneiform.

Religion
- Egyptians believed in polytheism (many gods).
- Death and the preparation for death was an integral part of Egyptian life. Objects and images of the dead person were put in the tomb so the ka (soul), of the person could enter into it. Proper embalming was essential. The jackal-headed god, Anibus was the embalmer of the dead. It was his duty to take the heart of the deceased and weigh it against the Feather of Truth before Osiris, god of the Underworld, and 42 other gods. If the heart was lighter than the Feather of Truth, the ka entered into a contented afterlife.

Monumental Architecture
Mastabas were early pyramids. They were underground burial areas that reflected the importance of life after death in Egyptian religion.
**King Zoser's Pyramid** was the earliest known pyramid. It used a stepped structure and was designed by Imhotep. Imhotep is the first individual artist recognized for a piece of art or architecture that we have seen. The complex included a running area so that the pharaoh could prove his worth during the Sed festival.

**The Great Pyramids at Giza**- 2570-2530 BC, limestone
-located on the east side of the Nile.
-four sides correlate to the four compass points.
-interiors had a number of different chambers, some false
-also at Giza was the Great Sphinx, half human/half animal

**Temple of Queen Hatshepsut**- 1480 BC, Sandstone and rock
-Built right into the solid rock. One of 3 major queens, she initiated reforms and large scale building projects in Egypt. She was the first to assert the re-establishment of Egypt's greatness. Her successor Thutmose II saw her as a spendthrift who funneled money away from the military.

**Bust of Nefertiti**- 1360 BC, painted limestone
-done in **Akhenaten's Style** (more naturalistic). It reflected the reign of Akhenaten who made massive changes in religion and society. **Akhenaten** (formerly Amenhotep IV) was a religious zealot who changed the social order and religion of Egypt. **King Tutankhamen's** grandfather.

**MESOPOTAMIA**

**Sumerian Culture**
-was located between the Tigris and Euphrates Rivers (modern-day Iraq). During this period there was a move toward urbanization. Metals and wheel pottery are found during this period. They observed a three-season cycle that consisted of flood, planting, and harvest. There was little fortification possible in this area because the land is so flat.

-**Ziggurats**-Early form of pyramid. The central focus of the ziggurat was called the **cella**, a place for religious ceremony, civic meetings, musical celebrations, etc. They were load bearing construction made of clay bricks and may have been used as fortifications in times of war. Inside were **cylinder**
seals. An example of Glyptic art (in intaglio-incised) -Cuneiform-earliest known writing in stone or clay tablets. Story of Gilgamesh, heroic figure of Mesopotamia, was recorded in cuneiform.
-A replicate of aLyre soundbox with lapis lazuli carvings was made. Such a piece would have come from the city of Ur around 2500 BC.

**Babylonian civilization** (c. 1900-539 BC)
- **Stele of Hammurabi**-earliest known written laws to protect the weak from the stronger. His laws generally protected landowners only and were not intended for general use among the entire population.
- **Ishtar Gate** and the Hanging Gardens were built in Babylon (modern day Baghdad) and would have been imposing structures in their time.

**Assyrian civilization** (c. 1100-612 BC)
- **Dying Lion**-limestone from the Palace of Sargon II, 720 BC. Assyrians were well known for being a great military force. Depictions such as the Lion Hunt would have helped to prepare a visitor for his audience with the King.

**Persia** (539-331 BC)
- **Persepolis**-"city of the Persians" built by Darius the Great, covered 6 acres. The Persians were defeated by Alexander the Great in 331 BC. The Athenian Greeks defeated Xerxes, son of Darius, at the Battle of Salamis, to end Persian political influence. This defeat made all of Greece indebted to Athens and catapulted it to prominence in the ancient world.
- One notable piece of wall art is a depiction of the "Immortals," an elite group who defended the King and led the Persian Army.
c. 400 BC

MINOAN and MYCENEAN ART

Minoan Civilization
-3000-1500 BC
-on island of Crete, halfway between Egypt and Greece in Mediterranean
-found by Sir Arthur Evans, who consulted myths to find it and Troy
-written language called Linear A, has not been deciphered, a later version called Linear B is associated with Early Greek language.

Palace of Minos, Crete, 1600-1400 BC
-place associated with the idea of a labyrinth. Probably the source of myths relating to the Labyrinth.

Myth of the Minotaur- from Greek mythology, half man/half bull who lived at the center of the Labyrinth.

Minoan Fresco-believed to be buon fresco (painting on fresh plaster). The Toreador fresco is an excellent example of the flowing line that exemplified Minoan art.

Mycenean Civilization
-1600-1300 BC, home of Agamemnon-conqueror of Troy
-used the Trojan Horse to enter Troy and defeat Trojans to rescue Helen

-Citadels-had a number of rooms, one large one called a megaron

Next study guide: Chapter 13
Chapter 2: The Classical World

ANCIENT GREECE

The Greeks believed that Man was an ideal form. In their estimation, Man is the measure of all things. Their works reflect an interest in the naturalistic world. More like reality except that there is an emphasis on the "ideal" figure.

-by 800 BC there were two groups in Greece the Ionians and the Dorians. Dorians inhabited the mainland, Ionians the east coast, islands and E. Turkey. The Dorians aided the Ionians in ousting the Persians from Greece.

identity
-inventors of the predecessor of our alphabet (alpha, beta, etc.)

government
-democracy with direct citizen participation (citizens were required to attend day-long events at the theater), they despised tyrants like the Persians who had occupied Greece.

educational experience
-philosophy, science, arts, rhetoric, mathematics, physical education
-predecessor of modern university (Athens)

Pottery
Greeks exported olive oil and wine and the decoration of these containers helped to market their products.
-Geometric Style (c. 900-700 BC) characterized by stylized motifs
-Black Figure (c. 600-480 BC) black coated surface that was scratched into, example: Ajax Commiting Suicide by Exekias, 525 B.C.
-Red Figure (c. 530-450 BC) negative version of Black Figure
-White Ground (c. 450-400 BC) grave ornamentation

Encaustic Painting- using pigment and Beeswax to paint.

Sculpture
- styles changed during different social periods in Greek culture.

- **Archaic**-(c. 660-480 BC)
  - Kore: female funerary memorial sculpture
  - Kouros: male funerary memorial sculpture

- **Kouros** and **Kore**-compared to Egyptian Sculpture this is more naturalistic
- has open form and implies movement.
- often portrayed with a smile

Athens rises to the forefront of Greek culture because of the victory over Xerxes (Persia) at Salamis. This begins the Golden Age of Athens around 480 B.C.

- **Classical**-(c. 490-300 BC)
  - idealized proportions
  - no facial expression
  - head turned slightly
  - implied movement
  - "s" curve
  - contrapposto

**Lost Wax Process in Casting**- using a mold, which is heated and wax melts out

artist: **Polyclitus of Argos** *(Spearbearer)* (c. 440 BC) marble copy of a bronze original with underlying organic structure of the body, great care with details

artist: **Myron** *(Discobolos)* (c. 430 BC) marble copy of original, naturalistic-looking, but not physically possible

**Aesthetics of Plato and Aristotle**
- Plato believed in a theory of ideal forms. All forms of this world are derived from an "ideal form in the spiritual world. Therefore all that we experience is an "imperfect" copy of a greater ideal. Plato regarded artists as imitators of imitation.
- Aristotle disagreed with Plato. He believed that art was connected to and an expression of the human soul. Works like
Myron's Discobolos (Discus Thrower) are not representations of the natural world, but a reinterpretation of it. Works like this helped in the formation of Aristotole's opposition to Plato.

**Hellenistic** - (323-31 BC)
- emotional, active, dynamic, not so idealized
- reflected the attitude of despair that Athenians shared after defeat at the hands of the Spartans around 432 B.C.
- often copied by and for Romans who loved the style

- *(Winged Nike of Samothrace)* (c. 190 BC) marble

- *(Laocoon)* (c. 100-200 BC), Based on a story from Homer about the Trojan War. Laocoon was a Trojan priest who opposed accepting the Trojan Horse as a peace offering. The Greek gods sent serpents in the night to kill Laocoon and his sons for opposing the acceptance of the Horse.

- *(Dying Gaul)* - The Gauls were renowned for their fighting ability and this sculpture is a homage to the bravery of an enemy.

**Architecture**

**Paestum** Basilica, 550 B.C.
- early Archaic Greek architecture using Doric order of construction
- derived from earlier temples made of wood

**Classical Greek Architecture** - called the age of Pericles because this Greek statesman called for and initiated the building program on the Acropolis during the Classical period. Buildings such as the Parthenon and the *Erectheum* were built to honor Athena, patron goddess of Athens.

**Parthenon** - (c. 448-432 BC) by Ictinus and Callicrates, marble
- rectangular
- used a peristyle or colonnade all the way around
- had fluted columns which gave an illusion of great height
- Golden Mean (Rectangle); 1:1.618 ratio
The Erechtheum was a building that featured the "Porch of the Maidens." This "porch" was held up by columns sculpted to look like young women. These sculptural forms are called caryatid.

**Architectural Orders:**
- **Doric**-plain, named for the early mainland Greeks, more solemn
- **Ionic**-scroll capitals, named for early maritime Greeks, more ornate
- **Corinthian**-used primarily indoors, acanthus leaves decorated capital

**ETRUSCANS**
- were a vital link in progression from Greek to Roman Civilizations.
- women played an important role in the society
- used the arch in their architecture

**Apollo of Veii**-terra cotta figure similar to Greek archaic kouros figures.

**Sarcophagus from Cerveteri**
- husband and wife shown in sculpted form on their tomb terra cotta

A bronze of a She-Wolf suckling Romulus and Remus (the mythical founders of Rome) gives an idea of the great skill with which Etruscan artists worked.
ANCIENT ROME

Architecture
-the Romans worked on extensive building programs
-their use of concrete, an innovation that allowed for faster building, larger scale
-the arch became the central tool in architecture, from it was derived the barrel vault, groin vault, and dome

domestic
-apartment buildings, called insulae, were built up to five stories high
-interiors were luxurious, even though exteriors weren't
-city dwellers lived in buildings with shops, etc.

-the villa was created as a country house to escape the city
-featured an atrium or central open courtyard

public
-fora (forum) were outdoor market areas where meetings could take place
-public baths were meeting places and gymnasiums

-**The Colosseum**- built 72-80 AD, by Emperor Vespasian
-made from an understructure of concrete and covered with tufa, marble, etc.
-outside was dominated by Greek orders of columns (Doric, Ionic, Corinthian)
-had awnings to keep rain off of spectators
-provided running water and vomitoria where overgorged Romans could relieve themselves
-central section could be flooded for mock naval battles
-used for bloodsport only

circuses were racing venues for chariots, horses or footraces

functional
-aqueducts were used to carry fresh water over great
distances

- **The Pont Du Gard**
  - built late 1st C BC, stone
  - has a constant decline of 1 in 3000
  - three tiered vault system
  - formal rhythm in design

**religious**

- **temples** were built in the manner of the Greeks

**The Pantheon**- built 117-125 AD; marble, brick, concrete
- constructed with a dome roof
- entry portico derived from Greeks
- based on sphere in **interior**
- oculus (eye in Latin) in roof let in light

**Painting** - encaustic: beeswax and pigment
- buon fresco: pigment and water on wet plaster
- egg tempera: egg yolk and pigment

**Sculpture**- mostly very naturalistic with few examples (after Hellenistic Greek)

**Augustus Prima Porta**- 1st C AD, marble, unknown artist
- idealized sculpture of Ceasar Augustus, first Emperor of Rome

Next study guide: [Chapter 14](http://faculty.evansville.edu/rl29/art105/sp04/art105-13.html)
Chapter 14: Christian Art: From Catacombs to Cathedrals

EARLY CHRISTIAN ART AND ARCHITECTURE

Christianity was a sect of Judaism. Because it is a messianic offshoot which believes that God came to earth in the guise of his Son, Jesus, there is a recognized visual form of God as Man. This allowed for images of "God" to be made in the likeness of Jesus. Visual forms became important in the development of the Christian Church.

Origen and Clement of Alexandria debated the issue of visual imagery in the Christian Church in the 3rd Century. Most of the resolutions which grew out of these debates regarded painting as being more appropriate for the Church. This was because painting was only an illusion of two-dimensional space and thus not a true representation of three-dimensional reality.

- Early Christian period- @ 33-400 AD. Constantine made it acceptable with the Edict of Milan 313 AD, which stated that Rome would tolerate all religions.
- Byzantine period- @ 400-1300, when Roman leadership moved to East

Symbolism
- ichthus- ﬁsh symbol used by early Christians who worshipped in secret.
- a favorite theme was "Christ as the Good Shepherd" which was camouflaged as Hermes Criophorus, a Roman god image, in the early days during Christian persecution.
- catacombs- sacred burial areas where Romans would not pursue Christians
- Christians would draw the ichthus symbol near their meeting places in the catacombs so that others could find them.
- The Chi Rho was a symbol using the first two letters of Christ's name (in Greek). It became a symbol of Constantine's victory.

basilicas
- used as public gathering places for large groups of Christians
Emperor Justinian and Attendants
Byzantine
tile mosaic
540-547 A.D.

Hagia Sophia
Byzantine
architecture
537 A.D.

after the Edict of Milan.
-Made up of the following areas:

- **Apse**-the sanctuary area where the altar was located
- **Transept**-a section that crosses the main section
- **Nave**-the central open area leading from the front door to the apse
- **Aisle**-placed on the sides leading toward the front
- **Narthex**-open area just before entering nave
- **Atrium**-from the Roman house, it is a foyer or receiving area near the entrance

Churches from this era had the apse end of the church facing east so that it would be illuminated in the morning during the Mass (worship service)

**Old St. Peter's**-Rome, Early Christian basilica, 333-390
-large Early Christian basilica, not to be confused with a **Roman basilica**, which was used for non-religious purposes.

**JUSTINIAN AND THE BYZANTINE STYLE**

**San Vitale**-540-547 AD, Ravenna, Italy, brick facing
-centrally planned
-decorated with mosaics and marble
-gold was used in mosaics
-tiles slightly cocked to help illuminate interior

**mosaics**-were made up of small pieces of ceramic called **tesserae**

**The Court of Justinian** and **the Court of Theodora**-apse mosaics,
-the Holy Roman Emperor Justinian and his wife is placed at the center with attendants on either side.
-this was placed in the apse at the front of the worshippers
-made up of many tiny tiles

**Hagia Sophia**-Constantinople, 537 AD,
-large **dome** supported by buttresses
-**pendentives** used in corners, transitions between square and
round
-mosaics
-minarets (Islamic prayer towers) were added later.

**NORTHERN EUROPEAN CHRISTIAN ART**
-were a vital link in progression from the Roman to the Renaissance world.

**Illuminated Manuscripts**
-copied Biblical texts that were done in *scriptoria* in Celtic monasteries
-**designs and icons** arranged in a pattern
-done on vellum, a high quality calfskin *parchment*
-parchment is made from thin pieces of animal hide
-**codex**-manuscript book

**Carolingian Period** (under King Charlemagne-Holy Roman Empire)
-monasteries were places where monks lived and worked
-Classical revival occurred during this period. This was a revival of ideas about science, art, music, mathematics, language, etc. Somewhat like Ancient Athens, Greece.

**ROMANESQUE ARCHITECTURE**
-**stylistic name, not historical period**
-it means: "like Roman architecture"
-because of the rise of **feudalism** there began to be some stability in the European governments and economies during the 11th C.
-most art from this time is church-centered because the only central "ruling" body was the Pope
-most people were illiterate
-used **altarpieces** done as **triptychs**
-**reliquaries** were found in pilgrimage churches

**Architecture**
-Romanesque architects had to build large churches to accommodate pilgrims
-load-bearing walls
-small windows (not much light)
-sculptural additions (not naturalistic)

**Sainte-Foy at Conques**, in So. France, c. 1050-1120
ambulatory so that monks could be undisturbed as pilgrims visited relics
-used radiating chapels as places to stop and pray while visiting
-used stone vaults, like Romans-helped acoustics for Gregorian chants
-used groin vaulting in side bays
-relief carvings in tympanum

Sculpture
-relief images were carved in portals (entry ways)
-at Sainte-Foy at Conques there is a large relief called the "Last Judgment"
-the capitals on columns had ornate carving
-sculptural jambs were used along the sides of entries, usually figures

GOTHIC ARCHITECTURE

-primarily an architectural term
-term originally used to denigrate the style by associating it with the Goths
-invented by Abbot Suger for use at the Church of Saint-Denis, north of Paris
-This church was the place that French kings were buried
-used harmonies and musical ratios

Saint-Denis (Notre Dame de Saint-Denis), begun 1137,
-first Gothic cathedral
-invented to use light and show an upward thrust
-the architecture was invented to influence and uplift the occupants
-used pointed arches-a variation on the vault which allowed for more upward motion, flying buttresses-exterior support structures which take the weight off the walls allowing for more windows, and stained glass windows-colored glass in mosaic style

Chartres Cathedral (Notre Dame de Chartres), 1134-1220,
-40 miles SW of Paris
-large church which took approximately 100 years to build
-built on a high spot for great visibility
Figures
French Gothic relief sculpture door jambs
13th Century

- number of sculptural reliefs on surface, becoming more naturalistic
- extreme height of interior, 3 stories
- uses a rose window over each entry
- Flying buttresses were used to open up window space

Amiens Cathedral, interior and Rheims sculptures

Notre Dame de Paris

Next study guide: Chapter 15
Issues and Ideas in Renaissance Art

ITALIAN PRE-RENAISSANCE ART

-Renaissance means "rebirth" of Classical ideas and styles
-Italian Renaissance grew out of growing economies in the Italian city-states
-most painters worked with egg tempera or fresco

-**egg tempera** paintings were done on carefully prepared wood panels
-**apprenticeship** programs were the standard training forum

**Cimabue**-heavily influenced by Byzantine works

*Madonna Enthroned*, 1280-90, tempera on wood, 12' 7"x 7' 4"
-flat geometric forms with little modeling
-architectural forms are flat and have little dimension

**Giotto**- called "father of Renaissance painting"

*Madonna Enthroned*, c. 1310, tempera on wood, 10' 8"x 6' 8"
-less flat than Cimabue
-some modeling in drapery and figures
-architecture appears to have some depth

**Arena Chapel** in Padua, Italy had an entire interior of frescoes by Giotto

-Lamentation, Pieta, Kiss of Judas, and the Flight into Egypt, Last Judgment, Crucifixion, and Justice are some stories depicted

**Ambrogio Lorenzetti**

*Allegories of Good Government: The Effects of Good Government in the City and Country*
-fresco, Pallazzo Pubblico, Siena, Italy, 1338-39, 46' long
-secular (non-religious) subject
- illustration of the positive effects of good government
- more realistic with some leftover Byzantine influence

**EARLY RENAISSANCE**

- Most of what we base our Western society on was set in motion during it.
- Politics, science, music, art, rhetoric, debate were used.
- **apprenticeship** programs were the standard training forum
- Patrons supported the arts (both religious and secular)

**FLORENCE**

- Intellectual, financial, and artistic center of Renaissance Italy
- Called the "New Athens"
- Medici family were bankers who were patrons of the arts and Classical ideals

**Florence Baptistery Door Competition of 1401**

- Artists were invited to compete to create designs for the **doors** of the Baptistery of the Florence Cathedral.
- Seven contestants entered proposals done on **quatrefoils**, the two most notable were Ghilberti and Brunelleschi.
- Ghilberti won and Brunelleschi gave up sculpture for architecture.

*The Sacrifice of Isaac*, 1401-2, gilt bronze relief, 21"x 17"
- Done by both Ghilberti and Brunelleschi
- Old Testament (Bible) story

**ARCHITECTURE**

**Brunelleschi**- credited with the invention of **linear perspective**.

*The Dome of Florence Cathedral*, 1417-36, Brunelleschi
- Based on the Pantheon
- Used a **steep angle** to compensate for width.

**PAINTING**

- **linear perspective** was a system set up to help create the
illusion of three-dimensional space in a two-dimensional format. It originated in the Near East where some nomads noticed that a small pinhole carried an upside-down picture of the outside, in a dark tent, in the middle of the day. This later was used by Renaissance artists in the form of a camera obscura (Latin for black box). Artists would build small dark booths and move them to wherever they wanted to paint, then poke a pinhole in the wall, and copy the scene that was projected upside-down on the wall behind them. The system is based on the idea of a constant horizon line (eye level) where a vanishing point is located. One can anticipate the convergence of parallel lines at the vanishing point.

Masaccio

_Holy Trinity_ - Masaccio, 1425, fresco, 21' 9" x 9' 4"
-created convincing illusion of depth using linear perspective
-placed the viewer at eye level
-used a pyramidal composition
-added two donors at bottom
-[detail view](#)

Sandro Botticelli

_Birth of Venus_ , egg tempera on wood, 1482, 5' 8" x 9' 1"
-mythological/Christian subject matter

Andrea Mantegna

_Dead Christ_ , c. 1500, tempera on canvas, 27' x 32"
-This is an excellent example of foreshortening, a process of perspective used on the human figure.
-This work creates confrontation with the viewer and a psychological mood
HIGH RENAISSANCE IN ITALY

**chiaroscuro** - a formula for creating light/shadow to create the illusion of 3-D space. It was practiced by all the Italian Renaissance painters.

**Donatello**, 1386-1466
- brought Classical, in-the-round sculpture back in Renaissance
- influenced other sculptors of his time
- created unique characterizations in his figures, giving them all unique personalities

**Leonardo da Vinci**, 1452-1519

*Annunciation*, 14th C.

*Virgin of the Rocks*, c.1485,

*Mona Lisa*, 1503-5, Oil on Wood, 30"x 21"
- was originally recognized as a great work because of background
- uses **sfumato** (vanished in smoke) technique of hazy softened look
- fantastic or surreal landscape in background

*The Last Supper*, 1495-8, fresco, 15'x 28'
- uses linear perspective in background, like Massaccio
- figures take on symbolic poses which identify them
- fresco had tempera and oil mixed in to slow process which caused deterioration of the piece

**Raphael**, 1483-1520
- young and talented, but had short life and career

*School of Athens*, 1509-11, fresco, 26'x 18'
- is a reflection of the influence of Classical ideas in Renaissance Italy
- also includes portraits of Renaissance Masters
- uses linear perspective

**Michelangelo**, 1475-1564

*David*, 1501-04, marble, 13' 5" high
- commissioned by Florence city square
- oversized hands and face to emphasize impending act of giant-slaying
**Sistine Chapel Ceiling**, 1508-12, fresco, 5800 square feet  
-Pope Julius II commissioned Michelangelo to paint ceiling of chapel  
-**scenes from the Bible**  
-recently cleaned, revealing brighter colors  
**Last Judgement of Christ**, Mannerist work done 3 decades later.

**Titian**  
Mannerist, uses glazes in his paintings

**NORTHERN EUROPEAN RENAISSANCE**

The Renaissance in the North of Europe varied from Italy in several ways:  
- there was little influence or evidence of Classical ideals  
- architecture and sculpture were not well developed in the North  
- painting was the art form of choice and the Northern Artists used great detail  
- primarily used oil paint and used a technique called **glazing**

Glazing is a style of oil painting that employs the application of thin layers of paint that are transparent. By building up the layers, one can achieve a great deal of depth in a painting and the work also conducts light. Light will pass through the layers, then be reflected back out making the painting very luminous.

Most Northern artists studied in Italy

**Fifteenth Century Flanders**

**Merode Altarpiece**, Robert Campin (Master of Flemalle)
Arnolfini Wedding Portrait
Northern Renaissance
oil on wood
1434
by Jan Van Eyck

Jan van Eyck and (Hubert van Eyck), 1390-1441
Arnolfini Wedding Portrait, 1434, oil on wood, 32" x 23"
-full of symbolic imagery: dog (fidelity), mirror (eye of God), fertility symbols
-record of a real event
-artist is shown in the mirror on the back wall
-great deal of detail

Sixteenth Century Painting in Northern Europe

Hieronymous Bosch, 1450-1516
Garden of Earthly Delights, c. 1505-10, triptych, oil on wood, 12' long (open)
-Heaven on right panel, Hell on left panel
-center panel is full of images about earthly pleasures
-moralistic triptych, that comments on sin
-fantastic, surreal images
-Bosch was unique in his time

Pieter Brueghel the Elder, 1525-69
The Peasant Dance, c. 1567, oil on wood, 3'9" x 5'5"
-people overindulge in the presence of religious icons
-genre scene (everyday life)
Hunters in the Snow

Albrecht Durer, (1471-1528)
Four Horsemen of the Apocalypse, c. 1497-8, woodcut, 15" x 11"
-symbolic composition
-linear qualities
-print

printmaking-is a process where an artist creates images that are transferred to another surface after they are prepared. Two kinds of printmaking are mentioned in the text: woodcut, which is the carving of a wood block and then inking the raised surface left behind, and engraving, which is the
carving of metal plates in which the carved out areas become the part which holds ink and when printed.

**Matthias Grunewald**, (d. 1528)
did the *Eisenheim Altarpiece* which is characterized by the great amount of emotional and evocative painting. The exterior of the altarpiece depicts the *Crucifixion* of Christ and the interior the *Resurrection*.

**Hans Holbein the Younger**, (1497-1543)
*The Ambassadors*, oil on panel
-uses anamorphic projection for skull on lower section of painting.

Next study guide: [Chapter 16](http://faculty.evansville.edu/rl29/art105/sp04/art105-15.html)
Art, Issues, and Innovations in the Baroque Era

REFORMATION

1517- Martin Luther posts his "95 Theses" on the door of the Wittenberg Cathedral Cathedral
1520- Luther is excommunicated and begins a "protest" movement against the Catholic church later called "Protestantism"
 - among his concerns was the increasing distance of the lay person from understanding of the Bible and the Mass. Luther maintained that the lay person was no longer playing an active role in the Church and was increasingly removed from understanding the Scriptures because of increasing mystery and ritual. Luther saw visual forms as playing a role in this process of increasing obfuscation.

- Luther advocated hymns as a better way to communicate hard-to-understand mysteries of the Church and made music an integral part of Protestant Church services.

COUNTER REFORMATION

1541- Michelangelo's Last Judgement of Christ is unveiled in the Sistine Chapel. Christ is shown as a young man and the scene is dominated by nude figures. Many criticize the work as an example of the licentiousness that has pervaded the church.
1545- The Council of Trent convenes to discuss and consider Luther's Theses.
1563- The Council of Trent finishes their work and makes art an integral part of the process of helping the layperson to understand the Scriptures.

MANNERISM

- was a style that followed the Italian Renaissance which put emphasis on the individual style of the artist.
- Most of the works from the period were constructed through the use of conventions
- elongated the human figure in order to make it more elegant
- criticized in its time for putting too much emphasis on "style"

Michelangelo, 1475-1564
*Last Judgement of Christ*, 1541, fresco
- this *Sistine Chapel* work has an individualized style and some painterly characteristics
- nudity in the work was questioned and eventually the figures were covered.

**BAROQUE IN ITALY**

**Sculpture and Architecture**

**Bernini**

-*St. Peter's Colonnade*, Rome, begun 1656
- collonade was created for growing numbers who visit the St. Peter's Basilica

-*Baldacchino*, St. Peter's, Rome, 1624-33, gilded bronze, 95' high
- was created to create a more human scale in the interior of St. Peter's

-*The Ecstasy of St. Teresa*, 1645-52
- created inside St. Peter's

-*David*, 1623, marble, lifesize
- a more dynamic and literal version compared to Michelangelo and Donatello

**Painting**

- Baroque painting had many of the same attributes that Baroque sculpture and architecture had: theatrics, sexual innuendo, and violent subjects.

**Giovanni Pietro Bellori** was an influential Baroque art critic who fervently believed that "ideal" and Classical forms were more desirable than naturalistic or "more realistic" images.

**Annibale Carracci** (1560-1609) ideal and Classical
by Bernini

The Conversion of St. Paul
Italian Baroque
oil on canvas
1600-1601
by Caravaggio

-a favorite of Bellori because of his use of "ideal" forms.

The Virgin Appearing to St. Luke and St. Catherine, 1592,
Oil on canvas

Caravaggio (1571-1610) naturalistic and "real"
-Italian painter who influenced most of the painters of his time through his use of great contrasts and theatrical lighting
-was a murderer (condottieri) and had a violent nature
-in works are characteristic dark backgrounds and bright highlights called tenebroso
-also uses many diagonals which makes a composition more active

The Calling of Saint Matthew, 1599-1600, Oil on canvas

Judith Beheading Holofernes, c. 1598, Oil on canvas

The Conversion of Saint Paul, 1600-1601, Oil on canvas

Artemisia Gentileschi (1593-1653)
-a master female artist from the Baroque era
-did Biblical and mythological subjects which portrayed violent themes

Judith Beheading Holofernes, 1620, Oil on canvas

BAROQUE IN EUROPE

Flanders

Peter Paul Rubens (1577-1640)
-wealthy trader, diplomat, and artist from Flanders
-influential in art because he bucked trends and worked in a painterly fashion (the brush strokes were active and easily recognized in the painting.

The Garden of Love, c. 1630-32, Oil on canvas

Rape of the Daughters Of Leucippus, c. 1635, oil on canvas, 6.5'x 8'

http://faculty.evansville.edu/rl29/art105/sp04/art105-16.html (3 of 5)7/31/2008 1:31:15 PM
-active painting with sensual overtones
-mythological subject at the time of the Reformation
-soft, painterly look

The Netherlands

Rembrandt van Rijn (1606-69)
-conveyed character and drama through his use of dark and light

Self Portraits- conveyed these ideas of character in light and shadow
-they are also a chronicle of a person's life, because he did them each year

-Rembrantd was an excellent printmaker. He used a process called etching. This is a process that involves scratching into a metal plate, which has been covered with an acid-resistant coating, then dipping the plate in acid until it mars the surface of the plate. The plate is then washed, ink is pushed into the grooves left by the acid, and finally it is printed on paper.

The Little Children Being Brought to Jesus ("The 100 Guilder Print"), Completed 1647-49, Etching and drypoint, 1st state

The company of Frans Banning Cock preparing to march out, known as the Nightwatch. 1642, Oil on canvas

Abraham and Isaac, 1634, Oil on canvas

Jan Vermeer (1632-75)
-master of light and perspective.
-works were technically correct to the finest detail
-Dutch banker and mapmaker

View of Delft, c. 1660-1661, Oil on canvas

The Art of Painting, c. 1666-1673, Oil on canvas

Woman Holding a Water Pitcher- c.1664-5, oil on canvas,
Las Meninas
Spanish Baroque
oil on canvas
1656
by Diego Velasquez

16" x 15"
-exceptional perspective, convincing 3-D space
-dramatic lighting
-high detail

France

Nicholas Poussin
-used Classical subject matter
-allegorical painter (he used a picture of mythological scenes to convey ideas about Christianity) allegories are intended to convey an idea through analogy and metaphor.
-saw a connection between art and music

-Most painters of the 17th and 18th Centuries allied themselves with either the Rubenists (bright vibrant color, painterliness, and exuberant brushwork) or the Poussinists (classical, idealist, and used a limited palette).

The Rape of the Sabine Women, 1636-37, Oil on canvas

Landscape with the Funeral of Phocion, 1648, Oil on canvas

Phocion was a Greek who was executed because he would not conceal the truth. It is a comment on the Stoic nature of Phocion and reflects this in its sharp detail and calm.

Spain

Diego Velasquez
-court painter for Philip IV of Spain

Las Meninas, 1656, Oil on canvas

"Maids of Honor" (English translation) is a view into the artist's studio and the Royal family's lives.

Innocent X, c. 1650

Next study guide: Chapter 17
Chapter 17: Art Beyond the West

NATIVE AMERICAN ART

It is widely believed that native people migrated across what is now the Bering Strait about 10,000 years ago. Because of plentiful wild game, many groups continued to hunt and were generally nomadic. Consequently, works by native peoples of the Americas often reflect the availability of necessary materials and its portability.

North American native peoples created images that derived from mythical stories and spiritual experiences. In the Pacific Northwest, images are derived from stories that define the people's cosmology. For instance, the story of Raven, a figure who shows up often in native American folklore, recounts how this trickster eventually delivers fire to Man. Among the Stoney peoples of central Canada, works of art are derived from visions that occur in a dream. It is widely believed that through these dreams one sees a work and is given the ability to make it rather than learning through some conscious knowledge process.

Mississippian Culture dominated the central US. The Cahokia mounds near St. Louis and the local Angel Mounds are remnants of a civilization believed to be connected to a larger culture centered in Mexico. The native peoples of this region built large complexes and earthen mounds. Their artwork consisted of pottery, pipes, and other small artifacts.

A significant non-nomadic civilization arose in Mexico around the same time as ancient Rome. The Mayan culture exerted broad influence on both Americas. The city of Teotihuacan was, in its time, the largest city in the world. Here we find exceptional examples of architecture.

The Pyramids of the Sun and Moon are large structures reminiscent of Pyramids in Egypt and ziggurats of Mesopotamia. They do not appear to be burial places, but elevated places of worship. The city of Teotihuacan is built
around these structures that are situated 35 miles northeast of Mexico City.

One other architectural site of note is the city of Macchu Picchu\footnote{Macchu Picchu} an Incan city built in the Andes mountains of Peru.

**ISLAM**

- in 622 Muhammad fled to Medina which begins Islamic history.
- shares some of its history with and has similarities to Judaism
- relies completely on the words of the Koran
- There is traditionally no word for art in Bedouin history (mussawwir: fashioner)
- there are few mentions of images in Koran.

**ISLAMIC ART**

- Islam-"brotherhood of man" and equality before Allah
- Judaism, Christianity, & Buddhism are considered precursors to Islam
- Sculpture and figurative representation is forbidden (idolatry)
- from Hadith
- much imagery is related to text: calligraphic imagery

arabesques: abstract designs

**Mosques:** from Masjid (place of worship)
- where Muslims go to kneel facing Mecca and pray (qibla wall with mihrab)
- **Dome of the Rock** in E. Jerusalem-place where Mohammed ascended into heaven

**The Great Mosque, Cordoba**
- system of double arches
- large interior space
- rectangular
- faces South, not toward Mecca (it symbolically faces Mecca)
- interior dome

**Taj Mahal**
- was built as a memorial to a sultan's wife
INDIA

Hindu Religion and Art
- Oldest continuous religious tradition (from 2500 BC)
- has a centrality of god which exposes itself through many manifestations
- this multiplicity of manifestations gives artwork an important role in Hindu Art
- Rigveda is the oldest known religious text.
- art rose to prominence in the Gupta Period (320-415 AD)

Sculpture
- yakshi (f)/yaksha (m) figures of sexual fertility and procreation - makara: part elephant/part crocodile used with Ganga to represent Ganges River
- Shiva Nataraja: this is the image of the Destroyer. Shiva, who is part of a triad of major manifestations, is depicted dancing. The dance is bringing about the destruction of the world. it acts as a reminder to make offerings to Shiva to placate him. Shiva is also an entity of procreation and fertility.

Religious architecture generally uses multiple walled sanctuaries which house others until an inner core is reached. it is a metaphor for a mother's womb.

Painting tends to be flat and decorative, often portraying Krishna, the reincarnation of Vishnu.

Buddhist Religion and Art
- Buddhism was started by Siddhartha Gautama in the 5th C. BC.
- He advocated following a "middle path" between excess and denial and believed that all suffering is the result of our personal desires. The way that he advocated was one of making the desires of the world less until one rose to a spiritual level called nirvana.

Architecture
Stupas (hemispherical mounds of earth) appeared during the reign of King Ashoka (273-232 BC).
- stupas are places for meditation as one moves around the outside
- they act as symbols of the wheel (dharma chakra)
Great Stupa at Sanchi
Buddhist architecture
3rd C. BC

- Four **toranas** (or gateways) mark entrances into the Stupa

**Sculpture**
The **Buddha** is cannot be portrayed because he has achieved nirvana and is a spiritual form, but images that represent the many facets of the Buddha and Buddhism are used.
- Buddhas are shown in a variety of positions, most often in meditation
- he is often shown with an **ushnisha**, a cranial bump which gives the capacity for greater knowledge

**CHINESE ART**

The philosophical differences and similarities of China to the Western World of the same time are reflected in their art. For example, in Renaissance Italy the Classical idea of the development and importance of the "entire" person led to artwork that was based on the individual. The focus was on a single person with landscape or architecture as background. Chinese philosophers, in contrast, felt that Man was only a small part of a larger universe unto which he was subject. The figure in art, consequently, was sublimated to a minor role in paintings which featured the landscape as subject. If man was introduced into such a composition, he was depicted as small and insignificant compared to his surroundings.

**Chan Painting**
- called Zen painting in Japan
- Used simplicity and discipline to achieve form

**Yin and Yang**

- describes a balance in nature between opposite forces.

**literati painting** - the literati were a group intellectual elites (much like artists in Renaissance Italy) who expressed their philosophical ideas through painting and **calligraphy**. Poets greatly influenced these artists of China.

"First we see the hills in the painting, then we see the painting in the hills," Li Li-Weng (one often receives a heightened awareness of nature
Sculpture
Figural sculptural in China had been primarily concerned with the Buddhism, especially the Bhudda as subject matter. These forms originally were depicted in India, then assimilated and slightly changed to fit into Chinese culture.

Next study guide: Chapter 18
Modern Art

PREFACE TO ROCOCO

There was a concerted move by Louis XIV to "rationalize" his reign and make associations to the former Holy Roman Emperorship. After all, Charlemagne, one of his predecessors, had been crowned "King of the Franks and Holy Roman Emperor" in 800 AD. Louis made these associations by surrounding himself and his court with all things "Classical." He established the Royal Academy of Painting and Sculpture to make the focus of art in France one which was also based on "Classical" forms. Classical ideas had created the foundation for Western thought, morality, and society. It also indicated that his reign was built on lofty ideals. In principle this may have been true, but Louis lived extravagantly, building the palace at Versailles with its sprawling gardens. He also spared no expense in his affairs of State, hoping to influence visiting dignitaries.

Louis also took control of France's political aristocracy by forcing them to live at Versailles. This insured that they would be following his direction by helping to promote his Classical vision.

ROCOCO

-sometimes called the style of Louis XV (15th)
-identified with Rubenists (color) not Poussinists (classical line and subject)

Antoine Watteau (1684-1721)
-first Rococo artist to be accepted by the French Academy
-supported by aristocratic families
-fete galante was a new category of painting included for Watteau at the Royal Academy of Painting and Sculpture
-fete galante was a scene of elegant entertainment

A Pilgrimage to Cythera, 1717, oil on canvas, 4'3"x 6'4"
-a fete galante scene of aristocrats visiting the island of Cythera which was reputed to be home of an ancient cult who
worshipped the mythological love goddess Cythera.
-more airy and light is less diffused than Baroque
-reflection of French aristocracy engaging in open air entertainment
-reflection of the decentralized nobility in France under Louis XV

Jean Honore Fragonard  
*The Swing*, 1766, oil on canvas, 35"x 32"

Francois Boucher  
-more Classical, less drama than Baroque

### NEOCLASSICISM

France
- artistic style associated with the French Revolution
- renewed interest in Classical ideas and ideals
- reflected honor, order, stability
- used by Napoleon to associate himself with Roman Emperors

More serious in its nature, a reaction against Rococo and the morals of Louis XV
-Jean-Jacques Rousseau and Denis Diderot both spoke of a need for art that contains a "moralizing" message. Rousseau was also famous for his "noble savage" treatise.

Jacques-Louis David (1748-1825)
- politically active in the French Revolution
- member of the Jacobin Party
- staged outdoor festivals and political rallies including Marat visitation
- painted Classical themes like "Death of Socrates" to incite nationalism and identify with Classical ideals.

Oath of the Horatii  
1784-5, oil on canvas, 14'x 11'
-reflects "republican" ideas of government, counter to monarchy
-symbolizes loyalty at any cost
-stable and orderly, many verticals in the painting reflect this attitude
**Death of Marat** - 1793, oil on canvas, 5'3" x 4'1"
-serves a political event of the time, a murder of the writer Marat by Charlotte Corday, a more conservative supporter of the revolution.
-raises a political figure to status of political "martyr"

**Jean-Auguste-Dominique Ingres** (1780-1867)
-was government-appointed painter for Napoleon.

**Grande Odalisque** - 1814, oil on canvas, 3' x 5'4"
-from oda, referring to a harem room
-figure is slightly distorted to accommodate composition

**United States**
-Neoclassicism was also used in the architecture and art of the US to show solidity, and order, this was a way of creating the image of a stable government. This was exemplified in the sculpture of *George Washington as Socrates* by Horatio Greenough.

**Thomas Jefferson** (1769-84)

**Monticello** - 1769-84, Charlottesville, VA
-means "Little Mountain" in Italian
-done in Classical style to create associations to Greece and Rome
-architect of the University of Virginia

**ROMANTICISM**

**Painting**
-ideas set "long ago in far away places"
-encompassed a variety of past styles
-considered first modern art movement

**Edmund Burke**
-philosopher and social critic who wrote about the "sublime"
-he saw unfinished and preparatory works as superior to finished works because they allowed a viewer to include their own thoughts
Theodore Gericault (1791-1824)
- paintings reveal an interest in psychology and political revolt
- loosely painted paintings give more emotion and depth to characters

Raft of the Medusa, 1819, oil on canvas, 16' x 23'6"
- about a real life tragedy that involved a ship wrecked at sea and its survivors
- symbol of political injustice because the captain, who was appointed by Napoleon, abandoned the ship and left the 149 passengers on one small raft
- Gericault researched this painting by interviewing survivors of this event
- colorist like Rubens

Eugene Delacroix (1798-1863)
- colorist who uses energetic scenes
- scenes of Algeria and references to the "exotic" like Ingres

Liberty Leading the People, 1830, oil on canvas, 8'6" x 10'7"
- politically-motivated painting
- full of symbolism with people rising up in a spontaneous revolt
- not a real scene, but based on a real event
- colorist tendencies and composition

Death of Sardanapalus, 1826, oil on canvas

Arabs Skirmishing in the Mountains, c. 1834, oil on canvas

Francisco de Goya
- Spanish court painter who worked with psychological subjects

Executions on the Third of May, 1808, 1814, oil on canvas, 8'9" x 11'4"
- historical scene of French soldiers killing Spaniards near Madrid
- mood created with color and rhythms in the composition

Prints: Etchings include a series called the "Horrors of War"
**Romantic Landscape Painting**
-reflects a Romantic view of the landscape portrayed in a nostalgic way
-painters active in Europe and US worked in portrayals of landscape
-significant painters included: Constable, Friedrich, and Turner

**The Pre-Raphaelite Brotherhood**
Believed in the responsibility of art to inspire high moral values. They believed that the art made before Raphael was more pure, because it did not rely heavily on conventions and saw Raphael's work as too theatrical. Some artists of this movement were Ford Madox Brown, Edward Burne-Jones, William Holman Hunt, John Everett Millais, Dante Gabriel Rosetti.

**REALISM**
-comes from direct observation of society and nature
-time of great change in society

**Immanuel Kant**- theorized the importance of the "disinterested viewer," that is the process of evaluating a work without sentiment based on the formal qualities of the piece.

**G.F.W. Hegel**- saw art as a sort of "conscience" for the world and believed that it should exist on the perimeter of society to reflect and critique society. He said that the clash of contrary principles helps society progress.

**French Realist Painting**
-portrayed "proletariat" or working class or direct observation of nature

**The Barbizon School**
-group of landscape painters who worked in the "open air" not in studio
-created picturesque landscape paintings
-considered "lowbrow" by Academy
Jean Baptiste Corot (1796-1875)
- worked directly from nature
- tried to portray subjects from "life"
- began as an academic painter like many of the Salon painters of the time (example: Bougereau)

Jean-Francois Millet (1814-75)
- depicted peasants and working people
- elevated genre to higher level

The Gleaners - 1857, oil on canvas, 2'9"x 3'8"
- view of peasants and pulling the last fragments of straw from a field

Gustave Courbet (1819-77)
- created allegorical paintings about society
- Burial at Ornans, 1849-50, oil on canvas
- The Painter's Studio Studio (A Real Allegory of Seven Years of My Life), 1855, oil on canvas, exhibited by itself at Paris World's Fair.

Honore Daumier (1808-79)
- caricaturist and artist
- did political satire and was imprisoned for offending the King (Gargantua).
- often used lithography as a medium. Lithography is a process where an artist will work directly on a special kind of stone with a grease pencil. The artist then "fixes" the image into the stone by adding a gum arabic and nitric acid solution. This causes the greasy pencil lines to adhere to the stone and attract ink. It also causes the undrawn areas of stone to attract water, and repel ink. Because the ink is sitting on top of the stone, one can make an infinite number of prints on paper.

Rue Transonian, lithograph, c.1830's

Third Class Carriage, 1862, oil on canvas
- portrays life and class within French society

Edouard Manet
used familiarity and confrontational views to shock and comment on society
-believed that a good painting is true to itself

_Dejeuner sur L'Herbe (Luncheon in the Grass)_ , 1863, oil on canvas, 7'x 9'
depiction of recognizable figures with a nude in public setting
color builds from muted in background to bold in foreground

_Olymipia_ , 1863, oil on canvas
-recognized prostitute depicted as a Greek goddess. This contradicted theories of morality in Classicism by confronting a viewer with reality.

_Bar at the Folies-Bergere_ , 1881-2, oil on canvas
-reflection of the seamy side of Parisian aristocracy
-the "real" is shown through the familiarity of the subject

**IMPRESSIONISM**

-was interested in the effects of color
-based on observation, not interested in politics or religion
-"art for art's sake"
-used broken color, rather than flat

_French Impressionism_

-impressionism began in France with a group of artists interested in color

_Claude Monet_

-leader of the Impressionist movement
-used diffused light and color to create composition

_Imppression: Sunrise_ , 1872, oil on canvas
-this is the work that Impressionism is named for
-one critic advised that small children or pregnant women should not see this
-uses broken color to show the changing nature of light on water

_Rouen Cathedral_ and Haystack series
- a **series** is a number of works of art that are related in some way. Usually an artist will develop an idea by doing it over and over again. A series is often a group of works that reflect a particular idea or image that one artist has worked over and over.

**Auguste Renoir**
- worked on figures in Impressionist style
  - *The Luncheon of the Boating Party*, 1881, oil on canvas

**Edgar Degas**
- Many works with dancers as subject.

*Absinthe*, 1876, oil on canvas

*Little Dancer Fourteen Years Old*, 1881, bronze sculpture

**POST-IMPRESSIONISM**
- was a movement based on Impressionism
- more theoretical in its nature
- more experimentation

**Painting**
- Post-Impressionist painting concentrated on color and brushstroke

**Paul Cezanne**
- worked on theory that an object could be broken into planes of color
- began this theory by working from apples ([Still Life with Apples, c. 1890](http://en.wikipedia.org/wiki/Still_Life_with_Apples,_c._1890)), then expanded into figures, etc.

**Mount Sainte Victoire series**
- a series of views of a mountain landscape with emphasis on the color reflections and color shifts in the landscape.

**Georges Seurat**
- used a process called **Pointillism**
- worked with theories about **optical color mixing** and color
The Starry Night
French Post-Impressionism
oil on canvas
1889
by Vincent Van Gogh

The Scream
Expressionism
oil on canvas
1893
by Edward Munch

**complements**

*Sunday Afternoon on the Island of La Grande Jatte*, 1884-6, oil on canvas

- group of people in an outdoor environment
- small dots of color that change as the viewer gets further away

**Vincent Van Gogh**

- works with expressive qualities of color and brushstroke

*The Night Cafe*,

- uses psychological color as well as night lighting

*Starry Night*, c. 1888-9, oil on canvas

- uses line, shape and color in expressive ways

**Paul Gaugin**

- worked in [Tahiti](#) looking for the "noble Savage" a common myth of the time
- used flat and brilliant color
- psychological color

**EXPRESSIONISM**

**Edward Munch, The Scream**, 1893, oil on canvas.

- expressive character and mode of communication.

Next study guide: Chapter 19
20th Century Art and Architecture

Modernism was a movement that started around 1880 and ended in 1980. It was characterized by its theoretical approach to art. "Art for art's sake" was a term which exemplified this movement because it basically said that art should be examined further to find out more about itself. The Modernists worked on theories of color, spirituality, universalism, psychology, perception and the idea behind the art sometimes became more important than the image produced.

-worked from ideas in psychology like Faber Birren's *Psychology of Color*. Birren found that people reacted differently when exposed to different colors. For instance, red made people hungry; blue was a calming color; etc.

Expressionism

Edward Munch, *The Scream*, 1893, oil on canvas.
-expressive character and mode of communication.

the Fauves
-means "wild beasts" in French, referring to use of wild color and flat planes
-associated with the work of Cezanne
-Andre Derain's on the Thames

Henri Matisse
-used flat planes and bright vivid color. He was most interested in planes.

*Portrait of Mdme. Matisse* (the Green Stripe), 1905, oil on canvas, 16"x 12"
-used light that is reflected from different sources
-complementary colors are used
-portrait of Matisse's wife

Vassily Kandinsky
-believed that colors had a spiritual quality and that sounds could be associated with particular colors
Les Demoiselles d'Avignon
Cubism
oil on canvas
1907
by Pablo Picasso

-Pablo Picasso believed that good art was a reflection of good moral character in an artist

**Painting Number 201**, 1914, oil on canvas, 5'4" x 4'
-based on a "symphony of colors"
-used abstract lines and shapes

The Futurists
-believed in the positive effects of industrialization in the Western World
-in their manifesto, they included support for WWI, which they thought would be a great cleansing and would end war forever

**Umberto Boccioni, Unique Form of Continuity in Space**, bronze sculpture, 1913.

Cubism
-was developed as a way to show all sides of an object in a two-dimensions
-developed by Georges Braque but made most public by Picasso
-analytical Cubism worked with paint, **synthetic Cubism** used collaged objects.

Picasso
-Spanish artist who worked in expressionist and cubist movements

**Les Demoiselles d'Avignon**, 1907, oil on canvas, 8' x 7'8"
-influence from African masks
-picture of prostitutes in Avignon, France done in harsh, primitive way

**Three Musicians**, 1921, oil on canvas, 6'7" x 7'3"
-flattened abstracted forms
-arranged in rhythmic patterns
-slight diagonals add to rhythms

**Guernica**, 1937, oil on canvas, 11'6" x 25'6"
-painting memorializing first saturation bombing of a civilian
area
-Picasso stipulated that the painting not be returned to Spain until democratic rule was restored

DE STIJL (the style)
This abstractionist movement was based in the idea that a "universal" aesthetic be produced. The members of the movement abstracted the world by using vertical lines (man) and horizontal lines (the horizon) to produce a grid. From their perspective, they are creating a form of art that has no basis in any other aesthetic tradition, i.e., African, Asian, etc.. Members of the movement include Piet Mondrian and Theo Van Doesburg, both Dutch artists.

the Bauhaus
-a school in Dessau, Germany that was founded with the intention of creating a universal International Style. The basis for this aesthetic idea was taken from the use of new materials like glass, metal, concrete, etc. The term "form follows function" was used to describe the importance of the use of an item over its aesthetic beauty. The use had to be the most important element, then the beauty of the object would follow.
-this school worked in architecture, art, and all facets of design. The building was designed by Walter Gropius.

ARCHITECTURE

Le Corbusier (the Raven)
-French architect who created "machines for living," they are designed around the needs of the people who occupy them
-felt that architecture should be designed independent of nature so that it would not be tied to any one environment.

Villa Savoye, 1928-30, France
-International Style house that was not tied to any single site.
-created so that it could be mass produced.
-designed for the needs of the occupants.

This reflects the new aesthetic that the Bauhaus was establishing. A universal style that is not tied to any one culture and is related to simplicity. Pieces of architecture like
this one are relatively inexpensive to build and materials are mass-produced. The rectangle was regarded as an ideal form by the De Stijl artists.

**Frank Lloyd Wright**
-believed that architecture should be site-specific
-thought that architecture should reflect the surroundings

**Falling Water**, 1936, Bear Run, Pennsylvania
-specifically designed for that surrounding environment
-unique and could not be reproduced anywhere else
-used some materials that were taken from that environment, i.e. stone quarried in the vicinity of the house, wood from nearby trees

Next study guide: [Chapter 20](http://faculty.evansville.edu/rl29/art105/sp04/art105-19.html)
Contemporary and Postmodern Art

PAINTING

Abstract Expressionism
-first truly American art movement began and was developed in New York
-based on abstraction and energetic gestural and painterly way of working
-reflected the "wild" brash American spirit

Jackson Pollock
-Abstract Expressionist who worked with a dripping process using house paint called Action Painting.
-was trying to create a universally acceptable painting style that others may be able to emulate, that would fit into any culture/environment.

Lavender Mist, enamels, 1954, detail.

Mark Rothko
-Abstract Expressionist who worked with the idea of spirituality in his work
-layered oil paints to create a psychological and spiritual void where one could meditate
-like Abbot Suger and Kandinsky, Rothko saw a close relationship between aesthetic experiences and spiritual experiences

Pop Art
-Pop artists were interested in raising mundane everyday things to heroic proportions

Andy Warhol
-artist who took images from popular culture, soup cans, etc. and through his art gave them greater than usual importance
-used a workshop of artists who mass-produced work, just like a factory (so he emulated the manufacturing process for everyday items in the art process)
-recognized cultural icons (Elvis, Marilyn Monroe, etc.) and used them as heroic figures by mass producing their images
Claes Oldenburg
Worked with soft sculptures and large scale examples of everyday objects.

Buckminster Fuller invented the geodesic dome. This gave rise to engineering on a number of scales. Architects use a series of tetrahedrons to create a perfect sphere that is structurally sound (like Epcot Center at Disney World). Scientists now have invented a manufactured molecule called a "Buckyball" which is based on this use of tetrahedrons to create a perfect and exceptionally strong manufactured molecule.

Alexander Calder invented the mobile. His expertise in moving or kinetic sculpture led him to create interactive art that was based on balance and the movement of air. His mobiles and stabiles (those which are fixed and do not move) are abstract forms done in 3-D which are extracted from nature.

Lobster Tail and Fish Trap, 1939, mobile

POSTMODERNISM
Postmodernism is the term most associated with the art which has been done since around 1980. The works of this movement are characterized by their subjectivism, regional character, interest in social and political issues, and their eclectic character. It is basically a reaction against the simplicity and theoretical nature of the Modernist movement. Postmodernist artists draw from a variety of historical sources that are Modernist, Classical, Prehistoric, Asian, Hispanic, African, etc.

Robert Rauschenberg who was originally associated with the Pop Art Movement of the 1960's and 70's is truly a Postmodernist. He has set up a non-profit organization called ROCI (Rauschenberg Overseas Cultural Interchange) through which he funds projects which involve cultural interactions. His works are conglomerations of images and objects which identify a culture. He did a number of works in the 60's
dealing with JFK and the NASA space program.

*Odalisk*, c. 1960, sculpture

**Earthworks/Site-specific sculpture**

*Robert Smithson* used the earth itself to create sculptural landscapes called *earthworks*.

*Spiral Jetty* is a spiral extension into the Great Salt Lake in Utah. The work was done through the use of heavy equipment moving earth around. Its form was invented by the mound-building societies of early native American people. The best example is the Great Serpent Mound in Ohio.

*Christo* creates works by wrapping large easily-identified objects, like buildings, bridges and islands. His works grow out of the idea that an artist's job is to make a viewer see their world differently. Like the Chinese painter, one sees the world differently after it has been partially concealed.

*Valley Curtain*, 1972

*Wrapped Reichstag*, 1995

**Super Realism**

The artists Chuck Close, Richard Estes, Ralph Goings, and Duane Hanson did works which describe the world in its most believable way. Their works are so realistic that they actually allow a viewer to see more than they would normally be able to with the naked eye.

The last ten years has seen the rise of Neo-Expressionism (*Kiefer*), Graffiti Art (*Haring, Basquiat*), and a host of other small regional movements. Art today draws from every conceivable source and exists in the most basic conceptual context to the most primitive and immediate. It really depends on the artist's intention, the ideas that they want to communicate, and the need to create and discover.

**Postmodern Architecture**
Postmodern architecture questions the many previously-held beliefs about architecture. It also is drawn from a plurality of sources.

**I. M. Pei**, [Rock and Roll Hall of Fame](http://www.rockhollahall.com), Cleveland, Ohio, 1998

[National Gallery of Art](http://www.nga.gov), East Wing, Washington, D. C.


**Frank Gehry**, [Guggenheim Museum](http://www.guggenheim.org), Bilbao, Spain, 1997

**Frank Lloyd Wright**, [Guggenheim Museum](http://www.guggenheim.org), New York, 1959

**Eero Saarinen**, [Gateway Arch](http://www.gatewayarch.com), 1966, St. Louis, also did Dulles Airport, Washington, D. C.


**Nam June Paik**
**Guerrilla Girls**
**Faith Ringgold**
**Dale Chihuly**
**Christo and Jeanne-Claude**
**Hung Liu**
**Jennifer Bartlett**
**Elizabeth Murray**
**Roger Shimomura**

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